



universität
wien

DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„Lonely As A Cloud?“

Space and Gender in Romantic Women Writer's Poetry“

verfasst von / submitted by

Veronika Anna Zeppetzauser

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of
Magistra der Philosophie (Mag. phil.)

Wien, 2017 / Vienna, 2017

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

A 190 333 344

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Lehramtsstudium UF Deutsch UF Englisch

Betreut von / Supervisor:

Ao. Univ.-Prof. Mag. Dr. Eva Zettelmann

*For my mother,
who always encourages me to take up all the space I need.*

Table of Contents

Introduction	1
Research Questions	2
Structure	3
1. Historical and literary Contextualisation	5
1.1. Questioning the Canonical Romantic Poets	5
1.2. Historical Contextualisation	7
1.3. Women in the Romantic Period	9
1.4. Gendered Space	13
1.5. Historical Aspect according to Flather	16
2. Space in the Narrative	20
2.1. Narrative in Poetry - A brief excursion	20
2.2. Literature and the Aspect of Time	21
2.3. Literature and the Aspect of Space	23
2.4. Space as a Construct	24
2.5. Space - An Attempted Definition	25
2.6. Analysing Spatial Dimensions: The macro-level	27
2.6.1. Ronen's Approach To Space	28
2.6.1.1. Frames	28
2.6.1.2. The Linguistic Aspect of Frames	30
2.6.1.3. Frames and their Interior Life	31
2.6.1.4. Frame - An Alternative	33
2.6.2. Hoffmann's Different Types of Space	34
2.6.3. Zoran's Approach to Space	36
2.6.4. Ryan, the Description of Space, and the Mental Map	39
2.7. Textual Characteristics: The micro-level	41
2.7.1. The Treatment of 'Real Places' in fiction	41
2.7.2. Subjectivity, Semantics, and Senses	43
2.7.3. Space, its Content, and the Movements within it	44
2.8. Conclusion	45
3. Poetry Analysis	47
3.1. "The Widow's Home" (Mary Robinson)	47

3.1.1. Biographical Notes	47
3.1.2. Plot and Spaces Mentioned	48
3.1.3. Theoretical Analysis	50
3.1.3.1. Characteristics of the Featured Spaces	50
3.1.3.2. Senses Employed and Perspective Used	50
3.1.3.3. Frame Theory According to Rone	51
3.1.3.4. <i>Raum</i> Model According to Hoffmann	54
3.1.3.5. Textual Levels According to Zoran	55
3.1.3.6. Fictional Map According to Ryan	57
3.1.4. Discussion with Regard to the Research Questions	58
3.2. "The Indifferent Shepherdess to Colin" (Ann Yearsley)	60
3.2.1. Biographical Notes	60
3.2.2. Plot and Spaces Mentioned	61
3.2.3. Theoretical Analysis	62
3.2.3.1. Characteristics of the Featured Spaces	62
3.2.3.2. Senses Employed and Perspective Used	63
3.2.3.3. Frame Theory According to Ronen	63
3.2.3.4. <i>Raum</i> Model According to Hoffmann	65
3.2.3.5. Textual Levels According to Zoran	65
3.2.3.6. Fictional Map According to Ryan	67
3.2.4. Discussion with Regard to the Research Questions	67
3.3. "The Star" (Jane & Ann Taylor)	69
3.3.1. Biographical Notes	69
3.3.2. Plot and Spaces Mentioned	70
3.3.3. Theoretical Analysis	70
3.3.3.1. Characteristics of the Featured Spaces	70
3.3.3.2. Senses Employed and Perspective Used	71
3.3.3.3. Frame Theory According to Ronen	71
3.3.3.4. <i>Raum</i> Model According to Hoffmann	73
3.3.3.5. Textual Levels According to Zoran	74
3.3.3.6. Fictional Map According to Ryan	75
3.3.4. Discussion with Regard to the Research Questions	75

3.4. "To A Little Invisible Being Who Is Expected Soon To Become Visible" (Anna Laetitia Barbauld)	78
3.4.1. Biographical Notes	78
3.4.2. Plot and Spaces Mentioned	78
3.4.3. Theoretical Analysis	79
3.4.3.1. Characteristics of the Featured Spaces	79
3.4.3.2. Senses Employed and Perspective Used	80
3.4.3.3. Frame Theory According to Ronen	80
3.4.3.4. <i>Raum</i> Model According to Hoffmann	82
3.4.3.5. Textual Levels According to Zoran	83
3.4.3.6. Fictional Map According to Ryan	84
3.4.4. Discussion with Regard to the Research Questions	85
4. Discussion and Findings	88
4.1. Discussion	88
4.2. Conclusion	93
Bibliography	95
Appendix: Abstract (in German)	100

Introduction

The Romantic period might be one of the most investigated eras in English literature. However, as a student, it always seemed to me that despite this period's reputation for its masterly poetry, there was hardly any diversity to be found concerning its poets. Lecturers and books always referred to the same six writers, who all happened to be male. Despite the fact that this period was the time of famous female novelists such as Jane Austen or Mary Shelley, the impression given was that no woman had created even a single poem in the decades called the Romantic period that would be worth reading.

This, of course, is not true. Women such as Felicia Hemans, Mary Robinson, Anna Barbauld, Ann Yearsley, Charlotte Smith, Jane Taylor, or Anna Seward, to name just a few, worked with poetic forms such as the ballad and the sonnet at the same time the canonical poems that are an essential part of many poetry classes were created (Mellor 10). The fact that none of these women are nearly as famous as Samuel Taylor Coleridge or John Keats seems to confirm Anne Mellor's statement when she argues that "our current cultural and scholarly descriptions of that historical phenomenon we call Romanticism are unwittingly gender-biased" (1).

It will be explored at a later point that being a woman in the late eighteenth and early nineteenth century cannot have been easy, especially being a woman who steps out of the domestic sphere that is attributed to her and tries to contribute to the contemporary political and artistic discourse. It is this stepping out of the woman's assigned space that made me wonder - how did women poets, who were typically confined indoors and not exactly free to experience the sublime nature male poets praised so much, incorporate the issue of space into their poetry?

It is true that articles and essays have been written on the spatial features of some authors' novels, including Jane Austen and Charlotte Smith; however, Romantic women writers' poetry is still largely unexamined. And this is exactly what makes this topic so interesting - the feeling that there is still a research gap one can attempt to begin to fill.

Research Questions

The fact that the existing research on space in Romantic women's writing mostly focuses on the literary form of the novel is not surprising given that novels, due to their length, are able to dedicate a significant amount of text to describing sceneries and settings. Another issue relevant to the thesis at hand is the narrative aspect of poetry, which is still somewhat neglected by theorists. It is true that lengthy descriptions of background are harder to find in a genre that is, among other aspects, defined by its brevity (Zettelmann 240), but that does not mean that the spaces employed in poems are without significance.

Thus, four poems were chosen to be analysed: "The Widow's Home" by Mary Robinson, "The Indifferent Shepherdess to Colin" by Ann Yearsley, "The Star" by Jane and Ann Taylor, and "To a Little Invisible Being Who is Expected Soon to Become Visible" by Anna Barbauld. In order to examine the spatial properties and use thereof in Romantic women writers' poetry, three research questions were formulated.

The first aspect that will be investigated is which spaces the writers in question incorporate into their poems, and which purpose they fulfil. Despite the fact that women were encouraged to stay within the domestic sphere and thus typically female spaces, it is possible that they still included spaces traditionally connoted as male as well, maybe not as definite settings, but rather as featured in a dream or maybe as a contrast to their own reality. Also, it is interesting to see whether the characters featured in such typically male spaces are male themselves, or whether the poets created female characters who challenged gender roles.

Another question that will be explored is how the writer creates the spaces via language use and stylistic features employed, and an interpretation as to the possible reasons for the way a space is described shall be attempted. It is not unlikely that the spaces depicted in the poems can function as more than just a simple background for actions and emotions; the writers could use them ironically, or in order to express criticism of the social and political situation, to name just two possibilities.

Once the used spaces are established and analysed, attention will be given to the question whether spaces one could identify to be typically female dominate the poems in question, or whether there is a balance between male and female spaces. Since art could give a writing woman the freedom she could probably never have experienced in real life, it is indeed possible that some writers should have seized the opportunity and explored settings that were usually out of their reach. Therefore, it will be interesting to see what types of spaces are featured in the poets' texts.

Finally, after analysing the spatial relations according to the previous questions, a discussion of the results will determine whether any assumptions can be made concerning the treatment of space in Romantic female poet's writings. This is of course not a question one expects to get a definitive answer on as the examined texts provide too small a sample to generalise; however, it will be interesting to see if the analysed poems share any tendencies concerning either types of spaces used, language style employed in describing those spaces, function of the setting, or dominance of either male or female spaces.

Structure

In order to give a historical context for the poems to be read in, this thesis will begin by questioning potential reasons for the Romantic canon to consist almost entirely of male authors. In addition, a brief summary of political events will be given, as literary works are oftentimes mirrors of the age they were produced in. This summary will be followed by an account on the situation Romantic women writers generally worked in, as it is crucial to understand their position in society when analysing their poetry. The chapter will close with a discussion of the term 'gendered space', which will partly focus on the work of Amanda Flather, a scholar who specialises in gendered spaces in the early modern period, which, by her definition, also includes the eighteenth century and is thus highly interesting for the purpose at hand (Flather, *Gender* 171-172).

The second chapter will introduce the aspect of space in literature by exploring its relevance to fiction; the problem of finding a suitable definition will be addressed and - for

this thesis - solved. Furthermore, several models for the purpose of analysing spatial dimensions in fiction will be introduced and discussed, as well as the various aspects that characterise fictional space. The chapter will end with a self-created checklist that uses elements of the various models presented in order to facilitate the following analyses.

Chapter three is dedicated to analysing the four poems chosen to represent female Romantic writing for the project at hand. The analyses will consist of a short note on the author's life as well as a summary of the poem before working through the theoretical checklist. Examples from the poems will be given as direct quotes. The respective analyses will then close with a discussion of the poem with a focus on the research questions. Lastly, chapter four will discuss the findings yielded by chapter three. The purpose of this last section is to determine answers to the research questions stated above.

1. Historical and literary Contextualisation

1.1. Questioning the Canonical Romantic Poets

Romantic poetry has enjoyed a rich tradition of careful investigation by countless scholars. Famously, this period is first and foremost associated with only very few poets, who are considered to be the "High Romantics" (Fay 9) - William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, Lord George Byron, and John Keats. These poets, sometimes called the *Big Six*, form the basis for the canon of Romantic literature, enriched by adding "a handful of likewise male essayists" (Curran, *Record* 263). This view of Romanticism has prevailed for decades, and it has been reinforced in teaching Romantic literature as well (Linkin 92). However, as Curran's quote above already highlighted, those canonical writers all share a specific detail - they are all male. That fact, once it has been explicitly stated, introduces questions to the study of Romanticism, such as *didn't women write in the late eighteenth and early nineteenth century?*

This question can be profoundly negated; Curran states that there is evidence of more than 900 female authors writing during the period in question, and the bibliography *The English Novel* features over two thousand novels created by women in these same decades (*Altered I* 265). Anne Mellor's numbers are not quite as high when she writes that at least two hundred women published poems between 1780 and 1830 in England, and at least another two hundred released novels, but she adds that there were, furthermore, female writers concerning themselves with creating plays, memoirs, journalistic texts, and essays. All in all it can be assumed that at least half the literary texts created in the late eighteenth and early nineteenth century were written by women (Mellor 2). The reason for the lack of women featured in the literary Romantic canon can therefore not be attributed to the nonexistence of writing women in society.

This lack of interest in, or should one rather say awareness of, Romantic female authors is likely to say more about the attitude twentieth century scholars had towards women poets than the real-life circumstances found during the late eighteenth and early nine-

teenth century. The rise of gender studies in the second half of the last century brought a certain change to that, and, as Fay put it in her 1998 publication *A Feminist Introduction to Romanticism*, "[a]t present, literary scholars are vigorously re-examining who was writing during the period beside the great Romantics, but prior to the work done by feminist critics on Romantic literature we had even forgotten that women were writing poetry at this time" (3).

Another reason for the exclusion of women from the literary canon could be that their writings simply were not seen as Romantic. Since the canon includes only an extremely small number of poets whose writings have specific stylistic and thematic features in common, it is fairly easy to exclude authors who wrote differently (Fay 9-10). However, it is quite obvious that only six authors do not cover the various ways of writing that the population of an entire country produced over the span of several decades, thus necessarily omitting the majority of texts written. Despite the fact that women *did* write, scholars seem to have made William Wordsworth the main ambassador for his generation and basically the whole Romantic society (Hofkosh 9). That his experiences were not, in fact, that of a normal British citizen, but of a privileged male, is fairly obvious. Romanticism is therefore a highly exclusive literary phenomenon, and also a male one. The argument that women's poetry simply might not have been good enough to be included in the canon is one that shall not be deemed worth discussing.

The question of whether women's writing qualifies as Romantic is complex for more than one reason; periodization, for example, is a difficult aspect in the context of Romantic literature; both the French Revolution in 1789 and the first edition of *Lyrical Ballads* in 1798 are often cited as a starting point in this context. However, the latter one would exclude nine years during which writers such as Wordsworth and Coleridge, but also Anna Barbauld and Mary Robinson were creating poetry of a distinctly Romantic nature. It is similarly difficult to determine a definite end to the period, with suggestions ranging from 1832 to 1837, and even 1850 (Fay 16). Thus, a different way of verifying a text's Romantic nature would be to work with typical textual elements; Fay names, among others, "a particular literary mode (poetry), the emphasis on a particular genre (the ode), a focus on a particular topic (nature), and the exploration of an important imaginative style (the sublime)" (12-13). As will be shown in the subsequent

analysis part, every single poem discussed in this thesis is in some way concerned with nature, and they all adhere to the correct literary mode as well. Therefore, it would be important to re-analyse the canon and include poems that were not created by the Big Six, but still display characteristics typical for the Romantic period. It must be added, however, that these four characteristics simplify the Romantic spirit enormously; nevertheless, the issue of defining what exactly qualifies as 'Romantic' is highly complex and not the focus of this thesis.

Despite a certain fixedness, a literary canon can change; as is pointed out in Linkin's essay on the status quo of teaching Romantic poets, both Byron and Blake used to be considered writers who did not fit into the canon (99). In fact, Linkin devotes her paper to asking her colleagues about whether they include female poets in their courses on Romantic literature, receiving more than a dozen affirmative answers to the question. However, as I can say from experience, it is perfectly possible to partake in a course about Romanticism for a whole semester and not read a single poem written by a woman; in fact, one can finish a whole English degree without being confronted with female Romantic poets. This comes to show that, although canons indeed can and do change, they do so slowly, and it is necessary to question them time and time again in order to create a more comprehensive selection of exemplary literature for a period.

This thesis means to question the Romantic canon of poetry by focusing solely on female poets and their creations, giving their creative work the space it rarely gets. During my research process, a colleague argued that writing about women's literature without comparing their texts to their male counterparts' was an impossible endeavour. Whether this is true remains to be witnessed.

1.2. Historical Contextualisation

In her book *Reading Jane Austen*, Mona Scheuermann makes the important point that the arguably most famous of all female Romantic writers, unlike many of her male contemporaries, hardly ever refers to the serious political issues that shaped the time she wrote in (171). This, however, should not trick the reader into believing those issues

were not grave; social changes within the British society as well as the looming danger of the French Revolution and later the war with France constituted more than one source of fear for the British people (169-170). In addition, there were problems within society itself; those who had become rich due to the beginning industrialisation yearned for the kind of influence that the nobility had presided over for centuries (170).

It is also important to remind oneself of the extensive war that took place between France and Great Britain; the fighting lasted from February 1, 1793, until after the battle of Waterloo, which took place in 1815, with only one short phase of peace in between (170-171). These twenty-three years thus formed a significant, if not the biggest part of the lives of all the female poets featured in this thesis. While war might not necessarily be featured in their poems, the raised taxes, food riots, and social unrest surely shaped their lives, especially if those women originated from a lower social class (171). Due to years of bad harvest, bread, which was the common people's main source of sustenance, was extremely expensive (176). Writers such as Hannah More dedicated their time to writing texts that would soothe the working class, urging them to be content with what they had. This endeavour was at least theoretically crowned by success; More's pamphlet *Village Politics* was read so numerous that even more printings found their way to readers than of Paine's *Rights Of Man*, which can be considered one of the most important political manifestos of its time (172). However, since it is estimated that *Rights of Man* reached forty per cent of the English population, it can be guessed that More's tales were probably distributed as well as sold (172; 185). Paine questioned in his work the divine right of the king and the principle of the monarchy itself, which of course caused the aristocracy to be anxious (182-185). Scholars assume that both the love the public bore their monarch George III and the fact that Britain had already executed royalty over a century before the death of the French king and queen prevented a revolution in England (Fay 17). However, this anxiety among the upper classes resulted in the suspending of the Habeas Corpus act and the introduction of numerous punishable offenses, such as talking in a group of more than two men, which was reason enough to be punished for treason (Scheuermann 188-190). One could write entire books about the social injustice happening during the late eighteenth and early nineteenth century, but this account only means to remind the reader of the fact

that the Romantic period was one of unrest, especially in its early decades. Furthermore, it is usually the weaker members of society that are hit the hardest by social inequality, and since women were not considered equal to men, it can be assumed that their day-to-day reality was even more extremely shaped by the hardships mentioned above.

1.3. Female Writers in the Romantic Period

There are quite a few myths about the Romantic poetess, and this chapter aims at establishing a historically correct context to read her in. While thousands of pages could surely be filled about the reality women in the late eighteenth and early nineteenth century lived in, these pages are meant to right misconceptions and invite the reader to keep an open mind while engaging with these women's poems.

As has been mentioned in the introduction, women writers were not a rare phenomenon the Romantic era. By 1790, women wrote more novels than men did, the situation was similar concerning the production of poetry, and the theatre was also in firm female grasp. It is painfully obvious that scholars during past decades had a very distorted view of the Romantic years as far as gender relations are concerned, or otherwise the predominant historical reviews would not have been written to follow male authors and exclude women writers (Curran, *Altered I* 186-187). Stuart Curran explains that when Mary Robinson died in 1800, the literary scene she worked in was controlled by female authors. Anna Barbauld, Hannah More, Anna Seward, Charlotte Smith, and Helen Maria Williams, to name only a few, all published several books throughout the 1770s and 1780s, which went through numerous editions, earning these authors fame and also money. Famous male poets during those decades whose names are remembered today, such as Goldsmith and Beattie, were notably less productive (187). Additionally, even though Mary Robinson was still quite young when she died, most of her fellow female writers named above grew old and did not stop writing when the Romantic period ended, but continued their literary siege at a male-dominated publishing industry. Given the fact that these women published their works over the course of several decades, they were possibly more productive than any of the canonical male Ro-

mantic poets, if one excludes Leigh Hunt. Since women writers such as Felicia Hemans and Letitia Landon continuously wrote through the change of the Romantic to the Victorian period, it is from their writing "we can discern what is otherwise almost strikingly absent in the male Romantic universe, an actual transition into the characteristic preoccupations of Victorian verse" (188). Both of these women are all but well known today; however, while alive, they were the first female writers to accumulate wealth from creating only poems (188). The same dire fate of oblivion applies to Joanna Bailie, whose gift as a playwright was compared to Shakespeare, and who is hardly ever mentioned or read today (186).

An issue that makes researching Romantic female poets difficult is that while records of letters and diaries of the Big Six still exist today, the same cannot be said of many women writers, except maybe Jane Austen. What makes the difference is that those canonical writers "were seen as biographical subjects either from the very first, like the Lake Poets and Byron, or, as in the case of Keats and Shelley, very soon after their deaths" (Curran, *Altered I* 266). Contrarily, little attention has been given to female poets' letters and other private writings after their deaths; even though those women might have been excessively famous while alive, their popularity never reached the cult-like following that some of the male authors' did (266).

It is important to note that the authors featured in this thesis were not all feminists (since this concept did not exist in Romantic times the way it does today) or revolutionists; in truth, many of them belonged to the working class, and some wrote out of sheer necessity. These women did not plan to overthrow the system or radically reinvent art; they wrote within the existing literary scene, adapted genres that suited their needs and thus articulated their opinions, be they traditional or not. Some of them managed to be widely read, others earned enough to make a living, and again others wrote to deal with the hardships they had fallen onto (Ruwe 312). It would thus be wrong to think of the authors featured in this paper as a politically engaged group; one could of course argue that art is always political, but it is important to keep in mind that women's reasons for writing were probably just as diverse and plentiful as men's.

It must also be remembered that the publishing business, at least in the eighteenth century, was firmly in the grasp of men, who also largely produced the texts they published for a male audience. It was not easy for a woman to be part of the business. A remarkable group that was active within the literary industry were the Bluestockings, a club of sorts for women of higher social background, who were well connected throughout Britain. Talented artists flocked to them, and in return they would receive support; Barbauld's debut book for example was published in three editions within one year due to the assistance she had from these educated women. Another possibility to support a woman writer of little means was that of patronage, which was also widely spread within the Romantic age; also, just being allowed to dedicate a book to a well-known woman could raise a book's sales. Female solidarity, thus, was an important aspect of women's writing during that period. The Bluestockings did also have men among those supporting them (Curran, *Record* 266-267); the canonical six poets of the Romantic period, however, did not enthuse about this female movement (Hofkosh 15-18). Another source of support for female writers were, curiously, religious institutions; the Church of England, despite their traditional values, helped gifted women without money to publish their works and thus earn a few pounds. Nevertheless, patronage did not always mean a simple relationship between writer and giver, sometimes resulting in a restriction of the artist's freedom; as Curran puts it, "[t]he hand that reached out to assist talent to realize itself could also be used to slap down originality as being opposed to divine truth" (*Record* 268). Hannah More for example is known for trying to influence Ann Yearsley's poetry the way she herself (and not the poetess) saw fit (267).

