

LEARNING TO SPEAK: A STUDY OF CHARLOTTE BRONTË'S DIALOGUE IN  
THE PROFESSOR AND VILLETTE

Fiona Morphet

A Dissertation Submitted to the Faculty of Arts  
University of Cape Town  
for the Degree of Doctor of Philosophy

Cape Town 1989

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

LEARNING TO SPEAK: A STUDY OF CHARLOTTE BRONTË'S DIALOGUE IN  
THE PROFESSOR AND VILLETTE

MORPHET, Fiona, PhD, University of Cape Town, 1989.

This study conducts a detailed examination of dialogue in The Professor and Villette, Brontë's first and last mature complete novels, to clarify major developments in her concerns and art. A stylistic approach to Brontë's texts which focusses on her dialogue and integrates literary and linguistic analysis illuminates her progress as a novelist.

Developments in Brontë's dialogue reflect her maturing concern with truthful and open speech, and her searching exploration of constraints that impede self-expression. Close attention to her dialogue shows that The Professor, often regarded as a failure or a weak early version of Villette, is vigorous and coherent, and that the two novels are antithetical projects. In The Professor Brontë satirizes male pursuit of mastery, adulation, and female submission, whereas in Villette she explores female self-repression sympathetically, and celebrates the attainment of mutual openness between woman and man. Dialogue is central to her creation of the two first-person narrators, William Crimsworth and Lucy Snowe, since it represents their reports of speech, engaging the reader in evaluating their participation at the time of the experience and their perspective at the time of the narration. Within author-reader discourse, dialogue undermines and invalidates Crimsworth's narration by exposing his complacent inarticulacy, but confirms and validates Lucy's narration by evincing her turbulent progress towards open self-expression.

By extending the scope of this study to the Angrian tales, and Jane Eyre, Shirley and the fragment Emma, further evidence is presented that close examination of Brontë's dialogue illuminates major developments in her concerns and art. As her exploration of self-repression and self-expression becomes more searching, her dialogue becomes increasingly lifelike, subtle and diverse, and is central to author-reader discourse of growing complexity and maturity.

## ACKNOWLEDGEMENT

I would like to express sincere thanks to Dr. Michael T. Beatty for his scrupulous, forthright, constructive supervision and valuable support.

## TABLE OF CONTENTS

	Page
INTRODUCTION	i
CHAPTER ONE	1
CHAPTER TWO	31
CHAPTER THREE	73
CHAPTER FOUR	115
CHAPTER FIVE	158
CHAPTER SIX	209
CONCLUSION	257
APPENDIX	260
BIBLIOGRAPHY	263

## INTRODUCTION

The central argument of this study is that Charlotte Brontë's dialogue reflects major developments in her concerns and art, and that close examination of it is a critical process which illuminates her progress as a novelist. Perhaps the same could be said of many novelists, but few have been approached through analysis of their dialogue, and the close relation between Brontë's maturing concerns and the growing proficiency of her dialogue has not yet been recognized or investigated by critics.

This study traces major developments in Brontë's concerns and art by analysing her dialogue in The Professor and Villette. Chapter One indicates the direction in which subsequent chapters argue by assessing critical views on aspects of Brontë's fiction which are focussed on in this study. Chapter Two explains how the stylistic approach taken to Brontë's texts integrates literary and linguistic analysis, then presents preliminary observations on dialogue in The Professor and Villette.

A detailed examination of dialogue in The Professor and Villette is conducted in Chapters Three, Four and Five. The relation between dialogue in these novels and in the Angrian tales, in Jane Eyre, Shirley and the fragment Emma is discussed in Chapter Six. The main argument developed in these chapters is that Brontë's dialogue reflects a consistent concern with open self-expression and a maturing exploration of constraints that impede it, and that there is a close relation between her maturing concerns and the growing proficiency of her dialogue.

## CHAPTER ONE

The purpose of this chapter is to assess critical views on aspects of Charlotte Brontë's fiction which are of central concern in this study, and to indicate the direction in which subsequent chapters will argue. Since The Professor and Villette are to be focussed on, particular attention is given here to criticism of these two novels.

A brief chronology is presented first to locate The Professor and Villette, Brontë's first and last mature complete novels, in relation to the other texts to be discussed.<sup>1</sup> Brontë was born in 1816, began writing in early youth, and from c.1826 wrote a prodigious amount of fiction, often in collaboration with her siblings.<sup>2</sup> Three examples of her late juvenilia, referred to collectively as the Angrian tales, will be commented on: "Mina Laury," "Henry Hastings" and "Caroline Vernon," written from 1838 to 1839. The Professor, Brontë's first complete novel written for publication, was finished in 1846 but was rejected by publishers and did not appear in print until 1857, after her death. Jane Eyre, her first published novel, appeared in 1847, and was followed by Shirley in 1849 and Villette in 1853. The fragment Emma, two chapters of a new novel left incomplete when Brontë died in 1855, was published in 1860. This study clarifies developments in Brontë's concerns and art by focussing on her dialogue in The Professor and Villette, but traces the relation between dialogue in these two novels and in the other texts referred to here.

Intriguing though they are, the circumstances under which Brontë wrote, her use of autobiographical material in her

novels, and the full history of Brontë criticism are not entered into in this study; they have received a great deal of attention and are well-documented.<sup>3</sup> The critical studies selected for discussion here represent the relatively recent development of criticism which examines the maturing skill of Brontë's texts rather than dwelling on their relation to her life. Four studies will be commented on in detail; certain others will be referred to more briefly.

The four critics are Robert Bernard Martin, Margot Peters, John Maynard and Pauline Nestor. All assert the need for close textual focus on Brontë's novels, but each takes a distinctly different critical approach, as will be explained. The value of each study will be assessed, and views on four issues of central concern will be discussed. These are the relative merits of The Professor and Villette; the perspective and development of the two narrators, William Crimsworth and Lucy Snowe; Brontë's major thematic concerns; and Brontë's dialogue. It will be indicated how this study supports or contests the views discussed here. Later chapters will argue in detail that The Professor has been undervalued by critics; that it is not a weak early version of Villette; that the two novels are antithetical projects; and that close examination of Brontë's dialogue, underexplored by critics, illuminates major developments in her concerns and art.

The first critical study to be discussed is Robert Bernard Martin's The Accents of Persuasion: Charlotte Brontë's Novels, written in 1966. This represents the approach of New Criticism, giving detailed and sustained textual analysis rather than speculating on what Brontë's novels reveal of "the sombre story" of her life (17).<sup>4</sup> Martin asserts Brontë's

status as a major novelist, and hails the development of criticism which "treat[s] her novels as seriously conceived works of art, worthy of rigorous examination rather than rhapsodic appreciation" (19). He undertakes "a close scrutiny to determine what she has to say and the means by which she says it" (19). This aim is only partially fulfilled.

Martin rightly rejects the "customary" view that The Professor is "a kind of preliminary sketch for Villette," and declares the two novels have "mere surface resemblances" (29). For him the major difference, however, is that the earlier novel is a failure whereas Villette is "the capstone" of Brontë's career (144). Indeed he argues The Professor is "so full of minor faults" and "even greater flaws" that few would read it "if it were not the first published work of a great writer"; he finds these flaws "fascinating" because they "show clearly and naïvely the preoccupations that she was later to handle with assurance," but sees this novel as lacking intrinsic merit (39-40).

Martin's main objection is that Brontë fails to create a convincing narrator: "The choice of Crimsworth as narrator is a serious handicap" because Brontë is "unable to impart a believable virility" to him and substitutes a "rather brutal brusqueness" (39,42).<sup>5</sup> He argues further that Crimsworth's perspective prevents Brontë from "entering the mind of the chief feminine character," Frances, who is in any case uninterestingly "submissive" and "passive" (39,42,44).<sup>6</sup> Similar "obvious crudities" include Brontë's failure to sustain a coherent narrating voice, the "maladroit touches" when she "appears unable to decide whether to speak in the voice of Crimsworth" or in "the detached, reflective tones of

the novelist . . ." (37). Another is lack of unity: "Awkward, intrusive . . . unassimilated diversions" such as the hypochondria episode, which Martin finds inexplicable: "here Crimsworth's psychic health has never been better, and the reader is left puzzled" (40).<sup>7</sup> The present study will oppose these views, arguing that The Professor is vigorous, coherent, and does not restrict the reader to Crimsworth's perspective: his lofty self-opinion is constantly undermined, particularly by the dialogue, which also demonstrates Frances's strength. Thus it will contradict Martin's claim that Brontë "does not intend the awareness of the narrator to be different from that of herself or of the reader" (39).

Martin maintains Lucy is Brontë's "first whole-hearted attempt at the use of an 'unreliable narrator'": in Villette "the viewpoints of the narrator and the author are not intended to be taken as coincident" and "we are expected as readers to evaluate Lucy's perceptions constantly . . ." (149). This study will show that the same is true of Crimsworth, but will not adopt the term "'unreliable narrator'" which is often applied to Lucy, since it is too simple: the complex development of Lucy's narrative manifests her learning to speak openly.<sup>8</sup> Martin's view of Villette as "quiet . . . autumnal, full of resignation and acceptance" will not be concurred with, unlike his valuable point that the ending of the novel is a "refusal to bow to the dictates of romantic fiction" (143,186).<sup>9</sup>

Despite this last point, Martin's view of Brontë's concerns is restricted. He sees her major thematic concern as "the adjustment between the reason and the passions, and the plot embodying that theme is always a love story. . . . For

her love was indeed woman's whole existence" (40). It is not surprising that Martin is dissatisfied with The Professor because, like several other critics, he reads it as a romantic love story and finds it unconvincing.<sup>10</sup> This study will show that Brontë's concerns are more complex and mature than Martin recognizes.

Martin says little about Brontë's dialogue, despite aiming "to determine what she has to say and the means by which she says it" (19). He objects briefly to the "stilted" dialogue and "misguided insertions of schoolgirl French" in The Professor, makes some useful points on dialogue in Jane Eyre, noting the terms of address between Jane and Rochester, the "artificiality and selfishness" of the Ingrams, and Jane's "marvellously independent speech" in the final scenes, but says nothing about dialogue in Villette apart from quoting it (37,79,92). Still, dialogue has not often been focussed on in literary criticism, and Martin's study represents well the development acclaimed by Elaine Showalter: "it is only very recently that attention has been paid to the premeditated structure and controlled imagery in Brontë's novels" (1977, 104-05).

Other studies that represent well the approach of New Criticism to Brontë's texts are those of Robert B. Heilman, Earl A. Knies, and Cynthia A. Linder. Heilman makes particularly useful points on The Professor: although, like Martin, he considers Crimsworth "not a successful character" and reads the novel as "a conventional tale of love," he finds in it "much more than is implied by the usual dismissal of it as Charlotte Brontë's poorest work" (165). The narration has "a nervous, off-centre vitality" and the novel "ventures a

little into the psychic darkness on which Villette draws heavily," an example being Crimsworth's hypochondria episode (165,167). Heilman is one of the first to affirm the view Martin develops: in Villette Brontë "goes on through the history of Lucy's emotional maturing to surmount the need for romantic fulfillment and to develop the aesthetic courage for a final disaster . . ." (178).

The second critical study to be discussed in detail here examines Brontë's language far more closely than Martin does. Margot Peters in Charlotte Brontë: Style in the Novel, written in 1973, takes a stylistic approach which integrates "the precision and objectivity of linguistic analysis with the more intuitive and interpretive discipline of literary criticism" (4).<sup>11</sup> Peters does not begin by looking for "a predetermined list of stylistic items," but investigates features which "struck" her in her reading "as being the 'carriers' of Brontë's highly distinctive voice"; the result is extremely illuminating (8). Peters makes an outstanding contribution to criticism which rejects earlier views of Brontë's novels as "formless--emotional effusions," and recognizes their "conscious and developing artistry"; at the same time her stylistic investigation of adverbs, inversion and antithesis produces new insights into the relation between Brontë's language and concerns, as will be explained presently (11-12).

Peters endorses the recognition of Villette, "until lately obscured by the glamorous and enduring appeal of Jane Eyre," as "a more subtle and artistically mature work" (12-13).<sup>12</sup> She undervalues The Professor, however, and regards it as essentially "the same story" as Villette (32). Despite some "dramatic moments," The Professor "is little more than the

framework of a novel"; "balanced antitheses" give it "a terse, epigrammatic tone that vastly differs from the fuller, plangent rhythms" and "richness" of Villette, against which the earlier novel "is barren ground indeed" (79). Peters argues that in The Professor Brontë "indeed quit the burning clime of Angria: so consciously and effectively is all emotion suppressed" that Frances "impresses one as little more than a pensive shadow," while Crimsworth "emerges from the controlled and rigid narrative a feelingless stick" (152). Lucy, on the other hand, "evolves into a spirited, capable, and passionate person" (104).

Peters too considers Crimsworth "not an artistic success": he is "at once too harsh and too feminine, too cold, and too sensitive to convince us, first, of his humanity and, second, of his masculinity"; Brontë unwisely "equate[s] masculinity with lack of feeling" (32-33). The present study will show that although The Professor is not as complex or mature as Villette, it does manifest the conflict Peters considers central in Brontë's art, and effectively explores conflict in Crimsworth. Peters concedes this to some extent, and recognizes (more perceptively than Martin) the "subtle ambivalences" of the "dramatic contrast between joy and horror" in Crimsworth's hypochondria, which "betrays the depths of his mental agitation" (82). Peters finds the "vitality" of Brontë's "conflict with Victorian culture and the fiction it produced" reflected in the "pervasive tension" of her language, and the "sets of antitheses" both "thematic" and "verbal" prevalent throughout her art (14, 57, 116). Having elucidated the effects of these features, Peters concludes Brontë's fiction "can still speak to an era which recognizes

the divided self as one of the central characteristics and concerns of modern man" (164). The present study will show that conflict invigorates Brontë's presentation of Crimsworth and is central to her forceful and provocative creation of this narrator.

Peters's investigation of Brontë's language informs her observations on Brontë's thematic concerns. Peters argues that Brontë's texts "are not 'novels of passion'" but "concerned with the dynamics of an individual's struggle to balance imagination and reason, passion and restraint, passivity and aggression in his nature" (96). Unlike Martin, she finds Brontë's novels are not "primarily studies of the conflicting claims of reason versus the passions": she argues, "The subject that lies at the heart of Brontë's fiction is . . . the more general problem of asserting and maintaining one's identity in a world that functions upon different and chiefly hostile sets of values" (121). The present study concurs with this view, and argues that Brontë is particularly concerned with constraints that impede truthful and open self-expression. It does not concur with Peters's implicit inclusion of Crimsworth in her statement that "the end of the novels find the heroine or hero confirmed both by herself and society as an individual worthy of respect and admiration" (121). Crimsworth is self-aggrandizing, not admirable, and the energy with which Brontë satirizes his complacency is a major strength in the novel. This energy has been recognized only partially or tentatively by a few critics, mainly those familiar with the Angrian tales, but it is not maintained here that familiarity with them is essential to an appreciation of The Professor.<sup>13</sup>

Dialogue is not the focus of Peters's investigation, but nonetheless she gives it closer attention than any other critic. She discusses, for example, how certain indirect modes of speech presentation contribute to the "credibility" of male figures such as Rochester and M. Paul, who are more "convincingly masculine" than "the finicking and arrogant Crimsworth" (36). She also draws attention to the "unusual number of commands and interrogations," to "the many extended episodes of question and answer in the novels," and to types of inversion which can make a reporting clause as forceful "as the dialogue it signals" (50-52).<sup>14</sup> Peters regards the French in M. Paul's speech as "a practice which obscures rather than illuminates his sentiments for most readers"; though she approves of this as a "distancing" device, she feels Brontë's use of French tends to be excessive, and suggests it arises from "a pride in learning, a desire to impress" (38,129). This study will argue that Brontë's use of French in her dialogue is deft, lively and thematically significant, especially in Villette. The intelligibility issue has been dealt with by Enid L. Duthie, who argues it is relatively unimportant, and that Brontë's "skilful use of French" contributes effectively to "the humour, as well as the drama, of the novels" (182).<sup>15</sup>

Peters's stylistic investigation of Brontë's texts leads to valuable insights into her concerns and art. The present study supports her views strongly, though it contests her negative judgement of The Professor, and argues too that Brontë's use of French is singularly effective.

The third critical study to be discussed here is John Maynard's Charlotte Brontë and Sexuality, written in 1984. Maynard takes a scholarly psychological approach to the texts

and "deliberately avoid[s] approaching Brontë's work as if it were a personal statement to be plumbed for its unconscious meaning by Freudian analysis" (ix). Maynard is explicitly not on "a quest for a subtext revealing the writer's inner life," and "opposes the reductive readings of Brontë's life and work by those who have approached her novels as a quarry for a hidden psychological biography" (ix).<sup>16</sup> He says such readings have continued in "an unabated and often turgid flow," despite "a number of good studies of Brontë's artistry in the 1960s," and have "encouraged readers . . . to interpret her sexual and psychological insights not as a major aspect of her art but as the uncontrolled drama of her own inner life spilling over into her writing" (31). Maynard also points out that "anti-feminist assumptions have been oddly embraced and restated by feminist critics more intent on showing how society has limited and warped women's achievements than on celebrating their successes"; this will be returned to presently. (33).

Maynard fulfills his aim to show how, in her art, Brontë "found ways to present the complexity of her understanding of sexual experience," and demonstrates her "major development . . . toward increasing psychological veracity" (3,92). He takes the Angrian tales sensitively into account, relating them to the mature novels. Maynard's psychological acumen makes him singularly perceptive on crucial aspects of The Professor and Villette, though on certain issues which are of concern here he does not explore his perceptions fully.

On the narrator in The Professor, Maynard rightly argues "our understanding is not restricted to what the character consciously knows"; Crimsworth's narration often "invites" us

"to provide explanations beyond his" (74,88). Maynard finds the hypochondria episode particularly effective, because it provokes questions about Crimsworth's failure to understand it. Indeed he argues that though "Crimsworth's narrative continues to proclaim the happiness and success of his life, Brontë interestingly has him leave a number of additional loose ends" which "provoke" questions about his claims (90). The "open-ended" conclusion, Maynard says, "work[s] somewhat against the major fictive structure of Crimsworth's wise and healthy adjustment"; strongly against it, this study will argue: the ending of the novel, like the dialogue, invalidates Crimsworth's boastful assertions (91).

Maynard reads The Professor primarily, however, as a tale of "prudence and reasonable self-control leading down a rather narrow path of happy adjustment and gratification," lacking "an intensity of psychological realization" (76). Crimsworth, he points out, "sometimes seems as guarded with us about his deepest feelings as we see him guarded with others" (76). This study will argue that Crimsworth's defensive speech and narration contribute forcefully to Brontë's satirical exposure of failures he denies or tries to conceal. True, The Professor "does not generate such complex and splendid patterns of symbolic significance as . . . the greater works," but this is because Brontë is urgently concerned with the limitations of self-aggrandizing male mastery (76).

Maynard's comments on Lucy's perspective and development illuminate her progress. For instance he unpins from her the familiar label "unreliable narrator" and explains that "Lucy herself" provides "eventual clarification" of earlier "omissions" and "distortions" (166-67).<sup>17</sup> He also recognizes

that Lucy resolves the "inner tensions" of her "lonely battles with desire, loss, suppression, and unconscious repression" (181). Lucy's progress, the present study will argue, is the antithesis of Crimsworth's stasis: he fails to attain a mature perspective on his experience or to resolve inner conflicts.

Maynard illuminates too the liberating effect Lucy and M. Paul have on each other, which is regarded in the present study as a significant reflection of Brontë's mature concern with female strength, and with the value of mutual openness as opposed to domination or submission. Maynard recognizes in both figures "the same conflict of sexual strength and restraint," and "the same struggle" with a "stalelated opposition of suppression and opening sexuality" (197). Unlike critics who regard M. Paul as a domineering tyrant Lucy must escape, Maynard finds him "essentially supportive . . . to her self-assertion," and argues the two attain "mutual salvation": "she saves him from the trap into which he has fallen as much as he does her" (199-200).<sup>18</sup> Maynard takes a more strongly positive view of the ending of Villette than many critics.<sup>19</sup> He rightly argues that it "recapitulate[s] the growth that we have seen in Lucy," who "has learned the inner bravery of not turning away from her feelings," and "is not an unfulfilled person, as the very maturity and wisdom of her narration should indicate" (210). The "point" of "the commingled joy and loss of the ending" is that

openness to loss or to hope is ultimately the same. She forces her reader to accept the reality of loss. But her sad ending does not close her heart to the reality of joy, joy which she has experienced for three years and which does not cease to be joy because it is subject to an ending. (210-11).

The present study concurs broadly with this, but proposes an

alternative reading of Lucy's closure as a joyful beginning rather than a "sad ending": Lucy (unlike Crimsworth) moves on, open to life, invigorated by enduring joy.<sup>20</sup>

Finally, one of the most valuable aspects of Maynard's study is his recognition of Brontë's psychological perspicacity: "her work anticipates the insights of the more systematic psychological and sexual research of our century" and "primary modes of explanation for psychological difficulties and inhibitions"; she explores "distortion" of "sexual energies" and "seems intuitively to understand the way in which the energies of original family relations can be transferred over to others . . ." (212-13). It is a pity that given this insight Maynard neglects Brontë's dialogue, since it is an index of her characters' stasis or progress and of her development as a novelist, as this study will show. He overlooks crucial exchanges, for instance Crimsworth's failure to declare his love openly to Frances, and Lucy's final passionately open speech to M. Paul. Nevertheless Maynard's study is singularly cogent and salutary. He refutes criticism which has "labeled" Brontë "a permanent neurotic," and demonstrates how "the creative forces within her . . . eventually lead her to a fully articulated vision of experience" (213,x).<sup>21</sup> He also counters feminist critics who "assume, rather than argue, Brontë's position as a woman imprisoned in a patriarchal society" and continue to "read the work as essentially a revelation of Brontë's personal situation" (237-38).<sup>22</sup>

The recent feminist study selected for discussion here stresses the value of the feminist approach to Brontë and is aware too of its hazards. Pauline Nestor in Charlotte Brontë,

written in 1987, argues succinctly on the "dangers" of "romanticisation" if Brontë is regarded either as an exemplary figure living "the exceptional life of an exceptional woman," or as a victim of "repression and deprivation" (2). She also argues that feminist critics reading with "'fresh eyes'" have had a "decisive effect on the critical perception" of Brontë, who "gave a female voice to fiction, creating a new focus on woman as the central shaping consciousness of the novel," and "laid claim to unchartered territory, breaking silences, asserting truths previously unspoken and offering a new perception of reality for women" (112-13,25).

