ELIZA HAYWOOD’S CODE OF INTIMIZATION IN THE NOVEL THE HISTORY OF BETSY THOUGHTLESS

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Abstract

Purpose of the study: The aim of this article is to study the code of intimization used by Eliza Haywood to construct her close interpersonal relationships with the reader in the novel The History of Miss Betsy Thoughtless.

Methodology: The research involves a set of methods, in particular, a review of basic research papers that investigate Eliza Haywood’s literary heritage; an analytical method used for describing existing theoretical approaches to such notions as code and intimization in literary theory and rhetorical analysis with the aim of identifying linguistic units with intimizing qualities which allow for the transmission of Haywood’s message aimed at shortening the distance between her and the reader.

Main Findings: The authors of the article have explored basic linguistic constituents of Eliza Haywood’s code of intimization in the novel The History of Miss Betsy Thoughtless. They include the author’s digressions, spatial, temporal and personal deixis, imperatives and a rhetorical question.

Applications of this study: This research can be used as a useful source for universities and students studying English literature, in particular, the 18th century English novel and prose of Augustan women writers.

Novelty / Originality of this study: This article offers a new literary term – “a code of intimization” – which refers to a system of linguistic units used by the author to create a space shared with the reader as well as build the author-reader relationship grounded on trust and disclosure.

Keywords: Eliza Haywood, Code, Intimization, Author’s Digression, Deixis, Imperative, Rhetorical Question.

INTRODUCTION

Each new literature generation inherits devices expressing spiritual experience and verbal formulae established earlier. Being associated with traditional ideas they have to be changed by authors who pursue to express their new inner experience. A Russian literary critic Veselovskiy states: “An individual author, whether a poet or a prose writer, always belongs to a group, and it is the content and the degree of evolution that single him/her out in the group” (1989, pp. 4-5).

Without any doubt, Eliza Haywood (1693–1756) is one of those women writers who worked hard to create captivating content for a wide audience of readers, and over the years managed to evolve from an author of amatory fiction into a master of the realistic domestic novel. Despite being considered a ‘cast-off dame’ and a ‘stupid, infamous, scribbling woman’ by some leading literature figures, “Haywood survived, adapted to changing popular tastes, and managed to be more widely read over a longer period of time compared to very few other women writers of her times” (Lutsenko, 2018, p. 37). Besides establishing herself as an author in a competitive Augustan literary scene that included Alexander Pope, Jonathan Swift, Henry Fielding and others, she was also a successful playwright, translator, actress, bookseller, publisher and journalist. Prolific by standards of any century, she authored more ninety titles, including short fiction, novels, periodicals, plays and poetry. From her early success – a pioneering novel of amorous passion Love in Excess which enjoyed great popularity and was in great demand for more than a decade, to her later novel – The History of Miss Betsy Thoughtless (1751), she shared her inner experience with the reader and remained a loyal author to them.

Haywood’s novel Betsy Thoughtless has long been of interest to literary critics, most of whom consider it the first real novel of a young woman’s development in English literature. In particular, Jane Spencer argues that “Betsy Thoughtless and novels like it brought about a crucial shift in the novel’s presentation of women, from the stasis of perfection or villainy to the dynamics of character change,” starting the tradition of the reformed heroine, whose life adventures are corrected so that she may become happy (1993, p. 141). Ellis (1995) examines the historical circumstances that produced Betsy Thoughtless as well as its genre peculiarities. She describes the novel as female Bildungsroman, in which, unlike an alternate generic model of traditional (male) Bildungsroman, the development of a young woman, not a man is depicted. The author of another research paper, Hodgson (2005), explores how Haywood masters and maintains the role of “Great Arbitress of Passion” (Sterling, 1725, p. iv) in The History of Miss Betsy Thoughtless and her early short story Fantomina. Alexandra Hultquist also reads Betsy Thoughtless in the context of Haywood’s early amatory novels and remarks that in the history of the novel “Betsy is a transitional character with both flawed and positive qualities, a character that actively attains her subjectivity contrary to Richardson’s character Pamela who is the embodiment of passive virtue” (2006, p. 142). Nestor (1994) focuses her attention on narrative form in Haywood’s later fiction, in particular, Betsy Thoughtless. Two dissertations by Wilson (2003) and Fowler (2010) continue to highlight the writer’s narrative experiments, including The History of Miss Betsy Thoughtless, from the perspective of classical narratology.
This article explores an aspect of this novel that still remains undeveloped – a set of linguistic means which constitute Haywood’s code of intimization aimed at shortening the distance between the author and the reader, creating a friendly atmosphere of their communication as well as constructing the author-reader emotional bond grounded on trust and disclosure.