Furthermore, it is still a commonly held opinion that many women published anonymously during the late eighteenth and early nineteenth century. However, there is hardly any proof that women held back their real names when publishing poetry; certainly, some female writers of noble birth took that option in order to avoid being the subject of gossip, or because their name would have stopped the lower classes from buying their books, but the name was sometimes added in a later edition. According to Feldman, there is no known case of a woman poet originating from the working class publishing anonymously; indeed, they sometimes even added their profession to make their writing more approachable (Feldman 279-280). Furthermore, men also published anonymously, almost as often as women did; hence, this habit cannot be assumed to be

connected with gender issues (281-282). The idea that women needed to publish anonymously or under a male pseudonym to be widely read seems to be a concept which is incorrectly associated with the Romantic period; these cases were more widely spread during Victorian times (283). The shamefully small reception of Romantic women writer's poetry can thus not be blamed on them publishing anonymously and scholars not knowing that the authors were female - most women proudly signed their names under their poems.

It was stated above that women had to fight their way into the publishing business; that, however, does not mean that being a published poetess in the late eighteenth century was a nearly impossible cause. In fact, the Romantic period was a rather good era for the female author; Ruwe writes that she works with

the assumption that the Romantic era was an extraordinary time of openness and expansion for women. They could run houses of gambling, campaign for political candidates, publish travel narratives of exotic countries, and write groundbreaking works of feminism, science, and the arts. Women as diverse in political leanings as Hannah More and Mary Wollstonecraft shared a fundamental belief that, as women and citizens, it was their duty to speak publicly on national as well as private and domestic issues. (313)

Thus, it is important not to be biased towards the past due to possible common beliefs or misconceptions; women could, despite their restrictions, actively participate in society. Their possibilities, however, strongly varied according to their surroundings; life in London, for example, was much more free and diverse than in tiny country villages. Women were even able to literally claim their own spaces as they "furnished, landscaped, owned, and even built some of [their] houses and [...] grounds" (Scarth 627). Furthermore, especially the suburban landscape of London provided amazing opportunities for women; properties situated there tended to be spared of the law primogeniture (which stated that women couldn't inherit, among other things, land), thus allowing women without brothers or those whose husbands had died to keep their homes - a fact that would simply be unthinkable in any Jane Austen novel, which are usually set in more rural areas (see Scheuermann). Additionally, women who lived further from the town centre commuted between the city and the suburbs as they pleased, and hosted parties within their town houses, just like men (629).

Not only men and women's professional lives, but also their private lives differed hugely from one another. Traces of those differences in life experience can be detected within women's poetry, for example in their choice of topic. Stuart Curran makes a point that is of most crucial importance to this thesis by saying that, since women were constricted to private, domestic spaces such as the house or the shrubbery, "the particulars of these confined quarters are made the impetus for verse" (*Altered I* 189-190). Therefore, since the room of inspiration for a woman's work may have been much smaller than a man's daily world, women necessarily needed to be extremely perceptive and find wonder in the little things in life. As a consequence, a distinct genre of poems written by female writers is that focused on flowers. Certainly, men have also composed verses about flowers - one only has to think of Wordsworth's daffodils - but those poems are not to be directly compared to the women's verses. The female authors often used those seemingly innocent poems to convey opinions and comment on society in a less obvious way, using symbolism to do so (190). This explains why there are plentiful poems about flowers to be chosen from that were created by women during the Romantic age.

1.4. Gendered Space

A concept that is of special importance to this thesis is that of gendered space. In literature, as Bolton points out, "landscape [...] can also be read as evidence of gender, just as who is allowed to move within and beyond the landscape is sharply defined [...] by moral and gender considerations" (273). Some spaces in literature are considered to be "exemplary spaces of femininity [...] where male presence is never pacifying or stabilising" (Saglia 407); in Romantic literature, those would include cottages, nunneries, or palaces set in Orientalist spaces, because those places give women the freedom to live quietly away from the potential misfortunes that might befall them in public spaces (407-409).

Public spaces are often associated with the male gender, whereas women usually stay within more private spaces, as Townsend states in her essay on gendered spaces in British homes (Townsend 41). It is of course difficult to examine what was happening

within the domestic sphere of the late eighteenth and early nineteenth century because of the very privacy of its nature. On the other hand, the home is especially interesting due to its function as the building block of society, or maybe, more fittingly, because it houses said building block - the family (40-41). Townsend adds that the home has been regarded as the centre of a woman's life since at least the mid-nineteenth century, if not long before that. These opinions are also the reason why the house is considered a female space, while "the public sphere (paid work, politics)" (41) is seen to be typically male. But a house, it seems, is only also a home when there is a woman within it to look after husband and children. The image of the house, according to traditional values, is not complete without a woman, and surely has not been during the Romantic period, either. Differentiating between what is public and what is private, however, might not prove to be all that simple; various parts of the house might be characterised by different degrees of seclusion. This concerns strangers entering the house as well as those living within it; the patriarch usually has a secluded space to himself and thus more privacy than his children or his wife, whose space is considered to be the kitchen, which cannot be considered to be private, and is also a place that was created with the purpose of work in mind (42). Furthermore, as shall be explained below, the kitchen can, out of necessity, be used by other family members as well, thereby reducing the potentially private space even more to a mere workplace. Thus, the separation between workplace and privacy is not given for a woman as she is expected to spend both hours of work and of leisure in the same room (43). Following this concept, the kitchen has had a specific location within the house since at least the Victorian age - it tended to be positioned at the back of the house so the distinction between those rooms which were more publically accessible and those which were indisputably private would be easier to make (44). Despite the fact that women were at the centre of the home, which is a stark contrast to their minor role in the public sphere, they did not seem to own any of the space that is considered theirs (44). Of course, especially in Romantic times, the home did not belong to its female inhabitants; women could not hold property and were therefore dependent on their husbands (Scarth 629).

Spain argues that there is a correlation between the spatial separation of the genders and their status; the more spaces are accessible to women, the better their status within the society they live in will be. Excluding women from education or politics reinforc-

es the superior status of the man and promotes gender inequality by prohibiting women's access to what the author calls "socially valued knowledge" (137). The gender segregation is thus meant to provide physical borders in order to aggravate women's access to knowledge (137). Women, however, do not always play a passive role in this process of gender segregation, but are oftentimes actively working to put an end to it (138); this can surely also be said of some women writers who had to work their way into the male-dominated publishing industry, as mentioned above. Spain also "identif[ies] women's responsibilities in the private sphere as having negative consequences for their status in the public sphere" (138), which is logical; since a woman should stay inside the house as it is no *home* without her, she will always be misplaced in the public sphere as long as those values are upheld.

Even more so in past centuries than today, there are jobs that are considered to be men's jobs and women's jobs; today, professions that are seen as female are mostly social ones, such as educating children and taking care of the sick and elderly (139). Similar premises were given in the late eighteenth and early nineteenth century, judging from the fact that Anna Barbauld worked as a teacher (Curran, *Altered I* 189-190); Spain says about female teachers working during the nineteenth century in the USA that it "was acceptable [...] because it closely duplicated the domestic sphere by placing women in a homelike environment with other women and with children" (145). Therefore, not only the private life, but also the professional life is subject to gender segregation, which reinforces stereotypes as well as the domination of the patriarchal system. Spain argues that "[i]nsofar as men have an initial advantage and insofar as women and men are separated in places where they live, learn, and work, women's status will be lower than men's because they have less access to knowledge" (139).

Spain draws on the scholar Edward T. Hall's work when she calls space "the silent language [...] and the hidden dimension shaping human action" (qtd. in Spain 139). Distinctions can be made between geographic and architectural separation; while the former category is used to describe the fact that the genders are located in separate buildings, the latter one is used whenever the separate spaces exist within the same house (140). One can of course argue that spatial separation of different spheres, professions etc. is not necessarily a bad thing, and that gender segregation does not automatically

mean that one gender, usually women, are at a disadvantage. In fact, it is not the mere separation of the genders that promotes a lack of balance, but the inequality as far as resources are concerned. These resources are not necessarily of financial nature, but may well be more abstract entities such as knowledge (140). Despite the fact that the Romantic age knew thousands of female readers, girls still normally received a different education from their male peers, hence being excluded from more prestigious knowledge. Novels, on the other hand, which were easily available to women due to the rise in libraries, were generally viewed to be vulgar and not a proper way to pass one's free time (Hofkosh 15-19). This low prestige of the genre was surely connected, at least partly, to said female audience (Cox 8-9).

It bears repeating that spaces as well as institutions are constructs and can therefore be changed. And it is obvious that much has improved for women (and men!) since the late eighteenth and early nineteenth century (141). An example for this would be changes within architecture in the nineteenth century: the Victorian house, often built in the United States and modelled after the English original, contained a parlour as a typically female space, and a library at the back for the patriarch to work. Those rooms could be found next to each other in the last decades of the nineteenth century, thus disregarding spatial separation that might have been important for the previous generation (143).

As the segregation of gender is an extremely intricate issue, it would be inaccurate to merely assume its manifestations in spatial relations (143). It is, however, useful to investigate the spatial perspective, as a certain correlation between the spaces a person can freely move within and their position in society cannot be denied (147).

1.5. Historical Aspect according to Flather

While the theory of gendered spaces seems straightforward, the reality is not always quite as simple as ascribing the kitchen to a family's female members and the library to the male ones. Amanda Flather, a scholar dedicated to the topic of gender and space in the early modern English home, states that the separation might not have been as strict

as it is assumed today. While the author includes the eighteenth century into her accounts, not all points made by Flather can be certain to also apply to the Romantic decades, but she still makes relevant remarks considering gender and the home, and her research is thus worth being mentioned. Due to the fact that space was often scarce, especially in poorer households, it would simply not have been feasible to exclude people from certain rooms because of their gender - it was simply a matter of practicality for the inhabitants to employ the given space as best as they could (*Gender* 171-172). The specialization of rooms was beginning to spread in the eighteenth century, but many families that didn't belong to the gentry or upper classes simply could not afford it (176).

One of the spaces that might have been less gendered several centuries ago, despite what has been stated above, is the kitchen. It would, according to Flather, be wrong to simply assume men never entered a kitchen; while it is true that women were mostly responsible for providing food, it was the job of a kitchen boy to prepare the oven or bring water, "showing that age and place could blur distinctions between male and female work in interesting respects" (174). The same was also sometimes true for elderly husbands, who, having passed their prime of life, would help their wives if necessary (Flather, *Space* 350). Furthermore, not only lower-class women who could not afford a cook were expected to know how to prepare meals; conduct books stated that even well-to-do ladies were supposed to be able to cook. Still, the fact that women were the ones doing the cooking did not make the kitchen a purely female space; it was also a social space, meaning that the various family members and servants would use it to complete different chores throughout the waking hours. While these tasks might have been gendered, the space was less so. Interestingly, Flather uses court files as historical evidence, unearthing "[p]rosecutions for poison [which] record male servants, apprentices, women, and men using the kitchen for a variety of purposes at different times of the day" (Flather, *Gender* 176). This suggests that it was not uncommon for men to enter a space that is nowadays thought of as typically female, and that it might have been more of a communal space than originally assumed, at least within poorer households. This is also relevant to this thesis as several authors which are featured were not exactly wealthy (176).

But not only spaces within the house might have been viewed in too strict a way as far as gender is concerned, but also those outside the house might have falsely been attributed only to men. Flather explains that "a strict division of work and space between men and productive work outside the house, on the one hand, and women and reproduction and consumption inside the house, on the other, bore little relation to reality" (*Space* 344). Women did leave the house on numerous occasions; they were for example perfectly able to do their own shopping, and not only for pleasure. Shopping for groceries was essentially a female task, especially in cities, as families there did not have the opportunity to grow a significant part of their own food, the way those owning their own land did (348). Depending on the quality of the water sources, washing was also an activity that might have taken women outside, to be done in the yard or in front of the house where they would enjoy the company of other women, and chat (349). The light outside was also often better suited for tasks like spinning, which then also often happened within groups (353). Women could also travel, but due to the dangers waiting on the roads, they did so in groups whenever possible; it seems that female solidarity and companionship played an important part in women's everyday lives (355). In rural areas, women also helped with animals or worked on fields in order to secure the harvest; this suggests that gender restrictions were somewhat neglected when they stood in the way of practicality (351).

Female workforce was also needed in the cities, and again their work was not that of a lesser man's, but entirely different branches of occupation were held by women. Another possibility was for husband and wife to work together, such as co-owning a shop where the woman would handle the financial matters and the man the manual work. It was also entirely possible for the man to have a job that did not require him to leave the house, whereas the woman would go out to work away from home. Cities, however, also posed a bigger threat to the working woman; groups of young men in urban areas who worked in all-male settings displayed a more vicious misogyny and were thus more likely to assault women (Flather, *Space* 356-358).

While the above-provided spatial dimensions seem to largely adhere to the idea that women worked in more domestic spaces than men, it is, as was mentioned, important to consider individual circumstances as well as societal guidelines. This suggests that

the division between male and female spaces might have been less strict than suspected so far; social class, living conditions, and employment determined a family's unique gender relations possibly just as much as the patriarchal system did (Flather, *Space* 359). There simply was no *one* spatial model that fit all households - factors such as "time, place, occupation, and status, as well as gender [...] determined them" (344), which also questions the idea of two distinctly separate spheres of private and public or male and female nature. "[S]paces can be gendered, even when they are shared by men or women, through perception, experience, and use" (346), as in the example of the kitchen. Again, the way a room is experienced is mostly influenced by who has power over it. This differentiated view of the way spaces can be gendered, the "[r]ecognition of the influence of time, context, status, and age on experience, imagination, and control of space encourages a more sophisticated and nuanced analysis of gendered power relations within space" (346) than was previously the status quo.

It is not this thesis' stance that all men in the past were ruthless patriarchs suppressing their wives and daughters. However, it cannot be denied that women's lives were difficult due to the inequalities they faced every day, such as the inability to own property themselves. The fact that the gendered spaces and tasks within the household seemed to have been less clear-cut than previously assumed should not obscure reality. Women were the ones responsible for looking after their homes, devoting an estimated seven hours a day to this task, depending of course on socioeconomic factors, thus keeping them in the house for a significant amount of time (Flather, *Space* 350). Thus, while gender segregation might have been less strict than previously assumed, it would be wrong to give in to the illusion that women were in any way men's equal.

2. Space in the Narrative

2.1. Narrative in Poetry - A Brief Exposition

The narrative aspect of poems has not been given much attention, with the exception of Homer's epic poetry and other privileged texts; however, those poems are then often considered to be "essentially prose fiction" (McHale, *Narrative* 356). This disregard is all the more remarkable when considering the fact that countless poems convey narratives; they might not all be excessive in length or considered as crucial for literary history like the *Iliad*, but they still exist.

However, while McHale has stressed the importance of the narrative aspect in poetry on several occasions, the same cannot be said of many other narratologists. Zettelmann states that in the context of narratology, poetry usually constitutes the "other" (232), posing as the narrative's exact opposite and being claimed to be "a-temporal, non-spatial, non-dynamic, non-specific, non-experiential, and anti-illusionist" (232). This quotation in itself would negate the purpose of the current endeavour; however, since, as subsequent chapters will show, spatial analysis of poetry is a perfectly possible undertaking, it can be assumed that this strict distinction between narrative and poetry might not be entirely accurate. Zettelmann challenges this dichotomy as well, explaining how "we need to concern ourselves less with the setting up of a rigid demarcation between poetry and narrative, than with the question of how narrative elements are transformed and adapted when used in a lyric text" (249).

Furthermore, McHale states how narratology's neglect for poetry is related to the fact that "[s]ome scholars specialize in narrative; others specialize in poetry; few specialize in both" (*Beginning* 12). This status quo essentially neglects the narrative nature of innumerable poems, a fact that McHale calls "not so much an oversight as a scandal" (12). Following DuPlessis, he states that while the defining trait of a narrative is its narrativity, the same cannot be said of the poem, which is most strongly defined by its segmentivity. However, gaps necessarily occur in narratives as well, as they feature chap-

ter breaks, changes of perspective, changes of scene, etc. Thus, in poetry, the genre-defining segmentation merges with the segmentation of the plot (*Beginning* 14-17).

A poem's narrative aspect can take several forms; "[c]ontinuous narrative poems" include epic texts such as the *Odyssey*, "[q]uasi-narrative sequences" such as Shakespearean sonnets, "[i]mplicit narrative situations of lyric poems", as well as narratives which are integrated into "basically lyric poems" (356-357). For the last two centuries, the third category has been the status quo of the ideal poem, and the lyric poem has dominated poetry. This may also have influenced the omission of narrative aspects in poetry analysis (357). Even though, as the scholars quoted in this passage suggest, a movement towards a more comprehensive narratology exists, little theory has been published that treats poetry as a narrative genre. It seems that the narrative aspect of poems, while undeniable, has not yet received the attention it deserves.

2.2. Literature and the Aspect of Time

The analysis of spatial conditions in narrative texts is a relatively recent project in narrative theory. This might be, as Buchholz and Jahn point out, due to literature's preference of focussing on time rather than space, and furthermore because narrative texts were said to include the aspect of space only so that the narrated events would have a setting (Buchholz & Jahn 551). This view is still quite persistent within literary criticism; Zoran writes in his remarks on space in literature that "[l]iterature is basically an art of time" (310), and Neumann stresses how numerous narrative concepts define the term *narration* as a temporally structured sequence of events, thus completely leaving out the category of space (96). Therefore, given all those voices stressing the importance of time within the narrative, it is hardly surprising that it still somewhat dominates narratology today.

It is curious to see time and place being treated so separately within literature, especially because in the 'real world', they are often thought to be closely interlinked, and asking 'when and where' is perceived to be a legitimate combination of questions. This close relationship, however, is not given within the narrative, as a spatial description

necessarily causes the narrated events to pause. Excessively long descriptions may thus lead to disruptions in the time-space-relationship as it might be difficult for the reader to re-immense themselves in the story after pages upon pages of spatial details. Also, it is the nature of time to be kinetic while space is a more permanent matter, which poses another contrast between the two categories (Bal 142). Some more traditional narratologists, such as Roland Barthes, also insist upon the distinction between *narrative* and *description* within the text, which doubtlessly favours the former and treats the latter as a less important addition (Herman 266-267). Hoffmann similarly points out that while the investigation of the narrative's time lines can lead to interesting discoveries, an analysis of the spaces used within the story tends to result in less insight (Hoffmann 1). It is also true that space is not equally important for all genres; while some stories portray events so universal that they could take place anywhere, text types such as travel narratives depend on their setting to a large extent (Neumann 97). Therefore, it is understandable that some analyses focus less on a possibly generic setting and more on the unfolding events.

It cannot be denied that it is first and foremost the events on a story's timeline that build a narrative, not excessive depictions of scenery. Thus, a narrative might work perfectly without ever mentioning a single specified location, simply because one assumes that the events narrated must have happened *someplace* (Buchholz & Jahn 551). It is also important to mention that, while fictional space is independent from the real space the reader inhabits, the same cannot be said for the aspect of time. The terms *narrated time* and *time of narration* are quite established in literary theory, and they are also easy to observe. Within the relationship between those two time levels - the one taking place in the story and the one within the reader's reality - there is plenty of possibility for "specific types of deviation from the 'natural' structuring of time (such as contraction, reversal of temporal order, etc.)" (Zoran 311). This is of course not true for space; neither the reader's own position in space, nor the space required by the actual written words on the page can be related to the fictional spaces described. Even though some texts, especially poems, might sometimes employ their layout to reinforce the discussed themes, this is far from common and hence cannot be taken into account. As a result of time's dominance in literary studies, few established concepts to analyse space exist (Zoran 310-311).

2.3. Literature and the Aspect of Space

Despite all the points made above about the importance of time in literature, it would be wrong to assume spatial dimensions to be irrelevant. Bal makes an important point by saying that "[i]n the world narrative conjures up - a world of make-believe - things can happen because that world is spatial. It gives space to events, so that events can, as the phrase goes, *take place*" (138). So, in a way, the story can only happen because it has a stage to happen on. And Bal is not the only author to stress the importance of fictional space; as Ronen points out, space represents a vital element of the narrative as, together with entities such as "story, character, time and ideology" (421), it builds the fictional world the story is set in. Space thus "plays a crucial, not an optional or derivative, role in stories" (Herman 264).

It should therefore not be assumed that the space of the story is only a background, a necessary evil that authors include because they have to. Of course, providing scenery for the action to unfold within is one task that space fulfils, and if the author does not want to waste an abundance of words on establishing unique scenery, no harm is done. Nevertheless, space can be used to establish meaning, e.g. by being symbolic of something, or maybe even be as vital to the story as if it were a character of its own (Bal 139). Especially with the focus Romantic poetry, which is after all crucial to this thesis, gives to nature, it would be wrong to assume that space is not important in literature (Fay 10).

Furthermore, quite a few different literary genres which can boast popularity nowadays, such as dystopian fiction, high fantasy, or cyberpunk fiction, consciously stress the spatial component of the fictional universe, thus making the setting essential to the story and creating a narrative that could *not* take place *anywhere* (Buchholz & Jahn 552). This, nonetheless, is not exclusively a contemporary phenomenon, as seen with Romantic poetry's love for nature. There are also other literary genres, e.g. travel writing or Gothic novels, which date back to the literary period this thesis is focusing on, which attribute particular care to establishing spaces (Buchholz & Jahn 552). Certainly, novels, due to their scale, can devote more detail to creating spatial descriptions than the literary form of the poem, which this thesis is concerned with. Nevertheless, analys-

ing minimalistic accounts on space can be just as interesting as investigating elaborate descriptions; the selective nature of a lyrical text can still give important hints concerning a genre's or epoch's inventory of typical situations and settings (Hoffmann 3).

2.4. Space as a Construct

Space is not neutral, but is constructed by society and suffused with values and ideologies. In his essay on topology, Mahler explores how space itself is just a syntactic realm of possibility before being filled with semantics and pragmatics. For him, it is the space that influences the objects within it, not the other way around. Space is also not just a very large empty room, but rather a practically infinite number of vectors (18). The human population only fills a tiny part of that space, and we are grounded within it by our bodies, which help us navigate through the world. We thus create our own topological concept of the world, centred on ourselves; Bühler calls that the *Körpertastbild* - distinctions such as 'far away', 'above' or 'close by' are always defined by our own relationship with the object (Mahler 20). When reading, this concept is transferred to the fictional space as well, and it is the character's *Körpertastbild* we identify with. Thus, it follows that every act of speech is grounded in spatial relations. And when regarding idioms such as 'nothing could be further from the truth' or 'in over your head', it is obvious that this ego-centrism has influenced our every-day language (21). Mahler also stresses how no space is per se 'good' - just because phrases such as 'up and coming' exist does not mean that upper spaces are always connoted positively. This making of meaning is based in culture more than in some sort of universal truth (23).