Now feminist criticism is of course not a monolithic enterprise: the term encompasses different perspectives on woman as writer, woman as reader, woman as social entity, woman as defining herself and defined by language, and so on. These differences and the development of self-critical awareness of self-defeating trends in feminism are not entered into here. They have been competently dealt with by, for example, Showalter in 1981 and Toril Moi in 1985; the theoretical issues are well represented in, for example, the two collections edited by Showalter and by Mary Eagleton in 1986. Here it is argued, perhaps contentiously, that female critics whose approach to Brontë is not overtly feminist are generally more illuminating than avowedly feminist critics, especially on Brontë's career as a writer deeply concerned with male-female relationships. In comparison with the enlightening studies of Brontë's life and work conducted by Margot Peters, Winifred Gérin and Christine Alexander, overtly feminist criticism is often disappointing. For instance, both Inga-Stina Ewbank and Showalter (1977) become tedious on the

topic of Brontë as a woman writer, while the more recent studies by Merryn Williams and Jane Miller include inaccurate and distorted readings of Brontë's texts.<sup>23</sup> Helene Moglen and Kathleen Blake tend to be morbid; the robust feminist deconstructionists Sandra M. Gilbert and Susan Gubar can be as wayward as Kate Millett; Linda Anderson takes up Brenda R. Silver's intriguing reflections on Villette but becomes unproductively introspective.<sup>24</sup> Nestor takes a "balanced view" of Brontë and her feminist approach produces many fresh, valuable perceptions, but they remain disappointingly underexplored, and are swamped by feminist assumptions about "deep divisions" in "both the woman and her work" (2).

One of Nestor's most valuable observations develops Peters's findings on the "divisive tension" of Brontë's prose: Nestor argues this reflects a "preoccupation with division" as "the precondition for union--the necessary recognition of the parts that make possible the whole" (30-31). Nestor also takes up Gilbert and Gubar's perception of Crimsworth's "'feminine' or androgynous qualities" and argues that Brontë "challenge[s] in various ways a stereotype of masculinity" (36).<sup>25</sup> Further, Nestor recognizes the "issue of repression" is "central" in Brontë's fiction; she perceives Crimsworth's "repressiveness" and the "sombre" aspects of The Professor (38,46-47). She is sensitive to Brontë's "exploration" in Villette of "female powerlessness and repression at a deeper level than she had ever touched upon before," and to Lucy's "painful and systematic self-suppression" (83,90). Alert to energy and resilience in Brontë's female figures, Nestor points out that in both Frances and Lucy "the pupil . . . become[s] the teacher," and that "Brontë's heroines acquire a remarkable capacity for

frankness" (36). Nestor makes some useful points about dialogue: for instance she consolidates her argument about Lucy's "developing expression" and "victories over repression" by drawing attention to the crucial but often disregarded speech in which Lucy eventually finds "full release" (94-95). Unlike several feminist critics, Nestor takes a strongly positive view of the ending of Villette: "Lucy has progressed . . . to the authority and self-awareness of the ending"; her "principal achievement" is "the narrative itself" (98).<sup>26</sup> These vigorous perceptions are however inadequately followed through: within Nestor's "balanced view" conventional notions outweigh her valuable insights.

Nestor perpetuates arguments on the weaknesses of The Professor largely because she too sees it as "the basic material" which Brontë "set about reworking" and "transformed" into Villette (83).<sup>27</sup> A thoroughgoing feminist reading of The Professor might be expected to perceive Brontë's satirical energy in her creation of Crimsworth, but instead Nestor persists in several familiar arguments. "It is difficult to separate the narrator from the creator" she maintains, like Martin; rather like Peters she finds Crimsworth's "repressiveness" the result of Brontë's "determination to exorcise her guilt at the indulgence of her earlier romantic fantasies" (46-47).<sup>28</sup> She finds Crimsworth's narration "implausible," "awkward," "swaggering," "marred by stilted dialogue" and "unselfknowing," and does not see that these qualities satirically expose his deficiencies (39-40). Losing touch with her valuable point that Brontë's male figures often challenge "a stereotype of masculinity," Nestor sees the "tensions" in Crimsworth merely as "fragmentation," and

regards major satirical elements as evidence of failure (36,48). She says "disturbing elements of the novel are not confronted in [its] conclusion," and objects to the "discrepancy" between Crimsworth's view of himself as a "self-proclaimed exceptional male" and his "ruthless and repressive" behaviour (47-48). Nestor thus perpetuates the view that The Professor is a failure, though she certainly senses more than Showalter for example, who insists the novel "lacks conflict and is morally one-sided" (1974, 228).

Another valuable insight Nestor does not follow through concerns "impulses in Brontë's fiction which militate against . . . inequity," and "strategies . . . for containing or placing the idea of male mastery" (35). Nestor leaves this behind and instead overstates the conventional feminist case that Brontë creates "heroes" who "are consistently represented as masters with the women frequently adopting correspondingly subservient positions" (34). Hence she does not recognize Crimsworth's dependence on Frances's strength, and argues that though Frances is not a figure of "slavish obedience," her "supremacy is always fleeting, lapsing characteristically and reassuringly back into subservience" (35,43). Nestor maintains that in this novel Brontë "gestures at an ideal of mutuality" but Frances remains "a split character," Crimsworth's "marionette," with a "strength" that is "erratic and devalued" (48,49).<sup>29</sup>

Nestor swamps or blurs her valuable insights on Villette too. For instance she perceives M. Paul's "liberating" effects on Lucy, but weights heavily her argument that he is "adverse to self-assured competence in others," a "repressive" male despite his "generosity" (96-97). More perceptive than

feminist critics who see M. Paul as the traditional domineering male, Nestor nonetheless overlooks Lucy's liberating effects on him.<sup>30</sup> She also retains the term "unreliable" for Lucy's narration, although like Maynard she says Lucy eventually "provide[s] clarification of her own distortions" (85,98). Further, Nestor sees Lucy's "repression" of her "passionate nature" as a reflection of "social pressures" on women, but then takes the unhappy crippled recluse Miss Marchmont as "the model" for Lucy "of a life lived singly yet enriched for having known love," an odd view for a feminist to perpetuate (86,92,95).<sup>31</sup> This detracts from her sound view of Lucy at the end of the novel as a figure of "authority," "self-awareness" and "health" rather than neurotic or unfulfilled (98).<sup>32</sup>

Nestor's feminist approach to Brontë thus offers several valuable insights but sustains them inadequately. The present study does not advance a feminist argument, but does argue that Brontë's fiction reflects a significant development from satirizing male domination (after often condemning it in the Angrian tales) to a mature exploration of self-repression in both men and women. It argues too that Brontë's study of female strength develops from Frances's nonservile resilience (after many submissive Angrian women) to Lucy's liberating energy; that her male figures become less domineering and more perceptive; and that her fiction progresses towards a celebration of mutual openness between women and men.

The four studies discussed in detail in this chapter represent four different critical approaches to Brontë's texts, offer valuable insights into her art, and contribute to major developments in Brontë criticism. It has been shown

however that The Professor is often read as a weak love story and as an early version of Villette; that the two narrators have been compared to the detriment of Crimsworth; and that certain arguments about them have been unproductively perpetuated. Brontë's dialogue has received relatively little critical attention, and comment on her concerns has not, generally, taken account of their realization in and through her dialogue.

A good deal has already been said about the direction in which this study will argue. To recapitulate briefly, it will argue that The Professor is not a failure but vigorous and coherent; that The Professor and Villette are antithetical projects; that Lucy attains what Crimsworth fails to attain; and that close examination of Brontë's dialogue illuminates major developments in her concerns and art.

The next chapter explains the approach taken in this study to examining Brontë's dialogue.

## NOTES TO CHAPTER ONE

<sup>1</sup> The Clarendon Editions of Brontë's mature novels and Winifred Gérin's transcriptions of the late juvenilia have been used in this study; details are supplied in the list of primary sources at the end. Below is a chronological list of the works that will be referred to; date of first publication is given for those published in Brontë's lifetime; dates of composition for posthumously published works are those given by Gérin (1967;1971) and Christine Alexander. All page references are to the editions cited, and for purposes of clarity are accompanied throughout by the initials given here ("ML," P, etc.) The Angrian tales, as Gérin explains in editing them, have come to be known when untitled by the name of the central character; Alexander's title "Henry Hastings" is used here in preference to Gérin's title "Captain Henry Hastings."

"Mina Laury" (1838): "ML"

"Henry Hastings" (1839): "HH"

"Caroline Vernon" (1839): "CV"

The Professor (1846): P

Jane Eyre (1847): JE

Shirley (1849): S

Villette (1853): V

Emma (begun Nov. 1853): E

<sup>2</sup> Alexander gives c.1826-28 as the date of Brontë's earliest prose composition; Fannie Elizabeth Ratchford gives it the date c.1824 but this is an error. Ratchford, Gérin and

Alexander all present valuable accounts of the literary collaboration and rivalries of the Brontë siblings.

<sup>3</sup> In addition to the well-documented and detailed accounts of the relation between Brontë's life and art presented by, in particular, Gérin, Margot Peters (1975) and Alexander, the earlier studies by Elizabeth Gaskell and Ratchford are sources of intriguing if less reliable information. Rebecca Fraser's recent biography offers some interesting fresh perceptions. The Clarendon Editions include extensive and valuable information on the composition and publication of the mature novels. The correspondence edited by T.J. Wise and J.L. Symington is a rich adjunct to the biographies.

<sup>4</sup> The theories, history, value and limitations of New Criticism are too complex to enter into here. Useful overviews are presented by David Robey and William Ray.

<sup>5</sup> Many critics besides those discussed in this chapter find fault with Crimsworth as a narrator and central figure. For example, Earl A. Knies argues he is not "a convincing male" but Brontë's "guess of what a man is like"; he finds a "constant discrepancy in tone between real masculinity and Charlotte's interpretation of it" (94). Helene Moglen finds the novel "neither engaging nor convincing"; "Crimsworth is unable to develop a clear narrative voice," and "Brontë's inability to establish a consistent stance for Crimsworth in relation to the reader is . . . a sign of novelistic inexperience" (86).

<sup>6</sup> Many critics besides those discussed in this chapter argue that we are limited to Crimsworth's perspective and that

Frances is dull and feeble. Tom Winnifrith for example asserts it is "generally recognized that one of the reasons for The Professor's failure is that . . . Charlotte disguised herself as the male narrator, Crimsworth. As a result we see Frances Henri only through Crimsworth's eyes, and she seems therefore dull and pathetic, while Crimsworth himself alternates between doggish sensuality and tepid affection in a very awkward fashion" (1983, 12). Terry Eagleton maintains Frances "is seen always from Crimsworth's viewpoint"; that she is "lamb-like"; and that when she "displays a spirit" it "allows him to repress her with an easy conscience" (1975, 42-43).

<sup>7</sup> Critics often find The Professor lacking in unity and coherence and cite the hypochondria episode as evidence of these defects. Further examples of such views, besides those discussed in this chapter, are found in Inga-Stina Ewbank (188); Kathleen Tillotson (282-83); and Cynthia A. Linder (13).

<sup>8</sup> On Lucy as an "unreliable narrator," besides the views discussed in this chapter, see note 17.

<sup>9</sup> On the ending of Villette, besides the views discussed in this chapter, see note 19.

<sup>10</sup> Many critics have read The Professor as essentially a love story and found it feeble or unsatisfying. Tillotson for example sees "the love-story" as "the real story" and complains this "occupies barely half" the novel, which contributes to its "structural weakness" (283). Jean E. Kennard finds the novel "a very clear statement of Charlotte Brontë's ideal relationship," but regards it as "merely wish fulfillment" (84-85).

<sup>11</sup> Stylistic analysis will be discussed in more detail in Chapter Two. Here it is simply noted that it incorporates a range of approaches to literary discourse, and essentially integrates linguistic analysis and literary criticism.

<sup>12</sup> Probably few serious Brontë critics would contest this view today, despite the greater popularity of Jane Eyre. Peters is arguing in 1973 in the context of a still lively debate. Knies for example finds it necessary to argue at some length that "Villette is surely as important a work as Jane Eyre," and that there is "something very attractive about the closed world of Jane Eyre, but there is something of greater, more complex, significance in the relatively ambiguous world of Villette" (210-11).

<sup>13</sup> Gérin (1967) and Alexander both see traces of comic and satirical elements in the novel, and recognize in Crimsworth the quirks of Brontë's earlier narrator Charles Townshend. The satirical humour both Ratchford and Alexander note in Brontë's juvenilia, especially in her sketch of her brother as the swaggering Patrick Benjamin Wiggins, which ridicules his boastfulness, is the energy which develops in and invigorates The Professor. Eagleton says that possibly "what is ironic about The Professor is nothing less than the total novel," and tentatively suggests, "it may be that the book is playing a curious, complicated game with the reader" (1975, 79-80). In his Marxist critique of the novel as a study of "classic bourgeois progress" and "victory," however, he finds it hard to accommodate his perceptions of Brontë's irony (33-34).

<sup>14</sup> Peters gives several examples of reporting clauses that have this effect. The main types are: "dialogue frames

which jolt us because of the P+S construction"; structures which place "the most logical initial element last"; and "inverted speech tags where stress is transferred from the verb to the pronoun" (52,56). She says: "All authors use inversion in speech tags; Charlotte Brontë's predilection for wry syntax leads her to use it flagrantly, so that the reader's attention is constantly drawn to the frame" (52). Reporting clauses are regarded as an important and integral part of dialogue in the present study, as will be explained in Chapter Two.

<sup>15</sup> Duthie conducts an interesting investigation of Brontë's use of French in her novels. On the intelligibility issue she says Brontë could "assume some familiarity with the French language among her public," and that "modern critics never make a major and seldom even a minor issue of the difficulty caused by the amount of French in the text" (179-80). Modern editions of the novels include translations of the French words. Showalter presents an interesting account of Brontë's growing "control" in using French words and allusions in her novels, and of their "symbolic function" (1974, 227).

<sup>16</sup> Maynard's references are extensive and are not reproduced here. The psychobiographers whose views he contests, though he accredits their strengths too, include Rosamund Langbridge, Charlotte Brontë: A Psychological Study (London: Heinemann, 1929); Robert Keefe, Charlotte Brontë's World of Death (Austin: U of Texas P, 1979); and Moglen (listed in this study).

<sup>17</sup> Tony Tanner's valuable argument on Lucy is that "speaking in her own way within the book is related to

narrating the book itself in her own way" (42). Brenda R. Silver presents an interesting account of the history of the term "unreliable narrator" as applied to Lucy, in particular by Moglen, and Sandra M. Gilbert and Susan Gubar. Silver argues that "Lucy is less evasive and even less unreliable than most critics have assumed" (91). She concludes: "Rewriting the traditional novel to illustrate the limited plots available to women in literature, as in life, she has survived the destruction of the romantic fantasy and grown into another reality" (110-11). This refutes Moglen's insistence that Lucy is an unreliable and neurotic narrator. Silver also advances beyond Gilbert and Gubar's useful observation that "Lucy's evasions as a narrator indicate how far she (and all women) have come from silent submission and also how far all must yet go in finding a voice", and that in "the process of writing her story" Lucy becomes "less evasive. Her narrative increasingly defines her as the center of her own concerns, the heroine of her own history" (419,434).

<sup>18</sup> Feminist critics tend to regard M. Paul as a figure of male power Lucy must escape. Kate Millett's view is the most extreme: "Villette reads like one long meditation on a prison break. Lucy will not marry Paul even after the tyrant has softened. He has been her jailer all through the novel, but the sly and crafty captive in Lucy is bent on evading him anyway"; he is "hoodwinked into giving her the keys," then "eluded" and "drowned" (146). Kennard thinks Millett "surely overstates the feminist significance of this ending," but also that in M. Paul Brontë "has once again been unable to avoid defining masculinity in terms of male domination of the

female" (175,105). Gilbert and Gubar argue more perceptively that Lucy and M. Paul's relationship is "combative because they are equals," but conclude the "ambiguous ending of Villette reflects Lucy's ambivalence, her love for Paul and her recognition that it is only in his absence that she can exert herself fully to exercise her own powers" (428,438).

<sup>19</sup> Many critics find the ending of Villette unsatisfying in various ways. For example Ewbank maintains Lucy "is left with her 'independency' and with the memory of a love barely discovered and never consummated" (202). Eagleton objects that "In the end, Villette has neither the courage to be tragic nor to be comic" (1975, 73). Kennard thinks Brontë comes "close to an honest ending," but that it is "not aesthetically satisfying; we are denied a sense of completion" (106-07). Kathleen Blake sees Lucy as a trapped figure "longing for a lover/saviour" and constructing "a modus operandi out of the very misery of doing without him"; Lucy "does not attain emotional resolution of any very final or pleasing sort" (72-73). Moglen is slightly more positive: "Without hope, she is not happy, but she is strong"; the ending is "uncompromising" but "undeniable and right" (229). More strongly positive views on the ending, besides those discussed in this chapter, include those of Millett (see note 18); Showalter (1975, 233); and Silver (110). Critics who argue valuably that the ending defies conventional romance include Gilbert and Gubar (438-39); Silver (110-11); and Tanner (47).

<sup>20</sup> Stevie Davies in reviewing Maynard's study commends the way he "endorses" a "less lugubrious version of Charlotte's experience," and asks a salutary question: "doesn't

Charlotte's writing, both personal and public, give out an extraordinary sensation of joy?" (38).

<sup>21</sup> Maynard's arguments on this issue are too complex to do them justice here: he opposes Brontë's numerous psychobiographers without dismissing their strengths (see note 16). Moglen is an example of critics who consider Brontë a permanent neurotic: she is often perceptive on the maturation of Brontë's characters, but sees the writer herself as unable to escape the "prison" of her "neurotic" fears (240-41).

<sup>22</sup> On this issue Maynard cites, among others, Moglen, and Gilbert and Gubar. Blake could well be added.

<sup>23</sup> Williams and Miller both discuss a range of texts by or about women. Miller's study is sensitive and thoughtful but tends to be inaccurate. There are errors on names, Crimshaw (85), Pauline (96), and circumstances, such as that Crimsworth's brother "excludes him from the family inheritance" (85), Victor is a "baby" at the end of the novel (98), Lucy is "adopted" by Mrs. Bretton, and so on (88). These might seem unimportant were they not accompanied by imperceptive readings, such as that when Lucy writes to Graham her "happiness survives the clear and chilling reality of his indifference" (94). Williams tends to be reductive and simplistic. She argues that Brontë's novels reflect the concerns of early feminism, but she reduces them to feminist parables. For example: "Villette is one of the few nineteenth-century novels . . . where the heroine ends as a career-woman rather than a bride"; it is also Brontë's "'piercing cry' on behalf of 'unmarried and never-to-be-married women'" (94,97). Some of Williams's simplistic points seem nonsensical within a

feminist argument: for instance, Lucy "cannot marry M. Paul because she is not fated to be lucky. Outside events control her destiny" (96). She maintains "the same thing happens to Lucy" as to Miss Marchmont: "'thirty years of sorrow'" spent "looking back on her unconsummated love"; both "go on living useful, but not happy lives" (95,97). Surely it is essential in feminism to read women's texts with care, and not to assume all female writers perpetuate the same cries, or that an unmarried woman cannot be happy.

<sup>24</sup> Like Silver (see note 17), Anderson reflects on the complex effects Villette has on the reader, and usefully draws attention to the significance of Lucy's "silence and listening" (79). Anderson's argument, however, lacks the energy of Silver's and concludes in unproductive, tangled introspection: "Is this such a hard text because she shares with me so much of what she cannot communicate to others, the 'covert solidarity' . . . we create through the mutuality of our listening and the complexity and richness of that as both relationship and source of knowledge, but that I also experience myself as separate--motherless (like Lucy) and unable to mother? Lucy's strength also comes from a containment, an autonomy, however precarious, that excludes me" (79-80). This seems to repeat the old argument that the ending of Villette is unsatisfying (see note 19).

<sup>25</sup> Gilbert and Gubar insist, unhelpfully, that "Brontë was essentially a trance-writer," and see The Professor as "a somewhat blurred trance-statement" (311,336). Their closer observations on the novels are often interesting but tend to be constricted by binary male-female categorizations. They

find Grimsworth "curiously androgynous": he has "conventionally male" and "stereotypically female" qualities, and is thus "an unusual male" (319). The present study will argue that Brontë is concerned with the effects on both men and women of social conventions about male and female behaviour, and that Crimsworth is not "unusual" but a representative figure of male authority which maintains power by concealing weakness.

<sup>26</sup> On the ending of *Villette*, besides the views discussed in this chapter, see note 19.

<sup>27</sup> The Professor has been regarded by many critics, besides those discussed in this chapter, as an early version of *Villette*, and *Villette* as the same material or story reworked successfully. Ewbank for instance says *Villette* "is obviously another, artistically maturer, version" of The Professor (176). Kennard observes, "As critics always point out, with *Villette* we return to the material of The Professor" (99). Eagleton insists "The Professor is essentially a more dishonest and idealised version of Jane Eyre and *Villette*," since "it is concerned with the victory rather than the vulnerability of the solitary social aspirant" (34). Critics who find the two novels dissimilar often base their arguments on the weakness of the one and the strength of the other. Gérin for example says The Professor "suffered because it was for a long time regarded as an earlier version of *Villette*"; it is "not a rough draft of *Villette* but a book on its own," but she says this is mainly because it is emotionally less mature, "containing the surface image" of Brontë's "Brussels experience but little of its depths" (313,315).