**METHODOLOGY**

The aim of the study is to identify particular linguistic elements (here referred to as the code of intimization), which contribute to creating an informal and friendly atmosphere of communication between the author and the reader. The research consists of three stages. The first stage involves a review of basic research papers that investigate Eliza Haywood’s literary heritage. It enables the authors to identify an aspect that has not been previously explored, in particular, linguistic elements the author employs with a view to creating an intimate atmosphere of communication with the reader. The second stage is based on an analytical method used for describing existing theoretical approaches to such notions as code and intimization in literary theory as well as facilitates the creation of a new terminological unit – the code of intimization. In this research paper, it is understood as a system of linguistic means with intimizing qualities that allow for the transmission of the author’s message aimed at shortening the distance between him/her and the reader, creating the effect of their warm and friendly intellectual communication and emotional intimacy. The third stage of this research paper is based on the method known in literary criticism as rhetorical analysis. In accordance with this method, Eliza Haywood’s novel *The History of Miss Betsy Thoughtless* is regarded not as an authentic object but an artistically structured means of communication between the author and the reader.

**MAIN FINDINGS**

As a result of a close reading of Eliza Haywood’s novel, a set of linguistic elements with intimizing qualities has been identified. They include the author’s digressions, spatial, temporal and personal deixis, imperatives. An important role in forming intimate communication between the author and the reader in the novel also belongs to a rhetorical question.

**LITERATURE REVIEW**

Before considering the subject of this research paper the concepts of code and intimization should be discussed first. A terminological unit code is generally understood as “a system of principles or rules (Merriam-Webster, s.v. “code”). This meaning can be illustrated by such examples as the medical code, the social code, the code of honor. In linguistics, a code is regarded as a system of signs used to generate any given message, in other words, a set of phonological, semantic and syntactic rules employed in the production of a spoken utterance. Saussure (1916) used this term to denote his concept of langue in the opposition langue/parole. In academic literature, at least two other people are cited as pioneers who applied the term in reference to language as well. A Dutch author, Carry van Bruggen, in one of her major essays called language a code (1925, p. 145). In America, the psychologist George Miller considered language as a code on the basis of his definition that “any systems of symbols that, prior by agreement between the source and destination, is used to represent and convey information will be called a code” (1951, p. 7). Later Jakobson (1958) adopted the notion from communicative theory where it referred to a repertory of signals. He suggested a model with six respective elements that are necessary for a communicative act to occur: context, message, addressee, addresser, contact, and code. In this model, an addresser sends a message to an addressee through some physical channel – the contact. The message requires the context to which it refers and must use a code that is fully, or partially, familiar to both parties for the message to be understood.

The concept of code has had several applications in literary theory. For instance, Greimas (1971) and Todorov (1969) attempted to describe ‘grammar’ which generated texts and saw them, in Saussure’s terms, as the parole of langue composed of the transformational rules used in the production of literary texts. Jurij Lotman argued that the code is “a closed set of meaningful units and rules governing their combination, rules which allow for the transmission mission of certain messages” (1977, p. 20). In other words, it is a system of rules by which a literary text is produced by the author and deciphered by the reader. A variety of codes based on intercultural or historical differences explains the multiplicity of meanings contained in a given text. So readers interpret texts according to different codes. Riffaterre (1978) referred to a theory of codes that are necessary for the reader to recognize the hidden, indirect and allusive meaning of the text formed by a word, cliché sentence, or a group of conventional associations. In our research paper, the code is understood as a system of rules by which a literary text is produced by the author and deciphered by the reader.

Another term for considering in this study is intimization derived from the adjective intimate (from Latin noun intimatus, past participle of Latin intimare ‘impress, make familiar’, from intimus ‘inmost’) which appeared in the English language early in the 17th century (Online Etymology Dictionary). Although the noun intimization is being used in contemporary academic literature, none of the English dictionaries defines it. This word is created from the adjective intimate generally including such meanings as friendly, close, true, private, secret/confidential and derivational suffixation that means something connected with an action, process, state or condition. Consequently, in most general terms intimization can be described as being or becoming friendly, close, true, private, secret/confidential.