The investigation of fictional space is especially useful, as Neumann points out, whenever the focus of the analysis is on power relations, for example when attempting a postcolonial or feminist reading. It makes sense to relate the fictional spaces to real spaces, especially since literature does not simply provide the reader with knowledge about the space, but in doing so conveys ideologies inherent in those spaces as well (102).

2.5. Space - An Attempted Definition

In order to analyse the spatial aspect of poetry, a firm theoretical basis is needed. It does not suffice to simply list the places and scenes mentioned in the chosen poems, especially since the term *space* evokes much more than a mere geographic location. Mieke Bal wrote that "[t]ogether with character, few concepts deriving from the theory of narrative texts are as self-evident and have yet remained so vague as the concept of space." In fact, space is a term that is fairly difficult to define in a satisfying manner. Buchholz and Jahn wrote in their encyclopaedia entry that "[a]t its most basic level, narrative space is the environment in which story-internal characters move about and live" (552). While this seems to be a relatively straightforward definition, the term *space* itself is what makes the current endeavour so difficult. As Daniel Brewer pointed out in his essay on the different kinds of spaces,

space is not a geometric entity or an absolute abstraction. Space is not neutral or objective; nor is it fixed, transparent, innocent or indifferent. Instead, it is willfully produced, a product resulting from the transformation of matter, the application of knowledge, of technology, and of labor. Space is a social product, moreover, generated by a social subject, or just as likely, a collective one. In either case that subject's reality results from and depends upon its ability to occupy and master space, which it does often enough in violent fashion. (179-180)

This definition is by no means exhaustive; dictionaries devote plentiful pages to the attempt of a comprehensive description of space, as Davidson mentions in his own theoretical observations on space in the narrative (24). The problematic nature of this issue is made more complicated by the fact that space can mean anything from the nothingness between stars to the distance people might need between themselves and others (Davidson 24). And while space can be used to name various relations, what additionally makes its definition so difficult is the fact that it is never just one thing, but consists of many levels. As O'Toole points out, a garden is not just a garden; perhaps any person without a particular affinity towards plants might be able to point out the flowers growing there, but someone who has studied botany or microbiology will see said garden from an entirely different perspective (137-138). According to this remark, spaces can arouse different associations within different people due to variations in knowledge, experience etc. Thus, apart from the fact that numerous types of space ex-

ist, they can also be labelled differently, depending on the onlooker's point of view, education, gender, opinions etc.

However, Brewer's quote above clearly addresses several points that are of the utmost importance to the manner in which space is being investigated in this thesis; space is flexible, and its borders can change. A space that is clearly gendered as male does not have to remain a male space; many places and professions were inaccessible to women two centuries ago, and are now perfectly natural for them to act in (see chapter 1). In addition to this flexibility, space is also a product of social interaction, of cultural customs (Brewer 179-180). This is to say that if a culture has specific needs, those needs will be reflected in the use of space. Some societies will express the fact that they value the sexes differently by creating separate buildings for men and women to work or house in; if a society champions the idea of gender equality, men and women will not be segregated in this way (Spain 140). Space, therefore, is not an unbiased and uninvolved a priori entity (Davidson 25), but created by the social powers at work within a society.

The fact that many important writings about narratology have yet to deliver a sound theory on spatial analysis does not facilitate the endeavour of creating satisfying definitions; as Haupt remarks, any discussions about space will necessarily include a significant amount of confusion due to the fact that there are no clear terms for the different categories that exist (69). While Haupt herself endorses the technical term *setting* (69), Bal, on the other hand, distinguishes between the terms space, place, and location, yet does not provide a comprehensive definition for either of them (133-134; 220).

Since this thesis is in need of a definite terminology, the creation of a working definition is indispensable. As mentioned above, Buchholz and Jahn begin their attempt at a definition of narrative space by stating that "[a]t its most basic level, narrative space is the environment in which story-internal characters move about and live" (552). This definition, however, is too narrow for the purpose at hand. Since all spaces featured in the analysed poems shall be taken into account for analytical purposes, restricting the focus to those spaces the story's characters actually interact with might be counterproductive, as, for the gender-informed nature of this thesis, the inability of certain charac-

ters to enter and inhabit specific fictional spaces is just as relevant. Thus, this project will work with the assumption that fictional space is created by all the spatial clues given within a fictional text; whether these spaces are actually accessed by the featured characters does not serve as a criterion. Expressed differently, fictional space is the sum of all the locations encountered in a narrative. Keeping in mind the complicated nature of space, this definition might seem overly simplistic. However, the intricate social matters which are at work within the investigated spaces will be taken into account during the analysis, thus attempting to do the intricate subject justice. And this analysis can only function once the object of inquiry is determined, which is now the case.

2.6. Analysing Spatial Dimensions: The macro-level

It has been mentioned above that within the field of literary studies, time has been the dominant category for decades, if not longer. This, however, is not necessarily the case anymore. The so-called spatial turn, which cultural studies have seen during the past decades, cannot be called a paradigm shift with a single goal due to its multidisciplinary nature; nevertheless, there now tends to be a strong political motivation behind the investigation of space. Davidson points out that it is the purpose of cultural analysis "to ask questions about what we know of the world, how we know it and how we represent that knowing back to ourselves through revealing that which is concealed, and deconstructing naturalized processes of spatialization" (27) Scholars working with more modern approaches such as cultural studies, feminist studies, and post-colonial studies have realised the importance of space and hence also analyse it in their scientific work (Buchholz & Jahn 554).

This subchapter is therefore concerned with establishing four different theoretical concepts that aim to analyse the way space is organised in a fictional universe.

The relatively recent practice of focusing on spaces within literature might suggest that only modern texts deliver interesting results when being analysed regarding their spatial relations. It is true that the focus on space gives particularly valuable insights when considering contemporary poetry that has been created in the current age of globalisa-

tion. However, Davidson points out that a certain space-consciousness can indeed also be ascribed to society as early as the early modern period due to the advancements and discoveries made (26); the mere existence of the British Empire can for example be supposed to have contributed to a certain spatial awareness within its educated inhabitants. Poems created even later, such as Wordsworth's *The World Is Too Much With Us*, show an undeniable consciousness of human's relationship with the space they inhabit as well as technological progress and criticism thereof as early as the two centuries ago. It would therefore be wrong to think that a theory focused on space could not be beneficial when investigating Romantic poetry. Furthermore, female authors such as Charlotte Smith seem to have been extremely conscious of space as places, both rural and urban, are dealt with extensively in her work (Scarth 630), and, as the poems analysed in subsequent chapters will show, the same was true for other female writers as well.

2.6.1. Ronen's Approach To Space

For her approach to the characteristics of fictional space Ronen adheres to the assumption that "space is a semantic construct" but "the components of a fictional space cannot be identified with specific textual expressions" (Ronen 421). This means that while certain word classes might be more likely to give the reader information about spatial dimensions, such as prepositions; spatial clues can be gleaned by the reader in countless different ways. This goes to show that in order to extract all the details about the setting from a text, a thorough reading is indispensable.

2.6.1.1. Frames

Ronen introduces the term of the "frame", which she defines as "a fictional place, the actual or potential surrounding of fictional characters, objects and places" (421). Whenever a new frame is introduced, the analysis can be focused on the wording used. While it is true that, as mentioned above, the description of space does not depend on specific phrasing, the way it is introduced does influence its nature; does the action happen in 'a room', or is the room described in great and lavish detail? The chosen level

of precision influences the spaces created, allowing the author to give it a more vague or more concrete character (421-423).

Another term crucial to the analysis of space in fiction is that of the *setting*. The setting is the place where the plot actually happens, "the *actual immediate* surrounding of an object, a character or an event" (423). While a frame could just be a place that is mentioned in the text and actually never visited, the setting provides the space for the action to unfold. This means that while frames could be introduced to maybe create a contrast to the current setting, it is perfectly acceptable for them to never actually *become* a setting. Another difference between the two entities is that once the setting is established, and may it only be minimally by stating that the action takes place in e.g. 'a village', it does not need to be re-established; as long as there is no explicit change of place, it simply remains the same. Frames, however, due to the fact that they are not actually physically present but only in thoughts or conversations, do need to be verbally re-introduced. The setting, one could also say, is important due to its hosting the action, while the importance of any other frame is not just given but has to be proven. For example, if a character talks about having been to the park the previous day, this short reference does not make the frame relevant; if the character later on returns to the same park, the relevance of the frame is established as the character seems to have a habit of going there. Frames can be transformed into a setting if the action is shifted to take place in them, but they can also remain simple frames and still be of some importance to the story. This is for example the case when a character leaves the setting for some other place; the action stays where it is, but the mentioned frame is relevant due to the fact that it is sought out by a character, all the while staying what it is - a frame (425).

Frames can differ in their relevance to the story. The most important category of frames is of course the setting, where the current action takes place. A so-called secondary frame is separated from the immediate setting by some kind of border, such as a wall, but still belongs to "the same spatial continuum" (426). If e.g. the action takes place in a specific room, the other rooms in the house will qualify as secondary frames; they can easily be accessed, and despite the fact that they do not function as setting, they can influence the setting in certain ways, for example if loud voices or music can

be heard from the next room. A similar secondary frame would be a garden which can be looked at through a window. An inaccessible frame, on the other hand, is unreachable to the characters. This inaccessibility does not arise from any spatial distance as the inaccessible frame "forms part of the same spatial continuum as the setting" (426). However, "it consists of closed frames which cannot be entered or about which information is inaccessible to characters in another frame" (426). It can easily be presumed that many instances of said inaccessibility of information are created through various cultural rules, excluding marginal groups from certain spaces, which means that this category might be of particular interest when analysing the spaces portrayed as inaccessible in women's writing later on.

Another important category of frames is formed by the spatio-temporally distant frames. These frames are not part of the same continuum as the setting. This, however, can be changed by for example going back in time, making, as Ronen puts it, the inaccessibility of those spaces "provisional" (427). Of course, jumping within the timeline might not fit every narrative, but a similar effect is achieved when e.g. a second plot is introduced that takes part in another country or otherwise different spatial continuum. Those distant frames, despite the fact that they are actually quite far away from the actual plot, can be just as relevant to the plot as e.g. secondary frames. (427)

The last type of frame, according to Ronen, is the so-called *generalized space*. These spaces are not actually unique places, but introduced through rather vague descriptions. In a sentence such as *He was the tallest man in the world*, 'in the world' is neither a real setting nor a secondary frame. Due to its ambiguous description, generalized space fails to provide a background for the action. "[A]t the same time," Ronen continues to elaborate, "the generalized space contains the immediate setting relevant to the particular textual context" (428), making generalized space a curious case of fictional space.

2.6.1.2. The Linguistic Aspect of Frames

So far, only the types of spaces have been taken into account, but not so much *how* they are constructed, leaving out other potentially influential categories such as grammar. If

the sentences establishing a certain space are modalized, that space is necessarily given a different level of credibility than those described by using the indicative. As the information introduced in a modalized context cannot be taken quite as seriously, Ronen calls it "collateral information", which she declares to be "either counterfactual, non-factual, hypothetical, etc." (429). A non-factual frame cannot change its nature and suddenly become factual; a hypothetical frame, however, can become part of the actual story space since its hypothetical character implies that it could, after all, be factual. Counterfactual or non-factual frames still provide the reader with information, but, as in real life, alternative facts do not resonate with truth and are thus not compatible with the actual space the story takes place in (429).

Similarly important when establishing a frame are the words which are used (and, in a way, also those which are *not* used). Places are of course incredibly rich in detail; pages upon pages could be devoted to thoroughly describing settings as small as a room, maybe even more when introducing much larger frames. Therefore, authors necessarily need to leave gaps in their descriptions, deciding whether to focus on aspects such as the scope, the colouration, or whether to include several, or even none of these criteria. The semantic decisions a writer makes influence the perception of the space immensely as especially nouns often carry not only their explicit meaning but additionally provoke a variety of associations; for example, a poem featuring the sea can stir a connotation of holiday in some people, while it might be a perfectly normal part of everyday life for others (430).

2.6.1.3. Frames and their Interior Life

Crucial for the thesis at hand is the fact that frames can be regarded in relation to the entities inhabiting them; these relationships mostly depend on communal customs. Ronen mentions the "properties public and private" (431), which are of course important concepts in late eighteenth and early nineteenth-century society. Frames can also be open or closed, depending among other factors on the social position a character can boast, which is also a dichotomy that can be of use when analysing women's writing. Whether a frame is open is defined by the possibility to move either into or out of it. It is also possible to only partially access a frame, for example by looking at it, but

not entering, making this assumed dichotomy more of a scale. Other possibly binary pairs to define frames include personal/impersonal and conventional/unique, always depending on the frame's function within the text. A frame that is considered personal is characterised by featuring something that belongs to a character, a visual proof that the space belongs to a specific person; this might be furniture or other objects the character calls their own. Impersonal frames, on the other hand, lack these personal objects. The other mentioned pair, unique and conventional, is more defined by what is happening inside the frame than by the frame's structure. If an ordinary event happens within its usual frame, the situation will be judged to be conventional; an example for that would be a character sleeping in their own bedroom. If a frame is used in such a way as opposes the general assumptions about its purpose, the scene is called unique (432).

Ronen suggests these dichotomies to further analyse frames. However, authors such as O'Toole have pointed out that merely investigating fictional spaces by assigning them to one of two "binary options" such as enclosed/open "may blur our perception of other aspects of semiotic space" (135). So instead of just ascribing a space to one of two contrary categories, analysing the degree of a frame's openness, uniqueness etc., as suggested above, might provide a more fruitful and comprehensive outcome.

The importance of the social sphere when analysing space cannot be stressed enough. Space is not an absolute construct; the example Ronen gives is that the phrase *public exposure* can come to mean different things, depending on what setting it is used in or what social class a character belongs to - the *public* could be the population of a small town, the royal court, or even a whole nation. Ronen ends by saying that "fictional space is not formed by a set of neutrally related places; rather, every spatial construct is characterized in constant relations" (437). Frames, she concludes, can be "characterized and related to one another through the properties they share and functions they fulfil" (437), giving the reader an indication of how to use the framework she provides. Frames are not to be seen as isolated, but as parts of a bigger unit that represents the spaces that exist within the fictional universe.

Ronen's remarks on fictional space offer a useful pattern for analysing and characterising the different spaces encountered within a narrative. However, as can be seen in the subsequent analyses, the various categories of frames do not always perfectly describe the featured spaces. Therefore, other approaches will be taken into account as well in order to guarantee a more diverse analysis.

2.6.1.4. Frame - An Alternative

Bal uses the term *frame* differently, saying that "the space in which the character is situated, or is precisely not situated, is regarded as the frame" (136). For her, the question what is inside as well as *outside* the frame is relevant, seeing as spaces can provide safety (or not) for the characters being inside (or outside) (136). These properties, such as the safety a space might or might not provide, are of course no absolute parameters, and also subject to change. Furthermore, what might be desirable for one character might be a disastrous for another. "The inner space can, for instance, be experienced as confinement, while the outer space represents liberation and, consequently, security" (137). This is of special relevance to the thesis at hand as it must not be forgotten that characters might have different access and also different associations with certain spaces depending on their social class, gender, heritage etc. Bal also stresses that the borders between those spaces - or frames - can be extremely meaningful; the narrative has, then, the opportunity to adhere to those (likely) cultural boundaries, or try and make a difference. The author thus makes another point that is highly relevant for this thesis - the fact that there are boundaries¹ between spaces and the way the characters within the narrative might react to them is also an interesting aspect that shall be investigated when analysing the poems composed by female Romantic writers in subsequent chapters.

¹ The concept of the boundary was decidedly shaped by Juric M. Lotman, whose spatial model values the boundary as a central structural feature of any fictional space; its most important characteristic is that it cannot be crossed (Renner 357-358).
http://www.kultursemiotik.com/wp-content/uploads/2015/01/Renner_Grenze-und-Ereignis.pdf

2.6.2. Hoffmann's Different Types of Space

A rather different but still interesting method to look at fictional spaces is that used by Gerhard Hoffmann. Despite the fact that this model was originally created to investigate novels, it contains useful ideas for categorising the settings found within poetry as well. Following the work of Ströker, Hoffmann distinguishes between three basic types of space, which he calls *gestimmter Raum*, *Aktionsraum*, and *Anschauungsraum* (possibly translatable as tempered or tuned space, action space, and perception space; italics not contained in the original text) (Hoffmann 5). Haupt criticises the pre-structuralist triangle this model is based on and favours clear-cut opposites; however, she still uses the model herself (69).

Gestimmter Raum is used to classify a space that mostly contributes to the story through its atmosphere. It is an expressive space that is insofar objective (or maybe rather *inter-subjective*) that characters whose point of view is not currently being followed can understand and relate to the emotions experienced while being in said space, suggesting that the atmosphere is truly created by the space itself and is not merely present in the character's mind (55). However, as Haupt points out, atmosphere can also be created by one's own associations, thus making the whole endeavour more subjective than objective (70). This atmosphere is reinforced through the objects and living beings contained within the space (Hoffmann 56) - a church might host both a wedding and a funeral, but it is the details within the space that set the mood (Haupt 70). *Gestimmter Raum* can, however, also be used as a literary device to mirror a character's inner state. Hoffmann stresses that this type of space is not restricted to Romantic writing (he mentions novels such as Goethe's *Werther*), which suggests that it is particularly frequently encountered in texts created during this period - a hint that might prove useful when analysing Romantic poems (55).

The *Aktionsraum* is then focused on the acting subject within the space. The objects it contains are not present because they create a certain atmosphere, but rather because they are useful, and the relationship between the acting subject and the space is one characterised by practicality. (79) Hence, the prime example for an *Aktionsraum* would be a workshop, which is defined by its use. It is not uncommon for these spaces to lack

a thorough description. Due to the fact that it is rather rare for such a space to function as a symbol or setting for a dream or hallucination, the objectivity (or, as Hoffmann prefers, inter-subjectivity), is more defined in the *Aktionsraum* than in the *gestimmter Raum* (80). Also, this type of space is much more defined by movement than the others, as, in order to interact with the various objects, the character has to approach them first (Haupt 71).

The third category, the *Anschauungsraum*, is characterised by its distance from the subject. It is an isolated other that shifts the focus away from the acting entity and towards itself, such as a panorama that inspires awe and the desire to be explored. The description, so as to not become too extensive, again needs to be selective, as is almost always the case with spatial descriptions; the *Anschauungsraum* also needs to be of importance to the narrative in some way and not just provide the option to fill half a page with an elaborate description of a landscape that ultimately has no purpose (92). This type of space can originate from and also change into the other two types (*gestimmter Raum* and *Aktionsraum*) as the characters familiarise themselves with their surroundings. Especially when a space inspires a negative emotion such as fear, it might motivate the protagonist to try to escape, and in doing so utilise whatever is at hand, thus changing the *Anschauungsraum* into an *Aktionsraum* (93). If the *gestimmter Raum* is somewhat objective, the *Anschauungsraum* is the most objective of the three types (Haupt 71).

In her commentary on Hoffmann's model, Haupt stresses how this model's main purpose is not to draw clear lines between the different types of *Raum*, but to incorporate subjectivity into the theory of space and point out how different types of perception change the creation of fictional space (71). She also aims at relating spaces to one another in a spatial continuum, mentioning three different ways in which spaces can be combined: in an additive manner by simply introducing one setting after another without any direct correlation; causally, thus mirroring a character's progress or their endeavour to cross the various boundaries space provides for them; and correlatively, comparing and contrasting different types of space within the text (79). Following Hoffmann, she points out the importance of the possible mobility or immobility of characters, and the potential symbolical content of archetypal spaces used within the narrative (81-82).

While these concepts were created with the analysis of novels in mind, I would argue that they may very well prove to add enlightening details to the spatial analysis of poems. Especially Hoffmann's employment of his model when analysing Gothic novels written during the Romantic decades (58) suggests that writers in this period showed a certain spatial awareness. And despite the fact that the genre this thesis concerns itself with is a different one, it is certainly possible for a model that works for novels from a certain epoch to also be of help when analysing poems.

2.6.3. Zoran's Approach to Space

Another practical concept concerning space in fiction was created by Gabriel Zoran. He argues that "[l]anguage cannot give full expression to the spatial existence of any object" (313) (which could surely be claimed of time as well - it seems phantasmal to believe that every single second can be thoroughly described by using language). Also, he goes on to claim that describing space is not an act that works independently from time; when describing an object, the language user has to give the information in a certain order, taking away the simultaneity one experiences when looking at something (313). This is to say that when one sees e.g. a house, all of it - the colour, the size, the number of windows - can be perceived at the same time, whereas in the case of a verbal description, the author needs to decide whether to begin their account by calling the house 'big' or 'yellow' first, thus lacking the afore-mentioned simultaneity.

Space's interdependence with time should, however, not lead to the impression that space per se is somehow not important as far as the plot of a narrative is concerned. Zoran argues that "[o]bviously, plot is not usually subordinate, especially in relation to space, but whatever the status or functions of plot in the text, it must be seen as more than simply a structure in time. It includes routes, movement, directions, volume, simultaneity, etc., and thus is an active partner in the structuring of space in the text" (Zoran 314).

In order to comprehensively analyse the spatial dimensions within the narrative, Zoran divides them into separate levels. He names these different stages the topographical,

the chronotopic, and the textual level. As can be deduced from the name, the textual level is the one most dependent on language, whereas on the topographical level, "the world is perceived as existing for itself" (315). It is important to note that the reader does not distinguish between these levels of reconstruction while reading; they are either alternated or perceived simultaneously. In any way, the reader is not concerned with identifying those different stages; a close reading is required to analyse the three different levels (315).

The level of topographical structure forms the "highest level of reconstruction" (316) as it can be understood as autonomous from any time line or other successive entities guiding the narrative. One could compare this level to a map which guides the reader through the story as it contains any objects found in the text. Due to the already-mentioned necessarily fragmentary nature of textual descriptions of space, such a map remains incomplete, but still provides a useful tool for the reader. "It encompasses the horizontal structure of the world, relationships such as inside and outside, far and near, center and periphery, city and village, etc." (316). However, those fictional maps can also include various "modes of existence" (316); in real life, a dream does not count as a space, but it does in a literary text. The literary characters inhabiting the fictional space are what connects the topographical level with the story, and it is important to remember that despite the fact that they are also bodies in space, characters are necessarily handled differently from objects (317).