<sup>28</sup> Gilbert and Gubar argue more perceptively: "Role adjustments for both professor and pupil, Brontë suggests, entail ruthless self-repression"; they do not conclude this reflects self-repression in Brontë (334-35). They also observe: "The narrator and the author are more carefully distinguished from each other in The Professor than in any of Brontë's other mature novels" (315).

<sup>29</sup> Nestor is taking up Gilbert and Gubar's notion that Frances, married to Crimsworth, "develops a sort of schizophrenic personality" (331). Neither "split" nor "schizophrenic" are useful classifications: Frances's flexible resilience is far from pathological.

<sup>30</sup> See note 18 on M. Paul as a repressive male.

<sup>31</sup> This view is not uncommon; Williams's is quoted in note 23. Moglen says: "Because Lucy--like Miss Marchmont--has loved and been loved, the harshness of her 'fate' has been softened. She need not know heartbreak, only sadness" (228-29). The present study regards Miss Marchmont as trapped in the female devotion which Lucy learns to reject.

<sup>32</sup> Views on Lucy's final position at the ending of the novel, besides those discussed in this chapter, are outlined in note 19. Gilbert and Gubar's observation is a useful adjunct here: "Lucy represents all women who must struggle toward an integrated, mature, and independent identity by coming to terms with their need for love, and their dread of being single . . . Lucy will confront the necessity of breaking through the debilitating roles available to the single women the Victorians termed 'redundant'" (406-07).

## CHAPTER TWO

The purpose of this chapter is to explain the approach this study takes to examining Brontë's dialogue. Part One outlines theoretical concepts and critical studies of dialogue which have contributed to this approach. Part Two explains how this study integrates literary and linguistic analysis in examining Brontë's dialogue. Part Three presents certain preliminary observations on dialogue in The Professor and Villette before the detailed analysis presented in subsequent chapters.

PART ONE: THEORETICAL CONCEPTS AND CRITICAL STUDIES OF  
DIALOGUE

Theoretical concepts of dialogue have traditionally been entangled with debate on the relative merits of mimesis (showing or imitating) and diegesis (telling or narrating). Direct speech has generally been regarded as mimetic and indirect speech as diegetic, as Gérard Genette explains in Narrative Discourse. Genette argues, however, that "language signifies without imitating," and can give only "the illusion of mimesis": in dialogue "all we have and can have is degrees of diegesis" (164). Now Shlomith Rimmon-Kenan argues, in Narrative Fiction: Contemporary Poetics, that debating the merits of mimesis and diegesis is "ultimately irrelevant," since "there is nothing inherently good or bad in either telling or showing" (107). She concurs broadly with Genette: represented speech can "create an illusion . . . of mimesis,

but it does so through diegesis" (108). She explains further that even direct speech is reported by "a narrator who 'quotes' the characters' speech": therefore the "crucial distinction . . . is not between telling and showing, but between different degrees and kinds of telling" (108). The distinction is fundamental to this study: differences in the way Brontë's narrators "'quote'" and mediate the speech they report convey a great deal about them, and are central to her creation of them and to author-reader discourse. This will be explained in Part Two.

Rimmon-Kenan distinguishes, like Genette, between "story," "narration" and "text" (3). The story is the events experienced by the characters; narration is the "act or process" of telling these events, the author's "communication" through "a fictional narrator"; the text is "what we read," the "written discourse" (3-4). The present study regards dialogue as a significant element of story, narration and text, but approaches dialogue as operating on three integrated levels of discourse: speech between characters; the narrator's address, which includes reports of speech; and author-reader discourse, as Part Two will explain.

Valuable theoretical perspectives on dialogue are offered by Dorrit Cohn in Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction, and by F.K. Stanzel in A Theory of Narrative.

Cohn focusses on thought rather than speech, but usefully develops Leo Spitzer's concept of the distinction and possible distance between "the narrating and the experiencing self" in first-person narratives (143). Cohn distinguishes between

"consonant self-narration," in which the narrator "closely identifies with his past self," and "dissonant self-narration," in which "the enlightened and knowing narrator . . . elucidates his mental confusions of earlier days" (143-61). These concepts are valuable in contrasting Crimsworth's broadly consonant narration with Lucy's broadly dissonant narration, and in examining the relation between dialogue and the narrators' comments, as will be explained in due course.

Stanzel retains the view that dialogue is mimesis, but argues usefully that "the dynamics of the narrative process" can be closely related to changes in the writer's use of dialogue (67). He shows how valuable it can be to investigate the "purely quantitative ratio" and "distribution" of dialogue within narration, of "decrease in dialogue at the beginning and end of a novel," of the "quantitative relation" and "overlapping" of different types of speech report, since these can contribute significantly to the development and effects of particular novels (67-68). The use of quantitative measures in the present study will be discussed in due course.

Particularly valuable to the concerns of this study is the work of Roger Fowler, whose concept of the novel as both discourse and process develops Mikhail Bakhtin's views on its "'polyphonic'" and "'dialogic'" potential, which will be discussed in Part Two (143). In Literature as Social Discourse: The Practice of Linguistic Criticism, Fowler argues that an "area ripe for research is the study of dialogue" (34). He stresses:

To treat literature as discourse is to see the text as mediating relationships between language-users: not only relationships of speech, but also of

consciousness, ideology, role and class. The text ceases to be an object and becomes an action or process. (80)

In Linguistic Criticism Fowler develops further the concept of "dialogic structures" through which literary texts "speak" at all three levels of discourse (102). He regards the complex structure of a text as constituting both "a representation of a world, characterized by activities and states and values" and "a communicative interaction" between author and reader (10). Further, "linguistic criticism has a goal which is compatible with a traditional aim of literary criticism": the "critic's task is to comprehend texts as discourse: to realize them as transactions within society," and "understand the transmission and the transformation of values in a culture" (178). He argues that linguistic criticism works towards "a reflexive understanding of the values of a time and a culture"; unlike some branches of literary criticism, it regards texts "not as isolated and timeless artefacts but as products of a time of writing and of a time of reading. The significance of the text changes as cultural conditions, and beliefs, change, and so criticism is a dynamic process" (178).

Now the present study does not claim to carry out all Fowler's proposals. He argues that linguistic criticism is "necessarily a historical discipline" (178), "deconstructing a text . . . in order to understand how [it] constitutes its own theory of reality, and under what social constraints: unpacking the ideology from the linguistic patterns in which it is encoded" (1981, 22). Nor does it undertake to apply Fowler's sociolinguistic theory of literary discourse "to

change or even deconstruct the notion of literature" (199). It does however acknowledge indebtedness to Fowler's positive and salutary guidance in a period of literary criticism when the various forms of structuralism have been challenged and rejected by post-structuralism, which seeks to question and expose the cultural and ideological assumptions and contradictions present in literary and non-literary texts. In the wake of deconstruction, developed by major figures such as Roland Barthes, Jacques Derrida, Jacques Lacan, Michel Foucault, Paul de Man, and Jonathan Culler, the stance of Fowler is most valuable, since he reunites approaches that appeared irreconcilable in structuralism and deconstruction. Now William Ray points out that deconstruction is becoming no longer "revolutionary" but an "institutional norm," the "unexamined truth" for many students; it is necessary to work towards new forms of literary study "less obsessed with controlling truth," so that "history and theory will merge with interpretation" to "provoke the pleasure of new ideas" (209,212). Laurence Lerner gives the trenchant essays he has recently collected a significant title: Reconstructing Literature. The approach of this study is taken in awareness of post-structuralist thinking, but is informed by Fowler's integration of structuralist analysis and post-structuralist questioning of literary texts.

Geoffrey N. Leech and Michael H. Short develop what is regarded here as a singularly useful practical approach to literary texts, combining literary and linguistic analysis; this will be discussed in Part Two. Their approach to dialogue as integral to author-reader discourse contributes to central

aspects of the theoretical and practical approach taken in this study.

In moving on now to critical studies of dialogue, it is argued that while there are relatively few detailed and sustained studies, those there are evince the value of such investigation. Howard Babb's early study, Jane Austen's Novels: The Fabric of Dialogue, written in 1962, illuminates Austen's art, though it tends to treat dialogue primarily as characterization. More attentive to the structure of represented speech are G. L. Brook's The Language of Dickens, and Norman Page's The Language of Jane Austen, published in 1970 and 1972 respectively. Page's unique Speech in the English Novel, first published in 1973, presents a major enquiry into "stylistic questions" conducted through "analysis of specific texts" (ix). This will be discussed further in Part Two. Stirling Haig's recent Flaubert and the Gift of Speech: Dialogue and Discourse in Four "Modern" Novels, published in 1986, is focussed on innovations in Flaubert's dialogue and offers insights into the development of the novel.

"Praise or criticism of the dialogue of novels has traditionally been too often based on impression rather than analysis," argued Page in 1973 (ix). Although

there has been much incidental comment on individual books and authors, the verbal texture of dialogue has been little examined, and the fundamental questions of the nature of fictional speech, its role as one of the elements in a novel, and its relationship to other elements and to the speech of real life, have received scant attention. (1)

Since then much attention has been given to the language of fiction, as Page notes in his new edition in 1988, but there are still few sustained studies of the dialogue of

individual novelists. Haig regards this scarcity as the result of critical preoccupation with narrative theory:

If there are relatively few studies on the use of dialogue in the novel, it is because the problems of narrative . . . have captured the critical imagination, and because innovations in the novel's technique . . . were in the domain of narration. (vii)

Most recent studies of dialogue are indeed focussed on theoretical issues rather than on the novelists quoted in developing their arguments. This trend is evident in the innovative work of Mary Louise Pratt; Ann Banfield; Brian McHale; Marianne Shapiro; Michael Toolan; Lennard J. Davis; and Malcolm McKenzie. Charles Jones and Paula Sunderman, however, engage with theoretical issues to advance valuable critical observations on the dialogue of Joseph Conrad and William Faulkner respectively. Deirdre Burton's work on Harold Pinter's plays does so too, and is remarkably illuminating.

The theoretical and critical works referred to so far have contributed in various ways to this study; the work of Bakhtin, Fowler, Page, and Leech and Short is regarded as particularly valuable. The central concept of dialogue as author-reader discourse is now developed in explaining the approach taken to examining Brontë's dialogue.

## PART TWO: THE APPROACH TO BRONTË'S DIALOGUE

This study develops a stylistic approach to Brontë's texts which focusses on her dialogue. Theoretically and practically, this approach integrates aspects of the conceptual approaches referred to in Part One, and types of

linguistic analysis associated with major fields of linguistic study, as will be explained presently. First, the general stylistic approach and reasons for focussing on Brontë's dialogue are explained.

Stylistics is regarded here as an integration of literary criticism and linguistic analysis. The process begins with questions generated by a reader's response to a literary text, leads to close examination of its language, and brings insight into the relation between significant linguistic features and patterns, and the effects the text has on the reader. The process develops the reader's perception of the writer's concerns and art. As Leech and Short explain, it is "cyclic": "linguistic observation stimulates or modifies literary insight," and "literary insight in its turn stimulates further linguistic observation" (13). Stylistics is not a "hard-and-fast technology of analysis," and prescribes neither a set of features to look for nor a method of identifying and analysing those that are significant (13). The diverse and flexible eclecticism of contemporary stylistics is evident, for example, in the essays compiled recently by Ronald Carter, who regards "practical stylistics" as an invigorating, enlightening adjunct to "practical criticism" (4). The critics in this volume, particularly Carter, Short and Burton, engage vigorously with the controversy Carter outlines: "The application of linguistics to literature has aroused much heated debate and continues to do so" (1).

Short rightly argues stylistics cannot claim an "objectivity" lacking in literary criticism, but that "criticism can benefit from a fusion of 'literary' and

'linguistic'" analysis by "using linguistic stylistic analysis as a means of supporting a literary or interpretative thesis" (55). He explains it is important to use "linguistic detail . . . only where it is relevant for the purposes of the argument," and to aim for "accuracy and clarity of presentation" rather than to claim "objectivity" (56,61). Burton argues that while there is no "simple set of relationships between language, thought and socially constructed reality," stylistics can be of great value in investigating how language constructs fictional and "everyday 'reality': both are "texts open to analysis and interpretation," but those "we live in and by can be rewritten" (211).

The debate on the relevance of stylistics to literary studies is not continued here: this study undertakes to contribute to developments in stylistics rather than to settle controversy about its value. A good theoretical account of this debate and of developments in stylistics is presented by David Robey, and there are numerous, diverse studies (including Peters's distinctive study of Brontë) which evince the value of linguistic analysis in literary criticism.<sup>1</sup> The present study does not adopt a procedure from any of them, since a stylistic approach is essentially one developed to explore a particular response to a particular text or set of texts. It acknowledges there are differences between Fowler's "linguistic criticism," Leech and Short's "'new stylistics'" orientation, Carter's "practical stylistics," Short's "linguistic stylistic analysis," and Burton's "radical stylistics."

The stylistic approach of this study was developed to explore the relation between Brontë's dialogue and her consistent concern with speech. All her novels, particularly The Professor and Villette, present striking contrasts between figures who cannot or do not speak openly, and figures whose speech is fluent and self-assured; between different kinds of inarticulacy and articulacy, self-repression and self-expression. Brontë's dialogue, alive with contrasting voices, seemed to grow more proficient, not simply as one might expect of a maturing novelist, but in close relation to her exploration of constraints on open speech and the sources of self-repression. Questions arose: how does this central thematic concern develop in Brontë's novels, and what is its relation to her dialogue? Why does it seem as strongly present in The Professor as it does in Villette, when the two narrators differ greatly? Why does The Professor seem urgently, provocatively alive, though the central figure is a stiff, defensive speaker and a smug, self-aggrandizing narrator? Why does Lucy's turbulent story and often anguished narration seem so joyful a text? Exactly how is dialogue constructed and interwoven with the narrator's comments to produce these effects? Exactly how does dialogue convey the tensions, constraints and conflicts experienced by the central figures in their complex relationships with others? Why does the dialogue in The Professor seem peculiarly felicitous though it is often wooden or stagey, unlike the resonant mobility of dialogue in Villette? Why do these novels seem not just distinctly different but antithetical projects? These are

some of the questions that initiated and are answered in the present study.

To examine material so extensive and diverse, the sheer amount and complexity of dialogue, tracing patterns, variations, contrasts and developments, their integration and effects in the narratives, a sampling technique was considered inadequate. Focussing on dialogue meant examining all of it to gain insights into Brontë's construction and use of it, then substantiating arguments about it selectively rather than exhaustively. This included, at certain stages, assessing the proportion and distribution of direct speech, observations on which are presented in Part Three. The rest of Part Two explains how the approach to analysing dialogue in this study incorporates perspectives and types of analysis associated with major fields of language study. Four aspects of this approach are outlined now: they explain the integration of literary and linguistic analysis, and deal with aspects of the structure and function of dialogue which are omnipresent in the text. Examples of how each aspect is applied in later chapters are not given here, since they are interdependent. The arguments advanced here do not necessarily apply to all novels: they refer in particular to Brontë's first-person narratives, and concern the relations between dialogue and actual speech; between dialogue and author-reader discourse; between the context of dialogue and the context of actual conversation; and between dialogue and broader social structures.

## ASPECT 1: DIALOGUE AND ACTUAL SPEECH

The structure of dialogue, direct speech specifically, is discussed first by considering the relation between dialogue and actual speech, starting with differences between speech and writing, since dialogue is writing but represents speech.

Differences between speech and writing have been extensively investigated by linguists, grammarians, discourse analysts and scholars of oral literature; their relevance in studying dialogue will be explained presently. Basically, speech is usually more spontaneous and informal than writing; writing, especially formal writing, is characteristically more carefully planned and edited than speech, and is not addressed to a present interlocutor. Of course there is overlap: speech can be planned and formal; written speeches can be read aloud; writing can be spontaneous and informal, and so on.

Spontaneous speech, however, has structural characteristics and features not normally expected in formal writing, such as incomplete sentences, syntactic blends, inexplicitness and repetitiveness. Speech typically includes planning pauses, hesitations, monitoring and interaction features reflected in insertions like "er," "well," "you know," vocatives and interjections, laughter, murmurs and sighs. Speech conveys through intonation, gesture and so on, much that writing conveys by other means or not at all.

These differences are explained in detail by Gillian Brown and George Yule in Discourse Analysis; in Spoken and Written Language: Exploring Orality and Literacy, edited by Deborah Tannen; and in English Grammar for Today, by Leech,

Margaret Deuchar and Robert Hoogenraad, who take them into account in their approach to analysing literary discourse. The major grammar of Randolph Quirk et al. recognizes these differences, and Herbert H. Clark and Eve V. Clark present a full account of the planning and execution processes reflected in the features of speech.

Understanding the differences between speech and writing can sharpen awareness of a novelist's skill in representing speech. Babb tends to disregard this, and deals with the "lifelike flow" and "verisimilitude" of Austen's "fluent . . . brilliant" dialogue as if the characters themselves rather than the author were in control of its structure (242). Brook on the other hand is concerned chiefly with Dickens's representation of dialect and idiolect, less with his representation of "ordinary" speech. Page however discusses these differences and takes them into account in analysing dialogue, as do Leech and Short, and Haig.

Page argues: "in speaking of dialogue, 'realism' is a relative term," since "there is an inevitable gap . . . between speech, especially in informal situations, and even the most 'realistic' dialogue" in literature (1973, 21,6). Novelists "may incorporate in their dialogue a small and judicious selection" of the features of speech, but dialogue is always "an idealization of real speech" (7,18). The author controls apparently spontaneous exchanges, giving them "a directness, a sureness and sense of purpose" unlike "the hesitations, false starts, repetitions, corrections and contradictions and changes of direction of normal speech"; including features like these is deliberate

rather than inadvertent in dialogue (18). As Leech and Short argue, dialogue "provides the illusion of real conversation" but does not "aim at a completely realistic representation" of it (163-64). Haig argues dialogue is far more highly "stylized, wrought, crafted" than actual conversation (19).

Now Brontë's dialogue, this study will show, becomes increasingly proficient and lifelike, selectively incorporating features of actual speech. Close examination of the syntax and lexis of her dialogue is often illuminating, since they contribute to her lifelike representation of characters' speech habits, variations in their moods, and changes in their relationships. Examining the grammar of dialogue does not mean parsing every utterance, but tracing features through which the novelist conveys how characters express what they say, as well as the narrator's report of it. The main guides to grammatical analysis used in this study are Quirk et al.; Leech, Deuchar and Hoogenraad; and Leech and Short. Analysing dialogue and literary discourse generally involves, of course, far more than examining grammatical structures: aspects of the function of dialogue are discussed next; the broader structure of dialogue will be discussed later.

## ASPECT 2: DIALOGUE AND AUTHOR-READER DISCOURSE

The question addressed here is: if dialogue is not simply characterization, and not a report of actual conversations, what is it? This is approached by considering its functions,

starting with theoretical approaches to the functions of language.

Since Ferdinand de Saussure distinguished between "langue" and "parole," language has been recognized as both system and behaviour. Functional approaches to the study of language have produced numerous theories, models and taxonomies of what language does and what people do with it, as Roger T. Bell explains (60-111). The major theory regarded here as particularly valuable in studying dialogue is that of M.A.K. Halliday; it accommodates system and behaviour, structure and function: language is as it is because of what it has to do, what people do with it.

Halliday distinguishes three macro-functions which operate simultaneously in language. His theory differs from functional dichotomies, and from the "traditional three-function view" of the "cognitive, evaluative, affective" functions of language (Bell 87). Halliday distinguishes the "'ideational' function," which is "the communication of experience" (both ideas and feelings); the "'interpersonal' function," which is "personal expression and social interaction"; and the "'textual' function, whereby language becomes a text" (1973, 44). A text is the cohesive whole built up in speech or writing; the textual function makes its parts coherent. Halliday shows these three macro-functions are not independent or discrete: a clause "is the simultaneous realization of ideational, interpersonal and textual meanings," and "any element is likely to have more than one structural role, like a chord in a polyphonic structure" (42). Because of this "functional plurality . . . any utterance in

the adult language operates on more than one level of meaning at once" (1978, 56).

Now in this study dialogue is regarded as having polyphonic functional plurality, operating on three levels of discourse: speech between characters; the narrator's address; and author-reader discourse. Halliday's concept of the three simultaneous functions of language takes precedence in this study over hierarchical concepts such as those developed by Roman Jakobson, and by J.McH. Sinclair and R.M. Coulthard, for analysing poetic discourse and classroom discourse respectively.

Brown and Yule focus on the "transactional" and "interactional" functions of language to stress the predominantly "interactional" function of conversation (1). These terms correspond generally with Halliday's "ideational" and "interpersonal," and are useful in clarifying the balance of these two functions in author-reader discourse. The textual function will be returned to later. Dialogue represents conversation, predominantly interactional, between characters. At the same time it represents the narrator's reports of conversation. The narrator's address seems both transactional and interactional, telling his or her story as if seeking to establish a relationship with the reader and arouse a certain kind of response. Both dialogue and narration, however, take place within author-reader discourse, which is both transactional and interactional. The author gives more information than the narrator through dialogue and narration-- often indirectly and often more than the narrator recognizes-- and invites us to evaluate it, having created dialogue and

narration to engage us in the interactional process of author-reader discourse.

Now Fowler's concept of the novel as both discourse and process has already been outlined, and is closely related to the work of Bakhtin, whose views are relevant here and are presented in some detail.