It should be noted that in mass media space this term is traditionally associated with journalism and described as “a
publicity process that takes place over time and involves flows of personal information and imagery into the media” (Zoonen 1991, p. 233). Van Zoonen investigates *intimization* as a process of transferring private values to the public sphere. As can be seen, a greater emphasis is put not only on “human interest subjects” but also on “the way the relation between audience and newsreader is constructed... through carefully picked personalities and intimate modes of address” (Zoonen 1991, p. 233).

In literary theory, there is a comprehensive list of notions close in meaning to the term *intimization*: a sense togetherness (Ninio & Snow, 1996), narrative distance (Prince, 1987), discourse of intimacy (Freeman, 1996), an artistic dialogue (Bakhtin, 1978), linguistic indicators of the author’s image (Vinogradov, 1971). Without any doubt, each of them highlights a specific feature which is characteristic of *intimization*. Yet, on the whole, they give a fragmentary and cursory description of the term in question. In this study we assume to understand a code of *intimization* as a system of linguistic means with intimizing qualities which allow for the transmission of the author’s message aimed at shortening the distance between him/her and the reader, creating the effect of their warm and friendly intellectual communication and emotional intimacy.

**DISCUSSION/ANALYSIS**

*The History of Miss Betsy Thoughtless* presents an exciting story of the metamorphosis of the main character Betsy from a thoughtless coquette – a young woman who shows an inability to anticipate or reflect on the consequences of her flirtatious behavior, to a thoughtful wife. When accepted into the family of Mr. Goodman at the age of 15, Betsy has neither prior education nor experience in the elite society. This fact explains her lack of proper behavior and good thought in her communication with this environment, which leads to numerous follies and embarrassments when she finds herself in the middle of fashionable life in London, and eventually to an unhappy marriage. The most decisive moment in the novel is when Betsy leaves her emotionally abusive husband as the latter destroys Betsy’s most cherished reminder of old times – a little pet squirrel presented to her by Mr. Trueworth, a dear male-friend of Betsy’s youth. It is only after experiencing independence and her husband’s death that the young woman reunites her old friend and creates a happy family with him.

Though existing outside of a literary text and being separated from the author by a spatial and temporal gap, the reader, according to Iser (1978) and others willingly enter its space and plays an active role in the creation of the text’s meaning. The author, in his turn, seeks to imagine his engagement with the reader and wants the reader to respond to the content of the text. From this perspective, we should mention that the reader takes a special place in *The History of Miss Betsy Thoughtless*, and the author’s desire to narrow the distance to readers and establish a close relationship with them can be clearly seen from the very beginning of the novel. In particular, Haywood uses paratextual space to provide the audience with a short description of each chapter focusing attention on the most important events in the story: “Chapter XYL Presents the Reader with the Name and Character of Miss Betsy's third lover, and also with some other particulars” (Haywood, 1998, p. 242); “Chapter XX Contains an odd accident, which happened to Miss Betsy in the cloisters of Westminster Abbey” (Haywood, 1998, p. 269); “Chapter V Contains nothing very extraordinary, yet such things are highly proper to be known” (Haywood, 1998, p. 28). These summaries are a sort of threshold through which Haywood welcomes, prepares and guides the reader in a friendly conversation on upbringing, love, and marriage. They also shape the reading process and tend to define the author’s general friendly gesture towards the reader that affects his perception of *Betsy Thoughtless*.

It is obvious that Haywood has her reading audience in mind throughout the novel. She invites the reader to follow the course of events by intriguing the audience (“The reader, if he has the patience to go through the following pages, will see the secret springs which set this fair machine in motion” (Haywood, 1998, p.32); anticipates readers’ reaction (“...the reader is not at a loss to guess (Haywood, 1998, p. 166); “This likely that the reader will be pretty much surprised” (Haywood, 1998, p. 169); “The reader will probably think as Miss Betsy did” (Haywood, 1998, p. 186) as well as guesses their wishes (“The reader may probably desire to know (Haywood, 1998, p. 304).