The term *chronotopos*, from which the second level's name derives, denotes "the movement and the action of the narrative" (318) - an admittedly rather short and vague definition. Bakhtin was the first to apply this term in a literary context, using it "to signify the entire complex of space and time together, including physical objects, events, psychology, history, etc." (318). Zoran deviates from its standard use by only including "what may be defined by an integration of spatial and temporal categories as movement and change" (318). Thus, this level is concerned with the action happening within space. The author also divides movements into two different categories, synchronic and diachronic relations. The opposites *motion* and *rest* fall into the former category; for describing the latter, Zoran employs the terms "directions, axes, powers" (318). This means that even though the topographical level might suggest that free

movement within the fictional space is possible, its chronotopic structure is governed by different rules. On this level, space has lost its neutrality and is defined by what Zoran calls "fields of powers" (319). Since it is this level that acknowledges the power struggle defining social spaces, it could prove valuable when analysing the female Romantics' poems in subsequent chapters.

The third level, the level of textual structure, is concerned with the narrative's textual format, which is necessarily superimposed by its verbal nature, but this level specifically focuses on the way the space is arranged within the narrative (319). The fact that the spatial description is necessarily incomplete, the fundamental principle that this description has to be conveyed in a temporal order, and the likewise essential aspect that each narrative follows a chosen perspective are the most important considerations when dealing with this level (320). The first point results in the division of space into explicitly defined entities and those which are not explicitly defined; for example, it might not be explicitly mentioned that the room the character just entered has a floor, but this blank is just filled automatically by the reader. Furthermore, the time line a description follows may work on different levels, such as following a moving object or character, hence adopting the chronotopic level, or employing the topographical level and following a direction such as from the ground upwards, from the outside to the inside etc. It should be noted that the order of information given in a description influences the way the space is perceived; the text can e.g. begin by relating general information while holding back specific details, or vice versa (321-322). The perspectival structure of the text, however, is mostly defined by the relationship between the *here* and the *there*, existing between the setting and the fictional universe on the one hand, and within the fictional universe between foregrounded and less important entities on the other. These relationships are not fixed and can be altered at any given time (322). Deictic Shift Theory is concerned with the phenomenon of how simple deictic expressions such as 'I', 'here' and 'now' help the reader immerse themselves in the narrative and find, figuratively speaking, their way around the fictional world (Galbraith 20-23).

The most important concepts from Zoran's article have been described above; other useful terms introduced in his text include the *total space*, which consists of the entire world presented within the narrative, the *spatial complex*, which is the space that is de

facto portrayed, and the *spatial units*, among them the *field of vision*, which together create the text's *spatial complex* (322-332). These terms could very well be used to contrast the extent of a fictional world with the small part of it which a character has access to; this, then, might prove useful when analysing the spaces female characters have access to or not.

2.6.4. Ryan, the Description of Space, and the Mental Map

Marie-Laure Ryan's remarks on spatial dimensions within the literary narrative on the one hand focus on the way spaces are described within texts, and on the other hand address the highly interesting issue of cognitive maps which readers construct while unravelling the stories laid out before them. She assumes that, in order to comprehend the narrative being read, readers need to mentally map the spaces presented in some form or other, or otherwise the protagonists' progress could not be understood (215).

The author seizes on the afore-mentioned fact that the verbal description of the spatial relations existing within a story is necessarily subjected to a temporal chronology, but dedicates more room (pun intended) to this phenomenon. She explains that there are two different methods of introducing space to the reader; the *map* (or survey) and *tour* (also called route). In case of the first strategy, space is most likely presented as if looked upon from an observation point. The panorama is then systematically described, possibly from north to south, from the mountaintop to the valley, etc. A perhaps more tangible and dynamic approach is provided by employing the second method, which introduces the space from the point of view of an entity situated within it. The tour therefore follows the movements the character makes, providing the description of what they would perceive while making their way through the fictional space (218).

Furthermore, Ryan adds, an author can always choose between revealing all spatial details at once, and continuously adding more details to the fictional world as the story progresses. While the first option handily provides everything there is to know at once, it might strain the reader's powers of recollection; the second possibility seems to be the preferred one (219). Still, since readers have the desire to fill the blank spaces on

their mental map, the later-added information might just be confusing to them (much like when finding out after a hundred pages of reading that a character is, in fact, blond, and not black-haired, like one had imagined them to be). Ryan puts it similarly when she says that "[w]hen new information conflicts with the reader's mental model of space, it is easier to concentrate on the visualization of the current scene, and ignore the discrepancy, than to reorganize the whole map" (237). In order to facilitate the reading process, Ryan thus argues, "it is important to achieve a holistic representation of the narrative world as quickly as possible" (237).

Spaces can, additionally, be described in a variety of ways. Ryan, in accordance with Tversky (1996), differentiates between three different possibilities: the viewer-relative, absolute, and object-relative description. If something is described from a viewer-relative point of view, the object will be portrayed to be positioned above, behind, etc. the character or the narrator. Contrarily, the absolute description employs the four cardinal directions to locate the object in question within the spatial continuum. And lastly, the object-relative narration will take the 'viewpoint' of an object; "thus a bench can be described as being in front of the church, because a church is an asymmetrical building, with an implicit front (the entrance) and back" (222).

Another important point that Ryan makes is that a reader is able to understand a narrative even when the spatial continuum it takes place in is rather simply portrayed (235). Readers are still able to create a mental map of all that is going on, albeit in a less detailed and comprehensive fashion (215). A good example to illustrate this point is the process of watching a film; even though the settings are presented in great detail, the viewer is almost never able to reconstruct how one space relates to another because scenes tend to be isolated through the cuts in between (235-236). This is a useful comment, given the fact that within poems, the spatial remarks also necessarily tend to leave quite a few blanks. A similar isolation to that encountered when watching a movie can also be found in plays. The difference, however, between e.g. a novel and a play or many a film is that the novel's focus is on its protagonists, and the spaces they inhabit are created "out of them, in contrast to the stage setting of a play, which normally starts out as a fully furnished but unpopulated space, and gradually fills up with characters" (236). Following this distinction, it is extremely hard to fit poetry as a genre into

either category as there are undoubtedly both poems which develop the space portrayed through the character experiencing it as well as those which first devise an atmospheric setting and then place the characters within it. This, then, shall mark an additional way of investigating the way protagonists and spatial dimensions interact with each other within the chosen poems. But, to conclude this elaboration on Ryan's remarks, regardless of the way space is presented, the reader is still in need of a map, which is constructed based on the story line taking place; whether it is actually a graphic map or rather a mind-map based on words depends on the reader and is not necessarily relevant to the outcome (233). Thus, the reader essentially follows a bottom-up technique in creating a mental image of the spatial relations within the narrative (237).

2.7. Textual Characteristics: The micro-level

After investigating different approaches which can be used to analyse fictional spaces, it is useful to bring to mind the typical features that characterise them. While of course not all characteristics fit every single type of fictional space, it is fascinating to scrutinise the various possibilities and see fictional spaces as more than a mere background.

2.7.1. The Treatment of 'Real Places' in fiction

It might seem obvious, but fictional spaces do not have to be based on reality, which is again a factor that numerous literary genres celebrate, such as those including magic. Indeed, fictional spaces can both be created from scratch or depend on real places for their description. But even when a fictional story is set in a 'real city' such as London, this does not mean that the London *within* the narrative is real; it is just as fictional, a literary imagination, a re-imagining of the real physical place (Neumann 97). The literary space, then, is not necessarily (or ideally) a copy or part of the real world, but creates its own world, a fictional universe that may (but does not have to) be as plausible as ours (Mahler 23). It could, however, increase the reader's immersion to read about real places they might even have visited themselves. It is still important to note that there is a difference between the real-world place and the one that is portrayed within a story.

The hint at real places, then, also changes the way a fictional space is perceived. For the avid traveller, the mentioning of London may create the image of the city's skyline in their head, while it will create a completely different mental concept for someone who knows nothing more about London except that it is a big city. So on the one hand, by not being familiar with the real place, the unknowing reader might miss some cultural knowledge that the author had intended to be conveyed simply by referring to it. On the other hand, the reader can freely picture whatever they want and create a mental image that might only be compromised by additional knowledge they are offered at a later point in the story (Bal 139). Wistrand elaborates on Ryan's concept of minimal departure, explaining how the author claims that readers' mental images of fictional universes adhere as closely to their own reality as possible, only deviating if the narrative demands it (Wistrand 18). While this concept has been criticised, it cannot be denied that every reader has a unique background, and thus brings different knowledge and experiences into the reading process, which can influence their imagination.

2.7.2. Subjectivity, Semantics, and Senses

Furthermore, as mentioned above, spaces in literature are more than a mere backdrop to the action as they have their own semantics, and function as projection space for moods or expressing cultural values and norms (Neumann 98). The description of a space is never neutral; the evaluations included are meant to give the reader certain associations with the setting, to create a distinct atmosphere. Here, it is also important to ask whether the setting is described from an omniscient perspective or whether it is through a character's eye that the reader experiences the space. The difference is of course that a more objective description tends to resemble a static, panorama-like overview, whereas the subjective perspective can mirror the protagonist's inner life, their imagination (99).

The description of a space encountered by a character is thus - necessarily - always somewhat subjective, because this description is grounded in the character's (or narrator's) sensual perception. Bal explains how the three senses of seeing, hearing, and touching are essential to presenting the space in a manner that makes it easy to picture.

Sight is probably the most obvious component as arguably most descriptions rely heavily on including visual elements; giving an account of a landscape without being able to include anything that meets the eye would likely be a difficult endeavour. However, one should not forget that sound, too, can shape the way the reader imagines the spaces mentioned within the text. Sounds help to create a sense of how large a setting is; a scream in the distance gives the feeling of a large space, whereas a noise close by limits the focus of the attention to a very narrow space. Touch, then, also often indicates a relatively small setting, but can still be helpful to establish a space, for example when there is little light in the scene. Smell can sometimes be used to make a place unique and recognisable to the characters, while taste hardly ever contributes to creating a space (136). All in all, it is true for most texts that the establishing of fictional space heavily relies on the visual aspect. But one should not, especially in poetry, forget to also take a closer look at the spatial clues that are not of visual nature.

2.7.3. Perspective and Focalization

Additionally, when a fictional space is presented, the reader automatically tries to reconstruct the narrative situation (Strasen 111). Two important questions when determining the narrative situation are that of mode or the degree of mediation, and that of the perspective, or whose eyes the events are experienced through. Similarly important is the question whether the narrator is a character featured in the narrative (114). There are various ways to narrate a story and to analyse narration; for example, Franz K. Stanzel's three categories of the authorial narrative situation, the first-person narrative situation, and the figural narrative situation constitute a model that has received almost universal recognition and is even taught in schools (113).

Gérard Genette's model likewise distinguishes three different narrative situations, the heterodiegetic, homodiegetic, and autodiegetic narration. However, instead of employing the term 'perspective', Genette prefers 'focalization', which is more concerned with the information a narrator has access to. With his theory, "Genette introduces a systematic distinction by setting the question 'who sees?' (identifying a subject of focalization) against the question 'who speaks?' (identifying the subject of narration, i.e., the narrator)" (Jahn 173). Jahn further clarifies the terminology by explaining that

"[f]ocalization denotes the perspectival restriction and orientation of narrative information relative to somebody's (usually, a character's) perception, imagination, knowledge, or point of view" (173). Again, there are three different subtypes: zero focalization, internal focalization, and external focalization, describing whether a narrator has more, exactly as much, or less information than the portrayed characters (Strasen 120). However, there are also approaches that do not employ a three-part subdivision into categories. Ansgar Nünning, for example, created a list of binaries according to which a narrative situation can be analysed; examples for those poles would be male/female or reliable/unreliable (Strasen 132). Another model that is seen as almost competing with Genette's is that of Bal, who critiqued and modified his model (Jahn 174). This project will, despite the available alternatives, work with the terminology suggested by Genette due to its user-friendly nature and widespread recognition.

The question of perspective is especially interesting when analysing literature created by a marginalised group, such as women. The chosen narrator and point of view may influence the way a poem is perceived, especially since readers tend to assign the narrator the same gender the author has (Strasen 132). Hence, the narrator shall not be overlooked, even if its traces might seem negligible in a short poem.

2.7.3. Space, its Content, and the Movements within it

Space is also defined by its content. Objects (and bodies!) take up space, and they also constitute a micro-space of their own. Hence, the presence or absence of entities may change a space; an empty room will be perceived differently from a room filled with objects, and the same is true for a plaza packed with or completely devoid of people. Therefore, when taking a closer look at spaces, it is vital not to ignore the objects and bodies within it (Bal 138).

Spaces do not only provide a setting; they also define the actions happening within them and supply possibilities for experiences such as movements. Whether a character can enter a room or cross borders is again influenced by cultural or social hierarchies and may have emancipating or conservative potential for the characters moving within the fictional space (Neumann 100). Relating to the topic at hand, a poem in which the

female characters remain within domestic spaces may recreate patriarchal structures, whereas other texts might break with these conventions, thus empowering the female characters to take matters into their own hands. An additional possibility is uttering criticism by verbally condemning the restrictive nature of societal rules. Whether a character can move from one space to another thus constitutes an important question, especially for this thesis, as the cultural boundaries within the late eighteenth and early nineteenth century restricted women's freedom considerably. However, the characters' movements through the literary space are genuinely important for the plot, for example when a quest is to take place, but also in narratives with less profound spatial movements (Neumann 100). This importance of movement goes to show that plot is not only a temporally structured sequence of events, but consists also of spatial movements. Zoran stresses the significance of space by saying that plot "includes routes, movements, directions, volume, simultaneity etc., and thus is an active partner in the structuring of space in the text" (314).

2.8. Conclusion

As has been shown, there are quite a few concepts concerned with space in fiction and how to analyse it, despite the fact that it is still not as well researched as its counterpart time. Naturally, most of these theoretical concepts focus on the spatial possibilities faced within narrative fiction, which can surely be attributed to its length. A novel is simply able to devote more room to spatial description than a short lyrical poem. However, many of the points made above are still relevant for analysing poetry; after all, poems contain spatial clues and establish frames, albeit less excessively so due to the general shortness of the text type.

These accounts on fictional space are by no means exhaustive². However, they form a basis for a self-created set of questions, a sort of checklist, which shall be employed in

² David Herman lists several other approaches that informed the current theory on space in his book *Story Logic*, such as the Deictic Shift Theory (which has been mentioned above), the figure-and-ground relation between objects and their backgrounds, the model of landmarks, regions, and paths, the analysis of motion verbs and the WHAT and WHERE systems (270-284)

the subsequent analyses. While not all concepts might prove equally fruitful for every poem, every single point will still be used for all the chosen poems, as, after all, the recognition that a poem does not feature several frames, different types of *Raum* etc. is still a gain of knowledge.

Checklist for Spatial Analysis

1. The characteristics of the spaces employed: What kinds of spaces are featured in the poem? Are the spaces based on real, known places, such as cities? Are they realistic in the sense that they adhere to the laws of physics and nature?
2. The question of senses and perspective: Which senses are engaged in the creation of a space? Which perspectives are employed in narrating the poem?
3. The issue of frames, following Ronen's terminology: Which frames are featured? Which categories do they belong to? What language modes are used in creating them, what special use of vocabulary can be detected? Are the frames accessible/inaccessible, open/closed, personal/impersonal, or conventional/unique, and to what degree?
4. The three types of space according to Hoffmann: which category of *Raum* do the encountered spaces belong to, and why?
5. The three textual levels as described by Zoran: what is noteworthy about the textual, chronotopic, and topographical levels?
6. The issue of the mental map according to Ryan: how are the spaces introduced (all at once, as a *tour* or *map*, is additional information added later on etc.)?

In addition to the checklist, the research questions will be discussed with regard to the individual poems. This combination should thus result in a thorough analysis of the chosen texts.

3. Poetry Analysis

3.1. "The Widow's Home" (Mary Robinson)

3.1.1. Biographical Notes

If Mary Robinson is mentioned today, it is mostly in reference to Samuel Taylor Coleridge, who is considered to have been her mentor, or because of her notoriety for having several affairs (Hawley 52); among her lovers was the Prince of Wales and later king George IV (72). It is a shame that this woman should be remembered for the men in her life and not "her achievement as a poet, novelist, playwright or feminist pamphleteer" (52). Robinson was a respected literary figure in her time; she worked alongside Wordsworth, Coleridge, and Southey for the literary section of the *Morning Post*, composing 90 poems to be published in the paper in 1800 alone in her function as poetry editor (64-65).

However, her career had begun much earlier, and certainly without the help of the then-toddler Coleridge, in 1775, when she published her first poetry book at age 17 (Hawley 68; Curran, *Altered I* 187). Art, for Robinson, was not a pastime, but a way to survive; married as a teenager to a husband who spent more money than he owned, she found herself in debtors' prison with her baby daughter. The stage was her way of escaping these horrible conditions, and the young woman became a celebrated actress (200). Robinson became a public person, known as 'Perdita', in an age when women were essentially private beings; she was a fashion icon, a "celebrity" (Byrne 1-2). This scandalous life, however, did not last as at the age of 23, she was taken ill with rheumatic fever and spent the rest of her days being physically handicapped. Extensive stays in continental Europe did not improve her condition, although she only returned to England when war was declared in 1792. She spent the rest of her days there, continuously writing, but her last years were passed in a manner rather isolated from society, not to be compared to the exuberant days of her youth. It is this loneliness that Curran notes to be a dominant theme within the poems she wrote during those years (*Altered I*, 200). This loneliness can also be experienced when reading her poem "The

Widow's Home", which was published in the year of her death in a volume titled *Lyrical Tales* (Byrne 393; Pascoe 207-209).

3.1.2. Plot and Spaces Mentioned

Mary Robinson's poem *The Widow's Home* is separated into five stanzas of varying length, and what makes it so appealing for the thesis at hand is its thorough engagement with the landscape the poem is set in. It is not exactly rich in events as it portrays the situation of a war widow and her child as they try to live their lives without their husband and father. The poem, in fact, devotes many lines to establishing the setting and, in great detail, compares the female resident of the cot, the widow, to her young son.

The first stanza begins by setting the scene the action of the poem is to take place in. The reader learns that there is a little house in a small dale, and there is a stream flowing by; nature seems to dominate the scene as there is also a plethora of vegetation casting shadows onto the little cot. So far, the scene seems peaceful, and the landscape creates a calm and friendly mood; this impression is reinforced by line 5, as the whole atmosphere "invites the weary traveller to rest". Also, so far, the cot is just another object within the space of the dell; as of line 6, however, the poem's focus shifts towards it. The little cottage is called "humble" (6), but the next line stresses that "the sweets of joy domestic" (7) can be found inside. The little house, it seems, can, despite its simplicity, prove a safe haven if need be. It is then mentioned that the world outside, a few lines ago so cheerful with a bubbly stream and shading leaves, proves a fierce opponent at times, plaguing the inhabitants with bad weather, especially during the winter. Conversely, the verses 11 to 14 seem to again aim at establishing nature's positive effect on humans; the wood is a "shelt'ring" (11) one, and the voices within it, be they "shrill and wild" (12), are happy to bid everyone hello who passes. The remainder of the first stanza focuses first on the mountains in the distance, which leads the reader to speculate whether the valley is really a small one or rather a relatively open space, and then returns to the little cot, describing it more thoroughly by hinting at its overgrown roof that houses birds, thus giving a home not only to humans, but also to animals.

The next stanza, ten lines in total, introduces the eponymous character rather than her house, but even so, there are several clues as to what the hut looks like. As the title al-

ready conveyed, the young woman is a widow, even though neither she nor her son seem yet to be aware of that fact. The youthful female protagonist spends her days waiting for her lost husband to return, and in order to make their home a welcoming one, she decorates it with wildflowers, thus bringing a touch of nature into the domestic sphere. This, however, only happens on Saturdays, and she spends the rest of the week waiting for her lost love. It can therefore be concluded that the young widow spends her days inside the hut; the poem explicitly states that she "wastes the hour-glass" (25) in doing so.

The third stanza aims at introducing the widow's young son to the reader, and comparing the number of lines alone shows that many more are devoted to establishing the little boy than to his mother. This, one could argue, could have something to do with the little boy's active daily life, which is much more busy than his mother's, who spends her hours waiting for her husband to return. One of the first details learned about her son is that his cheeks are sunburned; unlike his mother, he seems to be out of doors frequently. He also, as lines 37 to 39 state, climbs trees and swims, which are outdoor activities which only he seems to indulge in. From then onwards, the poem focuses on the little boy, who is not yet nine years old, and follows him along on his adventures. He climbs the hills and scrutinises the land, he scales trees to look out for his father, sometimes until nightfall, and he goes down to the seashore, preferably before the sun is up. Following the boy's daily excursions, the reader is confronted with several settings; many more than the widow's character ever sees. The striking element about these expeditions taken by the widow's son is that his mother is, in fact, never present, but stays at home in their small cot, waiting for her husband - and her son - to come home.

And still, despite the desperation the widow must surely feel, the poetic persona, which is only introduced in the last part of the poem, insists that the tiny cot with its idyllic surroundings is far more desirable "than the rich Dome / Of gilded Palaces" (102-103), praising the "peace domestic" (85) and "rural merriment" (87) characterising the circumstances the widow and her son live in.

3.1.3. Theoretical Analysis

3.1.3.1. Characteristics of the Featured Spaces

Robinson continuously uses spaces which are grounded in reality in this poem; all the mentioned places - the valley, the hut, the seashore - are perfectly in accordance with the writer's reality, and no supernatural elements of any sort are featured. Still, there is no concrete place name mentioned; thus, the author does not refer to any known real spaces, and creates a fictional world without a model. Since the poem is not told from a character's perspective, but narrated by a lyrical I that knows about the widow's dead husband's grave when even the widow does not seem to know what exactly happened to her spouse, the poem is told from a perspective of zero focalization.