Bakhtin argues that a great novel is both "polyphonic" and "dialogic," not "monologic" or uni-directional discourse (1984, 182-85. Orig. publ. in Russian 1929). He focusses on Dostoevsky but develops these valuable concepts so that they have wider reference. Indeed Bakhtin's earlier work presents Dostoevsky as creating "a new generic variety of the novel--the polyphonic novel," while "continuing the 'dialogic line' in the development of European artistic prose," but his later work reflects a modified view (270). Introducing the later essays, Michael Holquist says: "Bakhtin came to regard the Dostoevskian novel not so much as an absolutely unprecedented event," but "as the purest expression of what had always been implicit" in the genre (1981, xxxi). Bakhtin's concept of the novel as polyphonic and dialogic is valuable in studying dialogue in Brontë's novels, but no comparisons between Brontë and Dostoevsky are undertaken here.

Bakhtin's term "polyphonic" refers to the "irrevocable multi-voicedness and vari-voicedness" of the novel (1984, 265). The novel is "multiform in style and variform in speech and voice"; there is "a diversity of social speech types" and "a diversity of individual voices" (1981, 261-62. Wr. 1934-35). At the same time there is a "dialogic interaction" between the voices of the characters and the narrator, and

between them and the author's discourse (1984, 265). In the novel, then, many voices speak; their speech varies; and there is a process of dialectical interrelation between their discourse and that of the narrator, the author, the reader, the text, and other texts, other readers and authors. The present study regards Brontë's novels as processes which engage the reader, through dialogue and narration within author-reader discourse, in a process of dialogic interaction with the polyphonic voices interacting dialogically in the text.

Bakhtin also argues that "external dialogue" between characters and "internal dialogue" within the narrator are "inseparably connected" with each other and with "the great dialogue of the novel as a whole that encompasses them" (265). Particularly close to the concerns of this study is Bakhtin's argument that narrators can be "productive precisely because of [their] very limitedness," and that their address to the reader is not the "direct discourse of the author" but "'nondirect speaking'--not in language but through language" (1981, 313). On the relation between author, narrator and reader he argues further:

The author manifests himself and his point of view not only in his effect on the narrator, on his speech and his language . . . but also in his effect on the subject of the story--as a point of view that differs from [that] of the narrator. Behind the narrator's story we read a second story, the author's story; he is the one who tells us how the narrator tells stories, and also tells us about the narrator himself. We acutely sense two levels at each moment in the story; one, the level of the narrator . . . the other, the level of the author, who speaks (albeit in a refracted way) by means of this story and through this story. . . . If one fails to sense this second level, the intentions and

accents of the author himself, then one has failed to understand the work. (313-14)

This "second level" has to be sensed to appreciate The Professor. Brontë's "effect" on the "speech" of both Crimsworth and Lucy, this study will show, is of central importance; in a sense their speech is "the subject of the story," and manifests Brontë's progress as a novelist.

Bakhtin stresses too that what an author's characters "say constitutes an arena of never-ending struggle with others' words," and that an author's novels,

taken as utterances of their author, are the same never-ending, internally unresolved dialogues among characters . . . and between the author himself and his characters; the characters' discourse is never entirely subsumed and remains free and open (as does the discourse of the author himself). . . . the life experience of the characters and their discourse may be resolved as far as plot is concerned, but internally they remain incomplete and unresolved.

(349)

Brontë's dialogue, this study will argue, generates questions about Crimsworth's narration which remain unresolved in his static closure but are resolved in Lucy's progress, and generates new questions which remain provocatively alive in Lucy's mobile, open closure.

Not incompatible with Bakhtin's concept (developed by Fowler) of the polyphonic, dialogic discourse and dialogic process of the novel, is Leech and Short's concept of the novel as "a series of discourse situations, one embedded inside another," and of dialogue as "the most deeply embedded" of the "coexisting levels of discourse" (288,276). They demonstrate that "an analysis of how characters communicate with one another" can "contribute to our understanding of the higher-level, one sided 'conversation' between author and

reader" (288). Of course "one sided" does not mean the reader is passive, simply that the reader cannot reply to the author within the text as characters reply to each other. Indeed readers are active and creative in interpreting texts, as developments in reader response theory show so well.<sup>2</sup> The present study does not assume a text has a single definitive meaning shared by all readers, nor does it claim to offer the only possible or the "correct" reading of Brontë's texts.

Dialogue, then, is central to author-reader discourse. This study will show how what Bakhtin calls the author's "'nondirect speaking' . . . through language" operates in Brontë's representation of her narrators' reports of speech. The narrator participates in and reports speech, "decides" what to report and how to report it, mediates and evaluates exchanges, and comments on the speakers and the interaction. The mode of speech presentation, direct or indirect, the length or brevity, detail or generality of the report, closely interwoven with the narrator's reporting clauses and comments, contribute to the effects of dialogue within author-reader discourse. Patterns or habits can be established, and can be sustained or disrupted. All this is controlled by the author, and is possible because dialogue operates in a created, written context, as will now be explained.

### ASPECT 3: THE CONTEXT OF DIALOGUE

Here it is argued that the context of dialogue, like that of actual conversation, affects both the structure and function of utterances, but that there are significant

differences between them. First, certain concepts in pragmatics which are valuable in studying dialogue will be clarified.

Pragmatics, broadly, enquires into the relation between context and the expression and interpretation of meaning. Stephen C. Levinson explains why this domain is difficult to delimit precisely: "the term pragmatics covers both context-dependent aspects of language structure and principles of language usage and understanding that have nothing or little to do with linguistic structure" (9). Levinson's enlightening enquiry explores in detail the scope of pragmatics, which incorporates studies as diverse as John Lyons's Language, Meaning and Context; Leech's Principles of Pragmatics; Radical Pragmatics, edited by Peter Cole; and Brown and Yule's application of pragmatics to discourse analysis.

The concepts in pragmatics which are particularly useful in studying dialogue are outlined now. First, the central concept of context; again, this is difficult to define. Levinson includes the following elements of context: "the identities of participants, the temporal and spatial parameters of the speech event," and "the beliefs, knowledge and intentions of the participants in that speech event, and no doubt much besides" (5). Here "much besides" acknowledges, as he goes on to explain, there is as yet no "clear notion of context," nor yet "any theory that will predict the relevance" of specific features in specific contexts (23-24). So, while "what we include in context is likely to be whatever we exclude from semantics in the way of meaning relations," the multiple features present in any context must be distinguished

from "those that are culturally and linguistically relevant to the production and interpretation of utterances"; these are likely to include "sociolinguistic variables" (22-24,29). Features that are "relevant" in the context of dialogue will be discussed presently.

Second, speech act theory contributes to pragmatics a "functional account" of how we use language "to convey more than the propositional content of what is said" (41-42). Fowler says it "increases attention to interpersonal and discursive, rather than merely formal, aspects of literature" (1981, 18).

Speech act theory, developed by John R. Searle and H. Paul Grice in particular, following the work of J.L. Austin, regards utterances as acts comprising locution, illocution, and perlocution. We speak words, which have a propositional content; speaking them is an illocutionary act, such as requesting or ordering; we speak with perlocutionary intentions, such as getting the addressee to give advice or to carry out the order; these may not be fulfilled if the utterance has the perlocutionary effect of producing, say, mute or angry refusal in the addressee.

Closely associated with speech act theory are the concepts of cooperation and implicature; appropriacy or felicity conditions; and presupposition. These are expounded by Searle and Grice, further clarified by Levinson, and are not explained in detail here. Broadly, implicatures arise when utterances appear to flout the cooperative principle (in accordance with which speakers say neither too much nor too little, say what they believe is relevant and true, and not

obscure or chaotic) but are understood in the light of that principle.<sup>3</sup> Implicature is a matter of utterance meaning which is not directly stated, of inference arising from the context of the utterance rather than from its propositional content. Appropriacy conditions are conditions that must be met if an illocutionary act is to be felicitous or appropriate: a speaker who issues an order, for instance, must have the right to do so, and believe the hearer capable of obeying. Presuppositions are, broadly, what a speaker takes to be assumptions shared by the hearer. These concepts are highly relevant to dialogue; as Fowler says, they enrich "our view of how discourse works" and offer "numerous insights for linguistic criticism" (1986, 107).

The complexities and diverse developments of speech act theory, and the extensive debate on its relevance to literary studies, are not dealt with here. Particularly interesting on these issues, besides Fowler, and Leech and Short, are Searle (1975); Pratt (1977,1986); Sunderman; and Chris Hutchison. Here it is argued that speech act theory illuminates the study of dialogue not so much by classifying illocutionary acts<sup>4</sup> as by offering insights into the complex things people do when they speak, indirectly expressing feelings, purposes, wishes and assumptions in utterances which then become the context of others' responses. The concept of context is now returned to, and the context of dialogue discussed.

Page recognizes that dialogue, like actual speech, "derives much of its significance from the context of situation," but that the novelist "has no shared context" with the reader and "must produce it verbally within the text," and

"must select and draw attention to the particular features" which are "at the moment relevant" (1973, 8). He argues for "both a close-up and a long-range view" of dialogue, taking into account its immediate "'microcontext'" and broader "'macrocontext'" (113). Leech and Short take an explicitly pragmatic approach and demonstrate how "extended pragmatic analysis" can "enable us to explain and justify the intuitive reactions of a reader to fictional dialogue" (302-06). Brown and Yule, stressing the importance of a "pragmatic approach to the study of language in use," develop the useful concept of "co-text" (27,46). This is the "preceding text" or "previous discourse" which is significant in interpretation: the "more co-text there is, in general, the more secure the interpretation is" (46,50). Co-text is regarded in this study as including both previous and subsequent discourse in a novel, and in the author's other novels too, as will be explained presently, but the term is subsumed in the broader notion of context.

It is now argued that while the context of dialogue and the context of actual conversation have certain things in common, there are significant differences between them, which affect both the structure and function of dialogue.

What they have in common is readily apparent. First, we "believe" fictional characters converse in contexts with elements like those of the contexts in which we converse, including the identities and relationship of the speakers, their immediate situation, topic, mood, intentions; the time and place; broader social and linguistic conventions, and so on. We also take them to find some of these elements more

significant than others at the time, and to be only partly able to control both the context and the conversation, just as we can, for example, plan a rendezvous under a favourite tree to discuss a specific topic, but are subject to changes of weather and mood, unexpected intrusions and so on, while social conventions and beliefs are even further beyond our control. Second, though we, the characters and the author have no shared immediate context, we take the fictional world and the author's to have much in common with ours, even if their society, attitudes and conventions are unlike ours. The novelist assumes shared knowledge of many things, such as sunshine, grass, chocolate; what a school is; and a fair amount of historical, geographical, social and linguistic knowledge.

The context of dialogue differs from that of actual conversation mainly in that it is a created, written context, more highly structured and controlled than the context of even a carefully planned actual speech event. This has four consequences.

The novelist presents details of the fictional world and characters, creating a context for the dialogue which (ideally) has no irrelevant, insignificant, uncontrolled or merely intrusive elements, even if they seem so to the characters. Of all the things we might be told, the novelist tells only those she regards as significant. For instance, we are told about the weather when it affects Lucy's mood, but are not given a running weather report.

Second, because the context of dialogue is written and the medium of communication is not speech, information about

what characters say is not conveyed phonologically or physically. When we are given details about intonation, volume, gaze, gesture, posture, movement and so on, they appear to have been selected by the narrator from an assumed mass of phonological, paralinguistic and kinetic information as relevant details, and contribute to the author's presentation of the narrator. Similarly, the narrator appears to have selected the utterances and exchanges reported from an assumed mass of more mundane conversations: even brief phatic utterances like greetings, and little smiles, nods, murmurs, are significant in some way in the text.

Third, the context of dialogue, within author-reader discourse, is always the narrator's address, whereas actual speech is not presented within someone else's narration. Of course one speaker can introduce and quote another, and people constantly report and comment on others' speech and their own, but there is always an original speech. The "original speech" reported in dialogue, however, is created by the author, and is framed and mediated by the narrator's report. An actual speaker's report of another's speech can reflect a great deal about the reporter's attitude to it, but there is no author "behind" the report in Bakhtin's sense (1981, 313). As Bakhtin says, the narrator's "formulation" and "framing" of the speech reported are "indissolubly linked," forming a context through which the author can "create a perspective" for the dialogue (340,358). The perspectives of the narrator and the author often differ distinctly.

Fourth, the context of dialogue has temporal dimensions unlike those of actual conversations, since we converse in

contexts with present and past dimensions, but with only an assumed future. Novels can be reread: the textual function of language is particularly important here, since it creates for dialogue a context with past, present and future dimensions, and at each rereading they develop further. "Text creates its own context," Brown and Yule explain, and "'communications do not merely depend on the context for their interpretation, they change that context'" (50). When a novel is reread, dialogue is interpreted in the context of the characters', narrator's and author's past, present and subsequent discourse, and in the context of the author's other texts too, if they are known. At all three levels of discourse, dialogue contributes to what is happening at present, and is interpreted in the context of what has happened and is to come. Rather as E.P. Thompson says of observing historical processes not as "discrete facts seriatim" or "'stills,'" but as "sets of facts," each exchange in dialogue can be seen as "not only a moment of being but also a moment of becoming," as "both a result of prior process and an index towards the direction of its future flow" (239)<sup>5</sup>

It has been shown that the context of dialogue is as important in interpretation as the context of actual speech, but that it differs in significant ways from the context of actual speech. This affects the structure of dialogue: ideally it includes nothing irrelevant, even when it seems hesitant, repetitive or awkward; and its function: it all contributes to author-reader discourse. The structure and function of dialogue are now related to broader social structures.

**ASPECT 4: DIALOGUE AND SOCIAL STRUCTURE**

This study argues that dialogue establishes habits or patterns at all three levels of discourse: characters' speech; the narrator's report of it; and author-reader discourse. These patterns can be sustained or disrupted, can contribute to a convergent or divergent relation between dialogue and narration, and can also manifest compliance with or transgression of social norms and conventions. The author can generate, through these patterns, questions about social structure which the characters and the narrator do not ask, and thus create a perspective broader than theirs. Later chapters will show that Brontë's dialogue generates questions about male domination and female submission; male-female dependency relations; constraints on open self-expression which affect men and women; and adult-child relations. Two fields of language study illuminate the patterns dialogue can establish, and hence its broader structure and function.

First, conversation analysis shows that however unstructured, casual and free conversation may seem, it has recurring patterns, systematic properties, and is organized in accordance with speakers' knowledge of unwritten "rules" about, for instance, turn-taking, interruption and silence, whether they obey them or not. Levinson gives a full account of developments in conversation analysis. "Moving from the study of sentences to the study of conversations is like moving from physics to biology," he says, since conversation "is not a structural product in the same way that a sentence is," but produced by "the interaction of two or more independent, goal-

directed individuals, with often divergent interests" (294). Brown and Yule, similarly, take a "discourse-as-process" view of conversation (24). Noteworthy research on conversation has been conducted by Harvey Sacks, Emanuel A. Schegloff and Gail Henderson; Graham McGregor raises important questions about what the term "'conversation'" means; Ronald Wardhaugh presents a useful overview of the field; the readings compiled by Michael Argyle and Paul Werth clarify issues related to conversation analysis. Toolan draws attention to the value, "in developing a stylistics of fictional conversation," of conversation analysis (193). He argues that "crucial structural and functional principles and patterns are at work in fictional dialogue as they are in natural conversation," but demonstrates the need for "drawing eclectically" on theoretical approaches to conversation, rather than aiming for an "inventory of conversational acts" or a set of rules which can be applied to all dialogue (193,205).

Second, sociolinguistics offers insights into the complex relations between discourse and social structure. As Fowler argues, "all discourse is part of social structure"; and variations in literary and non-literary language are closely related to "the social circumstances within which discourse occurs" (1981, 21). Sociolinguistics is not a single discipline: it encompasses diverse investigations into "who speaks (or writes) to whom, when, where, how, and why," and studies "natural language in all its various social and cultural contexts" (J.B. Pride, ix). Two aspects of sociolinguistics which are particularly relevant to the concerns of the present study are discussed here.

First, sociolinguistics clarifies relations between the way speakers change their style (or even their language) and broader social structures. As Ralph Fasold says, "speakers have more than one way to say more or less the same thing," and at the same time a speaker's language makes "statements about who she is, what her group loyalties are, how she perceives her relationship to her hearer, and what sort of speech event she considers herself to be engaged in" (ix). "As far as we can see," says William Labov, "there are no single-style speakers" (1970, 180). Variations in, for example, degrees of formality and informality, politeness and familiarity, terms of address, subtle shifts in pronunciation and intonation, manifest speakers' attitudes to and relationships with each other and other groups, and reflect the conventions of their society. Speakers vary their style in accordance with these relationships and conventions. The broad range of investigations into these issues is reflected, for example, in the readings edited by Pier Paolo Giglioli, and by J.B. Pride and Janet Holmes. Now in Brontë's novels dialogue reflects, through significant variations in characters' speech, changes in their speech habits and relationships, and their compliance with or transgression of broader social conventions; this will be explored in later chapters.

Second, sociolinguistic studies of second language learning offer insights into a process which is often, especially for advanced learners, turbulent and stressful. Studies of this kind, such as those edited by Pride, by Jack C. Richards, and by C.J. Brumfit and K. Johnson, are closely associated with the development of communicative approaches to

language teaching, as A.P.R. Howatt explains. It is argued in the present study that Lucy's psychic progress is like second language learning: she learns not only French but the more difficult "language" of self-expression, and her progress is the antithesis of Crimsworth's "fossilization."<sup>6</sup>

The four interrelated aspects of the approach to Brontë's dialogue have now been explained, and the integration of literary and linguistic analysis in this study has been clarified. Part Three presents broad observations on dialogue in The Professor and Villette.

### PART THREE: PRELIMINARY OBSERVATIONS ON DIALOGUE IN THE PROFESSOR AND VILLETTE

The observations presented here as a preliminary to the detailed analysis presented in subsequent chapters are the result of quantitative measurement of the proportion and distribution of direct speech in the two novels. It is briefly argued here that quantitative procedures used judiciously in stylistics can illuminate a writer's concerns and art, as Peters's study demonstrates admirably. Several other studies evince the value of quantitative measures applied within broader concerns about literary texts.<sup>7</sup> Leech and Short argue it is necessary to be "wary of claiming too much for statistical analysis," but regard it as an "important tool in stylistic description": though stylistics "cannot entirely rely on quantitative data, neither can it ultimately do without them" (70-71). Here it is stressed that the use of quantitative measures in this study is integrated with all

that has already been outlined, and much that is yet to come; the findings summarized here simply clarify movements in Brontë's dialogue as a preliminary to critical evaluation of their effects.

First, the modes of speech presentation referred to in this study are clarified, since narrative theorists and literary critics use various categories of speech presentation. Stanzel for instance uses three, while Rimmon-Kenan identifies seven, following McHale's reduction of Page's eight categories. The five basic categories used in this study are those defined by Leech and Short, which are best suited to clear analysis of extensive material. They are briefly defined and exemplified here, with the acronyms to be used henceforth. It is stressed that all these categories can and do overlap, can be combined, and that each can have various effects, but examples of combinations and varied effects are not given here. Leech and Short provide a more detailed description and discussion of these modes than is given here, and illustrate the "almost boundless versatility" possible in represented speech (348).

The two direct modes of speech presentation defined first can both be quantified, since they are demarcated by inverted commas; the three indirect modes cannot be precisely quantified, and are often intermingled with commentary that does not represent speech.

I) Direct Speech (DS) reports the words spoken and is accompanied by a reporting clause (RpC); the RpC is underlined here:

'Come,' said he, more softly, 'tell me the truth--you grieve at being parted from friends --is it not so?' (V333)

II) Free Direct Speech (FDS) is DS without RpCs, as in:

'Do you care for me, Lucy?'  
'Yes, I do, Paulina.'  
'And I love you.' (V541)

FDS and DS are often interwoven, though one or the other may predominate; in this study DS will henceforth signify direct report generally, but the use of FDS will be noted when it is significant.

III) Indirect Speech (IS) reports indirectly what was said, and changes syntax, lexis and deixis in several ways (see Quirk et al. 785-89). IS may alter the original utterance so much that it cannot be retrieved with certainty. A fairly straightforward example is:

I remarked that I hoped she would find me worthy of her good opinion, that, if I knew myself, I was incapable of betraying any confidence reposed in me. (P80).

IV) Free Indirect Speech (FIS) resembles IS but incorporates more freely syntactic, lexical, deictic or intonational features of the words said; FIS often omits any form of RpC, and is closer to DS than IS is. For example:

How I managed it, or what possessed me, he, for his part, did not know; but with whatever pacific and amicable intentions a person accosted me--crac! I turned concord to discord, good-will to enmity. (V479).

FIS can flicker in and out of predominantly IS report, and is remarkably mobile in form and effect, as recent studies show.<sup>8</sup>

V) Narrative Report of Speech Acts (NRSA) reports a speech act or acts but not the words said, for example:

I reassured him on this point, and, as well as I could, I showed him the mere outline of my experience. (V226)

NRSA differs from Narrative Report of Action (NRA), which does not report a speech event, but the two often overlap; the following example starts with NRA and changes to NRSA:

We parted: he gave me his pledge, and then his farewell. (V710)

RpCs are returned to briefly now to show how they can vary in structure, position and effects; Page, Fowler, and Shapiro have drawn attention to this. RpCs are regarded in this study as an integral part of dialogue; they are underlined in the following examples.

- i) 'England is your country?' asked Frances.  
(P235)
- ii) I replied 'Of course,' very laconically, almost abruptly. (P116)
- iii) 'I black my boots,' pursued he, savagely.  
(V585)
- iv) 'Do,' said I, very glad to dismiss the topic, and especially glad to have baffled the sagacity of my cross-questioner. . . . (P204)
- v) 'Laissez-moi!' in the grim sound I felt a music strange, strong, but life-giving. (V696)

These examples show that RpCs can vary from brief attribution (i), to more expressive evocation of the speaker's manner and

feelings (ii-iv), or the listener's response (v). They vary in position too, and can be interwoven with reflective comments so that they are not always isolable structures (iv), and may contain no speech verb (v).

