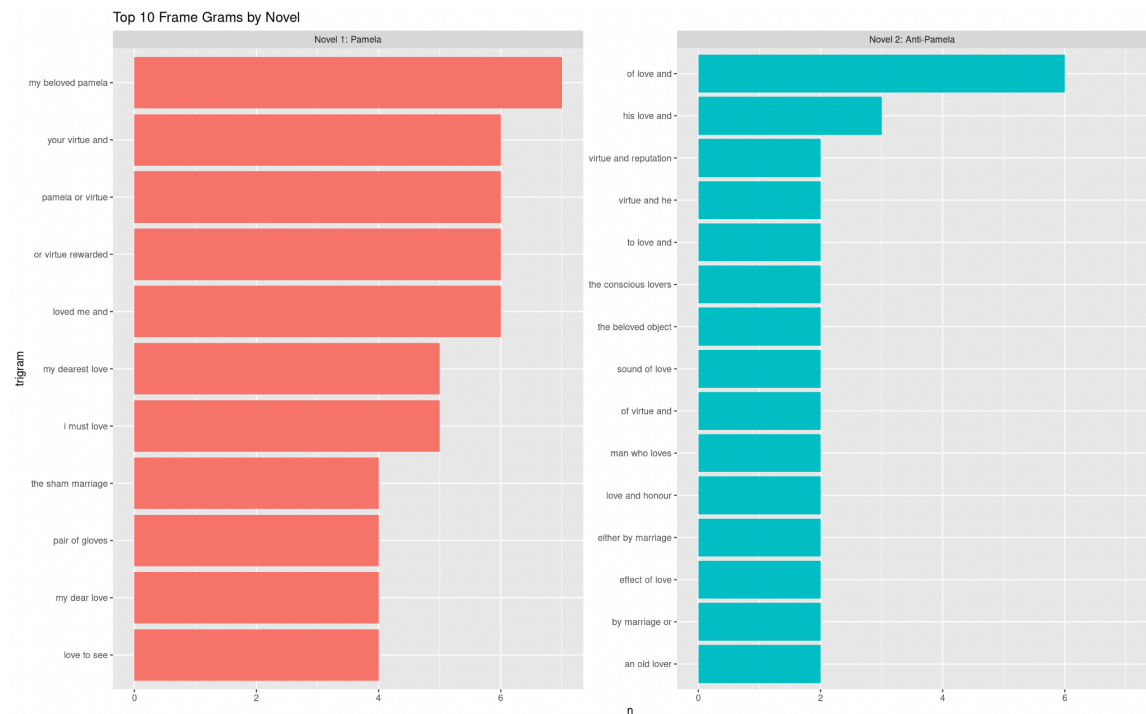


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Framegrams Report

My reasoning for choosing this pair of novels is that Richardson's *Pamela* is an example of conduct literature, a genre of literature that aims to educate readers on social norms and behaviors to strive for. Richardson focuses on the female lead's virtue and her proper, socially acceptable behavior. Haywood's *Anti-Pamela* is a direct satirization of *Pamela* and attempts to challenge the ideas of virtue in Richardson's novel. An important historical and legal context to consider when observing the women in these novels is the law of coverture, which renders women's legal identities dependent on men. Because a woman had no legal identity, her romantic relationships in the 18th century were crucial to her identity. Because both novels explore themes of womanhood, my chosen topic is womanhood in relation to romance. The three keywords are virtue, marriage, and love. Below is a table displaying the top ten most frequent framegrams for "womanhood in relation to romance" in both *Pamela* and *Anti-Pamela*.



Now that the table represents the data, I perform a comparative analysis to discuss what the framegrams suggest about how the two authors frame womanhood in relation to romance. The framegrams suggest that the two authors frame the concept of womanhood in two drastically different ways. In the trigram for *Pamela*, Richardson discusses “love,” “marriage,” and “virtue” from the perspective of a lover who views Pamela. Phrases like “your virtue,” “my dearest love,” and “my beloved Pamela” make Pamela the object of the speaker’s words. These trigrams show that personal pronouns mostly surround the key terms. “Your” is a possessive determiner, which shows ownership before a noun. In the phrase “your virtue,” the speaker refers to Pamela’s virtue and shows the importance of Pamela’s purity and docility in relation to romance. This framing reminds me of Laure Mulvey’s concept of the male gaze. Pamela’s character construction happens solely through the gaze of a man, which is prevalent in these trigrams.

On the other hand, Eliza Haywood satirizes Richardson’s framing of womanhood and does the exact opposite. The phrases “the beloved object,” “his love and,” and “man who loves”

give Pamela more agency by describing who she is outside of her relation to a man. The idea of love is framed using an outside perspective by emphasizing the man's role. By focusing on an outside perspective, Haywood gives Pamela more agency by defining her character outside of a relationship with a man. The satirization of the female lead in *Anti-Pamela* works to critique Richardson's idea of womanhood and virtue.

Although both authors acknowledge the importance of marriage in a woman's identity, Richardson's *Pamela* perpetuates the patriarchal ideas of marriage and virtue, while Haywood's framing of womanhood works to challenge this harmful rhetoric by satirizing Pamela's character. The framegrams supplemented this finding by showing the intentionality behind personal pronouns that surrounded the key words.