3.1.3.2. Senses Employed and Perspective Used

Particularly in the beginning, numerous lines are devoted to establishing spatial relations, and it is remarkable that the author starts out by employing not the sense of sight to describe the scenery. By stating that the stream is a "brawling" (1) one, she engages the sense of hearing. In fact, Robinson uses the auditory sense several times; the wind is blasting, which can be heard as well as felt, and the "minstrelsy of Nature" (12) is "shrill and wild" (12) in its "carolling" (13). Both rivers as well as birds could have been described by referring to their appearance; surely, a small stream in a lonesome valley can boast a beautiful shade, and the birds' feathers might catch the sunlight. However, the space is described with a focus on the sounds that can be perceived within it, and they are of natural origin, not human-made. Certainly, the world today can be claimed to be louder than anything Mary Robinson ever experienced, but surely, the London she lived and worked in was not exactly silent, either, and it is interesting to see her describe this peaceful setting in terms of the sounds than can be heard within it. But the author does not stop at seeing and hearing; she also employs the olfactory sense by mentioning the "healthful fragrance" (19) in the air, which, as mentioned above, is rather rare with spatial descriptions. Still, the visual aspects dominate the first two stanzas, which establish the space, but the added audible backdrop as well as the reference to the pure air complement the visuals. This mixture of senses comes to a halt in the

third stanza, which is no surprise: the lonely widow is oftentimes alone in her house, which surely results in little audible stimulus. The flowers she uses to decorate her little home smell "sweet" (31), but apart from that, the stanza is focused on the image of the young woman waiting for her husband to return. Little mention of sounds can be found in the remaining stanzas; line 83 and 84 hint that songs, if played, would be "[e]choing along the valley", which further characterizes the setting, and when the young father's grave is described, lines 95 and 96 report that "the night breeze moans melancholy music". But apart from those instances, the poem focuses more on visual aspects of places, especially when following the movements of the little boy, who seems overwhelmed by all that he encounters outside his mother's cot, trying to see everything "till his eyes ache with the dazzling splendour" (52). The only sounds, then, apart from those originating from nature, are those created by the boy himself as he sings or plays music, thus actively shaping the space around himself.

3.1.3.3. Frame Theory According to Ronen

The question concerning which frames are employed within this poem is a rather complicated one because the actual setting changes several times. In the beginning, the setting is practically the entirety of the valley the poem takes place in. The reader is introduced to the river, the hut, the woods, all of which form parts of the small idyllic space that is the dale. From this perspective, the cot itself is a secondary frame; it can easily be accessed, it even "invites the weary traveller to rest" (5). The cot, then, becomes the new setting as the poem focuses on the rather secluded space the widow inhabits. From her perspective now, the outside world is changed; the little valley does not seem to be a secondary frame for her, but rather an inaccessible one. On the one hand, she can always leave her house, and she seems to do so at least once a week, which makes the choice of using the terminus 'inaccessible frame' not entirely accurate. However, for the rest of her week, as far as the reader knows, the widow "wastes the hourglass, waiting" (25), and one could argue that because she does not seem capable of leaving the cottage she has lived in with her husband more frequently, the outside world becomes inaccessible to her.

The next setting is again situated outside, and the reader finds the widow's son standing on top of a hill, watching for ships in case his father should return home. This is a task that his mother could share in - and probably should, given the boy's age - but she never seems to join him, which again hints at her inability to access this frame. Her son, however, seems to be completely free in his movements; he even regularly climbs a tree that is described as "his lone watch-tow'r" (58), the possessive pronoun suggesting that this space only belongs to the little boy.

Another frame that belongs to the same spatial continuum and is thus accessible to the widow's son is the beach, where he plays, sometimes even before daybreak, with flotsam and jetsam, singing. This is more or less the last 'proper' setting as then, the lyrical I takes over and laments the widow's husband's death. The young man was buried in an "unmark'd resting place" (93), and the reader does not know where the grave is; it is likely close to the battlefield he died on, for it is called a "poor Soldier's grave" (98), and thus virtually impossible for either wife or son to visit. Despite the fact that the space is described by the lyrical I, it can be argued that it is not a real setting as neither of the characters actually see it, and no real action happens there. Since, however, this passage is still relevant to the poem as a whole as it gives away the dead father's final resting place, it would be appropriate to call it a spatio-temporally distant frame.

The remaining lines focus on the concept that, even though their life seems very bleak, the lyrical I seems to perceive the widow's life and her humble dwelling to be "far more exquisite" (104) than any palace. The palace here serves as a comparison for a handful of lines, and it is questionable whether it deserves to be called a frame at all, but it would, if deemed a frame, fall into the category of inaccessible frames for a number of reasons - those of spatial, but also of social nature. Still, it is important to the poem as the ideal presented is not the glamorous life in court, but the little hut a common family lives in.

The spaces within this poem are mostly established by using the past tense indicative, and can thus be read as factual frames. The scene at the seashore (lines 69-71) uses the future tense, which, however, should probably be read as a stylistic choice rather than a reflection on the frame's nature. It is also quite obvious that Robinson does not dedi-

cate the same amount of lines to establishing the various spaces featured in her poem. The valley itself is created in a careful, rather long description; of the 110 lines that construct the poem, the first twenty are used to lay the scene by outlining the little cot's surroundings. The cot itself is barely described at all, at least not its interior; in fact, all spaces introduced after the landscape of the valley are only sketched rudimentarily, with exception of the father's grave, which is, like the valley itself, partly characterised by employing the sense of hearing. Of course, those few lines about the grave sight do not compare to the dale having two stanzas devoted to its beauty, but it is still of greater detail than the few words about the beach, which only tell the reader that there is seaweed to be found there. As mentioned above, the first frame is established most thoroughly, and the words used in doing so paint a very idyllic picture of the little valley. Expressions like "humble dwelling" (6), "sweets of joy domestic" (7), the "shel-t'ring" (11) forest and nature "carolling / Love-songs" (13-14) present a mostly tame image of nature. The valley is almost characterised as if it were a loving home for the two inhabitants (known to the reader), which seems to be accurate as it is a safe haven for the young widow and her son - so safe, apparently, that the young child can navigate its periphery without a mother's watchful eye on him.

Most of the frames mentioned in this poem are relatively public. Despite the secluded nature the valley seems to be characterised by, strangers could supposedly enter it; after all, the little paradise "with an ozier canopy / Invites the weary traveller to rest" (4-5). Even if the dale's location prevents many visitors from making social calls, and despite its characterisation as being somewhat private, it is still acceptable for outsiders to enter it. Most settings featured in *The Widow's Home* could be characterised as public spaces, except maybe the little boy's "lone watch-tow'r" (58), and of course the widow's cottage. The very nature of it being a home makes it necessarily private, and the text does not hint at any visitors the widow might be receiving on a regular basis. Therefore, it is be appropriate to call the cot a closed space, whereas the settings outside are of a more open nature. The hut is furthermore a personal space as it belongs to the widow and is surely filled with objects that are hers as well. Thus, it again presents a contrast to the outside world, as the valley is not a personal space, which is necessarily given through its public nature. Calling it an impersonal space, however, which is the opposite Ronen suggests (432), does not seem to be appropriate, either, as nature is

described in a rather sweet manner, as if it somehow was an extension of the little family's home. Furthermore, it contains the cot, which belongs to the widow, as well as the boy's private watch tower. It seems that while the valley itself is a public space, the people living in it have left their traces.

Following Bal's idea that the borders between spaces are of significance, it is meaningful in this context that the widow rarely seems to leave her house. The only motivation to go outside seems to be the procurement of flowers. Thus, the house's door seems to be a threshold the character has problems to cross; those difficulties are possibly self-imposed - she might see it as her duty to stay where she is - or, which is equally likely, her seclusion may be a consequence of her grief. Conversely, her young son has no problems with going outside as often as he pleases, probably because he does not remember his father well and therefore has less reason to mourn him.

3.1.3.4. Raum Model According to Hoffmann

When applying Hoffmann's model of the three types of space to this poem, it is quite straightforward to see that the first setting, the valley as a whole, would fall into the category *gestimmter Raum*; it sets the mood for the whole poem and creates a peaceful atmosphere. Surely, the elaborate description of the dale could remind the reader of an *Anschauungsraum*; however, to fall into this category, the space would need to appear to be somewhat distant from the immediate action. Therefore, the great immediacy created by incorporating the sense of hearing into the first two stanzas is a clear indication for the valley to function as a *gestimmter Raum*. The next space, the hut, can be read as an *Aktionsraum* due to the fact that it is the little family's home, and they are thus likely to constantly interact with the space, be it only by sitting and waiting for the lost husband. The subsequent spaces - the hills and the beach - are only entered by the little boy, and because he interacts with them by climbing trees or collecting jetsam, they are also *Aktionsräume*. The grave, the last space mentioned (because the comparison to the palace will not be), is again a difficult case to analyse. Of the three given categories, the first one, *gestimmter Raum*, is possibly the most fitting one, as its description again focuses on creating a certain kind of atmosphere. Thus, the poem seems to use the *gestimmter Raum* to set various moods while incorporating the *Aktionsraum* to

convey information about the characters and explain the circumstances they live in; calling it a plot would be too strong a word, as the poem shows more of a status quo than a temporal sequence of events.

3.1.3.5. Textual Levels According to Zoran

The topographical level of Robinson's poem is quite simple to recount; the reader learns that the scene is set within a small valley that features a stream, a forest, hills (although those could also be the hills which themselves form the valley) as well as a beach, which might be a surprise to the reader as it is only introduced at a later point in the poem. There also seems to be a moor, or maybe the valley itself is in its entirety a moor, but there is no explanation given. The only disturbance caused by humans in this little idyll is the cot, but it does seem to incorporate itself well into the scenery; it even gives shelter to birds on top of its purpose of being a family home. The only place that does not belong to this spatial continuum is the gravesite, and it is impossible to relate it to the valley since there is no hint as to where it can be found, thus disturbing the otherwise coherent landscape of the poem. All featured spaces are real within the world of the poem; the palace the hut is being compared to does not actually exist, but merely serves as a contrast to describe the loveliness of the domestic scenery at the centre of the poem.

Due to the lack of a real plot, few events are portrayed on the poem's chronotopic level - at least, as far as the synchronic aspect, which Zoran defines as *motion* and *rest* (318), is concerned. Most of the motion is conducted by the boy, who moves through the spaces apparently as he pleases. The aspect of rest, then, falls to his mother, who the reader only encounters in closed rooms, even though it is known that she weekly picks up flowers to beautify her home. Both the featured movements and rests in this poem seem to correlate strongly with the diachronic level of "directions, actions, powers" (318). The boy is free to roam the valley alone while the mother spends her days inside; there is no way of knowing, but it can be guessed that the situation would be a different one if the child were female. Furthermore, even though her grief seems to be genuine, it is possible that the widow stays indoors because it is the proper behaviour for her, and she is "virtuous" (24). Despite the fact that the valley the poem is set in

seems to be rather remote, there is no doubt that society's rules are still of consequence. Whether it is her grief or a certain cultural code that restricts the widow from going outside for pleasure - it still results in her remaining within the domestic sphere while her male child is not subjected to this voluntary confinement. The poem also paints a bright future for the boy, stating that he is an "inheritor of Heav'n's best gifts" (109), while no such positive perspective is shown for the widow in her "lowly home" (108). This can be read to signify that her son will some day soon escape the confines of their home, whereas his mother's entire future could very well be spent in perpetual grief.

Several points which are important on the textual level, the third part of Zoran's three-part pattern for analysing spaces, have been already dealt with, such as the choice of words in describing the spaces. It is interesting, however, to focus on the temporality that defines the spatial description. The first landmark to be mentioned in the valley's initial description is the stream, which is only afterwards contextualised by clarifying that it is situated in a "low dell" (2). The next object to be described is the cot, which is curious; the poem does not seem to move from one specific detail to a more generalised account on the scenery, but rather starts out by focussing on the stream to then give the larger setting - the valley - before again returning to the rather small part that is created by the cottage. A few lines are then dedicated to the "poor humble dwelling" (6) before establishing the nature surrounding it; the poem moves on to mention the "distant hills" (15) only to return to the cottage and finally enter it. The movement and temporality of the description do not follow one consistent sequence - they seem to jump between the nature surrounding the hut and the hut itself. Thus, the description does not, as Zoran suggests (321-322), adhere to a specific order such as moving from general to more specific information or from the borders to the centre of the valley, but more or less switches from establishing nature to describing the cot's place within it and back. In its motion - distancing itself from the widow's home only to swiftly return to it - the spatial description is almost comparable to the movements executed by the son; he, too, ventures outside the home and explores the "distant hills" (15) only to return swiftly to his mother. Already in the first stanza, the reader is able to understand the deictic relationship between *here* and *there*; *here* is the cot, and *there* is the surrounding valley, the hills, the stream. This changes as soon as the son ventures out into

the valley and takes the reader with him, but the cot still forms a sort of basis for the poem to always return to. The remaining spaces established within the poem are created with extremely few words, and thus, analysing them according to the temporality of their description is practically futile.

3.1.3.6. Fictional Map According to Ryan

The first two stanzas, however, can also be investigated by taking Ryan's deliberations into account. As mentioned above, the spatial description of the valley does not follow a certain system. Since the setting is not introduced through a character's perception, the description almost necessarily falls into the category of the map (Ryan 218), except that this map is not filled systematically from north to south or from the hills to the beach, but rather randomly. This goes hand in hand with the fact that Robinson chose not to reveal all spatial details at once, but to add quite substantial information at a later point. The beach, for example, is only introduced in line 68, by which point the valley might be so established in the reader's mind that the addition of the seashore might disrupt the mental image they had harboured while reading the previous lines. It is true that the beach might lie behind the hills that form the border of the dale, but that information is not explicitly given. This potential disruption could have been avoided, as Ryan says, by aiming at giving a "holistic representation of the narrative world" (237) early on.

Categorising the spatial description according to Ryan's terms of viewer-relative, absolute, and object-relative version is not exactly easy; as the narrator is not a featured character, the spaces are not situated in relation to them. However, no cardinal directions are used for establishing the spaces within this poem, which would mean for the perspective to be absolute. Thus, it can be argued that the description is an object-relative one, since the focus of the little fictional universe featured within this poem is the widow's cot, both thematically and as far as the description of the valley is concerned, and all action originates from it.

Ryan's comment that readers are able to follow narratives even though they might not know how those spaces are situated in relation to one another (235-236) also applies

to this poem. While the beach introduced in line 68 might bewilder some readers, one can simply assume it to be somewhere close enough for the boy to walk there in a short period of time. Furthermore, unlike the first two stanzas, which first set the scenery and then introduce the characters living within it, the subsequent settings are created because the character moves outside the previously known space. This means that while great care is taken to establish the widow's home, the same attention is not given to the landscape surrounding the boy; he moves, and thus needs space to move in and into. This confirms the suspicion that poetry might very well combine the two different options of spatial creation given by Ryan - the character creating the space versus the space being filled with characters (236).

3.1.4. Discussion with Regard to the Research Questions

Robinson's *The Widow's Home* shows two very distinct sets of space - a domestic one and a public one. Even though it is debatable exactly how public the valley and the beach are, they are still arguably much less private than the cottage. The cottage itself constitutes the domestic contrast to nature. It provides a comfortable shelter from rough weather and harbours the "joy domestic" (7). The poetess uses those spaces as settings in her poem; there are no dream sequences or similarly unreal passages that include spatial relations except for a short comparison of the cottage to a palace. On a purely topographical level, this mention of a palace is insignificant; however, it is extremely relevant on an ideological level. Despite all the riches that a palace might contain, the narrator insists that the widow's home is "far more exquisite" (104), and the widow's tears are of much greater beauty than any gemstones found in a treasury. The hut is thus more than a simple setting for a poem - it also conveys an ideal of domesticity. The widow's home might be broken due to her husband's death, and her house might be small, but it is still filled with the "Soft whispers of filial fondness" (47), and despite her grief, the widow still "trims her little hut" (29) in the fashion of a devoted housewife lest her husband should return. Nature is likewise almost constantly portrayed in a very positive light, an aspect that has been mentioned above to be important to many Romantic poems. The poem thus, and by comparing the setting to the afore-mentioned palace, clearly favours the simple country life over the potential corruptions riches could offer.

Regarding the language used to establish the spaces, one could add to the notions about grammar mentioned above that the vivid impressions that dominate the first two stanzas are created by a frequent use of adjectives; hardly any noun remains without additional description. In establishing the cot, as was already remarked, Robinson paints a very comfortable and cosy picture of the domestic space, but not by explicitly describing it; one simply has to take the speaker's word for it. There might not be much that meets the eye as the hut is described to be a "poor humble dwelling", but it still provides a space to live in for the little family. Nature is portrayed as beautiful but not perpetually friendly, as is shown by the hint at wintery weather in the verses nine and ten.

The reason why this poem seemed so perfect to be subjected to analysis is that its spaces are so explicitly gendered. Robinson's female character, the widow, stays within her cot for the whole length of the poem, while her son freely moves between domestic and public spaces. This poem confirms the stance established earlier that the home qualifies as a female space, whereas out of doors is a male space. There are only two living and acting characters, one of each gender, and while the female character remains within 'her' space, the boy may access both spaces as he pleases. What is so curious, and from a modern perspective maybe even disconcerting, is that the female character is so much older than the male character, and, in addition, also his parent; however, gender segregation still seems to apply to them.

Both male and female spaces are thus featured in the poem, the male ones even more so, one could argue, as they have more lines dedicated to them. However, while this poem explores male spaces as settings, it does not portray women's movements in those spaces. On the contrary, the poem perfectly follows the gender segregation that scholars have for decades assumed to have been men's and women's reality during the late eighteenth and early nineteenth century. This might of course have something to do with the poem's topic; in this case, it is very hard to say whether it is grief or propriety that keeps the young woman indoors. Both options can be argued for; she might only remain inside the cot because of societal conventions, which then surely would cause her to worry for her son all day. Another possibility is that the secluded location of the valley might allow her to go outside as nobody could witness it - in this case, it is

grief that keeps her inside. It is not possible to learn what motivations are behind the character's behaviour, but it makes the poem all the more interesting.

It is, furthermore, intriguing to see that Robinson does not criticise the state of affairs she portrays in the poem. In its idealisation of the domestic space, the poem can be described as rather conservative. Surely, her intention might have been to address the fate thousands of women across Great Britain suffered during the war with France; there were doubtlessly countless domestic tragedies like the one portrayed in the poem happening throughout the country. As mentioned above, the desperation expressed in the text might also be somewhat autobiographical. This poem can be read to offer comfort to those affected by the war through personal loss; the message that there is still a future for the younger generation, and that a loving home is much more valuable than all the riches in the world might have the power to lift one's spirit. It is thus understandable that Robinson does not break with tradition and propriety to let her widow venture out into the valley in order to watch out for ships together with her little son.

3.2. "The Indifferent Shepherdess to Colin" (Ann Yearsley)

3.2.1. Biographical Notes

It has been mentioned in the chapter on Romantic female authors' life conditions that writers originating from the working class were often associated with their profession; it was the same for Ann Yearsley, whose alias was "The Milkwoman of Clifton" (Curran, *Altered I* 197). Mentored by Hannah More and Elizabeth Montagu, she can be called "an example of the proletarian genius" (197). While she had no access to comprehensive education, she, in her relatively simple language, possibly copies the 'real language of men' more accurately than her male colleagues who received higher schooling; Curran notices that even traces of a female version of Romantic irony can be found in some of her poems (198). Born in 1752, she started publishing poetry in her thirties while already a mother of six. Until her death in 1806, she published several volumes of poems as well as a novel and a play, even after falling out with More over financial matters (Poetry Foundation Yearsley).

3.2.2. Plot and Spaces Mentioned

This poem was chosen because of its pastoral aspects; the main character is a shepherd - a female one, curiously - and the whole poem takes place in a relatively remote natural setting. Another interesting aspect concerning this poem is the rather fierce female character whose perspective it takes. Again, there is not much of a plot to be found within the 56 lines that make up this text as it is essentially a monologue held by the shepherdess, who tells her suitor Colin that she does not want to have anything to do with him. The poem consists of seven stanzas of eight lines each with an alternate rhyme, and its rhythm mostly follows an iambic trimeter. Every stanza ends on the word *liberty*, which immediately conveys the poem's theme - the young woman does not want to lose her independence by getting involved with a "A swain so dull as thee" (46).

The shepherdess, thus, uses seven stanzas to explain to Colin that she does not want him to linger, but would prefer him to leave her alone. While doing so, she gives numerous spatial clues, mostly concerning their surroundings, and while they seem scarce at first glance, they do provide a description of the conversation's setting.

In the first stanza, the protagonist tells Colin to "Go home" (7), which tells the reader that Colin sought her out in her own space, which will be described more thoroughly later in the poem. In the third stanza, the shepherdess proclaims that she often plays music while sitting "on the mountain's brow" (19). She, thus, is a creature of the mountains; her home is not only a soft green plain or a rolling hill, but also a harsher place. This makes her character seem somewhat fierce and fits the determined behaviour she puts on while dealing with her unwanted suitor. The fifth stanza gives the most explicit spatial clues and shall therefore be quoted in its entirety.

Yon woods their foliage wear,
Be though away or nigh;
The warblers of the year
Instruct me not to sigh:
My tears ne'er roll the steep,
Nor swell the restless sea,
Except for those who sleep
Bereft of liberty. (33-40)

This stanza includes the hint that the shepherdess lives near a forest, and is, additionally, almost magically linked to nature, as she claims to understand what the insects are telling her. This is not necessarily to be taken literally, but it hints at how strong her relationship with nature is. The mentioned "steep" (37) reinforces the setting as the top of (or at least on) a mountain that Colin must have climbed to talk to the shepherdess, and it is to be assumed that said mountain cannot be far away from the sea or some other source of water as she claims that her tears will not affect the sea level as Colin's loss can easily be endured.

The last stanza establishes again that the shepherdess enjoys to "stray o'er rocks and fields / Where native beauties shine" (49-50), and again she assures Colin that she will indeed not come with him, but stay within her "native grove" (55). The expression that those woods might be "native" (55) to her give the shepherdess a virtually mythological quality; she appears almost like a dryad, looking down onto the silly mortal who thinks he could win her but who is so clearly "unworthy" (22). But before taking a closer look at a female character roaming a classical male space, the space itself shall be analysed.

3.2.3. Theoretical Analysis

3.2.3.1. Characteristics of the Featured Spaces

Throughout the poem, the characters do not seem to move, but remain within the same setting, which is the mountainous area where the shepherdess guards her sheep. No name is given, which means that the mountain could be entirely fictional, but that does not change the circumstance that the world presented keeps to the laws of nature. No magic or other supernatural elements are presented in the poem; indeed, the most magical element is the shepherdess herself. Nothing implicates that the events are not happening within the fictional reality; they do not seem to be taking place within a dream or any other non-factual space. The poem is told from the shepherdess' perspective and thus constitutes a case of internal focalization, as the person speaking and seeing are identical.