Observations on the proportion and distribution of DS (which includes FDS) in The Professor and Villette are presented now. It will be seen that the overall percentages of DS in the two novels are almost the same, whereas the distribution of DS is not. The figures under discussion are presented in the Appendix; they are summarized here and are dealt with in more detail in subsequent chapters.

In both The Professor and Villette DS constitutes 22% of the total word-count; the narrator's DS (NsDS) constitutes 24% of the total DS; and French words constitute 5% of the total DS. In The Professor the average or mean percentage per chapter of DS is 24%; in Villette it is 21%. In The Professor the mean percentage per chapter of NsDS is 23%; in Villette it is 22%. These marked similarities show that the tight, defensive quality of Crimsworth's narration, as compared with the resonant mobility of Lucy's, is not the result of his reporting relatively less in DS than Lucy. These findings also make it possible to explain later how the effects of certain chapters and exchanges are related to deviations from these means. In the opening chapters of Villette, for instance, Lucy seems quiet and self-effacing; it will be shown that though there are average to strong proportions of DS in these chapters Lucy reports little of her own speech in DS.

The distribution of DS in the two novels differs markedly. In The Professor the percentages of DS per chapter

fluctuate more sharply than they do in Villette. In The Professor DS constitutes well over 50% of four chapters, and two chapters have 0%. Villette is more than twice the length of The Professor and has many more chapters, but only one of its chapters has above 50% of DS, and none of them have 0% of DS.<sup>9</sup> The distribution of NsDS differs too. Crimsworth speaks in DS in every chapter (except those which have none) whereas Lucy speaks none of the DS in six chapters, though all contain DS. Lucy's silences in the DS cluster near the beginning and ending of the novel, though their effects are completely different, as will be shown.

The overall distribution of DS in the two novels also differs in the percentages per sequence of DS and NsDS. These sequences, as later chapters explain, are stages or movements in the development of the two narrators, and consist of several chapters each. Most striking are the differences in the first and last sequences of the two novels. Crimsworth speaks 25% of the DS in the first sequence, 24% of which is DS; both figures are near average. In the last sequence there is a relatively high 29% of DS, but Crimsworth speaks a low 13% of it. Lucy on the other hand speaks only 12% of the DS in the first sequence, though it has a normal 21% of DS; in the last sequence there is a low 9% of DS, but Lucy speaks 22% of it, her average in the novel. The effects of these differences, and of the movements within each sequence, will be discussed in later chapters.

The last part of this quantitative assessment concerns Brontë's use of certain types of speech presentation which do not fit neatly into the five modes defined, and are of

interest because her use of them in Villette is distinctly different from her use of them in The Professor; this contributes to fundamental differences between the two novels. The additional categories identified here are all quantifiable because they are demarcated by inverted commas, but they are not DS of the usual kind, since they do not report directly words said by one person to another.<sup>10</sup> First, four types of inner dialogue, which are defined and exemplified as follows.

- i) Speech to Self ("SS") reports what the narrator "said" rather than "thought," but not to another person, as in:

'How is this?' said I. 'Methinks I am animated and alert, instead of being depressed and apprehensive?' (V68)

- ii) Inner Voice or Voices ("IV") which speak within the narrator but are not identified as personified abstract or supernatural entities, as in:

two voices spoke within me; again and again they uttered the same monotonous phrases: One said: 'William, your life is intolerable.' The other: 'What can you do to alter it?' (P31)

- iii) Thought ("T") presented directly; in this example there is a shift to the more common indirect report of thought in the section underlined:

I thought to myself 'She will consider her first attempt at taking a lesson in English something of a failure,' and I wondered whether she had departed in the sulks. . . . (P117)

- iv) Other Voices ("OV") reported by the narrator as coming from (a) a supernatural or unknown entity; (b) personified aspects of the self that seem distinct from, hostile to, or not within the control

of the "I"; or (c) parts or aspects of another that seem to speak to the narrator.

- a) 'Leave this wilderness,' it was said to me, 'and go out hence.' (V58)
- b) Reason, coming stealthily up to me . . . whispered sedately,--  
'He may write once. So kind is his nature, it may stimulate him for once to make the effort. But it cannot be continued--it may not be repeated.' (V326)
- c) [A] smile shone in her eyes--a smile almost triumphant, it seemed to say:  
'I am glad you have been forced to discover so much of my nature; you need not so carefully moderate your language.' (P137)

Now in The Professor these types of inner dialogue are used far more than in Villette, and expose Crimsworth's tendency to conduct stagey inner debates with himself; in Villette they are sparingly used, usually at moments of great intensity, and effectively convey strong emotions and crucial transitions. The contrasting ratios are as follows:

---

	<u>The Professor</u>	<u>Villette</u>
Ratio of Total Words in Inner Dialogue ("SS"+"IV"+"T"+"OV") to Total Words in DS	1:7	1:20

---

The contrast is even more marked in Brontë's use of the fifth additional category, "FIS", which is FIS presented in inverted commas. This is not unprecedented in fiction (Page 1972, 120-21) but Brontë's use of it is particularly interesting. An example of "FIS" is underlined below; the rest is FIS:

'Chut! à l'instant! There! there I went--vive comme la poudre!' He was sorry--he was very sorry: for my sake he grieved over the hapless peculiarity. (V479)

Now Brontë uses this sophisticated mode with varied, complex and remarkable effects in Villette as an intensified or heightened form of FIS, but seldom uses it in The Professor, as these contrasting ratios show:

---

	<u>The Professor</u>	<u>Villette</u>
Ratio of Total Words in "FIS" To Total Words in DS	1:130	1:24

---

The two ratios--between inner dialogue and DS, and between "FIS" and DS--thus differ widely in The Professor but are almost the same in Villette.

The approach to examining Brontë's dialogue has now been explained,<sup>11</sup> and broad quantitative observations have been presented. The next three chapters present a detailed examination of dialogue in The Professor and Villette; the relation between dialogue in these novels and in Brontë's other works is then explored in Chapter 6.

## NOTES TO CHAPTER TWO

<sup>1</sup> These include the full length studies conducted from different perspectives by Josephine Miles; Louis T. Milic; Anne Cluysenaar; Henry G. Widdowson; and Walter Nash. Collections of shorter studies have been edited by Glen A. Love and Michael Payne; Seymour Chatman; Donald C. Freeman; and Fowler. A useful survey paper is Talbot J. Taylor and Michael Toolan's "Recent Trends in Stylistics." Elizabeth Closs Traugott and Mary Louise Pratt say: "At the present time, linguistic analysis of literature is one of the most active and creative areas of literary studies" (19-20).

<sup>2</sup> This is reflected in the studies in reader response theory and criticism edited by Jane P. Tompkins; and by Susan R. Suleiman and Inge Crosman.

<sup>3</sup> Grice (1975) is the originator of the Cooperative Principle, the four maxims of which are "Quantity, Quality, Relation, and Manner"; he develops here and later (1978, 1981) the theory of implicature.

<sup>4</sup> There are various classifications of illocutionary acts. Austin proposes "Verdictives; Exercitives; Commissives; Behabitives; Expositives" (150). Searle argues for a reconsideration of these, and proposes "Representatives; Directives; Commissives; Expressives; Declarations" (1976, 16-20). These classifications are not particularly useful in studying dialogue, but they do clarify the general principle that there is no one-to-one correspondence between propositional content and illocutionary force, that is,

between the form and the function, in context, of utterances. For recent developments see Searle and Daniel Vanderveken.

<sup>5</sup> Joseph E. Grimes makes a similar point in observing that events in a narrative do not "follow one another like beads on a string" (40). Grimes is discussing time sequence but his observations on what a complex narrative is not like are useful.

<sup>6</sup> "Fossilization" is a term from Larry Selinker's "Interlanguage." It has since been used to describe second language learning that ceases to progress, apparently when the learner has reached a level of proficiency adequate for present purposes, but the reasons for fossilization are not entirely clear.

<sup>7</sup> Peters (1973, 4-11) and Leech and Short (42-73) argue this fully; the works cited in note 1 above contain much evidence of quantitative procedures used productively. A recent example is Kay Bosgraaf Limburg's "Quantitative Analyses of the Style of Woolf's Orlando."

<sup>8</sup> McHale's survey, written in 1978, is still extremely useful. The studies of Banfield, Haig, and McKenzie represent further work on FIS.

<sup>9</sup> Some chapters of Villette do have very little DS, and contrast crucial utterances with the "silence" of their immediate context. The last chapter contains an odd but effective ambiguous type of DS; these issues will be taken up in due course.

<sup>10</sup> These additional categories are not quantified as part of the DS in this study, so ratios rather than percentages are

used to indicate their occurrence.

<sup>11</sup> Work on this study was complete before the arrival, locally, of a long-awaited copy of Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics, edited by Carter and Paul Simpson (London: Unwin Hyman, 1989). These essays, particularly those by Fowler, Short, Simpson and Toolan, appear to be relevant to the arguments presented in this chapter, but there has not been time to peruse them closely or incorporate them in the discussion.

## CHAPTER THREE

A detailed examination of dialogue in The Professor and Villette is presented now, and the following arguments are pursued.

First, close examination of Brontë's dialogue reveals major developments in her concerns and art, and illuminates her progress as a novelist.

Second, The Professor is not a failure, lacking vitality and unity. Although it is not as complex and mature as Villette, it is more intriguing, provocative and forceful than most critics recognize.

Third, The Professor and Villette are not simply earlier and later versions of the same story, but antithetical projects.<sup>1</sup> Constraints on open speech are of central thematic concern in both, but in The Professor Brontë satirizes defensive male mastery which pursues adulation and female submission, whereas in Villette she explores female self-repression sympathetically and searchingly, and celebrates the attainment of self-expressive mutual openness between woman and man.

Fourth, dialogue is central to Brontë's creation of the two narrators, Crimsworth and Lucy, and to author-reader discourse. Dialogue represents the narrators' reports of speech, and the author engages us in evaluating developments in their own speech, their responses to the speech of others, and their comments on the speech they report. Brontë's dialogue undermines and invalidates Crimsworth's narration by exposing his complacent stasis; it confirms and validates

Lucy's by evincing her turbulent progress and hard-won attainments. Lucy attains precisely what Crimsworth fails to attain: her speech becomes self-expressive and elicits openness in others; her narration becomes open and mobile, and manifests a mature perspective on her past and independent openness to life.

These four central arguments are closely linked, and are pursued concurrently in Chapters Three, Four and Five. The development of the two novels will be clarified by focussing on the development of Crimsworth and Lucy as speakers and narrators. The two novels are not parallel in structure, plot or characterization, but both are regarded here as presenting five comparable sequences or stages in the narrators' development. These sequences manifest significant stages in their habits of speech, interaction and narration: Crimsworth's are sustained and exacerbated; Lucy's change and mature. Each sequence culminates in a challenge to these habits: Crimsworth's responses are negative and Lucy's positive.

This chapter is focussed on the opening sequences, which consist of Chapters 1-7 in The Professor and Chapters 1-8 in Villette. There are similarities between them: both present the narrators' early circumstances; their finding and loss of first employment; their journey to new territory in search of new employment; and both culminate in their first experience of school-teaching. Within these similarities, however, there are crucial differences. Generally, Crimsworth's speech and narration become more defensive, stiff, self-aggrandizing, and complacent; Lucy's become increasingly open, mobile and self-

expressive, but never complacent. These differences will be demonstrated by examining in detail first the opening sequence of The Professor and then that of Villette.

Crimsworth begins his narration abruptly with the letter to Charles, who is not mentioned again in the novel; many critics consider the letter device awkward and contrived.<sup>2</sup> Here it is argued that it effectively introduces tendencies in Crimsworth's narration and speech which become more marked and significant as the novel develops. First, his brusque manner in shoving this letter at us with a curt introductory sentence, and his subsequent patronizing address to us as the beneficiaries of his "leisure time," since Charles is unavailable, arouse hostility towards his arrogance (P14). At the same time Crimsworth's address to Charles expresses a longing for sympathy as well as admiration, which is reinforced by his report of three conversations, all of which reveal an anxious vulnerability he defensively conceals from others. The letter thus arouses both hostility and sympathy for Crimsworth, and Brontë uses a low 6% of DS in this chapter, adroitly introducing his defensive speech and self-aggrandizing narration.

Crimsworth reports first the interview with his uncles, giving prominence to his proud rejection of their patronage and his defiant retort to their contempt for his father: "'I cannot do better than follow in my father's steps--yes--I will be a tradesman'" (P7). Now this is the first DS in the novel, and Crimsworth comments proudly on the "'haste and warmth'" of his speech, whereas he reports his uncles' speech indirectly, then with scraps of "FIS" followed by disparaging remarks on

their "'scorn,'" "'contemptuous sarcasm'" and "'sneer'" (P7). The narrating Crimsworth feels that while he was "'quite right'" to reject being burdened by patronage, he was "'a fool'" to take on "'another burden'" in becoming a tradesman (P7). It is his sensitivity to scorn which makes him do so, but his report of the conversation introduces his defensive tendency to sneer about those who have disappointed or hurt him. This tendency is reinforced in his next two reports of speech.

Crimsworth awaits his brother Edward, anxious and "'very eager,'" his hand "'clenched'" to "'repress the tremor'" of his hopeful longing for brotherly warmth (P10). He first sees Edward as "'fine-looking and powerful . . . well-made and of athletic proportions,'" but these perceptions change after the man's chill, grudging, unbrotherly greeting: Crimsworth dwells now on the "'harsh'" sound of Edward's "'abrupt accent'" and "'guttural northern tone'" (P10-11). He comments too on his "'inward satisfaction'" in not having "'betrayed any warmth, any enthusiasm,'" and speaking only with "'quiet and steady phlegm'" (P11). Thus he congratulates himself on concealing his vulnerability, and his narration denigrates the man who has hurt him. This tendency is exacerbated in his third report.

Before meeting Edward's wife, Crimsworth nervously wonders if at last he may "'feel free to shew something'" of his "'real nature,'" and perceives her at first as "'young, tall and well-shaped,'" a woman of "'handsome'" appearance, "'lively'" voice and "'good animal spirits'" (P12). She takes little notice of him and is soon engaged in "'playful'" banter

with her husband (P13). Crimsworth reports in DS only one utterance of hers, a vapid appeal for his opinion on Edward's horse, then comments extensively on her "'childish . . . lisp and expression,'" and lack of "'charm'" or "'intelligence'" (P13). Feeling hurt and excluded, Crimsworth conceals these feelings in his speech, and in his narration diminishes people who have injured him.

He begins to pour out his yearning for the "'most true and tender feeling'" he sees in the portrait of his mother, but abruptly terminates this confession, brusquely ending the letter with his retreat to his room to "'shut out all intruders'" (P14). Brontë juxtaposes this with Crimsworth's patronizing address to us as his beneficiaries, indicating the direction in which his quirky narration is to develop. Admissions of vulnerability will give way to assertions of strength and stature, and Crimsworth's defensive self-aggrandizement and complacency will be satirically exposed. As this sequence develops there is a subtle shift towards sharper satire in Brontë's presentation of Crimsworth's relationships with male figures: Edward, Hunsden, Pelet and the schoolboys.

Crimsworth's exchanges with Edward and Hunsden are reported in Chapters 2-6, which have strong proportions of DS: 25%, 24%, 36%, 29% and 65%. It will be shown that within his detailed reports of these exchanges Crimsworth's proportion of the DS rises significantly, reflecting the confidence he gains from Hunsden's invigorating influence, but that he refuses to express any gratitude to Hunsden, though he freely expresses his contempt for Edward. This contributes to the complacency of his narration, which is antithetical to the modesty of

Lucy's. It will also be shown that the interplay between Crimsworth's speech and his inner dialogue effectively reinforces what Brontë shows of Hunsden's salutary effects.

Crimsworth's inner dialogue at first presents him talking down to himself like an underling, issuing orders in tones much like Edward's: "'you are a fool and know not what you want--you have chosen trade and you shall be a tradesman . . . Look at the sooty smoke in that hollow and know that there is your post!'" (P15). He then reports in detail Edward's bullying threats, contrasting his brother's harangue with his own self-controlled replies; an example of this is given below. At this stage Crimsworth repeatedly addresses and refers to his brother as "'Mr. Crimsworth,'" as if stressing his contempt for the man's lack of fraternal warmth and moral stature.

'Get into debt at your peril!--that's all,' he answered, 'for aught I know you may have extravagant aristocratic habits; if you have, drop them; I tolerate nothing of the sort here, and I will never give you a shilling extra, whatever liabilities you may incur; mind that--'

'Yes, Mr. Crimsworth, you will find I have a good memory.'

I said no more--I did not think the time was come for much parley. . . . (P20)

The contrast between Edward's habitually lengthy, violent ranting and Crimsworth's relatively brief and more lifelike DS has the felicitous effect of conveying Crimsworth's delight in reporting how coolly he reacts to Edward's insults. Indeed Edward's bombastic speech makes it seem Crimsworth has inflated him into a stagey ogre.

At this stage Crimsworth's inner dialogue changes: no longer peremptory, it becomes self-aggrandizingly lofty as he tells himself:

'as to the fact of my brother assuming towards me the bearing of a proud, harsh master--the fault is his, not mine; and shall his injustice, his bad feeling turn me at once aside from the path I have chosen? No--at least, ere I deviate, I will advance far enough to see whither my career tends.' (P20)

Crimsworth's tendency to regard himself as a hero strengthens in his use of chivalric military imagery. He tells us, "I felt as secure . . . as if I had had on a casque with the visor down," and reports receiving Edward's insults, "when next levelled . . . on a buckler of impenetrable indifference" (P21,23).

After his talks with Hunsden, to be discussed presently, Crimsworth's inner dialogue becomes a grim conflict with his "Conscience": "'a fine resolute fellow you imagined yourself to be,'" it taunts, "'How the prospect of this day cheers you! Letter-copying till noon, solitary dinner . . . letter-copying till evening, solitude'"; in sardonic tones much like Hunsden's it mocks, "'even he does not like you,'" and orders, "'get to work!'" (P40-41). Wretched and sullen, Crimsworth can only growl: "'Work? why should I work? . . . I cannot please though I toil like a slave. . . . I may work--it will do no good'" (P41).<sup>3</sup> Here he is no longer self-aggrandizing, but feels impotent and trapped; in the context of this dispirited state, having aroused sympathy for him, Brontë locates his quarrel with Edward.

The dynamics of the quarrel scene are intriguing: Crimsworth takes command, refuses to be Edward's underling any

longer and quits his job. At the same time he reports the quarrel in such detail, diminishing Edward and congratulating himself, that he seems to conduct an extended boast, a habit which is reinforced as the novel develops, satirically exposing the narrating Crimsworth's failure to distance himself from experiencing Crimsworth.

Crimsworth reports Edward's speech in extensive DS with RpCs which dwell on Edward's "deep, brutal voice," "nostrils distended," "vulgar, impious oaths," "loud, scolding voice" and so forth (P42-44). Verbs like "exclaimed" and "demanded" emphasize Edward's threatening gestures and brutish violence (P45). Crimsworth reports his own much shorter utterances in FDS (without RpCs); in DS with brief, simple RpCs like "I replied"; or indirectly, as in, "I sternly demanded an explanation," which is followed immediately by a long DS report of Edward's insulting wrath (P42,44). The quarrel scene thus arouses some sympathy for Crimsworth, who manages despite a "warm excited thrill" to deal deftly with Edward's brutal injustice, but also prompts critical scrutiny of his self-aggrandizing glee, which is evident in this extract (P43).

'Do as I order,' was the answer. 'And no questions!--you are my servant--obey me! What have you been about--?' he was going on in the same breath, when an abrupt pause announced that rage had for the moment got the better of articulation.

'You may look--if you wish to know,' I replied. 'There is the open desk--there are the papers--'

'Confound your insolence! What have you been about?' (P42)

Here the RpC about Edward being overcome by choking "rage" reduces his imperatives to impotent inarticulacy; Crimsworth's cool reply, giving permission not submission, provokes the ensuing bellow.<sup>4</sup>

Crimsworth reports his victory as a series of triumphant moves: first he talks down to Edward as if he were a child in a tantrum, "'Come, Edward Crimsworth, enough of this'"; and orders him, "'Seek another clerk--I stay no longer'"; he then issues judgement, "'you deserve popular execration for a worse man, a harder master, a more brutal brother than you are has seldom existed'"; and righteous condemnation, "I leave a prison, I leave a tyrant'" (P42-45). Crimsworth also bestows on us a patronizing generalization: men like Edward, "if firmly and calmly resisted, always abate something of their exorbitant insolence," he informs us, indulging in what is to become habitual self-congratulation (P44). The quarrel scene thus exposes Crimsworth's tendency to congratulate himself and diminish others; he seems to exaggerate Edward's violence rather than to present a formidable adversary such as Lucy presents in Madame Beck.

Crimsworth owes a good deal to Hunsden for his victory over Edward, his journey to new territory, and his start in a successful new career, but Brontë exposes his ingratitude. The dialogue presents Hunsden initiating conversations which invigorate Crimsworth, but shows Crimsworth proudly refusing to acknowledge how much he owes Hunsden. Later this develops in Crimsworth's proud insistence he is Frances's benefactor, while the dialogue shows clearly how much he owes her.

Hunsden's approach to Crimsworth is presented in the context of Crimsworth's isolation at Edward's party, where he feels "weary, solitary, kept-down--like some desolate tutor or governess" (P23). As in the letter, such admissions arouse sympathy, but here Crimsworth is defensive from the start

rather than eager or hopeful: he resents Hunsden's "abrupt" questions and tells himself huffily, "'He thinks he may speak as he likes to a poor clerk . . . his rough freedom pleases me not at all'" (P25). Hunsden indicates he really wants to converse with Crimsworth, who consequently feels approving: "as he spoke neither his look, tone, nor manner displeased me-- my amour-propre was propitiated; he had not addressed me out of condescension . . ." (P25). Such "ease" does Crimsworth feel with Hunsden's "point-blank mode of speech" that he is not offended even when Hunsden scoffs at his lowly status as Edward's "'poor clerk'" and the "'shabby wages'" he is paid (P26).

