**Frances Burney- letters to Mrs. Phillips**

Frances Burney was born on June 13, 1752, in King's Lynn, Norfolk. She was the daughter of Charles Burney and his first wife, Esther Sleepe. From the time young Fanny learned her alphabet, she was a writer, composing odes, plays, songs, farces, and poems at an early age. She burned them all at age 15, most likely under the influence of her stepmother, who didn't think it appropriate for women to write. But Frances Burney's urge to write could not be stifled. At age 16, she began the diary that would chronicle personal and public events from the early reign of George III to the dawn of the Victorian age. In 1778, when Frances was twenty-six, her first novel, *Evelina*, was published anonymously. The great success of *Evelina* secured her a position in literary and high society and she became the first woman to make writing novels respectable. Her second novel, *Cecilia*, published in 1782, earned her more fame. In*The Diary and Letters*Frances Burney also known publicly as "Fanny Burney", dedicates a number of letters to her sister, Mrs. Phillips where she relates the different instances in society. Fanny Burney was a perceptive and witty observer behind the scenes that have become history. Her remarkable balance of passionate involvement and ironic detachment achieved a unique synthesis of autobiography and social history. With innate literary discrimination, she realized that it would be more effective if addressed to an imaginary intimate; but the only confidante to whom she could reveal all her secrets was “Nobody.” Fanny Burney’s own diaries and letters were always real conversations, they provide an atmosphere as well as a record of her times. Her style was sometimes colloquial, sometimes Johnsonian, depending on her subject. Throughout her journal, both in what she says and in the way she says it, Fanny Burney throws a light upon her times in which she herself stands clearly revealed.

The journals and letters of Frances Burney (1752-1840) have attracted increasing attention in the modern era with the surge of feminism-driven rediscovery of the somewhat forgotten female authors of the past epochs.

The journals and letters of Frances Burney illustrate a sort of self-development by enabling the final transition from the “Nobody” of her youthful diaries to a conscious self in pursuit of her own vision of happiness. As such, alongside testifying to the novelist's personal transformation, they reflect the gradual change in the status of women. She is pushed into royal employment by the ambitions of her upwardly mobile father. Seemingly satisfied with her position, referring to the royals in nothing but superlatives, invariably eager to stress their good nature and kindness towards her, the novelist nevertheless forfeits her freedom, health and general well-being. It is the separation from the community that she well knew, family members, friends, acquaintances, as well as exclusion from social life that renders her court existence a time of futility and despair. Yet, frustrated as she is, the writer does not omit to keep a meticulous record of her experience in her journals and her letters. She is rescued from this distressing situation by a health crisis which generates her father's reluctant consent to ask the Queen's permission to quit, and which the queen very reluctantly agrees to. Burney's experiences of these times of restraint and mental oppression are mostly recorded in the journal form (addressed only to her sister Susanna Phillips and close friend Frederica Locke), which provides an adequate vehicle to express her inmost thoughts which stand in contrast to the high opinion that others in society have of her position. Apart from society-related issues, the subservient condition of contemporary women appears to be amply illustrated by Frances Burney’s constant need for approval and admiration from her papa. Her narratives are also reflections of the gradual change in the status of contemporary women and the obstacles posed by the still conservative society.

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