3.2.3.2. Senses Employed and Perspective Used

The spatial description within this poem is bare and minimal when compared to the elaborate passages featured in Mary Robinson's poem. A phrase such as "on the mountain's brow" (11) is enough to establish the setting, but this poem, despite dealing with a pastoral theme, was not created to give verbose descriptions. Thus, there is hardly any sensual integration whenever spatial elements are being referred to. The mention of "The warblers of the year" (35) might add an aural stimulus to the poem as the reader can imagine the flies buzzing, and the sea also wakes associations of the sound of waves. Apart from the few natural sounds that are mentioned, there is also the music the shepherdess plays when she "turned" her "lyre" (20). However, no other verbs or adjectives explicitly introduce sounds to describe the landscape surrounding the shepherdess and Colin.

3.2.3.3. Frame Theory According to Ronen

As already hinted above, one cannot speak of a change of settings within this poem. The top of the mountain is and remains the primary frame for the duration of the shepherdess' soliloquy; other places, such as Colin's home, the fields, or the sea, are also mentioned, but do not evolve into settings at a later point. The setting, thus, is of course a frame that is accessible to both characters; the mountain is the shepherdess' home, and Colin is also, for the time being, able to move within this frame. He does seem, however, to strain the shepherdess' patience, so he might not be allowed to return in the future, which would make the mountain an inaccessible frame to him. Also, it is to be assumed that reaching the top of the mountain might constitute an effort for Colin, which would mean that his own home is not an easily accessible secondary frame, but possibly one that is spatially distanced from the setting. His home, even though only mentioned once, can also be regarded as a frame. Both characters could access Colin's home, which is his explicit wish, expressed by wooing the shepherdess, but she does not want to access this space, expressing her distaste for the "tyrant man" (31). The "restless sea" (38) seems to be near enough that spilled tears could potentially influence its level, but since this phrase is likely only a metaphor, it shall not be regarded as a separate frame. The protagonist also mentions that she likes to "stray o'er rocks and fields" (49), which constitute another accessible frame for both characters featured.

Whether the phrase "native grove" (55) denotes "Yon woods" (33) is not clear, but it might very well be the case. This grove, then, constitutes the shepherdess' home and domestic space, and while it is still part of the same spatial continuum, to Colin, it remains an inaccessible frame, as his beloved declares that within it, she will protect her freedom.

Just like in the previous poem, the author only uses the indicative in connection with the spaces she establishes; phrases such as "Yon woods their foliage wear" (33) are statements about the actual state of their surroundings and thus believable, and not collateral, information. However, unlike the previously analysed poem, the author does so in little detail; it has already been mentioned that this poem is rather frugal as far as spatial descriptions are concerned. Yearsley's decision not to elaborate on the surroundings, but build them by using only minor and few spatial clues, is surely a conscious one. She does not extensively indulge in the idyllic illusion of country life that many other poets engage in when writing pastoral poems, and her main character does not idly spend her time lounging on soft grass (poets.org). The bareness of the spatial description, however, does not affect the poem's overall effect; it is still perfectly possible to imagine the situation the shepherdess finds herself in. Thus, the poem relies on the associations the reader makes and to an extent also on the popularity of the genre.

The frames can once again be rather easily divided into the categories 'public' and 'private'; despite the fact that the mountain might be a rather remote place, it is still, to a degree, public. An exception to this is the shepherdess' "native grove" (55), which is her home and thus necessarily a private space, even though it might not conventionally be thought of as a domestic sphere. This semi-public nature goes hand in hand with the degree of openness of a frame; the shepherdess might not like Colin and tell him to leave her alone, but the mountainous landscape itself is a public sphere, and she cannot keep him from coming back. She can, however, tell him to leave her "native grove" (55) and thus close this space to him. By wanting her to be his lover or possibly wife, Colin opens his own private space to her, which she, however, does not accept. Therefore, it is actually the woman in this poem who has more choices concerning the frames she can enter as she denies her suitor access to her own private space while Colin does not reciprocate the denial. While neither the landscape itself nor Colin's home qualify as

unique spaces, the shepherdess' "native grove" (55) could fall into this category as living out of doors is not common practise, at least not for the majority of the population.

3.2.3.4. Raum Model According to Hoffmann

Using Hoffmann's three-part spatial analysis model on this poem leads to a rather distinct result. Even though stanza five shows aspects of the *gestimmter Raum* with its hints at flora and fauna, it can be argued that the mountain is, actually, more of an *Aktionsraum* than one of the other two possibilities. The fact that the shepherdess lives, strays "o'er rocks and fields" (49), and works there shows that she necessarily interacts with the space on a permanent basis, which thus qualifies the space as an *Aktionsraum*. The same is true for her "native grove" (55), at least from the shepherdess' perspective; it cannot be an *Aktionsraum* for Colin as he is not allowed to enter at all. However, Colin can still interact with the landscape itself as his hike to find the shepherdess proves.

3.2.3.5. Textual Levels According to Zoran

Despite the scarcity of spatial clues, it is still possible for the reader to follow the topographical level of the poem. The setting is the mountainous area, which is indicated by the fact that the shepherdess enjoys spending her time "on the mountain's brow" (11). This area is the shepherdess' workplace, and the forest where she lives is also part of that same spatial continuum. Since she calls her suitor a "swain" (46), it is to be assumed that he lives on a farm, possibly not too far off the mountain given the fact that he had to lay eyes upon the shepherdess at some point to fall in love with her. This poem, thus, features a relatively small topography, consisting mainly of the mountainous setting the talk between the protagonists takes place in.

The chronotopic level of the poem is quite interesting as, contrarily to the previous poem, it is the woman who has more liberty in her movements. Colin is forbidden from staying in the shepherdess' company (a restraint he could admittedly ignore); the young woman is free to roam nature. It is very likely that she is more acquainted with the landscape than he is, though, so she could simply walk away and lose him in the wild, especially since Colin does not seem to be exceedingly smart, judging from the

description the shepherdess bestows onto him throughout the poem. So while both characters can move throughout the spatial continuum, it can be argued that the shepherdess is the character with the greater mobility due to her familiarity with nature and the fact that Colin would have her as his lover and would, as a consequence, likely be willing to take her to his own home. Colin is also very restricted in terms of the directions he can go; he can visit the shepherdess in the wild, where he is not wanted, or he can go home. He is not allowed to enter her private quarters, which gives him little choices as to where to go. The shepherdess, however, enjoys hiking "o'er rocks and fields" (49), and due to her profession and her essential freedom, she can go wherever she wants. This poem, thus, paints a quite unusual picture of the power men and women hold over their respective spaces.

Again, there is not much to be said about the creation of the featured spaces on a textual level. There are so little spatial clues that investigating the temporality they are subjected to does not prove to be very fruitful; after all, the phrase "on the mountain's brow" (19) only gives a single spatial clue, and is thus not explicitly subject to any temporality. There are only two instances in which there is more than one spatial clue introduced at a time. The first is "Yon woods their foliage wear / Be though away or nigh / The warblers of the year" (33-35), if one wants to count the hint at the insects as a spatial detail. This is not unreasonable as animals moving within a certain space influence this space; in this case, the insects contribute to the setting's ambient noise. In this passage, the focus moves from the forest, the bigger object, to the warblers, and thus from the more spatially relevant to the smaller entities within the setting. The other passage combining two descriptive elements is the already often-quoted line "I stray o'er rocks and fields" (49). With this line, it could either be the case that the focus changes from the smaller to the bigger item, or from the (possibly) rock-strewn top of the mountain to the flat fields at its base, thus mirroring a descending movement. While both readings are reasonable, they also both reassure the impression that, in fact, the shepherdess is perfectly acquainted with her surroundings and knows the landscape well; she does not even need many words to express it. Also, one must not forget that, since both characters are situated within the talked-about scenery, few deictic elements are necessary to understand the spatial dimensions; it would sound peculiar for the shepherdess to constantly explain to her interlocutor the surroundings

they are immediately confronted with. The missing spatial descriptions, thus, could be absent for the simple reason that their presence would make the poem less realistic and also defer the reader's attention away from the more interesting matter, which is Colin being rejected.

3.2.3.6. Fictional Map According to Ryan

The title alone notably helps the reader to contextualise and navigate the poem; a shepherdess is likely to be met outside, tending to the animals entrusted to her care, and her advice to Colin in line 7 to "go home" further strengthens the suspicion that the two characters are situated within her usual whereabouts, not his. From the first stanza onwards, only every second stanza, that is the stanzas three, five, and seven, include additional hints concerning the setting. These clues, however, only enrich the given picture, as they do not add conflicting information. Thus, the poem follows rather the map- than the tour-approach in introducing the space, as the reader does not follow the shepherdess through nature, but rather experiences the landscape from her point of view as she merely talks about it, making the perspective a viewer-relative one. Even though the poem only features a handful of frugally sketched spaces without much mentioning the relationship between those spaces, it is easy enough to follow the flow of the text and extend one's mental map; the mention of fields towards the end does not compromise, but enlarge the imagined space.

3.2.4. Discussion with Regard to the Research Questions

What makes this poem so interesting is that it takes an arguably male space, uncivilised nature, and makes a woman its custodian. The setting throughout the poem is a male space; female spaces are mentioned by alluding to the respective homes of the characters. However, those homes merely exist in conversation and are never actually accessed, and, in addition, the shepherdess' home is also situated within the natural landscape, which is, as already stated, a public and thus male space. The male character, however, does not seem to have any power within nature; the shepherdess has made it her own and will not leave it in order to become a slave to the "tyrant man" (31), which, given the age the poem was written in, must have been rather harsh.

Little research into literary history is necessary to discover that this poem is in essence a gender swap from traditional pastoral poems. In his poem "The Passionate Shepherd To His Love", Christopher Marlowe writes about a shepherd wooing a young woman some two centuries before Yearsley composed her encounter between the shepherdess and Colin. Not long after Marlowe, Sir Walter Raleigh composed his poem "The Nymph's Reply to the Shepherd", which could very well have inspired the shepherdess' reply to Colin, as the nymph also rejects her suitor in Raleigh's poem. Yearsley, however, writes the shepherd, the one who usually pursues women, to be female, and thus somewhat changes the power relations within her poem. In her vehement decline of Colin's affections, the shepherdess' monologue could be called an "anti-pastoral" poem, a term that has also been attributed to Raleigh's poem (poets.org). Yearsley's character, however, is much more explicit in her distaste for being wooed; while Raleigh's nymph declares how all his declarations of love "in me no means can move / To come to thee and be thy love" (17-18), the shepherdess tells Colin to "Go home" (7), calls his love "foolish" (2) and a "mistake" (1) as well as Colin himself "servile" and "vain" (21), and the only emotion she has for him except for annoyance is pity.

Again, the spaces introduced are mostly used as settings and, in the case of the home and the sea, also symbolically. Likewise, one can read nature to stand for the untamed freedom the female protagonist values so much. But in this poem, the space seems to be somewhat more contested than in the previous one. The mountainous setting where the two characters find themselves is more the shepherdess' space than Colin's; not all of it is her home - she explicitly mentions her "native grove" (55), but she is definitely more familiar with nature than her suitor is, and thus, her presence on the mountain is arguably more justifiable than his. The shepherdess' living there and also the power she has over the landscape, it can be argued, does not make the space inherently female; rather, one could say that she has conquered the space, established herself in it, and is now eager to defend her stance within it. The spatial setting in this poem is thus not merely a setting, but also the battleground of a woman's fight for her freedom from societal rules and the rule of men.

It has already been stated that there is not much to investigate about how the language

of this poem establishes its spaces, but that in itself is interesting as well. Yearsley does not need an abundance of words to contextualise her writing, and it is not the purpose of the poem to paint vivid imagery of idyllic landscapes, but to underline with only a few lines the freedom and power that can be associated with the young woman following her own rules, working on her own and not letting herself be swayed by a man.

Given how the poem is entirely set out of doors, it can be stated that the spatial focus is on male spaces in these 56 lines of verse. However, this does not at all mean that the poem somehow is in accordance with the gendered spatial segregation that is assumed to have shaped large parts of the Romantic society. The male space in this poem is, indeed, being claimed and defended by a woman who wants to keep it to herself, and it is therefore not wrong to claim that this space, although viewed as male, is being re-branded by its female occupant in her vigour to remain free and unmarried within it.

3.3. "The Star" (Jane & Ann Taylor)

3.3.1. Biographical Notes

While few female Romantic poets are widely read nowadays, Jane Taylor "is the only woman poet in England during the Romantic period to have been honored with a twentieth-century selection" (Curran, *Altered I* 192). With her ironic style of writing, one could compare Taylor to Jane Austen; however, her views of society were much more comprehensive and realistic as she was not unfamiliar with hard work (192-193). Both in the events portrayed and the language used within her writings, Taylor showed her talent for observing the common people; Curran argues that "Taylor's capacity to reveal the inner life as a thing is, it could be asserted, unrivaled in English literature before Dickens" (195). Born in 1783 and thus the youngest of the featured female Romantics in this thesis, she often co-wrote her texts with her sister Ann, and the two published several volumes of poetry together. Taylor died in 1824 (Poetry Foundation Taylor).

3.3.2. Plot and Spaces Mentioned

The rather sober title of this poem would not have the reader assume that it actually provided the lyrics for the popular children's song *Twinkle, Twinkle, Little Star*. This fact might be confusing and elicit the valid question about its worth when analysing gender and space within Romantic poetry. The poem, however, does give hints concerning this topic, and should therefore not be excluded from this thesis; inspiring a children's song, after all, does not diminish a poem's quality.

The first two of the poem's five stanzas are dedicated to establishing the wondrous object that is the eponymous star. The authors admit that they are not familiar with what the star actually is, and contrast his "little light" (7) to the sun. Only afterwards, in stanza three, the reader learns the star's significance for the earthen population; nightly travellers would be unable to find their way were it not for the light source in the night sky, and the narrating persona admits to seeing the star through their curtains in stanza four. After this revelation, stanza five once again features the "trav'ler" (18) before echoing the beginning of the poem in line 19 and finally ending the poem with the same four words it began with. While this description appears rather short, and the poem itself only consists of twenty verses, one should not be mistaken to think one could not learn something about space and gender from it, as this is definitely not the case.

3.3.3. Theoretical Analysis

3.3.3.1. Characteristics of the Featured Spaces

The poem at hand again employs only spaces that could exist in reality, as the authors do not include any supernatural phenomena, even though to them, the star itself might appear somewhat magical. Therefore, even though no hints at real places are included, the poem is realistic in its settings and plots. The poem's focus is on the star, which constitutes a special case in terms of spatial analysis, which shall be elaborated on below. The other spaces, an imprecise domestic setting and a public space, are less difficult to categorise.

3.3.3.2. Senses Employed and Perspective Used

This poem is explicitly focused on the visual aspect of nature. The spectator sees the star "twinkle" (1), and compares it to a diamond (4) as well as the "blazing sun" (5). This theme can be noticed throughout the entire poem as the traveller "could not see which way to go" (11) without the star's light which likes to "peep" (14) through the spectator's window. The star itself is also portrayed as a seeing entity that never closes its own seeing "eye" (15). Even the traveller's space, "the dark" (9), is merely characterised by the absence of visuals. While the visual clues on featured spaces are not plentiful, they are the only clues the reader is given, as the other senses are not employed at all. Given the fact that the poem's topic is a star, the focus on metaphors related to the topic of vision and light are not a surprising choice of establishing the spaces, however, the utter absence of any other senses is still slightly stunning as especially the darkness could easily be attributed to be cold or silent. Thus, stressing the sense of vision is a conscious decision.

It is hard to assess whether "the dark" (9) and the spectator's home are part of the same spatial continuum, but if one assumes that he or she sees travellers walking past through their window, it might very well be. If that is the case, and the spectator merely sees the traveller passing by, it can also be argued that the room with the curtains is, in fact, the only real setting of the poem. It doesn't seem, however, as if either of the characters could leave their frame and cross the border into the other frame. This, it can be argued, could very well have to do with the characters' gender. It should also be added that this insecurity about whether the spectator actively sees the traveller or merely knows about his wandering because of their authorial nature makes it difficult to determine which focalization defines this poem. However, since the narrating persona seems to know the traveller's position so well, it can be argued that the poem constitutes a case of zero focalization.

3.3.3.3. Frame Theory According to Ronen

This poem is particularly interesting when looking at the frames that are featured in it. The most important object within this composition is of course the eponymous star, which exists within the "deep blue sky" (13). What kind of frame, then, is the sky? It is

of course necessarily spatially distant from the current setting, but it is also an inaccessible frame and remains to be so even in the day and age of space travel, which means that its status of being an inaccessible frame cannot be changed without inserting elements of science fiction, which might prove bizarre in a Romantic poem. Hence, the sky, though always visible to the speaker, remains out of reach. The second spatial entity is introduced by mentioning "the traveller in the dark" (9), who benefits from the star shedding light onto the world as otherwise "He would not see which way to go" (11). These are, in fact, all the spatial clues the poem provides with regard to the character of the traveller and his position in space. Therefore, since there is little information given to distinguish the traveller's surroundings, his frame can be called generalized space; after all, "the dark" (9) is a fairly unspecific term. It can still work as a setting as the reader might simply imagine some dark, anonymous stretch of road with a lonesome wanderer walking along it. Interestingly, the traveller as well as the sun are both explicitly male, as the pronoun 'he' is used for both. While political correctness was unheard of two centuries ago, one can still conclude that the traveller is, in fact, male. The third space that is featured in the poem is only minimally introduced, but there is still some room to interpret this spatial clue. The verse "And often through my curtains peep" (14) not only features the persona whose perspective the poem follows, it also establishes a domestic room he or she might live in. This room is, at least for the spectator, perfectly accessible, and it is somewhat more specific than the "dark" (9) the traveller wanders through, which makes it an adequate setting for a few lines.

The poem in question is another text that does not devote an excessive amount of words to establishing spatial relations. Furthermore, the way these spaces are described follows a rather conventional pattern; calling the sky "Up above the world so high" (3) is not exceedingly uncommon. Similarly, stating about the traveller in the dark that without the stars that "He could not see which way to go" (11) does not speak of stunningly creative choices. Surely, one can always argue that making new and ground-breaking stylistic advances is not what the authors aimed at when writing this poem, and that is nothing they should be blamed for. But since this thesis aims at exploring the spatial dimensions within poems, it is still noteworthy that the text at hand is not focused on elaborately establishing its settings.

When determining the frames' properties more closely, the sky is probably negligible; after all, it seems futile to designate it a public space when it is inaccessible, even though onlookers all around the world can still see it. Therefore, only the darkness the traveller wanders through and the spectator's living quarters are relevant in this regard. "The dark" (9), which has previously been characterised as generalised space, can be called impersonal as it is on the one hand so completely without specificity, and on the other hand does permit the people wandering through it to remain somewhat anonymous due to the lack of sight. Similarly, it can be called conventional, as there is nothing unique about darkness itself. Furthermore, as it is a space out of doors that (some) characters may wander freely, classifying it to be a public space is also reasonable. However, the degree to which it is public is not absolute; the traveller is mentioned to be male, which means that for women, this space might not be appropriate. When comparing these three characteristics - impersonal, conventional, public - to the second accessible space at hand, it becomes clear that the private quarters mentioned in line 14 differ substantially from "the dark" (9). It is of course a personal frame; "my curtains" (14) is a distinct hint at the fact that the narrating persona owns the room they are situated in. The privacy characterising such a space has already been mentioned, and it can furthermore be added that the frame is used in a conventional manner since there is nothing unique about looking out of a window. As stated above, the frames are closed towards the character in the other frame; the traveller is not able to enter the private rooms, and neither is the spectator able to go outside, possibly due to their gender.

3.3.3.4. *Raum* Model According to Hoffmann

Despite the fact that it cannot be accessed, one could argue for the night sky to be an *Anschauungsraum*; it is situated at a significant distance from the narrating entity and inspires awe. However, as it cannot be accessed, only marvelled at, it is questionable whether it can be successfully integrated into Hoffmann's model at all. The remaining frames, however, can be easily identified as *Aktionsräume* as both characters interact with them by either walking or seeing the star through the curtains.

3.3.3.5. Textual Levels According to Zoran

The poem's topographical level is not easily reconstructed; the only aspect that is definite is the fact that both characters are able to glimpse the star from their respective positions. Whether the unspecific dark and the spectator's room are in any relation to one another cannot be reconstructed from reading the poem. The poem's topography is thus not only very restricted in terms of featured spaces, but also unclear about whether those spaces are even part of the same spatial continuum. It can be assumed that they are, as the narrating persona knows about the nightly traveller; however, they might just as well be distant from one another. Hence, no definite description of the poem's topography can be given.

Again, the chronotopic level proves to contain more excitement than the topographical one. It is interesting to see that once more, it is the male character that moves throughout his space, while the other, potentially female (as shall be discussed later on) character, is again at rest in her frame. While the traveller can freely walk down the nightly street, the narrating entity, regardless of their gender, tells the reader that those travelling the streets at night are male. It has been mentioned above that travelling was dangerous for women, at least when they were alone; the same is apparently not true for men. Hence, the power dominating the spatial relations in this poem can once again be claimed to be the predominant system favouring men, as only women are restricted in their freedom.

On a textual level, the poem does not provide a multitude of spatial clues. It can thus be argued that the authors mostly rely on the reader to bring their own associations to the poem; travelling in "the dark" (9), as mentioned before, can be pictured in various ways, and the reference to "curtains" (14) is enough to make a reader imagine the room those curtains could potentially be hanging in. As said before, the Taylor sisters devote many more lines to describing the eponymous star, which is specified by using both metaphors and adjectives. It would be futile to look for a temporality in the spatial descriptions; the traveller's space is called "the dark" in line 9 before being made hardly more specific by adding that he "could not see which way to go" (11) if it were not for the star, which is merely a way of phrasing the state of darkness differently. Hence, what Zoran calls the poem's textual level is not exceedingly noteworthy.

3.3.3.6. Fictional Map According to Ryan

When considering Ryan's remarks about mental maps, this poem's unspecific topography is once again noticeable. If one had to choose between the map and tour categories, this poem would be claimed to follow the system of the map. However, since the spaces are not put in any relation to one another, calling it a map would be an exaggeration. Again, the description is given in viewer-relative way; however, this solution does not fit the poem perfectly due to the fact that the spectator might only know about the traveller and not be able to directly view him from their window, in which case the absolute scenario would be more fitting to describe the perspective. However, since no cardinal directions are included in the description, which Ryan explicitly notes in her definition of the absolute perspective (222), it can be argued that, if the poem needs to be fitted into one of the three categories, it should be the viewer-relative perspective.