Crimsworth's detailed report and comments on this conversation convey strong interest in Hunsden. He is particularly intrigued to see within the man's confidence a conflict between "complete, sovereign satisfaction with himself" and "strong inward doubt of himself" (P28-29). Now this is precisely the conflict Brontë presents in Crimsworth, but he fails to recognize or resolve it, and eventually merely represses it.

Having restored Crimsworth's "amour-propre," Hunsden mocks him in their next conversation, calling him "'a fool,'" "'a fossil,'" Edward's "'flunkey'" and "'shabby hanger-on'" (P35-36). Crimsworth's laconic replies show he does not stand up for himself but is not disturbed or hurt yet; only when Hunsden delivers resounding criticism of the self-control on which Crimsworth prides himself, concluding "'lie down by all means, and lie flat, and let Juggernaut ride well over you,'" does Crimsworth feel stung, and his comments change to

defensive denigration: "as he spoke he pleased me ill; I seemed to recognize in him one of those characters who, sensitive enough themselves, are selfishly relentless towards the sensitiveness of others" (P37). Hunsden's robust and perceptive mockery, however, is exactly what Crimsworth needs at this stage. Hunsden tells him, "'you've no power; you can do nothing; you're wrecked and stranded on the shores of Commerce . . . you'll never be a tradesman'"; Crimsworth feels badly wounded but concedes the truth of the criticism: "the blow it gave was a severe one, because Truth wielded the weapon" (P38). For once his military imagery places him as the victim, but the exchange invigorates him in a way he cannot recognize. Its effects are seen when he stands up to Edward, refuses to remain his slave, and on next talking to Hunsden stands up to him too in unprecedentedly impulsive and self-expressive speech.

Crimsworth's proportion of the DS in these chapters, all of which have strong proportions of DS, rises strikingly from 7% in Chapter 4, in which Hunsden wounds him, to 36% in Chapter 5, which reports the quarrel scene, to 37% in Chapter 6, which reports his next meeting with Hunsden. Chapter 6 has a high 65% of DS, and the dialogue effectively conveys the change in Crimsworth from "snappish" sulks to pretending to be "aggrieved," to involuntary self-expression and trustful frankness, all of which contrast with his habitually defensive speech (P48-49). For instance, he responds with unprecedented warmth to Hunsden's suggestion that he seek work in Europe: "'God knows I should like to go!' exclaimed I with involuntary ardour" (P53). Both the DS and the RpC here

convey the strong feelings which Hunsden stimulates; he also gives Crimsworth encouragement, friendly advice and a letter of recommendation, but Crimsworth refuses to acknowledge or express any gratitude or bond of friendship. Hunsden teases him, "'where's your gratitude? . . . don't you know how to say thank you?'" ; Crimsworth can only admit inwardly, as Hunsden laughingly departs, "'We shall meet again some day,'" acknowledging the bond he refuses to express openly (P54).

The two male figures discussed so far, Edward and Hunsden, are both presented by Crimsworth in detail and with extensive DS. Within author-reader discourse, however, Brontë's dialogue engages us in questions about Crimsworth's detailed but denigratory reports of their speech, about differences and similarities between them and Crimsworth, about the types of male mastery they represent, and about what society expects of the successful man. Crimsworth then presents his behaviour with the schoolboys as masterful success, but Brontë exposes his increasing self-aggrandizement.

Crimsworth's first experience of teaching is presented in Chapter 7, which has a very low 5% of DS. This contributes to the curious stiffness and complacency of his narration on the new territory and the schoolboys. To begin with Crimsworth's address is oddly inflated and patronizing, and develops later into outrageous complacency. "Reader--perhaps you were never in Belgium? Haply you don't know the physiognomy of the country? You have not its lineaments defined upon your memory as I have them on mine?" he begins loftily (P55). "I will pause before this landscape," he continues grandly, but

uncooperatively says of the fourth "picture" of his life: "a curtain covers it, which I may hereafter withdraw, or may not, as suits my convenience and capacity" (P55). Yet within this hauteur are little sighs of vulnerability and loss: recollecting Belgium brings back "Thoughts, Feelings, Memories that slept," and rise in "vapoury forms" but "sink . . . recalled to urns"; Crimsworth bids them, "Farewell luminous phantoms!" and his narration in this chapter steadily proceeds to deny vulnerability; the static self-aggrandizement of its ending is an index towards the novel's closure (P55).

Crimsworth insists the new territory was "neither flat nor dull" to him and assures us, "what did I see? I will tell you faithfully," but his stiff list of features and events does not present his "Pleasure" and "Liberty" vividly (P56). He presents his encounters with strangers without any DS, so that no voices other than his are heard for some time. Flickers of anxiety when "duty" sternly says, "'Go forth and seek another service,'" are briefly admitted but quashed by his smug assertion: "I never linger over a painful and necessary task, I never take pleasure before business, it is not in my nature to do so" (P59). He then presents himself sailing through his interviews with Mr. Brown and M. Pelet, gratified by the latter's politeness, and establishing mastery from the start of his very first class:

it is a bad omen to commence any career by hesitation, so I just stepped to the professor's desk. . . . I determined to give myself as little trouble as possible in this lesson; it would not do yet to trust my unpractised tongue with the delivery of explanations; my accent and idiom would be too open to the criticisms of the young gentlemen before me, relative to whom I felt already it would be necessary at once to take up an advantageous

position, and I proceeded to employ means accordingly. (P63)

The dialogue is of particular interest here because Crimsworth reports his utterances entirely in French, and because all are pompous commands with no trace of hesitation. Previously he admitted inability to follow the "rapid utterance" of native French speakers, his "execrable South-of-England style," and lack of "fluency and correct pronunciation" (P58-59). These admissions change to assertions: "having studied French under a Frenchman, I could speak the language intelligibly though not fluently, I could also read it well, and write it decently"; "Ere long I had acquired as much facility in speaking French as set me at my ease with my pupils" (P60,66-67). In the classroom episode Crimsworth congratulates himself on concealing his lack of proficiency, and his boastfulness is reinforced by comments on his commanding manner, and his use of French to report his speech. He silences the pupils in the classroom and in the text too, reports in DS only one brief question-- "'Anglais ou Français, Monsieur?'"--and derides the speaker, "demanded a thick-set, moon-faced young Flamand" (P63).

The scant DS in this scene is presented within long, disdainful descriptions of the pupils' idleness, complacency, and attempts to speak English: "My God! how he did snuffle, snort and wheeze! . . . he looked vastly self-complacent. . . . when the twelfth had concluded with splutter, hiss and mumble, I solemnly laid down the book" (P64). Crimsworth tells them their efforts are "'affreux,'" notes their embarrassment with pleasure, and tells us: "they were impressed, and in the way I wished them to be. Having thus

taken them down a peg in their self-conceit, the next step was to raise myself in their estimation . . ." (P64). He adds, "not a very easy thing, considering that I hardly dared to speak for fear of betraying my own deficiencies," but this smugly asks us to admire his tactics, and he makes no further mention here of any anxiety (P64).

Indeed Crimsworth seems to have more "self-conceit" and to be more "vastly self-complacent" than the boys. His imagery here is not chivalric or military as it later is with the schoolgirls, whom he finds more threatening; it conveys not struggle but ease and superiority: "a dog, if stared at hard enough and long enough, will shew symptoms of embarrassment," he says of the boys, and addresses them in "the compassionate tone of a superior being" who "deigns at length to bestow aid" (64). He reads aloud to them twenty whole pages while they listen "mute" to his "slow, distinct voice," then departs with a final "oracular sentence" (P64-65). He is proud of his benevolence to them, though it is hardly an effective language teaching procedure, and he relishes reporting Pelet's hearty congratulations.

The opening sequence culminates in Crimsworth's patronizing lecture to us on how to be a successful teacher, and on his "important and uncommon" mastery in maintaining "the advantage . . . early gained" (P67). This entrenches his habit of addressing us as the beneficiaries: he advises us on the perfect balance between being "gentle" and "immutable" with lazy, dull pupils; on the need to become "a despot" if there is any threat to absolute authority; and ends with a sweeping sneer at the boys, their school and their nation:

"Pelet's school was merely an epitome of the Belgian Nation" (P67-68). He presupposes our gratitude and admiration, but Brontë exposes his complacency, and his repression of anxiety in outrageous self-aggrandizement. The younger Crimsworth is a pompous, vain, authoritarian teacher; the older Crimsworth has not distanced himself from his earlier experience, and becomes here a ludicrous narrator. It will be shown later that Lucy modestly presents her first class as a severe ordeal, and in her attitude to her pupils is distinctly unlike Crimsworth, who becomes even more contemptuous in his account of the schoolgirls.

The opening sequence of The Professor will be returned to at the end of this chapter, but several comparisons between it and the opening sequence of Villette are made in the analysis which now follows.

In the opening sequence of Villette, Chapters 1-8, Lucy's speech and narration are initially self-effacing, but become more open, mobile and self-assertive. In this sequence two sets of three chapters are each followed by one which consolidates what they establish. Lucy's self-effacement in the three Bretton chapters is consolidated in "Miss Marchmont"; her growing self-assertiveness in the three travel chapters is then dramatically evinced in "Madame Beck." It will be shown that Brontë's dialogue in Villette is more lifelike and varied than it is in The Professor; that it conveys effectively the change from self-effacement to self-assertion in Lucy's speech, and contributes to the growing openness of her narration; and that the speech of the female

figures introduced here generates significant questions about female devotion.

In the three Bretton chapters Lucy dwells at first on the "peaceful" calm and "quiet" of her godmother's household, where time flows "smoothly" and "blandly"; she is "a good deal noticed" but "in a quiet way," and cherishes this calm refuge from "events coming" and the "unsettled sadness" she has left behind (V5-6). Unlike Crimsworth, who gives details of family wrangles, Lucy says little about her troubled domestic circumstances, as if unwilling at this stage of her experience and narration to focus on herself, and wary of turbulent emotion. The dialogue here manifests her self-effacement: the Bretton chapters have average to strong proportions of DS, 22%, 20%, and 30%, but Lucy focusses on others' speech and reports very little of her own in DS. The NsDS is very low at first, 2% and 0%; when it rises to 17% in Chapter 3 it reports Lucy's attempts to serve others' needs. Brontë uses indirect report, however, to indicate that Lucy is a normally communicative member of the household: for instance, between two DS reports of Mrs. Bretton's speech, Lucy's is reported indirectly, "I expressed my confidence in the effects of time and kindness" (V14). Indeed Lucy's proportion of the DS in the opening sequence as a whole is a low 12%, though 21% of the sequence is DS, whereas Crimsworth's is 25% of the opening sequence as a whole. Lucy gives prominence to the voices of others rather than her own; her self-assertive speech and narration later in the sequence thus contrast forcefully with her self-effacement in the first four chapters.

Lucy's first utterance in the text, unlike Crimsworth's proud retort to his uncles, is not DS but "SS," questioning the changes in her bedroom. "'Of what are these things the signs and tokens?'" she asks herself, and provides her own answer (V7). Lucy's initial voice is thus that of a quiet asker of inward questions who does not make outspoken demands of others; it is slightly apprehensive too, reinforcing her comments about valuing "peace" and shunning "disturbance" (V7). At the end of the Bretton chapters her inner dialogue becomes more troubled, expressing a new concern for others and fears for herself, but she still makes no outspoken demands.

The proficiency of Brontë's dialogue in Villette will be discussed now, to show how variations and contrasts in the voices of individual speakers sound more lifelike and spontaneous than much of the dialogue in The Professor, though there is certainly a great deal of vitality and subtlety in the dialogue of the earlier novel. Three distinctive voices will be focussed on here: those of Mrs. Bretton, Polly and Graham.

Mrs. Bretton speaks the first DS in the novel: her voice confidently expresses a firm opinion, but is lifelike and thematically highly significant. Her explanation of why she considers the death of Polly's mother no great loss is reported indirectly and concluded with this emphatic comment:

'And I hope,' added my godmother in conclusion, 'the child will not be like her mama; as silly and frivolous a little flirt as ever sensible man was weak enough to marry. For,' said she, 'Mr. Home is a sensible man in his way, though not very practical: he is fond of science, and lives half his life in a laboratory trying experiments--a thing his butterfly wife could neither comprehend nor endure; and indeed,' confessed my godmother, 'I should not have liked it myself.' (V8)

The DS here sounds more lifelike and spontaneous than much of the DS in The Professor largely because of the informal syntax and lexis, which are typical of actual speech. Short main clauses are introduced with conjunctions, "'And,'" "'For,'" "'and'"; they are followed by reflective postmodification; coordination rather than subordination predominates. The lexis departs from an informal vocabulary only occasionally: for instance "'comprehend'" and "'endure'" emphasize high regard for these duties. The emphasis and intonation conveyed by "'is'" and "'indeed'" are reinforced by RpCs placed mid-clause, like natural planning pauses before delivering important statements. The economical RpCs also contribute to the speaker's tone: "added . . . in conclusion" and "confessed" both indicate speech act and voice quality. In The Professor the DS tends to be more formal and the RpCs to have speech verbs with explicit descriptions of voice quality added to them. An extract from Frances's DS will illustrate its relative formality. Edward's bombastic speech contrasts more distinctly with Mrs. Bretton's DS, but a more appropriate comparison is from Frances's DS at a time when she is a mature woman speaking fluent English, at ease with her companions, and expressing a firm opinion:

'Lucia has trodden the stage,' continued Frances. 'You never seriously thought of marrying her--you admired her originality, her fearlessness--her energy of body and mind, you delighted in her talent whatever that was, whether song, dance or dramatic representation--you worshipped her beauty--which was of the sort after your own heart--but I am sure she filled a sphere from whence you would never have thought of taking a wife.' (P262)

Here the long, complex syntax, formal lexis, the listing devices, the unlikelike postmodifying "'from whence'" clause, and the heaping up of clauses before the crucial final clause, sound more like planned than spontaneous speech, and the RpC is little but an attribution. In The Professor the voices of individual speakers also vary less in style, mood and tone than those in Villette, and often repeat at length what has already been established, such as Edward's brutality and Zoraïde's duplicity, with little thematically significant effect apart from reinforcing Crimsworth's glee in reporting them. The variations within individual voices in Villette will be returned to after discussing the thematic significance of Mrs. Bretton's initial DS, which establishes key values in the narrator's society, unlike Crimsworth's self-focussed initial DS.

Mrs. Bretton's DS introduces the significant themes of female strength and female devotion: in equating them she implicitly states what Lucy's society expects of women. Female strength is not independent or liberating, it is devoted and submissive: a woman's duty is to "'comprehend'" and "'endure'" her husband's impractical whims even if she does not "'like'" it. She must "'comprehend'" his direction in life, and "'endure'" the necessary repression of her feelings about it. If it is "'weak'" for a "'sensible'" man to marry a woman devoted to self-gratification rather than her husband's needs, it is thoroughly reprehensible for her to be a "'silly and frivolous . . . flirt'" and "'butterfly.'" Mrs. Bretton denigrates the wife but not the husband, and blames their unhappiness on the "giddy, careless woman" not the

"disappointed and disheartened" man (V7). She rears her son Graham to expect devotion from women: this is part of Brontë's searching exploration of female devotion and self-repression, the rejection of which she eventually endorses strongly, as this study will show.

The variations in Mrs. Bretton's speech contribute to Brontë's presentation of her as a convincingly strong maternal figure who is nonetheless devoted to her son. Her initial DS is judgemental, but this changes to anxious, apprehensive concern about Polly. "'Poor child! . . . What weather for her journey! I wish she were safe here,'" she exclaims "from time to time": both the exclamatory clauses and the RpC convey her anxiety; there is then a change to tenderness when she speaks to Polly (V9). "'Come here, little dear,'" she coaxes, "'Come and let me see if you are cold and damp: come and let me warm you at the fire'": here the simple lexis, the vocative "'little dear,'" and the cooing repetition of "'come'" and "'let me'" convey the modulation of her usually firm speech in appropriate "fond phrases" and "caressing" tones to reassure the child (V9-10). Mrs. Bretton's speech to Graham is particularly interesting: Brontë shows the mother's devotion even when she is stern. "'Now, Graham, I will not have that child teased. Don't flatter yourself that I shall suffer you to make her your butt,'" she scolds: here the very openness of her speech expresses strong love for him, and the vocative "'Graham'" contrasts with the distancing reference to Polly, who is seated in the group, as "'that child,'" reflecting partiality for her son (V21). Then when Polly serves Graham, taking him food in the study, Mrs. Bretton says, "'You shall

choose for him, Polly; what shall my boy have?': here she refers to the absent Graham as "'my son'" while addressing Polly by her name, not "my girl" or "my dear" (V29).

The variations in Polly's speech effectively contrast her efforts to conceal and to express her stormy emotions, and establish her devotion to her father and then to Graham. At first she is a quaint little figure, trying to hide her anxiety: for instance her imperious order, "'Harriet, I must be put to bed,'" is comically contrasted with a second order which reveals her timidity, "'You must ask where my bed is'" (V11). Her dignified formality in trying to hide her disquiet, as in, "'I wish you, ma'am, good night,'" changes to childlike expression of strong emotion, such as her extravagant string of premodifying superlatives when she accuses Graham of being the "'naughtiest, rudest, worst, untriest person that ever was'" (V11,27). Polly is at first "mute" with Lucy, but grows more confidential about her feelings for her father and Graham, and eventually confesses with poignant urgency, "'I cannot--cannot sleep; and in this way I cannot--cannot live!'" (V11,41). This emphatic repetition of modal auxiliaries characterizes the cry of anguished female devotion which resounds through Brontë's fiction and will be further discussed in due course. Brontë uses several other devices to emphasize the strength of Polly's emotions within her childlike speech. For example, "'Dedful miz-er-y'" and "'Lucy Snowe is a tatter-box,'" convey orthographically her "imperfect articulation" of stormy feelings (V42,35).

Polly's speech to her father indicates her devotion in a singularly effective way. In moments of happy security she

refers to herself with the normal "'I,'" but when she is trying hard to conceal her emotions she adopts his third person "'she'" or "'Polly,'" as if talking about a doll or person other than herself in endeavouring to be what he wants. For example, when he leaves he asks if she can be brave and "'not cry'"; "'She will try,'" answers Polly, valiantly controlling her grief for his sake (V28).

In Graham's speech Brontë effectively contrasts his genial energy with his heedlessness. Both are present in his playful courtship of Polly, which brings her anguish as well as pleasure. He romps from mock formality, introducing himself to "'Miss Home'" as "'Your slave, John Graham Bretton,'" to bold questions and transgressions (V21). "'Do you like me?'" he demands; tells her "'I am going to be a favourite: preferred before papa soon, I dare say'"; then catches her up bodily, holding her "poised aloft above his head" (V22-23). Graham, shown at his generous best, finds Polly worn out with grief for her father, picks her up "gently, without a word," and carries her to bed; at his cruel, heedless worst he drives her away from the room where he is entertaining his friends: "'What do you want, you little monkey? . . . As if I would be troubled with you!'" (V29,34). The dialogue makes it plain he cares far less for Polly than she for him; this is subtly reinforced in his reaction to hearing she is to leave. "'What a pity! Dear little Mousie, I shall be sorry to lose her: she must come to us again, mama,'" he says buoyantly, addressing his mother but not Polly, and engrossed in his books (V41). This leads to Polly's anguished cry to Lucy, who takes the distraught child to Graham. "'I do care for you, but you care

nothing for me,'" Polly whispers to him; his reply is reported indirectly to convey its unconvincing ring: Polly is "assured to the contrary" but is "alas! not soothed" (V42).

Now Lucy focusses on Polly and Graham in these chapters, and the DS she speaks reports her attempts to help the child. The experiencing Lucy resents Polly's disruption of her calm refuge but becomes increasingly concerned about her; the narrating Lucy becomes more open about her own troubled feelings; and Brontë generates questions about female devotion. The change in Lucy's comments is reinforced by the dialogue, which contrasts her responses to Polly's grief over her father and over Graham.

Lucy's reaction to Polly is initially resentful: the child is "an object" not "conducive to comfort--to tranquillity even"; then scornful about Polly "fretting" for her father, or serving him like "a little busy-body," and transferring her devotion to Graham as if she has "no mind or life of her own," and needs "to feel by his feelings: to exist in his existence" (V15-16,19,32). The narrating Lucy is more compassionate: she places Polly's "one-idead nature" as "that monomaniac tendency I have ever thought the most unfortunate with which man or woman can be cursed" (V16). She reports exchanges which manifest a change to tender concern in her attitude to Polly.

Lucy watches and listens closely when Polly's father departs; the detailed report of this exchange ends with Polly holding back her tears but crying out "'Papa!'" as soon as he has gone (V28). Lucy feels a new degree of concern and admiration:

I perceived she endured agony. She went through, in that brief interval of her infant life, emotions such as some never feel; it was in her constitution: she would have more of such instants if she lived. Nobody spoke. Mrs. Bretton, being a mother, shed a tear or two. Graham, who was writing, lifted up his eyes and gazed at her. I, Lucy Snowe, was calm.

The little creature, thus left unharassed, did for herself what none other could do--contended with an intolerable feeling; and, ere long, in some degree, repressed it. (V28)

Particularly effective here is the grammatically redundant insertion of "Lucy Snowe" after "I," which suggests the exterior Lucy remains "calm" while the inward "I" is deeply moved by the small girl's endurance and repression of stormy emotions. Later she admires Polly "exercising self-command" though "trembling like a leaf" on parting from Graham (V45). Now Brontë satirizes Crimsworth's pride in using self-control as a tool of mastery, but she sympathetically explores the female self-repression seen here in Polly, and admired at this stage by Lucy, and engages us in questioning its value.