With a view to establishing closer and trustworthy connections with readers and assisting them to interpret the story, Haywood uses her specific code of intimization. One of its essential linguistic constituents is the author’s digressions. Throughout the novel, Eliza Haywood employs this device aimed at bringing the action closer to the reader as well as visualizing events described in the novel. Many a time does she resort to the usage of such digressions to share her social and philosophical anxieties with readers? She directly addresses them and communicates her most intimate thoughts on a wide range of topics. Without any doubt, one of the most important ones for the author is unfortunate love along with its mistakes and possible negative consequences: “It was always my opinion, that fewer women were undone by love than vanity; and that those mistakes the sex are sometimes guilty of, proceed, for the most part, rather than inadvertency, than a vicious inclination” (Haywood, 1998, p. 3). This combined past-present manner of interacting on such an intimate issue engages readers into the narrative where they become part of the imaginary world and co-creators of the text.

An important aspect of this discussion located in the author’s digressions is women’s different attitude to their own mistakes and those made by others in love: “The ladies, however, I am sorry to observe, are apt to make too little allowances to each other on this score and seem better pleased with an occasion to condemn than to excuse; and it is not above one, in a greater number than I will presume to mention, who, while she passes the severest censure on the
conduct of her friend, will be at the trouble of taking a retrospect on her own. There are some who behold, with indignation and contempt, those errors in others, which, unhappily, they are every day falling into themselves” (Haywood, 1998, p. 5). It is not a mere coincidence that Haywood initiates this debate on love and its errors in the opening pages of the novel. In such a way she approaches readers to remind them that *errare humanum est*. Betsy does err, but the reader, in the author’s opinion, should understand what causes the main character’s mistakes rather than judge her.

The author steps away from the text and speaks to the reader on another, yet no less important question – predictions of such mistakes: “Though it is certainly necessary to inculcate into young girls all imaginable precaution in regard to their behavior towards those of another sex, yet I know not if it is not an error to dwell too much upon that topic…” (Haywood, 1998, p. 7). Readers can easily decode the author’s empathetic thoughts and feelings about Betsy Thoughtless, which makes the dialogue between Haywood and the reader successful and eventually leads to creating an intimate space between them. Haywood’s authorial digression demonstrates that the reader is of primary importance to the progress of the story. Being a good interlocutor she pursues three aims in the story: *docere, delectare, permoveare* (Clark, 1922, p. 136)— to prove her thesis to readers, to delight and emotionally move them.

The woman writer also uses digressions to prove that she is a reliable source of information for them. This aim explains her accuracy with timing details – “many minutes”, “the night before”, in an episode of Betsy’s brother’s arrival: “Betsy had not been many minutes in the parlour before she was agreeably surprised with the sight of her elder brother, Mr. Thomas Thoughtless, who, it seems, had arrived the night before” (Haywood 1998, p. 224). The author ensures that readers have a clear and vivid multidimensional picture of events in the novel as far as the time aspect is concerned and attempts to almost report on this event to make it easier for the reader to visualize it, thus demonstrating her desire to win their trust. At the same time Haywood does not insist on having a thorough knowledge of the situation, and her phrase “it seems” offers a space for the reader to correct her knowledge if the necessity arises. The author’s respectful attitude to the reader suggests greater proximity and closeness between them.

Deixis is another type of linguistic pattern used by Haywood with a view to constructing an intimate discourse with the reader in *Betsy Thoughtless*. The notion of “deixis” etymologically derives from the Greek word for “pointing” and, according to John Lyons, means “…the location and identification of persons, objects, events, processes, activities being talked about, or referred to, in relation to the spatiotemporal context created and sustained by the act of utterance and participation in it, typically, of a single speaker and at least one addressee” (Lyons 1977, p. 637). Three essential deictic categories are traditionally identified in linguistic literature: spatial, temporal (time) deixis, and personal deixis. Spatial deixis (*this, that, here, there*) indicates the location with regard to the center of a speech event and consequently expresses both the position of the speaker as well as others involved in the conversation in a three-dimensional space. Temporal deixis (*now, today, yesterday*) concerns itself with the various times involved in and referred to in an utterance. Personal (*I, you, we*) deixis denotes those who are directly or indirectly involved in the conversation, or, those who are mentioned in the utterance.

Haywood’s novel is characterized by an unusually high frequency of deictic spatiotemporal expressions that create the impression of the author’s conversational tone due to which the reader feels as if Haywood interacts with him or her directly: “By this time they were both extremely faint through the anguish of their wounds” (Haywood, 1998, p. 53); “She was rouzed out of this serenity of mind by an adventur of a different kind from all she had ever yet experienced” (Haywood 1998, p. 387); “Miss Betsy, now arrived at an age capable of relishing all the delicacies of life” (Haywood, 1998, p. 236). These examples illustrate the author’s attempts to help readers navigate in an imaginary world through changes in time and place. Such spatial and temporal deictic expressions as “by this time”, “out of this serenity of mind”, “now arrived” refer to elements of a situational context different from the current communicative situation and not directly perceivable by the reader. Defined by Buhler as “deixis am phantasma” (1934, p. 21), they reflect Haywood’s effort to convince the reading audience that *Betsy Thoughtless* is based on a true story, which once and again illustrates the author’s trustworthy and close relationships with the reader in the narrative.