3.3.4. Discussion with Regard to the Research Questions

This poem, interestingly, again seems to perfectly portray the division of spaces into female and domestic, and male and public. The traveller is explicitly called a 'he'; after all, travelling alone at night is nothing a woman could do in the Romantic period due to reasons of propriety and safety (see above). The traveller's only concern is the lack of light, which is conveniently solved by the eponymous star.

The narrating persona, who seems to remain indoors as suggested by them seeing the light blinking through their curtains, is not explicitly gendered. Nevertheless, the suggestion of a female spectator is reasonable; not necessarily because of the authors' gender, but due to the way the poem frames the narrating entity. Their behaviour of staying indoors and seeing the star merely through a gap in their curtains forms a stark contrast to the male traveller who is allowed to freely roam the countryside. Assuming for the spectator to be female, it can be argued, is thus a legitimate belief. Another crucial aspect that must not be forgotten is the fact that this poem was written for the purpose of being read to children (Poetry Foundation Taylor). Thus, it would likely have been read by a mother or other female caretaker, or in a domestic setting, further contrasting the nightly traveller with the stargazing persona whose perspective the poem follows.

First and foremost, the poem is concerned with admiring nature, with the star posing as an almost otherworldly object to be worshipped. However, it also presents the reader with the dichotomy of gendered spaces, regardless of whether one considers the narrating persona to be female, as the interior of the house is still a domestic space. These two spaces, however, seem only to be featured in order to illustrate just how much the twinkling star influences human lives; whether one is travelling at night or only looking out of the window, it is universally visible, regardless of one's position. One could even hypothesise that the poem is aimed at consoling those who cannot, for reasons of propriety, walk outside at night and enjoy star gazing by saying that the little star in question can also be glimpsed from one's own room, which is plausible if one considers the intended audience. But nevertheless, the incorporated frames are all positioned in relation to the star, thus providing less of a setting for a story than situations in which the star's beauty can be admired.

Analysing the language used to create the spaces featured in this poem is, as mentioned above, a brief endeavour. This poem works with minimal descriptions and relies on the reader's associations to fill the gaps. The fact that the spatial descriptions lack adjectives or similar descriptive elements does not harm the overall effect of the poem. A mental image of a "trav'ler in the dark" (9) might immediately include an empty road in a rural area, and idea of what this traveller could look like. Similarly, the mention of curtains may inspire images of comfortable sitting rooms, cosy, dimly lit bedrooms, a woman standing at a window and looking up at the sky. The most sophisticated description, using for example a comparison to determine the matter more clearly, is that of the star. The earthly spaces are by comparison neglected, and they seem insignificant next to the star, which reinforces the effect of the poem - that the human onlooker cannot grasp the nature of the extra-terrestrial object they see illuminate the night sky.

For this poem, it is difficult to determine whether the focus is on male or female spaces, as neither seem to be of great importance to the overall text. While the traveller and thus the darkness are mentioned twice, claiming a total of three lines, the (possibly) female character is only mentioned in one line; however, since that character is also the narrator-focalizer, it could be argued that the whole poem is being narrated by

them/her while standing at the window, looking up at the star. In that case, the female space would be the dominant one. Judging by definite lines mentioning male and female spaces, however, the poem focuses on the former.

The interesting aspect of this poem, however, is not which sphere is the dominant one; the poem is not even explicitly focussing on those spheres, just mentioning them in a few lines. What makes this poem remarkable is precisely because it is not focused on the human characters, the brief glimpse it does give of male and female spaces can be assumed to be genuine. The poem, presenting a male wayfarer and a possible female character within a domestic setting, thus adheres to the expected gender segregation of the late eighteenth and early nineteenth century. It is therefore a rather conservative poem as it positions the characters in their anticipated surroundings. However, if the character admiring the night sky is indeed female, the fact that she marvels at the mystery of nature provides a distinctly Romantic tone which is normally only reserved for male authors.

A crucial term within Romantic poetry, the sublime, which denotes "[n]ature at her most terrific and awe-inspiring" (Fay 13), was denied to the female poet due to the fact that "men writers continued to portray women as incapable of real thought or imagination" (14). Furthermore, it was believed that this sublime state of awe could only be achieved by a male subject's confrontation with a female object, which then would stir emotions in the writer. Female authors were thus excluded from this highest of experiences (13-14). Still, Jane and Ann Taylor wrote about this feeling of awe in their poem, the wonder they experience when looking up at the night sky. This poem is evidently not equal in mastery to those texts created by the Big Six which are famous for their engagement with the sublime, such as Wordsworth's *Prelude* (13). I would argue it does not try to be, either; the poem being published in a book of nursery rhymes suggests the same. However, this simple poem still manages to incorporate the awe humans experience when confronted with the vastness of nature in a way that children can likely understand.

With the assumed audience of children in mind, it is not surprising that regarding the presented gender roles, this poem is rather conservative, depicting the male traveller

to be outside and a possibly female character inside. As mentioned above, this poem was not chosen for its richness in spatial clues, but for its almost incidental depiction of gendered spaces that adheres to the idea that still prevails about gender segregation in the late eighteenth and early nineteenth century.

3.4. "To a Little Invisible Being Who is Expected Soon to Become Visible" - Anna Laetitia Barbauld

3.4.1. Biographical Notes

Anna Laetitia Barbauld was born in 1743 (Poetry Foundation Barbauld); she was one of those Romantic authors who lived long enough to be featured in Victorian poetry books as well (Curran, *Altered I* 188). Her involvement with the Bluestockings was mentioned above; as of 1773, Barbauld published multiple editions of her first poetry volume, and she continuously wrote throughout her life until her death in 1825 while also working as a teacher (187-189). As an author, she played with "the double identity of 'poet' and 'woman', an identity which in the 1790s was inevitably fissured" (Cox 34). This dichotomy is captured by Cox when she says that "[a]s a poet, Barbauld [of-fered] herself to Coleridge as a fellow pursuer of 'eternal truth'; as a woman, she [was] potentially the troubling 'other' that the poet [had] to reject in order to attain that same truth" (34-35). Barbauld was furthermore among those women who engaged in creating visionary poetics, which, as a genre, is usually ascribed to have lain dormant after Milton until Blake created his own visionary poems (Watkins 1-2).

3.4.2. Plot and Spaces Mentioned

Choosing this poem might be controversial due to the focus on an entity that is not a space in the sense of those that have been analysed so far: the female womb. The woman's body, as mentioned in the theory chapter, becomes a micro space in this poem, containing the child to whom the lines are addressed. Still, this is an irresistible option for a gender-informed paper on poetry due to the fact that this topic is so exclusively female, and it is interesting to see how Barbauld creates this separate space inhabited only by the unborn child.

This poem is directly addressed to an unborn child, and the nine stanzas, consisting of four verses each, are meant to motivate the baby to hasten on its way to the 'real world'. The speaker wonders how unsatisfactory the wait in the womb must be and goes on to describe the wonders of nature the child will soon be able to encounter. The current season seems to be spring, and the speaker again asks the child to hurry so it can witness nature's beauty itself. The poem then turns to describing the preparations that have been made so far for the child's arrival before then focussing on the mother. Pregnancy is described as a burden to her, and both eagerness to meet her child and the wish to be rid of the physical strain are portrayed to be the causes of her impatience. Then, the child is again addressed and asked to not let its mother wait much longer as well as tempted once more with the prospect of being able to enjoy nature first-hand. The last stanza mentions that the speaker would love to be able to do magic in order to hasten the child's birth.

3.4.3. Theoretical Analysis

3.4.3.1. Characteristics of the Featured Spaces

In this poem, as mentioned above, the speaker addresses a child that has not yet been born, stating that its mother, nurse, and matrons are eager to meet it, encouraging the child to hurry into the world. The speaker also mentions the joys of nature in spring, possibly thus hoping to motivate the 'Little Invisible Being' to make haste. Due to the fact that the narrating entity knows about the unborn child's situation as well as its mother's state, it can be argued that again, this poem features zero focalization.

Two very different types of spaces are featured in this poem; the child's immediate surroundings form one sphere, the outside world another. The mother's reality can again be divided into the domestic sphere and nature, but for once, it is not that contrast that is the starkest one in a poem; the one between the womb and the mother's reality is even more distinct. The spaces featured in this poem are not based on any known places, but still realistic in the sense that no supernatural elements are featured, which is also explicitly stated in the poem; the speaker wishes for magic to be real so the child's arrival could be precipitated.

3.4.3.2. Senses Employed and Perspective Used

Concerning the senses addressed to establish the spaces featured in this poem, there is a stark contrast between how the womb is described compared to nature. The womb is referred to as a "living tomb" (20), as a "prison" (29), and the child is described to have practically no sensory stimuli, to have its "Senses from objects locked" (6). The necessary process of growing is perceived as something the "little captive" (29) needs to be freed from. Pregnancy itself is also described as a tiresome endeavour, as the speaker states that the pregnant mother "only asks to lay her burden down" (17). Given the period the poem was created in and how both knowledge about pregnancies and medical care were limited, it is hardly surprising that the mother wants nothing more than to hold the child in "her glad arms" (18).

While the womb is thus described as an isolated micro space within the real world, the characters' surroundings are buzzing with life and activity. Once a human has passed "through life's mysterious gate" (4), they are busy trying to "grasp at all the worlds the Almighty wrought" (8); there is much to see, as line 9 explains, and the "genial season's warmth" (9) can be felt. There are flowers to be seen, and "Swarms of new life" can be heard "exulting" (10). Stanza three thus paints the picture of a multisensory world that can be experienced through touching, seeing and hearing alike. If the child's current state is compared to lying in a crypt, it is not astonishing that the speaker would ask it to "Launch on the living world, and come to light!" (30) But also the more domestic elements of the child's future surroundings are filled with sound, albeit a more soothing one; "the nurse prepares her lulling songs" (13) to welcome the infant into the world. Thus, the domestic sphere is not portrayed to be as vivid and overflowing with life as nature, but still more spirited than the apparent isolation the child currently experiences.

3.4.3.3. Frame Theory According to Ronen

The frame analysis for this poem might prove difficult concerning the mother's reality; however, one frame that can be determined immediately is that of the womb. The second frame is the nature scene described to hasten the child on its way; the question is, though, if the mention of the matron, nurse, and mother are enough to think of them as

situated in their own domestic frame. I would argue that including a nurse practicing her lullabies for an unborn child kindles mental images of a nursery, but the text does not explicitly create a domestic space separate from the delights of nature recounted previously. The mother's reality, "the living world" (30), shall thus be viewed as consisting of one large frame as juxtaposition to the miniature frame of the womb.

The womb is a prime example for a closed frame; the only character that can move within it is the unborn child, and once the child crosses the border into the mother's reality, it cannot return, either. Conversely, the extensive frame the child's family moves within is not only the poem's setting, but it is also characterised by relative freedom; there is no mention of any borders or restrictions the featured characters, who are, incidentally, all female, must adhere to. The only reason why the characters' reality is currently closed to the child is because it has yet to grow to be viable on its own. Whether the womb qualifies as an inaccessible frame to the setting's primary frame is questionable. It is true that the mother is influenced by the child in so far that she might feel its movements or experience certain aches due to her pregnancy, and the child might in return witness more of the outside world than the speaker might think possible. However, remembering Ronen's definition of the inaccessible frame as one "which cannot be entered or about which information is inaccessible to characters in another frame" (426), it is for the above-mentioned reasons that this definition does not entirely fit the space of the womb. It is, however, neither a secondary frame, nor spatio-temporally distant from the setting as it is a micro space contained in a larger macro space that is determined by being temporarily closed before allowing the child to make the transition into the "living world" (30). The womb thus constitutes a rather unique example that does not neatly fit into any of the frame categories provided by Ronen. However, the description that it is a temporarily closed frame that, at the right time, allows a single one-sided crossing of a threshold, shall suffice for the purpose at hand. Compared to this rather specific space of the womb, the space inhabited by the remaining characters appears to be rather generic; one is almost tempted to apply the term generalized space to it. However, the space is described in terms of the blooming nature thriving and the women preparing for the birth, which suggests that while it is not a unique setting, some thought has been given to establishing the spatial dimension.

The question whether the frames are open or closed has already been answered, and the degree of accessibility has been determined as well. Regarding the dichotomy of personal and impersonal, it can be argued that the womb is a personal space despite the fact that the unborn child does not really own anything within it; still, it can be claimed that this is one of the most personal spaces imaginable. The other frame, the outside world, is much more impersonal; while the setting houses not only nature, but also humans, there is no mention of specific places or objects that belong to either mother, nurse, or matrons. Furthermore, while the womb is surely a rare space to occur in Romantic poetry, the frame cannot be called unique, as the process unfolding within it follows exactly the purpose of the organ in question. The same is true for the mother's reality; the actions happening within it - flowers blooming, women preparing for the arrival of a new-born - are not uncommon, especially since the space was not determined any further, thus making this frame conventional as well.

As far as the language modes used in establishing the spaces are concerned, the indicative prevails. However, the imperative is also used, as the couplet praising the beautiful flowers begins with "And see" (9-10) and ends with an exclamation mark. The imperative is also featured in the lines "Haste, little captive, burst thy prison doors!" (29) and "Launch on the living world, and spring to light!" (30), two lines that contrast the glum image of the child's surroundings and the almost divine brightness to be encountered in the mother's reality.

3.4.3.4. *Raum* Model According to Hoffmann

Following Hoffmann's concept of *Raum*, it can be argued that *gestimmter Raum* dominates the poem. The restricted space of the womb fits this description well as there is nothing for the child to interact with, hence both *Anschauungsraum* and *Aktionsraum* both do not apply to the space in question. Furthermore, while the account given about the child's surroundings is rather brief, it still manages to create a distinct emotional attitude towards the womb by stressing its restraining nature, comparing it to being buried alive (25). The other frame, however, seemingly passes from one category into another. Stanza two and three stress the desirable nature of the outside world by describing its marvels to the unborn child, and one could almost call this an *Anschauungs-*

sort, were it not for the fact that the child cannot see it; it can still, however, be an *Anschauungsort* to both speaker and reader. Stanza four, however, focuses on the remaining characters, elaborating on the actions the women are partaking in to prepare for the child's arrival within the space they're situated in. The penultimate stanza then returns to describing the delightful nature of the outside world, but as it is this stanza that employs two imperatives to re-establish the positive image of the mother's reality, the aspect of action is still presently featured, which suggests that the setting remains an *Aktionsraum* from stanza four onwards throughout the rest of the poem.

3.4.3.5. Textual Levels According to Zoran

While the topographical level of this poem is rather unspecific, it does include what Ronen calls a different "mode of existence" (316) by featuring an unborn child. The child's perspective is never taken, but given the fact that it is not yet part of the outside world, only indirectly, by existing inside the micro space that is its mother's body, its "mode of existence" (316) is definitely a different one from those of the other characters mentioned in the poem. As mentioned above, the poem's topography is vague; the focus is on the unborn child and therefore also its mother, but there are no details given about their position in space, potential boundaries the characters are restricted by, or other specific information. Creating a map of the world portrayed in this poem would thus be incredibly difficult.

On the chronotopic level, similarly, little is happening as the poem is defined by the anticipation of the child's birth. Thus, more rest than motion is featured; the child is incapable of interacting with its surroundings, hence the comparison to being buried alive, and the mother's fatigue is also explicitly stated by the line "She only asks to lay her burden down" (21). It is true that the nurse is preparing to care for the child, but both her singing and the matron's waiting seem to be static actions as well. There are also no explicit "directions, axes, powers" (Zoran 318) at work in this poem except for the laws of nature. Despite all the impatience that resonates through the lines, nobody can hasten the process of the child's growth, and all the women can do is be prepared and wait. However, the fact that only female characters make an appearance in this poem (if one neglects the sexless unborn child, and if the "younglings" in line 10 does

not refer to possibly human children, which seems implausible in collocation with the verb "shoot") is important when considering the powers at work within it. Not a single man is featured in this poem, which might be linked to its topic. Nevertheless, this piece of writing thus creates an all-female narrative about the about childbirth, and in the space presented, all the power is held by women as there are no men present to preside over them. Thus, Barbauld creates the image of a female space inhabited and ruled by women.

Even though the textual level necessarily anticipates an incomplete spatial description (Zoran 320), descriptive elements are exceptionally rare in this poem. What is interesting is that the womb is always compared to restrictive spaces, but never actually described. It is of course impossible to know what the inside of a body looks like without having access to the according technology, but Barbauld does not even try to find alternative images, and instead continues to employ the metaphor of being caged. Another curious aspect is that the author starts her account on the outside world with a reference to the warmth of the season, which might in turn prompt associations of sunny spring landscapes. The description, then, moves upwards, from the "roses" towards the "Swarms of new life exulting fill the air" (9-10), before returning to the more pressing issue of the child's desired arrival. While nature as a desirable residence is re-established in stanza eight, there are few details given, and the space is described in a holistic manner by mentioning nature's "thousands inlets of delight" (31). However, despite the fact that Barbauld forgoes the use of continuous description of the spaces featured in her poem, she still manages to convey the fundamental idea of the polarity between the prison-like womb on the one and the paradisiacal world created by God on the other hand.

3.4.3.6. Fictional Map According to Ryan

The scarcity of spatial description in Barbauld's poem has already been elaborated on above. These clues, in addition, do not facilitate the creation of a mental map in any way; it is obvious that the mother-to-be must be *somewhere*, and the praised natural landscape must be surrounding her or otherwise fairly close, but there are no details given on her housing, her social situation or any other information that could enable

the reader to devise a holistic image of the poem's fictional space. Neither a tour nor a map approach is adopted to familiarise the reader with the world presented; if anything, the poem employs a leap-technique to jump from one of the two contrasted spaces to the other. The poem begins with an account on the child's situation before focusing on the mother's reality in stanza three; in stanza five, however, the child's "living tomb" (20) is described again by using this exact phrase, only to be followed by the suggestion that the "maternal breast" (21) would provide a much more preferable location for it. This switching motion between the two separate spaces is repeated twice more by moving from the fact that the child is still "unknown" (22) to its mother to the desire to have it "Bask in the fondness of a Mother's eye!", and by urging the child to "burst thy prison doors" (29) so it can "spring to light" (30). Thus, the poem juxtaposes the two different spaces, elaborating on them alternately. One might call the act of doing so a map approach, however, the map is never expanded by additional information, and the spatial relations do never become quite clear; thus, neither of the two options Ryan suggests functions flawlessly when applied to the poem at hand. It is also difficult to call the descriptions viewer-relative; it is true that the speaker talks about what they (or like she) see, but they are mostly recounting it to the child, who cannot see anything. Still, this category is the most fitting of the three options given by Ryan (222).

3.4.4. Discussion with Regard to the Research Questions

This poem constitutes an interesting case considering the spatial dimensions featured, as it does not contain any explicitly male spaces. One could argue that the pregnant woman's reality must of course contain men, at the very least the child's father, but if those men do share the woman's space, they are simply omitted. The narrating persona is again without gender, and it would be speculative to read them as female, even though one is maybe inclined to do so due to the scenes presented in the poem. Raisanen argues that "Barbauld fashions herself as a female midwife who could influence the outcome of her friend's childbirth" (111) and thus thinks that the narrator is the author herself, as she wrote this poem for a friend who was with child in 1799 (111).

The fictional world presented by Barbauld does contain men, as otherwise, there would not a pregnancy; however, the confinement illustrated in this poem seems to be

an all-female zone. Raisanen likewise comments that the poem is empowering towards women as it portrays the control they have over the whole process of delivering and caring for children (111); the fact that looking after children in the late eighteenth century is also mentioned by Flather (*Space* 349). The other space, the womb, is a quintessentially female sphere because of its unique location within a woman's body. As mentioned above, the poem contrasts these two spaces, suggesting to the unborn child that the outside world is much more exciting than its current surroundings. Thus, they are employed to celebrate the beauty of nature and life, branding pregnancy as a necessary evil on the way to earthly delights. It is remarkable that Barbauld's wording suggests the prenatal process of growing to be tedious or restrictive for the child, as if one's time in the womb were an inconvenience one had to endure before enjoying the pleasures of the world. This view might be attributable to contemporary views on pregnancy, but it is still interesting that the author would compare the process of a child's growth to lying in a grave. Anyway, the two separate spheres presented in this poem are not employed as settings for plot to take place in, but to reinforce the pivotal message of the joy about new life. This, it should be added, is a very optimistic take on pregnancy, given the danger it potentially meant for women in the late eighteenth century (Raisanen 112).

As mentioned above, the way the two spaces are described are very different. The mother's reality is a sphere that is characterised by its brightness; "warmth" (9) can be felt, the roses "glow" (10), and the child is asked to "spring to light" (30). The contrast to the "tomb" (20) and "prison" (29) the child is currently located in could not be starker. This language is supposedly used to convey a certain life-affirming attitude the author has; it seems implausible that Barbauld is in any way opposed to the idea of pregnancy itself, which would explain the rather negative language used in describing it. Again, it is likely that the author might only be referring to popular opinions about sexual reproduction. Furthermore, the joy and anticipation the narrator nurtures for the child, telling it to "haste" (29) and "speed" (34) reinforce the impression that it is mere impatience that causes them to wish they could use magic to accelerate the process.

This poem shows a definite focus on female spaces as well as female issues. Pregnancy is the prime example of topics that practically demand a female author to write about due to the fact that only women can experience it - one can only imagine what a pregnancy poem created by Wordsworth or Keats would sound like. By writing a poem about such a typically female issue, Barbauld gives room to the topic within the literary discourse. Compared to the other poems analysed above, this poem is the only one that focuses solely on female characters and does not actively feature a man of any age. The possibly romantic dichotomy of man and woman is completely omitted from Barbauld's text; however, she still manages to produce a joyous and hopeful poem by featuring a love that is of a more domestic nature: that of a mother for her child. In this sense, the poem is not exactly modern or progressive as it promotes the domestic joy of motherhood. Poems about pregnancy had been written before Barbauld's, however, she "opposes [the] hegemonic medical discourses and recuperates female authority" (Raisanen 111) over the topic in her poem. It can still be argued that writing a poem about pregnancy during a time when women were ridiculed by famous male authors such as Byron who thought them unable of producing meaningful thoughts (Fay 12) surely takes courage. And it is this courage, the boldness to create art while addressing a topic important to one's marginalised group, that remains impressive even centuries after the poem was first published.