The dialogue confirms the change from resentment to concern in Lucy's comments, contrasting her "calm" silence when the father leaves with her increasingly earnest efforts to speak helpfully to Polly or on her behalf. Lucy realizes her "stock" of "maxims" cannot console Polly about Graham and attempts to give her encouraging advice, but her sensible, rather Sunday-schoolish speech does not help (V34). "'Wise people say it is folly to think anybody perfect . . . we should be friendly to all, and worship none,'" she tells the distraught child, but this is ineffectual and Lucy speaks in an unprecedented way, offering the solace of physical embrace (V44).

'Child, lie down and sleep,' I urged.  
 'My bed is cold,' said she. 'I can't warm it.'  
 I saw the little thing shiver. 'Come to me,' I  
 said, wishing, yet scarcely hoping, that she would  
 comply. . . . She came, however, instantly. . . . I  
 took her in. She was chill; I warmed her in my arms.  
 She trembled nervously; I soothed her. Thus  
 tranquillized and cherished she at last  
 slumbered. (V44)

Lucy admits here, indirectly, her own need to be "warmed," "soothed," "tranquillized and cherished." She finds relief in soothing Polly, but her troubled inner questions then express a new sense of fear. "'How will she . . . battle with this life? How will she bear the shocks and repulses, the humiliations and desolations, which books, and my own reason tell me are prepared for all flesh?'" Lucy asks herself, indirectly admitting she fears turbulence and pain await her too (V45). Polly has disturbed Lucy's calm refuge, but Lucy has found solace in serving another: this becomes a new refuge for her, and the value she places on it is consolidated in Chapter 4, "Miss Marchmont," which further explores female devotion.

"Miss Marchmont" explores two types of female devotion: that of the woman devoted to the memory of her dead lover; and that of the woman who tends her, like a daughter clinging to a mother. Indeed the narrating Lucy tells us she would have "clung" to this refuge forever "to escape occasional great agonies by submitting to a whole life of privation and small pains," had she not been "driven, stung, forced" out of her "shrinking sloth and cowardly indolence" (V50). She also tells us enough about the "storm" in her life to make it clear why she needed this refuge: her oblique, ironic shipwreck imagery becomes a sudden, fleeting image of tears: "To this hour, when

I have the nightmare, it repeats the rush and saltiness of briny waves in my throat, and their icy pressure on my lungs" (V47). After this brief admission she turns to her time with Miss Marchmont, whose fortitude she admires deeply, unlike Crimsworth, who presents his first employer as merely a hateful villain. Lucy's self-effacing devotion is conveyed partly through her low 2% of the high 43% of DS in this chapter; most of the DS is Miss Marchmont's tale, but Lucy also reports indirectly utterances of her own such as, "I replied in the affirmative," while reporting Miss Marchmont's in DS (V52).

Brontë explores Miss Marchmont's devotion sympathetically: her tale presents a poignant warning on the perils of female devotion by expressing both its alluring rapture and its anguish. In this tale the elderly woman's DS changes from its earlier quiet tones, as lifelike as Mrs. Bretton's, and becomes highly idealized, ardently expressing the vivid memories which animate her (just as Polly becomes animated with Graham); this contrasts with the terse, grim questions that torment her in the present. The idealization, however, evokes intensity without monotony, and throbs with the plangent anguish of the woman who still idolizes and mourns her lover. For example, exclamatory clauses equate youthful rapture with life-- "'While I loved, and while I was loved, what an existence I enjoyed!'"--and pay eulogistic tribute-- "'O my noble Frank--my faithful Frank--my good Frank! so much better than myself--his standard in all things so much higher!'" ; these inflated memories pulse with intensity, but are syntactically and lexically simple and

varied to convey strong emotion without monotony (V52-53). The greater formality of "'it was such a love as honoured, protected, and elevated, no less than it gladdened her to whom it was given'" is followed by terse questions about why she has been "'condemned,'" and simple clauses which echo Polly's childlike anguish: "'I cannot--cannot see the reason'" (V53). Similarly Miss Marchmont's account of Frank's death is dramatic but not stagey: Brontë combines coordination, interrogatives, deictic shifts and vivid image clusters to evoke the horror of the experience the woman pours out as if reliving every moment.

Finally Miss Marchmont confesses the aridity of her life, as if it ended with her lover's death, "'I have only been a woe-struck and selfish woman"'; she still thinks of Frank "'more than of God,'" fears for her "'chance of salvation,'" and asks: "'What do you think, Lucy, of these things? Be my chaplain and tell me'" (V55). Lucy's inability to reply--"'I could not answer: I had no words'"--leaves open questions about female devotion which are explored as the novel develops (V55).

Lucy's subdued comments on Miss Marchmont's release in death from "an existence so long fretted by affliction" suggest she is stunned by losing her refuge in self-effacing devotion, but knows the unhappy woman could have found peace in no other way (V56). In the next set of four chapters Brontë presents striking changes: Lucy's speech becomes self-assertive, her narration self-focussed, mobile and more open, but her modesty, gratitude and self-deprecating humour are the antithesis of Crimsworth's boastful complacency.

Lucy's initial psychic solitude is conveyed partly by the near-absence of DS in Chapter 5, which has the lowest percentage of DS in the novel. Lucy consults her old nurse, Mrs. Barrett, spends "some hours" with her, but their talk is reported in brief NRSA, "she comforted, but knew not how to advise me," stressing Lucy's "inward darkness" (V58). The only DS is the "piece of casual information" passed on later by Mrs. Barrett about the possibility of work with a foreign family, and gratefully "stored up" by Lucy (V60). This conveys Lucy's alertness and willingness to act on any chance, but she gratefully attributes her courageous new strength to things other than herself. She speaks of her heart as if it had a life of its own, "nourished and nerved with . . . youth"; of starlight "leading" her; of "the keen, low breeze" bringing her "new power" and "energy"; of being "sent" and "made strong to receive" a "bold thought": "'Leave this wilderness . . . and go out hence'" (V58). She insists, "In going to London, I ran less risk and evinced less enterprise than the reader may think," and is extremely modest about her own resources (V60). Lucy is thankful to have "a staid manner" like a "cloak and hood of hodden gray"; refers to her "Common-sense" as a "she" who speaks "timorously" on her behalf; and speaks of her "faculties" being "tried to the utmost," leaving her "confused" and "palsied," without "experience or advice . . . and yet--to act obliged" (V59,61).

Obliged to act independently in her own interests now, Lucy advises herself, "'Well, it can't be helped . . . I shall gain good,'" and manages with "a very quiet manner" to get "civility" from the maid and waiter, but in her room is

overcome by "terrible oppression" and "rushing tears" (V62). Earlier she admitted only being "a little--a very little, shaken in nerves"; now she confesses searing inner questions: "'Whence did I come? Whither should I go? What should I do?'" (V57,62). She is grateful her fears are "hushed" by a "strong, vague persuasion, that it was better to go forward than backward, and that I could go forward," and for the "deep, low, mighty tone" of the bell she describes as a "colossal hum and troubling knell," which suggests she hears compassion for human frailty within its resonance (V62-63). Recognizing it only at the twelfth peal, Lucy says gratefully, "'I lie in the shadow of St. Paul's'" (V63). This is distinctly different from Crimsworth's account of the bell: he hears it when he is lying in "quiet" repose; identifies it instantly as "St. Paul's"; and describes it as "deep, deliberate tones, so full charged with colossal phlegm and force," as if it were a bombastic preacher (P57). Another striking difference between the two narrators at this stage is that Crimsworth gives a lofty, stiff account of his travels, whereas Lucy says with self-deprecating humour, "My reader, I know, is one who would not thank me for an elaborate reproduction of poetic first impressions; and it is well, inasmuch as I had neither time nor mood to cherish such," and gives a vivid account of her explorations the next day (V61). Unlike Crimsworth, Lucy does not give us patronizing, complacent advice, but generalizes with modest, ironic humour: "There is nothing like taking all you do at a moderate estimate: it keeps mind and body tranquil; whereas grandiloquent notions are apt to hurry both into fever" (V60).

Lucy's growing self-assertiveness is evinced in the dialogue of Chapters 6-7: normal proportions of DS, 19% and 20%, are restored after the minimal DS of Chapter 5, and Lucy's proportion of it rises from 16% to 22% after 0% in Chapter 5. She attains new strength here in the context of turbulent emotional swings, and her narration becomes increasingly self-focussed, mobile and open. She jokes, "my soul grew as fast as Jonah's gourd" (his gourd grew overnight and withered next day), then confides the "real pleasure" of venturing "utterly alone" through London, no longer seeking a calm refuge but revelling in the "still ecstasy of freedom and enjoyment" (V64,66). Lucy also gives herself unprecedented grammatical prominence in several sets of active paratactic clauses which reiterate the subject "I," as in: "I saw and felt London at last . . . I mixed with the life passing along; I dared the perils of crossings" (V66). In "Black was the river as a torrent of ink" and "Down the sable flood we glided," bold imagery and inversion evoke Lucy's excitement and wonder at finding herself "'animated and alert'" rather than "'depressed and apprehensive'" (V68). She tells us openly how her "tranquil, and even happy mood" on the ship changes to "sea-sick and unnerved" disquiet and "exhaustion" afterwards; of waking with "courage revived and spirits refreshed," only to feel "uncertain, solitary, wretched" again soon; of "anxiety lying in wait on enjoyment, like a tiger crouched in a jungle" (V75,78-80,82). Unlike Crimsworth, who boasts about concealing his lack of fluent French, Lucy confesses despair: "I could say nothing whatever; not possessing a phrase of speaking French: and it was French, and French only, the whole

world seemed now gabbling round me. What should I do?" (V83). In the context of this increasingly open and self-focussed narration, the dialogue presents Lucy's growing self-assertiveness with strangers.

First Lucy wins the waiter's friendly solicitude by talking about her uncles, whom he remembers, thus redefining her "position in his eyes" (V65). She is then alarmed by the watermen's "oaths," cheated by the one who overcharges her, mocked by the steward, and kept awake by the "insolent" stewardess's rowdy gossip, but her brief utterances to them are nonetheless forthright (V68-69). Lucy's meeting with Ginevra Fanshawe will be discussed now before going on to her self-assertive appeals to two strangers.

Ginevra is one of two significant sets of female figures introduced by Brontë in this sequence. Like Polly's mother, the stewardess and Madame Beck, Ginevra represents female devotion to self-gratification, whereas Mrs. Bretton, Polly and Miss Marchmont represent female devotion to men. Within each set the women vary greatly, but the broad contrast between them engages us in Brontë's exploration of choices open to women in Lucy's society, and in Lucy's critical evaluation and eventual rejection of both types of devotion.

Lucy's first exchange with Ginevra manifests a new kind of self-assertiveness: she is frank about herself and critical of Ginevra. The dialogue here establishes fundamental differences between Lucy and Ginevra, but at the same time Lucy reports their conversation with ironic amusement rather than hostile denigration. Indeed it is Ginevra's confident, self-centred, unself-critical self-exposure that makes Lucy

feel free to speak frankly and then severely to the girl. Lucy admits this is her first voyage, that she has "'not the least idea'" where she is going, must "'earn a living,'" and is as "'poor as Job'" (V73-75). Later she reacts sharply to Ginevra's "teazing peevishness," refuses to meet her demands, and "curtly" tells her "'to hold her tongue'" (V77). This is precisely what she was unable to tell the stewardess, and her good-humoured comment indicates the direction of future exchanges with Ginevra: "The rebuff did her good . . . she liked me no worse for it" (V77).

Brontë's lively DS establishes Ginevra's blithe confident babble, which amuses and intrigues Lucy, and contrasts with the voices of Mrs. Bretton, Polly and Miss Marchmont. "'I'" predominates in Ginevra's speech, in which Brontë strings clauses informally together to present a chattering flow of lifelike coordination and repetitive lexis. It is characterized by intensifiers like "'quite,'" "'very,'" "excessively'" and "'intensely'"; interjections like "'Oh!'" and "'Bah!'" ; exclamations like "'how unpleasant!'"; recurrent adverbs and adjectives like "'immensely'" and "'charming'"; and by self-centred insertions like "'I assure you!'" and "'I suppose,'" with an occasional "'you know'" (V72-75). Here is an example:

'Oh the number of foreign schools I have been at in my life! And yet I am quite an ignoramus. I know nothing--nothing in the world--I assure you; except that I play and dance beautifully,--and French and German of course I know, to speak; but I can't read or write them very well.' (V73)

Here Ginevra flaunts her ignorance as if it were an accomplishment like playing and dancing "'beautifully'"; soon she speaks in the same way of her English, "'such spelling and

grammar, they tell me,'" and of her lack of piety, "'I have quite forgotten my religion'" (V73). This establishes her values: Ginevra's goal is to marry a man "'with cash'"; she expects only a "rather elderly" husband because her father is not wealthy (V75). "'Hereusement je sais faire aller mon monde,'" she concludes, flourishing her familiarity with the language scattered through her speech, and with the world in which she pursues her own interests with robust self-assurance (V75). Lucy's increasingly open criticism of Ginevra will be returned to in due course, and will be shown to elicit honest self-criticism in the girl.

Lucy's appeal to the strange Englishman (her not identifying him here as Graham will be discussed later) is an unprecedentedly open, urgent statement of need: "'I cannot speak French. May I entreat you to ask this man what he has done with my trunk?'" (V83). Despite her plight and her politeness in asking whether she may ask his help, he does not hurry to her aid. "'Do ask him; I would do as much for you,'" she implores less formally, then thanks him for his help: "'Good-night, sir . . . accept my sincerest thanks'" (V83-85). Here Lucy's humbly grateful speech and comments indicate the direction of her subsequent devotion to Graham. She sees him as a "distinguished . . . handsome man . . . good enough for a prince," whom she "would have followed . . . to the world's end," and as "chivalric to the needy and feeble" (V84-85). Lucy's worshipful imagery is the antithesis of Crimsworth's use of chivalric imagery to boast of his own prowess. Nonetheless Lucy's appeal to Graham evinces her

growing self-assertiveness, and this strengthens in her appeal to Madame Beck.

Lucy's appeal for work and shelter is not, like Crimsworth's first interview, an easy victory. She speaks in the context of her terror of "the perils of darkness and the street," to an interlocutor who is not genially cooperative (V89). Lucy reports her appeal in the longest DS she has spoken so far, conveying her new "energy" in summoning "collected and controlled" articulacy when the "plain tale" she tells to an interpreter has aroused in Madame Beck "never a gleam of sympathy, or a shade of compassion" (V89). Lucy now addresses Madame Beck directly:

'Be assured, madame, that by instantly securing my services, your interests will be served and not injured: you will find me one who will wish to give, in her labour, a full equivalent for her wages; and if you hire me, it will be better that I should stay here this night: having no acquaintance in Villette, and not possessing the language of the country, how can I secure a lodging?' (V89-90)

Here Lucy switches shrewdly from truthful assurances which appeal to Madame Beck's self-interest, to an interrogative which appeals logically to her reason rather than her emotions. She does not win instant assent but the right to Madame Beck's final court of appeal, M. Paul. He seems intent on looking right "through" Lucy, as if "a veil would be no veil to him"; his "judgement" is "indefinite," but Brontë indicates much that is to come: M. Paul perceives conflicting impulses in Lucy's "'nature'"; later they perceive in each other what others do not recognize and they themselves repress (V90-91).

Lucy's growing self-assertiveness is consolidated in Chapter 8, "Madame Beck." Lucy abandons her new refuge in the "watch-tower of the nursery," realizing she is no longer content merely to escape "heavy anxiety" and "severe suffering": in response to Madame Beck's challenge she teaches her first class (V104-05). Lucy's narration here becomes more poised but not lofty or smug: first she engages us in her critical scrutiny of Madame Beck, then presents her attainment of strength in the classroom as a hard struggle, not an easy victory. The low 5% of DS is concentrated in the centre of the chapter, dramatizing the challenge through which Lucy is "compelled into closer intercourse" with others (V104).

Lucy's poised, critical assessment of Madame Beck moves beyond what she sees at first, engaging us in her mature perspective on this formidable woman, and in the young Lucy's reassessment of calm and self-command, which she cherished and admired earlier but now sees being used as manipulative tools in Madame Beck's control of others. "'Surveillance,' 'espionage,'--these were her watch-words," Lucy tells us, and her mobile survey stresses Madame Beck's "noiseless" habits, "peaceful yet watchful eye," and lack of "feelings": it is having "no heart to be touched" that enables this "very great" and "very capable woman" to exercise her "powers" (V95-102). Finally Lucy does not deliver lofty judgement but poses an ironic question: "Wise, firm, faithless; secret, crafty, passionless; watchful and inscrutable; acute and insensate--withal perfectly decorous--what more could be desired?" (V102). Brontë engages us here in evaluating female strength which is based on manipulation and deviousness: it is the

antithesis of the liberating, self-expressive strength Lucy attains eventually.

In the exchange which dramatizes Madame Beck's challenge, Brontë makes it plain Lucy does what her employer wants but does not submit meekly to serving her. Indeed the challenge arouses Lucy from her "usual base habit of cowardice" and "diffidence" to feel not "sympathy" or "submission" but resolute new "strength and determination" (V105,107). "'En avant,'" she says: this is her first utterance reported entirely in French, and marks her advance from lame excuses to an open expression of determination despite fear: "'I have studied French hard since I came here, yet I still speak it with far too much hesitation--too little accuracy to be able to command their respect. . . . Still I mean to give the lesson'" (V107-08).

Lucy's status in the context of the classroom makes her attainment of power a far greater victory than Crimsworth's; her ordeal is severe but she is modest about the outcome. Warned by Madame Beck not to "'expect aid,'" Lucy is regarded as the household "bonne d'enfants" by the girls, who gleefully anticipate "an easy victory" (V108-09). Their "insolent" eyes and "brows hard and unblushing" threaten "stormy weather": storm imagery is always associated with inner disquiet in Lucy's narration, and here it evokes fear, not contempt, of the girls' potential destructiveness. Her use of military imagery does not, like Crimsworth's, assert her prowess but the fierce energy of the girls' "campaign" and "growing revolt" (V110). The absence of DS in this scene reinforces the stress of Lucy's ordeal: invigorated by an anger she could

have "rolled out readily" in English, despite her usual "hesitating trickle of language," her "command of French" is "so limited, and exercised under such cruel constraint" that she can "get command" only through nonverbal strategies, and appropriately does so (V110). Seizing the "most vicious" girl's composition, Lucy reads it and "deliberately" tears it "in two," then advances in a calculated "attack" on the sole remaining mutineer and locks her in the closet (V110-11). The girls are "stilled," they even "smile," and settle down "peacefully" to "order and industry" (V111).

Lucy "tranquilly" and "courteously" ordains silence and continues the lesson, but admits feeling "hot and a little exhausted" afterwards; "'C'est bien . . . Ç'a ira,'" is all Madame Beck says, having spied on the whole session (V111-12). Lucy ends with a wry, ironic comment on Madame Beck getting from her "thrice the work . . . at half the expense" of the previous teacher, and thus the opening sequence ends with modest humour, the antithesis of Crimsworth's self-aggrandizement. He presents his easy victory as majestic success, humiliates and despises all his pupils, and is flattered by his employer; Lucy admits fear, is modest about the outcome of her severe ordeal, and ironic about her employer's coolness. Brontë makes it clear Lucy wants her pupils to work industriously, whereas Crimsworth wants his pupils' admiration.

It has been shown in this chapter that there are crucial differences between the opening sequences of The Professor and Villette. Crimsworth's speech and narration become increasingly defensive and self-aggrandizing; Lucy's become

increasingly open and self-assertive but are consistently modest. Crimsworth's reports of speech indicate he has not distanced himself from his earlier experience, whereas Lucy's reflect her development as narrator from self-effacement to growing openness and irony. Brontë engages us in her critical scrutiny of Crimsworth by satirizing his complacent speech, and in her sympathetic tracing of Lucy's hard-won self-assertiveness. It has been shown too that Brontë's dialogue in The Professor engages us in questions about male mastery, whereas in Villette it engages us in questions about female devotion.

In the next chapter dialogue in the second and third sequences will be examined: it will be shown that Crimsworth's growing complacency is undermined by his reports of speech, whereas Lucy's new conflict between self-repression and self-expression is confirmed by her reports of speech.

## NOTES TO CHAPTER THREE

<sup>1</sup> It is well known that, as Gérin points out, Brontë "revised The Professor on several occasions" (1967, 340). Margaret M. Brammer's study makes it clear Brontë did not make major changes. "Minor stylistic changes abound," she says, and are "evidence of a minute and thorough revision" (167). In the recent Clarendon Edition, Margaret Smith and Herbert Rosengarten explain Brontë's original title was The Master (with dual implications of "teaching" and "mastery"), and discuss in detail "the careful craftsmanship of her manuscript revisions" in attempts to improve the novel and get it published (Pxxx,xxxv). They also draw attention to the letter Brontë wrote to her publisher and friend George Smith in 1851 before starting Villette, explaining she feels about The Professor like "a doting parent towards an idiot child" whose "merits" others do not see, and her decision: "I have put him by and locked him up, not indeed in my desk, where I could not tolerate the monotony of his demure Quaker countenance, but in a cupboard by himself" (Correspondence 3, 206-07). "With this mixture of humour, bitterness, and resignation," they say, Brontë "laid The Professor aside for the last time. Much of the Brussels material would reappear, though greatly transformed, in Villette . . ." (Pxxiv). Now the present study argues that while there are comparable scenes and events, especially in the opening sequences, the two novels differ fundamentally in story, narration, dialogue and author-reader discourse. Despite her ironic self-deprecation about The Professor, Brontë made minor but not major changes to it: this

suggests it is substantially what she wanted it to be. The different prefaces she wrote for it indicate she realized readers would not find in Crimsworth a conventional romantic hero, but wanted to send him out into the world nonetheless. Villette is not a revision of The Professor but an antithetical project, and thematically the two novels are radically different; Chapter 6 will clarify their thematic relation to Brontë's other works.