Among the three categories of deixis mentioned above, personal deictic projection as a constituent of Haywood’s code of intimization, is most important in the novel. At first glance, Haywood seems to alienate herself from a potential addressee and sends a message to “anyone who may judge what a heart, possessed of so sincere and honorable a flame-like that of Mr. Trueworth’s, must feel…” (Haywood 1998, p.97), or, “whoever considers Miss Betsy Thoughtless in her maiden character…” (Haywood 1998, p. 46). However, much more frequently the author uses plural first-person pronoun we, which proves the opposite and suggests her inseparability from the reading audience: “We often see, that the less encouragement is given to the lover’s suit, with the more warmth and eagerness he prosecutes it” (Haywood, 1998, p. 14) “THERE is an unaccountable pride in human nature, which often gets the better of our justice, and makes us espouse what we know ourselves is wrong, rather than appear to be set right by any reason, except our own” (Haywood, 1998, p. 264). In the above examples the author exclusively uses “we” as the subject of verbs *see* and *know*, or, what Halliday calls “mental process verbs” (2013, p. 523). According to Palmer, expressions similar to “we often see”, “we know” etc. are the textual indicators of instrumentality, or thinking that is “joint, group, shared, or collective” (2010, p. 41). In our case, it is the author and the reader who share the same thoughts, beliefs and values. The use of personal deixis “we”, “us”, “our”, ourselves”, “our own” acts as a means of creating an implicit bond based on
From time to time Eliza Haywood’s statements with generic use of “we” become emotionally colored when she provides the reader with most intimate thoughts of hers: “Sweet indeed are the reflections which flow from a consciousness that in order to successfully understand how her characters feel it is essential. She suggests “... other issue raised by Haywood in the novel. In particular, Haywood uses this type of question to contribute to the process of forming intimacy and developing close interpersonal relations between them. Personal deixis as a linguistic means of intimization is also preferred by the author when she guides the reader through the description of events in the novel: “In order to do this, we must relate an incident in Miss Betsy's life not hitherto mentioned, and which happened some little time before her going to Oxford with her brother Frank” (Haywood, 1998, p. 248).

The above deixis acquires an additional effect of alternating proximity when used in letting us imperative sentences – another linguistic constituent of Haywood’s code of intimization: “In these serious reflections let us leave her for a time, to see in what situation Mr. Saving was, after being denied access to his mistress” (Haywood, 1998, p. 46). In A Dictionary of Grammatical Terms in Linguistics “imperative” is defined as “the mood category associated with the uttering of commands” (Trusk, 1993, p. 135). Apart from commands, Sadock and Zwicky add such important and frequent activities in social life as requests, orders, suggestions, instructions, entreaties, and so on that semantically indicate the speaker's desire to influence future actions (1985, p. 170-171). Haywood’s utter wish in Betsy Thoughtless is to engage the reader into a friendly conversation about feelings that are universal. Whatever the characters in the novel feel the reader is most likely to have felt it too. For instance, Haywood uses let us imperative to focus the reader’s attention on Mr. Trueworth’s feelings when he sees Betsy’s mistakes and understands that her good reputation is questioned. “In this perplexed situation of mind let us leave her for a while, and see with what sort of temper Mr. Trueworth behaved, after having seen her go to the very woman he had so much conjured her to avoid” (Haywood, 1998, p. 216). The man is sincerely in love with Miss Betsy who, unfortunately, due to her young age does not care about her good name in society and seems to make a doubtful choice of friends. The author finds difficulty describing in words Mr. Trueworth’s love for Betsy: “… it is not in the power of words to represent what it has he felt Reason was too weak to combat against the force of such various emotions!” (Haywood, 1998, p. 217). Such an act of stifling expression can reveal to the reader as much as a passion itself. Through almost an exasperated exclamation she invites the reader to witness the characters’ emotions and tries to communicate their physical and psychological effects upon Mr. Trueworth. Haywood conveys the idea that in order to successfully understand how her characters feel it is essential for the reader to feel empathy for them. Her narrative strategy is to appeal to the reading audience for understanding the characters as showing emotions is an effective way to get readers involved in the story and not put them at a distance. By engaging the reader into “I feel your pain” action Haywood creates an atmosphere of sincere and trust-based dialogue with an audience.