4. Discussion and Findings

4.1. Discussion

While there is a multitude of Romantic poetry created by women that would be highly interesting to analyse, the corpus for this thesis was restricted to four poems. However, the effort to integrate four authors as well as poems with very different subject matters should justify this decision. The poems discussed feature the topics of love and loss, the desire to be free, amazement at the miracles of nature as well as pregnancy and childbirth. Possibly apart from the last one, these topics do not strike the reader as 'typically female'. Similarly, both different male and female spaces are featured in the investigated texts, even though there is a definite tendency of the natural world posing as public spaces to be noticed; this, however, should not come as a surprise in the context of Romantic poetry (Fay 13).

Of the four poems discussed, two feature a fairly distinct dichotomy between male and female spaces with both men and women remaining within their respective spheres; the widow in Robinson's poem spends her time indoors, waiting for her lost husband, while her son roams the valley, and the male wanderer in the Taylor sisters' poem continues his way through the darkness while the (possibly) female spectator only sees the star through a gap in the curtains. The two remaining poems, on the other hand, display a more explicit focus on women; the shepherdess sends Colin away so she can continue her independent life on the mountain in accordance with nature, and the women in Barbauld's poem are busy with the task of preparing for childbirth without a single male character disturbing them. Thus, the former two poems feature not only both sexes, but also the gender segregation one might assume to encounter within literature written at a time when such segregation was common practice. Yearsley's and Barbauld's poems, however, show women as active and unapologetic characters; the shepherdess dismisses Colin eloquently and also quite rudely, her exasperation obvious, and the women in the last poem simply do what has to be done independently of any man telling them so. This last point, while not surprising with regard to the topic, still gives room to a female issue in a poem while simultaneously portraying women as in

control. Thus, as far as women's portrayal in the analysed poems is concerned, it can be argued that both traditional and more progressive gender roles are displayed by making female protagonists appear as both passive as well as active characters.

The male and female spaces featured in these poems are not always used as mere settings for the narrated events; while this might be the case in Robinson's poem, it would be incorrect to reduce the hut and the valley to mere settings as they also celebrate the joy of familial love and the possibly bright future for the young boy. In Yearsley's text about the shepherdess and Colin, the untamed nature the young woman surrounds herself with is a symbol of her own freedom which shall not be taken from her; by becoming a wife, she would have to move into Colin's house and thus simultaneously lose nature and freedom. The setting therefore mirrors her character and represents the liberty that is still her own as an unmarried woman. It is debatable whether it would have been proper for a young woman to be a shepherdess and live alone on a mountain, however, as mentioned above, this poem draws on intertextual relations, including a poem featuring a nymph, which could explain the untamed nature of Yearsley's shepherdess - she might actually be more of a magical creature than a woman. *The Star* is a poem that is so focused on the eponymous orb that the featured spaces primarily function to illustrate the star's ubiquitous light, showing how both men wandering through the dark and those remaining indoors can enjoy its glow. Thus, the poem still presents male and female spaces, using them as contrasts, but ultimately, it is the star that is the focus of the text, not gender segregation. The last poem also uses the featured spaces as contrasts, but in this case, it is to celebrate the joy of new life versus the tedious wait for the birth to happen. This poem, as mentioned above, does not feature any male characters, and thus it would be difficult to talk about male spaces in this respect, but a certain female dominance cannot be denied. It can thus be concluded that the poems investigated in this thesis do not merely feature different spaces in order to provide a setting for the events portrayed; they are employed to further characterise protagonists, symbolise freedom or domestic love, as well as acting as foil for the topic at the poem's core.

Therefore, it can be said that spaces are included to fulfil different purposes, and are not merely featured as backgrounds; this can also be illustrated by looking at how often

Aktionsräume are featured within these poems, suggesting that the characters purposefully interact with their surroundings. Both male and female spaces serve as settings, but even if male spaces are portrayed as inaccessible to female characters, these characters do not seem to dream about leaving their own spheres. The widow in Robinson's poem yearns for her husband's return, but not for freedom, and the stargazer in the Taylor sisters' composition is more focused on her curiosity about the night sky than on the possibility of going outside at night. The shepherdess in Yearsley's poem is more concerned with keeping her space to herself than making a transition into other spaces, and the women in Barbauld's poem are also preoccupied with what is happening in their sphere at the moment. Thus, in the four poems analysed above, female characters are not portrayed as unhappy with their positions as women within their fictional world; none of the poems features a woman yearning the trespass upon distinctly male spaces. Therefore, if a poem features an explicitly male space, it is almost always solely inhabited by a male character, with the exception of the shepherdess' mountain, which is a rather complicated space as it simultaneously is a landscape and also someone's home. In summary it can be claimed, therefore, that both male and female spaces are employed to fulfil various purposes, and that this variety can even be encountered within a canon as small as the one chosen for this thesis. It can consequently be assumed that the fictional spaces included in women's Romantic poetry in general are featured in different, meaningful ways, and do not simply provide a background for the action. Furthermore, the women poets do not seem to specifically explore male spaces in order to theorise about what it must be like to be a man in a society that favours men. Conversely, the focus seems to be mostly on female spaces, with the poets exploring those spheres for the potential they have, just like Curran suggested (*Altered I* 190).

The diversity that applies to the use of fictional spaces within poems written by female authors is likewise noticeable in the extent to which spaces are described. While Robinson carefully constructs atmospheric images by appealing to the various senses, the Taylor sisters all but neglect the earthen spaces by dedicating more lines to their marvel at the featured star. Yearsley also refrains from including lengthy passages about the landscape the shepherdess inhabits; minimal descriptions and references to objects are all the clues the reader is presented with. Barbauld's descriptions strongly build on the dichotomy of light and darkness, but are likewise unspecific. Apart from Robinson,

the writers do not seem to deem it important to dedicate a great many lines to world building; however, the reader can still comprehend the spatial circumstances encountered in their poems. Thus, the authors vary in how presently they feature spatial conditions within their poetry.

However, all four poems use their spatial descriptions to reinforce the topic presented; there is no ironic use of inaccessible spaces or explicit criticism about gender segregation to be found in any of the four texts, and they also lack explicit protest against gender roles. The poem that might be the most political is Barbauld's positive statement about pregnancy and birth as it could possibly improve the reader's opinion of the issue. This, however, does not mean that none of the featured authors were not political beings; there are poems created by them that explicitly address women's oppression. Barbauld's poem *The Rights of Women* is only one example for a passionate protest against the discrimination women experienced on a daily basis. Nevertheless, it was not the purpose of the present analysis to investigate explicitly political writings, but those which implicitly reveal details about women's position in society. Political Romantic poems created by women, such as *January 1795* by Mary Robinson or the aforementioned pre-feminist statement by Anna Barbauld, however, are thrilling and important enough to deserve their own in-depth analysis.

The question whether the investigated poems show a definite focus on either male or female spaces is not as easily answered as one would like. Robinson's poem spends more time with both a male character and his love of nature than with the eponymous widow, thus focusing more on the male space while at the same time praising the domesticity of the widow's home. While both spheres are thus featured as important, I would argue that due to the fact that more stanzas are concerned with following the little boy, the poem in question is focused on male spaces more than on female ones. Yearsley's account of the indifferent shepherdess, however, is not as easily categorised; while public spaces can be considered to be male spaces, the female protagonist in this poem has made a home of nature and defends it - and her freedom - from her male suitor, telling him to leave. Thus, it is difficult to determine how this space is gendered, and arguments can be made for both options. However, ultimately, I would claim that this space is to be viewed as female because a woman who has power over it inhabits it.

The poem by Jane and Ann Taylor devotes little room to both male and female spaces, but because the traveller is ultimately more often featured than the star-gazing character peeking through their (her?) curtains, this poem shall be considered as focusing, if barely so, on male spaces. Barbauld's poem, conversely, clearly embraces the topic of childbirth and thus a female issue. As stated above, taking care of children was considered a woman's job in the late eighteenth and early nineteenth century, which makes men's absence from the poem plausible. The fact that the women in the poem are busy preparing for the child's birth also suggests a domestic setting, even though it is not explicitly stated. Therefore, Barbauld's composition can be claimed to focus on female spaces, also because it concerns itself with one of the arguably most female entities possible - the womb.

Thus, two of the four investigated poems can be described to focus more on male than on female spaces, while the remaining two feature only female spaces. It can therefore be said that the analysed poems as a whole focus more on female than on male spaces; not a single text omits the female sphere the way Barbauld's excludes the male perspective. The previously held (and possibly somewhat naive) assumption that female authors might focus their poems on male spaces is thus negated for the present canon; it seems that in their choice of topics, women stick to their own milieu, as suggested by Curran (*Altered I* 189-190), possibly to give their day-to-day reality a voice.

The question whether this small canon reveals enough common tendencies to make general assumptions about female Romantics' writing must clearly be negated. All poems feature the topic of nature, which is, as suggested by Fay, a characteristic that can be attributed to Romantic writing in general (12-13). It is similarly true for all the investigated poems that they include female spaces, but it simply cannot be generalised from this small a sample that poems by female authors automatically focus on female characters and spaces as well, as seen in Robinson's poem. It would be just as wrong to assume that women did not write political poems simply because none are contained within the canon used for this project. Women created thousands of poems during the Romantic decades, and a much larger corpus would be needed to make any general assumptions about their art. However, this analysis of the various ways female writers integrated the category of space into their poems illustrates, even by using a sample

this small, that a multitude of interesting poetry exists that has yet to be recognised for its literary potential.

4.2. Conclusion

While several publications celebrated female Romantic writers during the past few decades, these poets are still not included in what is considered the Romantic canon. However, these women occupy an alternative, less privileged perspective on the period, battling ridicule from their male colleagues as well as the hardships of trying to establish a career in a deeply patriarchal society, and could thus enrich our understanding of the Romantic era immensely. Until this day, little literature dealing with the poems included in this thesis exists, which is one of the reasons why they were chosen. Both these poems and their creators deserve to be remembered and read, just like their male colleagues.

A similarly little-researched issue is that of a satisfactory theory to analyse spatial dimensions in fiction, particularly in narrative poems. The checklist employed in order to analyse the poems proved to be useful, but during the analysis the limitations created by the fact that the concepts had not been developed to investigate poetry were noticeable. Thus, a comprehensive tool created specifically for the analysis of poetry would surely provide more precise results. As mentioned above, however, the analysis of narrative poetry itself still needs significant advancement, and it is to be doubted whether spatial analysis would be a priority in this context.

Ultimately, this thesis' purpose was to combine little-known poetry created by female writers with literary spatial analysis in order to investigate how women expressed their lack of space in the public sphere within their art. It seems that while not all featured women writers used their poems to explore male spaces and the freedoms that came with them, all four authors gave their own gender space in their poetry, thus making a marginalised group at least partly the focus of a piece of art. It is high time that scholars also gave female writers the space they deserve to inhabit within literary history. This, incidentally, was also a belief held by Anna Barbauld, as she expressed in

her poem *The Rights of Women*, which shall be quoted to end this account on Romantic poetry created by women:

Yes, injured Woman! rise, assert thy right!
Woman! too long degraded, scorned, opprest;
O born to rule in partial Law's despite,
Resume thy native empire o'er the breast! (1-4)

Bibliography

Primary Sources

Barbauld, Anna Laetitia. "The Rights of Women." Poetry Foundation. 5 November 2016. <<https://www.poetryfoundation.org/poems-and-poets/poems/detail/43615>>.

Barbauld, Anna Laetitia. "To a Little Invisible Being Who is Expected Soon to Become Visible." Poetry Foundation. 5 November 2016. <<https://www.poetryfoundation.org/poems-and-poets/poems/detail/43617>>.

Raleigh, Sir Walter. "The Nymph's Reply to the Shepherd." Poetry Foundation. 16 February 2017. <<https://www.poetryfoundation.org/poems-and-poets/poems/detail/44939>>.

Robinson, Mary. "The Widow's Home." *A Celebration of Women Writers*. Ed. Mary Mark Ockerbloom. University of Pennsylvania. 5 November 2016. <<http://digital.library.upenn.edu/women/robinson/other/rmd-widow.html>>.

Taylor, Jane, and Ann Taylor. "The Star." Poetry Foundation. 5 November 2016. <<https://www.poetryfoundation.org/poems-and-poets/poems/detail/45316>>.

Yearsley, Ann. "The Indifferent Shepherdess to Colin." Poetry Foundation. 5 November 2016. <<https://www.poetryfoundation.org/poems-and-poets/poems/detail/51905>>.

Secondary Sources

Bal, Mieke. *Narratology. Introduction to the Theory of Narrative*. 1985. Toronto: University of Toronto Press, 2009.

Bolton, Catherine. "Gendered Spaces in Ovid's 'Heroides'." *Classical World* 3 (2009): 273-290.

Brewer, Daniel. "Lights in Space." *Eighteenth-Century Studies* 37 (2004): 171-86.

Buchholz, Sabine, and Manfred Jahn. "Space in Narrative." *Routledge Encyclopaedia of Narrative Theory*. London: Routledge, 2008. 551-555.

Byrne, Paula. *Perdita. The Life of Mary Robinson*. London: HarperCollinsPublishers,

2004.

Cox, Philip. *Gender, genre and the Romantic poets. An introduction*. Manchester: Manchester University Press, 1996.

Cuntz, Michael. "Deixis." *Handbuch Literatur & Raum*. Ed. Jörg Dünne, and Andreas Mahler. Berlin: De Gruyter, 2015. 57-72.

Curran, Stuart. "Romantic Poetry, The Altered I." *Romanticism and Feminism*. Ed. Anne Kostelanetz Mellor. Bloomington/Indianapolis: Indiana University Press, 185-206.

---. "The Record of Woman's Romanticism." *Women's Writing* 22 (2015): 263-69.

Davidson, Ian. *Ideas of Space in Contemporary Poetry*. Hampshire/New York: palgrave macmillan, 2007.

Fay, Elizabeth A. *A Feminist Introduction to Romanticism*. Malden/Massachusetts: Blackwell Publishers Inc., 1998.

Feldman, Paula R. "Women Poets and Anonymity in the Romantic Era." *New Literary History* 2 (2002): 279-289.

Flather, Amanda. "Gender, Space, and Place." *Home Cultures* 2 (2011): 171-188.

---. "Space, Place, and Gender: The Sexual and Spatial Division of Labor in the Early Modern Household." *History and Theory* 52 (2013): 344-360.

Galbraith, Mary. "Deictic Shift Theory and the Poetics of Involvement in Narrative." *Deixis in Narrative: A Cognitive Science Perspective*. Ed. Lyenne E. Hewitt, Judith F. Duchan, and Gail A. Bruder. Hillsdale, NJ: Lawrence Erlbaum 1995. 19-59.

Haupt, Birgit. "Zur Analyse des Raums." *Einführung in die Erzähltextanalyse*. Ed. Peter Wenzel. Trier: WVT Wissenschaftlicher Verlag Trier, 2004. 69-88.

Hawley, Judith. "Romantic Patronage: Mary Robinson and Coleridge Revisited." *British Women's Writing in the Long Eighteenth Century. Authorship, Politics and History*. Ed. Jennie Batchelor, and Cora Kaplan. Hampshire/New York: palgrave macmillan, 2005.

Herman, David. *Story Logic. Problems and Possibilities of Narrative*. Lincoln: University of Nebraska Press, 2002.

- Hoffmann, Gerhard. *Raum, Situation, erzählte Wirklichkeit. Poetologische und historische Studien zum englischen und amerikanischen Roman*. Stuttgart: J.B. Metzlersche Verlagsbuchhandlung und Carl Ernst Poeschel Verlag GmbH, 1978.
- Hofkosh, Sonia. *Sexual Politics and the Romantic Author*. Cambridge: Cambridge University Press, 1998.
- Jahn Manfred. "Focalization." *Routledge Encyclopaedia of Narrative Theory*. London: Routledge, 2008. 173-177.
- Linkin, Harriet Kramer. "How It Is: Teaching Women's Poetry in British Romanticism Classes." *Pedagogy* 1 (2001), 91-115.
- Mahler, Andreas. "Topologie." *Handbuch Literatur & Raum*. Ed. Jörg Dünne, and Andreas Mahler. Berlin: De Gruyter, 2015. 17-29.
- McHale, Brian. "Narrative in Poetry." *Routledge Encyclopaedia of Narrative Theory*. London: Routledge, 2008. 356-358.
- . "Beginning to Think about Narrative in Poetry." *Narrative* 1 (2009): 11-30.
- Mellor, Anne K. *Romanticism & Gender*. New York & London: Routledge, 1993.
- Neumann, Birgit. "Raum und Erzählung." *Handbuch Literatur & Raum*. Ed. Jörg Dünne, and Andreas Mahler. Berlin: De Gruyter, 2015. 96-104.
- O'Toole, Lawrence M. "Dimensions of Semiotic Space in Narrative." *Poetics Today* 1 (1980): 135-49.
- Raisanen, Elizabeth. "Pregnancy Poems in the Romantic Period: Re-Writing the Mother's Legacy." *Women's Studies* 2 (2016): 101-121.
- Renner, Karl Nikolaus. "Grenze und Ereignis. Weiterführende Überlegungen zum Ereigniskonzept von Jurij M. Lotman." *Norm - Grenze - Abweichung. Kulturelle Studien zu Literatur, Medien und Wirtschaft. Festschrift für Michael Titzmann*. Ed. Gustav Frank and Wolfgang Lukas. Passau: Verlag Karl Stutz, 2004. 357-381.
- Robinson, Mary. *Selected Poems*. Ed. Judith Pascoe. Toronto: broadview literary texts, 2000.
- Ronen, Ruth. "Space in Fiction." *Poetics Today* 7 (1986): 421-38.

- Ruwe, Donnelle. "Introduction." *Nineteenth-Century Contexts* 4 (2005): 311-314.
- Ryan, Marie-Laure. "Cognitive Maps and the Construction of Narrative Space." *Narrative Theory and the Cognitive Sciences*. Ed. David Herman. Stanford: CSLI Publications, 2003. 214-42.
- Saglia, Diego. "Public and Private in Women's Romantic Poetry: spaces, gender, genre in Mary Russell Mitford's *Blanch*." *Women's Writing* 3 (1998): 405-422.
- Scarth, Kate. "Elite Metropolitan Culture, Women, and Greater London in Charlotte Smith's *Emmeline and Celestina*." *European Romantic Review* 25 (2014): 627-648.
- Scheuermann, Mona. *Reading Jane Austen*. Hampshire/New York: palgrave macmillan, 2009.
- Spain, Daphne. "Gendered Spaces and Women's Status." *Sociological Theory* 2 (1993): 137-151.
- Strasen, Sven. "Zur Analyse der Erzählsituation und der Fokalisierung." *Einführung in die Erzähltextanalyse*. Ed. Peter Wenzel. Trier: WVT Wissenschaftlicher Verlag Trier, 2004. 111-140.
- Watkins, Daniel P. *Anna Letitia Barbauld and eighteenth century visionary poetics*. Baltimore: John Hopkins University Press, 2012.
- Wistrand, Sten. "Time for Departure? The Principle of Minimal Departure - a Critical Examination." *Disputable Core: Concepts of Narrative Theory*. Ed. Christer Johanson, and Göran Rossholm. New York: Peter Lang AG, 2012. 15-44.
- Zettelmann, Eva. "Poetry, Narratology, Meta-Cognition." *Current Trends in Narratology*. Ed. Greta Olson. Berlin: De Gruyter, 2011. 232-253.
- Zoran, Gabriel. "Theory of Space in Narrative." *Poetics Today* 5 (1984): 309-335.

Non-Print Sources

- Ann Yearsley*. Poetry Foundation. 17 February 2017.
<<https://www.poetryfoundation.org/poems-and-poets/poets/detail/ann-yearsley>>.

Anna Laetitia Barbauld. Poetry Foundation. 2 March 2017.

<<https://www.poetryfoundation.org/poems-and-poets/poets/detail/anna-laetitia-barbauld>>.

Jane Taylor. Poetry Foundation. 24 February 2017. <

<https://www.poetryfoundation.org/poems-and-poets/poets/detail/jane-taylor>>.

Pastoral: Poetic Term. poets.org. 16 February 2017.

<<https://www.poets.org/poetsorg/text/pastoral-poetic-term>>.

Townsend, Paula. *Gendered Space? An exploration of the gendered meaning and experience of 'home' in contemporary British society*. Newcastle University Website. 9 January 2017. <<http://research.ncl.ac.uk/forum/v3i1/gendered%20space.pdf>>.

Appendix: Abstract (in German)

Während die Epoche der Romantik in der britischen Literaturgeschichte einen besonderen Stellenwert genießt, beschränkt sich der lyrische Kanon ausschließlich auf männliche Autoren. Die Tatsache, dass Frauen die Literaturszene genauso beeinflussten, wird oft übergangen.

Ziel der vorliegenden Arbeit ist es, anhand von vier Gedichten der Dichterinnen Mary Robinson, Ann Yearsley, Jane und Ann Taylor sowie Anna Laetitia Barbauld die Raumstrukturen in den jeweiligen Texten mit Berücksichtigung der Gender-Restriktionen zu analysieren. Mithilfe eines selbsterstellten Leitfadens werden die Raumverhältnisse in den Gedichten dahingehend untersucht, ob die verschiedenen Schauplätze als definitiv männlich oder weiblich gegendert angesehen werden können, wie diese sprachlich kreiert werden, und ob ein definitiver Fokus auf weiblichen oder männlichen Orten in den von Frauen verfassten Texten vorliegt.

Während in den betrachteten Gedichten ein Fokus auf weibliche Orte festgestellt werden kann, ist der untersuchte Kanon keineswegs groß genug, um auf generelle Tendenzen in der von Frauen verfassten Lyrik zu schließen. Allerdings findet sich bereits in einer derart kleinen Stichprobe von Texten eine Vielfalt von Verwendungen des Parameters Ort sowie unterschiedliche Darstellungen der Bewegungsfreiheit der weiblichen Charaktere, was auf eine dementsprechende Diversität in der weiblichen Lyrik des späten achtzehnten und frühen neunzehnten Jahrhunderts schließen lässt, der auch kanonisch mehr Beachtung geschenkt werden sollte.