In another episode, by using let us imperative the author invites the reader to follow the plot in Betsy Thoughtless: “Let us now see the sequel of the challenge sent by Mr. Staple to Mr. Trueworth” (Haywood, 1998, p. 170). She suggests pondering over the story, orientates readers in a swirl of events in the narrative and regulates their attention. Tracking Betsy’s development over time Haywood does not forget about the reader and helps them follow events in her life. As a result, the reading audience feels comfortable while observing the actions of different characters that are interesting, though not necessarily sympathetic and likable. The let us imperative contributes to establishing contact and creating an effect of friendly oral communication between the author and the reader.

Numerous are episodes in which Haywood employs another linguistic element of her code of intimization – a rhetorical question. The Concise Oxford Dictionary of Linguistics the rhetorical question is defined as “a traditional term for a question which does not invite a reply” (Matthews, 2014, p. 322). In particular, Haywood uses this type of question while reflecting on a battle of the long 18th century known as the Age of Reason – the battle between the mind and the heart: “But how little is it in the power of argument to reason away the pain?” (Haywood, 1998, p. 467). Here the author focuses on Betsy’s inner emotions and anxiety caused by her unfortunate marriage. She announces her standpoint expecting the addressee to support it, which to a great extent influences the perception of proximity and creates the effect of the author’s face-to-face communication with the reader.

Apart from feelings and emotions, virtue is another issue raised by Haywood in Betsy Thoughtless: “What guilty lengths have not some men run to attain it, even among those who have been esteemed the wisest and most honest of their time; when once a title, a bit of ribbon cross their shoulder or any other gewgaw trophy of the favor of a court, has been hung out, how has their virtue veered and yielded to the temptation?” (Haywood, 1998, p. 315). The author makes a rhetoric attempt to provoke the audience’s deep thoughts about virtue ethics and encourages them to think about what entices people to do immoral things in life. She also wants to arouse readers’ emotions and involve them in a friendly and intimate conversation about morality. The above erotesis is used to demonstrate the author’s and the reader’s solidarity of views on the issue of an individual’s virtues as well as serve for the purpose of minimizing the distance between Haywood and the reading audience.
CONCLUSION

The results of this research paper can be summarized as follows. The process of artistic communication includes the author, the literary text and the reader. The author chooses his or her own specific codes with the aim of transmitting thoughts and feelings in the narrative. By applying these codes he or she sends certain information, creates an artistic atmosphere and influences the consciousness of the reader who decodes the text. One of them is a code of intimization understood in this research as a system of linguistic means which shortens the narrative distance between the author and the reader, create the effect of emotional intimacy between them as well as facilitate the imitation of an oral interaction within the literary text.

Throughout this discussion, we have explored basic linguistic constituents of Eliza Haywood’s code of intimization in the novel The History of Miss Betsy Thoughtless. They include the author’s digressions, spatial, temporal and personal deixis as well as imperatives and rhetorical questions.

LIMITATION AND STUDY FORWARD

There is one major limitation in this research paper that could be addressed in future research. It is related to the fact that this study focuses on the novel The History of Miss Betsy Thoughtless only. It would be worthwhile exploring Haywood’s code of intimization in her other literary works as well as comparing it with that of Aphra Behn, Mary Delavirier Manley, Jane Barker, Penelope Aubin.

CONFLICT OF INTERESTS

The authors confirm that the research does not contain any conflict of interest.

AUTHORS’ CONTRIBUTION

All the authors made an equal intellectual contribution to the submitted article. In particular, L. Lutsenko developed the conception of the research, helped to coordinate the authors’ work, participated in analyzing literary extracts with the author’s digression; M. Maloivan participated in drafting the article, collecting and interpreting literary extracts with spatial, temporal and personal deixis, and verified the cited sources; A. Tomilina participated in drafting the article, interpreting literary extracts with spatial, temporal and personal deixis, and formatted references; O. Semenova participated in drafting the article, collected and analyzed literary extracts with imperatives and rhetorical questions as well as verified the cited sources. All authors made a critical revision of the article and approved the final version of the manuscript to be published.

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