<sup>2</sup> Critics who hold this view include Martin (37); Peters (1973, 32); Linder (7); Gilbert and Gubar (317); Alexander (221-22); Maynard (77); and Nestor (39). Maynard goes on to say the "entire scene of Crimsworth's experiences in his brother's manufacturing town is, by contrast. . . . a kind of psychological prelude" which "shows us a good deal of his nature at a deeper level than he can formulate it directly" (77). The present study regards the letter as functioning in this way too.

<sup>3</sup> Brammer notes here one of the cancellations probably made posthumously by Brontë's husband: it appears the words "'and toil and sweat'" have been inked out; "'it will do no good'" may be a substitution or an addition (160). Smith and Rosengarten say "possibly" the original was "'and be damned'" (41). In either case, Crimsworth's sullen growl seems to have been even stronger originally, stressing his feeling trapped in slavery.

<sup>4</sup> According to Brammer, an alteration made "almost certainly" by Brontë's husband substitutes "'Confound'" for "'God damn'" (158). Smith and Rosengarten note the same change

(xxx1,42). It seems Brontë meant Edward's bellow to be a violent curse.

## CHAPTER FOUR

Dialogue in the second and third sequences of The Professor and Villette is examined now. The broad movements in each and the focus of the argument in this chapter are outlined first.

In the second sequence of The Professor Brontë presents Crimsworth's responses to Zoraïde and the schoolgirls: his speech becomes proudly defensive; his narration admits weakness then asserts strength, and turns hurt into victory. The third sequence presents his growing attachment to Frances, then his search for her, but culminates in his refusal to declare openly to her the passionate love expressed in his narration. In the second sequence of Villette Brontë contrasts Lucy's forthright speech to the schoolgirls and her self-effacement with Dr. John (Graham); at the end of it Lucy recognizes and acts on her urgent need for the open communication of friendship. The third sequence contrasts Lucy's self-repression and self-expression with Graham and M. Paul respectively, and culminates in her self-expressive rejection of self-repression. These movements are antithetical: Crimsworth's speech and narration become increasingly defensive, Lucy's increasingly open.

Four interdependent arguments will be substantiated concurrently in this chapter. First, these sequences develop the dialogic interaction between dialogue and narration initiated in the opening sequences. Crimsworth's narration diverges from and is undermined by his reports of speech; Lucy's narration converges with and is confirmed by her

reports of speech. Crucial exchanges bear out Lucy's comments but not Crimsworth's.

Second, Brontë's mature concern with constraints on open speech is manifested in her sympathetic exploration of the need for friendship which causes Lucy's self-repression with Graham, whereas earlier she satirizes the pride that causes Crimsworth to conceal feelings there is no need for him to hide from Frances.

Third, Brontë's dialogue in these sequences develops the questions about male mastery and female devotion generated in the opening sequences, and engages us in her concern with female strength. Brontë exposes Crimsworth's efforts to control his own speech and dominate that of others; demonstrates the strength within Frances's quiet demeanour; and forcefully dramatizes the process of Lucy's devotion to Graham, her rejection of it, and her attainment of new self-expressive strength.

Fourth, Brontë reveals through dialogue much that her first-person narrators do not recognize at the time of the experience about themselves and others, and thus engages us in evaluating their critical perspective at the time of their narration. This is particularly important in Brontë's presentation of Frances, Graham and M. Paul, and of conflicts in both Crimsworth and Lucy.

Dialogue in the second sequences will be examined first, then dialogue in the third sequences: it will be shown that it establishes significant stages in Crimsworth's fossilization and Lucy's progress.

In the second sequence of The Professor, Chapters 8-13, Brontë satirizes Crimsworth's growing complacency through dialogue which exposes his awkwardness and vulnerability with women, and undermines his assertions about his imperviousness to them. In his exchanges with Mesdames Reuter and Pelet, Zoraïde, and the schoolgirls, he proudly conceals the uneasy feelings admitted in his narration, and his speech and narration invariably become lofty and disparaging, particularly about women he has initially found attractive. His interactions with them and his conversation with Pelet about women will be discussed before going on to his report of the overheard conversation which wounds him but is followed by his assertion of imperviousness and victory.

Crimsworth confesses "fearful dismay" at Madame Pelet's invitation to tea, and "unspeakable relief" on realizing she does not intend to "'make love'" to him, but his report of their conversation exposes his awkwardness and is smugly self-opinionated (P71-72). His speech sounds nervous, a mixture of sly flattery and rude abruptness, though he reflects on it with "satisfaction," while his detailed report of the "two droll old creatures" and their garrulous scheming is like an extended sneer (P75,73). His responses to Zoraïde and the schoolgirls, whom he finds disconcertingly attractive at first, are reported with increasing contempt and self-aggrandizement. The schoolgirls will be discussed first.

Crimsworth admits longing to see "the angels and their Eden," and being almost overcome in the presence of their "good features, ruddy, blooming complexions, large and brilliant eyes, forms full even to solidity" (P76,84). He

confesses, "I did not bear the first view like a stoic, I was dazzled, my eyes fell," and his first utterance to them is delivered "in a voice somewhat too low" (P84). He soon announces his swift perception that they are far from angelic, and congratulates himself in chivalric imagery on his imperviousness: "in less than five minutes I had buckled on a breast-plate of steely indifference and let down a visor of impassible austerity" (P86). This rapid switch from confession to self-congratulation reinforces the pattern of the opening sequence, and is repeated in his account of Zoraïde, as will be shown presently.

Brontë reveals in the schoolgirls' giggling conversation that others do not see Crimsworth as he sees himself: she comically juxtaposes his grandiose comments with snatches of their mirth, and shows their delight at his embarrassment stings his pride:

'Eulalie--je suis prête à pâmer de rire,'  
observed one.  
'Comme il a rougi en parlant!'  
'Oui, c'est un véritable blanc-bec.' (P85)

Now Crimsworth's RpC here, "observed one," like his assertions about their "flippancy" and "giddy whisper" giving him "ease and courage," and his lengthy pronouncements on their appearance and character, seems an attempt to present himself surveying the girls with cool, commanding composure (P85). Brontë however makes it clear they are happily unimpressed: they interrupt his solemn dictation with hilarious vitality. "'Simi-collong? Ah comme c'est drôle!' . . . 'Je n'ai rien compris, moi!' . . . 'Je déteste la dictée'" they chortle (P87). Crimsworth proudly reports his "prompt measures,"

complacently notes the "mutiny" gives way to "taciturn sullenness," tells Zoraïde the lesson went "'very smoothly,'" and later in this sequence bestows on us another patronizing lecture (P87-89). Brontë satirizes Crimsworth's cynical, moralistic attitude to the girls: he silences them in the text, as in the classroom, conducting his protracted denigration of their "vicious and repulsive" depravity without DS, and boasts of imperviousness to their flirtatious "artillery" (P104,99). Like his contemptuous account of the schoolboys, this indicates Crimsworth has not distanced himself from his earlier experience; his account of Zoraïde becomes even more solemnly self-justifying.

Crimsworth's account of Zoraïde repeats the pattern of his account of the schoolgirls: he finds her disconcertingly attractive at first, and his speech and narration subsequently assert imperviousness. Again Brontë reveals through dialogue much that he does not recognize. In their first exchange Zoraïde's utterances are reported in DS and Crimsworth's are not, and her suave manner contrasts with his unease, so that she seems the stronger participant though he implies he is in control of himself and the conversation after her greeting startles him: "when I had bowed with instantaneously recovered sang-froid--for I am not easily embarrassed--I commenced the conversation . . ." (P78). Only his parting utterance is proudly reported in DS, but his attempt at daring gallantry after merely shaking her hand sounds self-consciously jejune: "'It is the privilege of my country, Mademoiselle . . . and remember, I shall always claim it'" (P81).

Brontë also exposes Crimsworth's failure to attain a mature critical perspective on his folly over Zoraïde through his insistent excuses for having thought her a rosy "good apple . . . sound at the core" (P79). "So impressionable a being is man--or at least such a man as I was--in those days," is one of numerous defensive remarks which warn us too soon of her duplicity and unconvincingly claim he is now wise (P81). A more protracted excuse is Crimsworth's detailed report of his conversation with Pelet. The high 62% of DS in Chapter 11 presents Crimsworth's proud account of his resistance when Pelet prods his "'weak point'"--susceptibility to women, Zoraïde in particular (P93). Crimsworth withholds intimacy, not reciprocating Pelet's familiar "'tu,'" denies his attraction to Zoraïde, and seems to blame his folly on Pelet's concealment of his own alliance with Zoraïde (P93). Brontë makes Pelet's motive amusingly obvious: he wants to assess the young teacher's sexual vigour and steer him in the direction of one of the wealthy, buxom schoolgirls.

Brontë undermines the denial of hurt and assertion of imperviousness which conclude this sequence partly through Crimsworth's report of the conversation he overhears between Zoraïde and Pelet. There is a comic contrast here between his detailed DS report giving evidence of the lovers' vulgar sensuality and duplicity, and his sketchy, incomplete report of their most cutting remarks about him. He quotes exactly Pelet's gross attempts to act the impatient, hot-blooded lover, such as, "'my torment is your sport; you scruple not to stretch my soul on the rack of jealousy,'" and Zoraïde's coquettish replies, but when they make Crimsworth the target

of their scorn he edges into indirect report then breaks off mid-sentence, telling us the rest "was lost in the distance," although "'but for my part--'" is syntactically an unlikely moment for the speakers' "rising" and "mov[ing] away" (P110-11).

Tight-lipped in his narration at this point, Crimsworth does not speak openly of his hurt, only of his "faith in love and friendship" being "extinguished," and of "something feverish and fiery" giving him a restless night (P111). Subsequently he conceals mortification and stresses satisfaction about recognizing Zoraïde's defects. "Reason was my physician . . . the prize I had missed was of little value," he informs us loftily, "I had escaped a snare" (P113). He complacently reports the cool utterance which lets Zoraïde know he overheard her, then gleefully relates in lengthy DS her striving "to lure back the game she had scared," and to "impress" him with her "exalted goodness" by asking him to allow Frances into his class; "I replied 'Of course,' very laconically, almost abruptly," he tells us smugly (P115-17). Thus he turns hurt and humiliation into victory in his speech and narration, but his insistence on his imperviousness is not convincing: it exposes the angry desire for revenge which colours all his subsequent accounts of Zoraïde.

The second sequence thus culminates in unconvincing assertions of imperviousness and strength: Crimsworth's speech and narration both expose his pride in concealing his emotions. His introduction of Frances in this sequence contributes to Brontë's satire by showing that at this stage he sees her as "not striking," "dull," and suspects her of

"stupidity," though later he is to claim superior powers of perception in recognizing her worth (P104,116-17). A curious use of the present tense, "her name I think was Mdlle. Henri," also makes her seem insignificant even at the time of the narration, as if Crimsworth is reluctant to concede she has been the major influence on his life (P104).

In moving on now to the second sequence of Villette, Chapters 9-15, it will be shown first how dialogue confirms Lucy's comments on her feelings and behaviour with the schoolgirls, reinforcing the self-assertiveness she attains in the first sequence, before contrasting this with her self-effacement with Dr. John.

"My time was now well and profitably filled up. . . . It was pleasant. I felt I was getting on," Lucy tells us at the start of Chapter 9, which is focussed on her responses to the schoolgirls, Ginevra in particular (V113). This comment on busy and satisfying engagement is confirmed by a high 33% of DS, Lucy's strong 26% of which consists mainly of her forthright speech to Ginevra. Her comments on the girls generally change from severe condemnation of their "hypocrisy" to greater understanding and liking (V114). "By degrees, as I acquired fluency and freedom in their language . . . the elder and more intelligent girls began rather to like me, in their way," she tells us, and explains coming to understand their lying and tale-bearing are encouraged and condoned by their upbringing, just as she later recognizes in Madame Beck's daughter the mother's failure to tell the child "faithfully of her faults, explain the evil" of deceit (V116,129). Lucy's comments on the value of truthfulness and adult responsibility

are confirmed by her reports of trying to convince the girls of "the evil and baseness of a lie" (V116). Crimsworth, it will be remembered, values his increased "facility" in French because it enables him to "retain the advantage," wants to silence rather than communicate openly with his pupils, and is contemptuous of them all, whereas Lucy values the "fluency and freedom" which help her to understand the girls, and makes earnest attempts to "rectify" their habits (P66-67, V116).

Her comments on the girls are concluded here with an amusing report in DS of her conversation with Isabelle, which shows that her attitude to them and theirs to her have changed, even though she has not altered their religious convictions. The little girl expresses affectionate concern for Lucy, openly confides her fears for Lucy's Protestant soul, and advises her to win salvation by having herself burnt "'toute vive ici-bas'" (V117). Lucy's good-humoured response is not contemptuous: "I laughed, as, indeed, it was impossible to do otherwise" (V117).

With Ginevra, however, Lucy sustains her efforts to correct the girl's moral and sexual dishonesty. Having rapidly learnt to turn "crusty" when Ginevra's "vapid complaints" and "selfishness" impinge on her, Lucy now feels obliged to argue confrontatively, conducting "serious enquiries" into Ginevra's exploitative coquetry and shameless acquisitiveness (V118-19). The exchanges she reports bear out these comments: Lucy speaks more openly and at greater length than she has yet been heard to do, and adopts a range of strategies from frank reasoning, "'if he loves you as much as you say, and yet it comes to nothing in the end, he will be made miserable,'" to refusing

admiration: "'Take yourself away. I have no pleasure in looking at you or your parure'" (V120,123). Stating her views firmly, "'to speak the plain truth . . . I believe you are doing very wrong--seriously wrong,'" Lucy urges Ginevra to reflect: "'try to get a clear idea of the state of your mind'" (V125-26). This elicits Ginevra's "candour" about why she is "'cold'" to the exploitable "'Isidore,'" and about her own character:

'the man is too romantic and devoted, and he expects something more of me than I find it convenient to be. He thinks I am perfect. . . . it does so tire one to be goody, and to talk sense. . . . I am far more at my ease with you, old lady--you, you dear crosspatch--who take me at my lowest, and know me to be coquettish, and ignorant, and flirting, and fickle, and silly, and selfish. . . .' (V126)

Lucy finds it hard to maintain "gravity and severity," but firmly orders Ginevra to return the gifts (V126). "'Pack them up . . . send them back,'" she says, regards Ginevra's refusal as "senseless arrogance," and terminates the conversation after Ginevra's unrepentant battle cry, "'Vive les joies et les plaisirs!'" (V126-27).

In these arguments Brontë makes it plain Lucy is able to criticise, express anger, reject demands and elicit honest self-criticism from Ginevra, yet this is precisely what she is unable to do with Dr. John. Her exalted regard for him makes her willing to serve him self-repressively, whereas her clear and realistic affection for Ginevra enables her to be severely critical. Later she says of Ginevra, "while we wrangled daily, we were never alienated," and her openness with Ginevra contrasts with her self-repressive devotion to Dr. John, which is established in this sequence and sustained for a long, painful time (V335).

Lucy's self-effacement with Dr. John is presented in Chapters 10-13, then juxtaposed and contrasted in Chapter 14 with her self-assertive responses to M. Paul and Ginevra. Chapters 10-13 have very low proportions of DS: 6%, 2%, 4% 10%; this helps to convey Lucy's inner solitude in her self-effacing observation of Dr. John. When she does report a conversation with him in DS, it presents her acquiescence to his demands, which is the antithesis of her resistance to Ginevra's. In these chapters Brontë sympathetically explores Lucy's conflict between self-expression and self-repression, and confirms Lucy's comments on her feelings and behaviour.

Lucy's comments in these chapters stress this conflict. She values her "solitary" refuge in the "enclosed" and "peaceful" garden, and seems as watchful and self-effacing in Madame Beck's busy household as she was in Bretton, yet is tormented by yearning for something other than solitude and self-effacing service (V147-49). Her pent emotions are expressed in comments about storms, "they woke the being I was always lulling, and stirred up a craving cry I could not satisfy"; about "achingly" longing "for something to . . . lead me upwards and onwards"; about the "burning hot" anger she must "curb and rein in" at the "popish 'lecture pieuse'"; about the "hot tears" aroused by Madame Beck's suspicion that Lucy and Dr. John are in love; and about little Georgette's affection making her "almost cry with a tender pain" (V152,163,166,168). The conflict is paralysing: "in catalepsy and a dead trance, I studiously held the quick of my nature," Lucy tells us, and goes on to speak of "living my own life in my own still shadow-world" (V152,164).

This conflict between self-expression and self-repression is confirmed in Lucy's exchanges with Dr. John: Brontë contrasts the little she does say with much she represses. Self-effacingly Lucy conceals her recognition of him as the strange Englishman: "I did not speak. I was not in the habit of speaking to him," she tells us, and confides, "he was the kind of person with whom I was likely ever to remain the neutral, passive thing he thought me" (V137,144). Indeed he does see her as a shadowy nonentity: this is plain when he tells her to fetch the letter, "'nobody will take notice of you'" (V171). Lucy regards him as both the noble "guide" whose "firm and equal stride" she gratefully followed, and as a lovable but misguided man she "would kindly sermonize" if only he were her brother (V133,145). This conflict between exalted regard and critical concern is reflected in her speech to him.

Dr. John appeals to Lucy to keep silent about the letters, then to undertake guardianship of the addressee. "I wished to do right, yet loathed to grieve or injure him," she tells us, and resolves to suppress criticism: "I owed him a good turn: if I could help him then I would" (V158,172). The process of Lucy's self-censorship is subtly conveyed. Her cool, formal "FIS" in "'I was willing to do what I could towards taking care of any person in whom he might be interested'" changes to DS which declares greater willingness, "'Well, I am willing to help you . . . only tell me how,'" but gives way to ironic amusement (V172-73). "'Just notify the quarter to which my care is to be directed,'" she says drily, but is alarmed to see this stings his pride: "he was going. My heart smote me" (V173). She "eagerly" assures him, "'I will--I

will help you. . . . I will do what you wish": Lucy's repeated modal auxiliaries here echo the cry of female devotion; she has suppressed doubt and criticism in order to serve Dr. John (V173).

Lucy's self-repression with Dr. John is juxtaposed with her self-expressive speech to M. Paul and Ginevra in Chapter 14: Brontë demonstrates significant differences in Lucy's responses to their demands. In this chapter the DS rises to 27% after the low proportions of DS in the Dr. John chapters preceding it, and the NsDS is a strong 33%. Lucy's response to M. Paul will be discussed first.

Like Madame Beck's challenge, M. Paul's summons to Lucy to act in his play is a frightening demand, calling on her to emerge from her "refuge in the garden," her "looker-on" status, her "gown of shadow," and her "sanctuary" in solitude (V181,183,185). Further, she has heard this "austere" and "harsh" man's "vehemence" in demanding forceful speech from his pupils:

'Vous n'êtes donc que des poupées?' I heard him thunder. . . . 'Vous ne sentez donc rien? Votre chair est de neige, votre sang de glace? Moi, je veux que tout cela s'allume, qu'il ait une vie, une âme!' (V179-80)

This report of M. Paul's fiery voice, temperament and imagery is a significant feature of the context in which Lucy hears his reiterated demand, "'Yes, or No?'" (V186). "'Non, non, non!'" is her terrified inward answer to his "fiery and searching eye," but seeing "a sort of appeal behind all its menace" she softly tells him "'oui'" (V187). It was pointed out earlier that Lucy and M. Paul recognize in each other much that others do not see: here she perceives and assents to his

"appeal"; the result is not self-repression but strong new assertive self-expression. Lucy fears her "own voice" will be inadequate, but finds in her "true pitch" and "natural tone" the "right power," plays her part "with relish," and even alters "the spirit of the rôle" to suit her inclination (V195-97). "Cold, reluctant, apprehensive, I had accepted a part to please another: ere long . . . taking courage, I acted to please myself," she reflects (V197).

Lucy's new courage and openness in response to M. Paul are demonstrated in her speech to him even before the play begins. "'J'ai bien faim,'" she tells him, "taking courage" to speak frankly in the first of their thematically significant exchanges about food (V190). "'Just let me dress myself,'" she says firmly, after "unsteady" protests about the costume (V193-94). She expresses her fear, "'I will do my best, but I wish it was over,'" and finally refuses to dance with him when the play is over, rejecting a "performance" in which she is unwilling to take part (V192,197). This new openness in Lucy's speech reinforces the sense of psychic venture as M. Paul takes her "up . . . up . . . up" to the attic to learn her part, then "down--down--down" to the kitchen where he feeds her, and with him "'through the garden'" which is "fresh as morning," an edenic image of new joy (V187,190,192). Later she reflects, "that night I was going beyond myself--venturing out of . . . my natural habits--speaking in an unpremeditated, impulsive strain," and jokingly adds, "I had no more presaged such feats than I had looked forward to an ascent in a balloon, or a voyage to Cape Horn" (V211).

With Dr. John, Lucy is first guarded and wry, then "'severe'," then strongly ironic as she speaks of de Hamal in a parody of Dr. John's inflated tributes to Ginevra (V210-11). Her attempts to convince him Ginevra is not worth his adoration fail, and she lapses into self-repression, suppressing her criticisms out of regard and concern for him. "How I grieved that he brooded over pain," Lucy tells us, and reassures him, though her conversation with Ginevra in this chapter makes it plain encouragement is groundless: "'If there is in Ginevra one spark of worthiness . . . she must feel devotion in return. Be cheerful, be hopeful, Dr. John'" (V211-12).

In Chapter 15 Brontë's dialogue dramatizes the process of Lucy's rejection of solitude: Lucy recognizes and acts on her urgent need for open communication. The DS in this chapter clusters near the beginning and the end, stressing the intolerable lonely silence of the long vacation after Lucy's lively exchange with M. Paul, and before her outpoured confession to the priest. Her exchange with M. Paul will be discussed first.

Lucy's speech and narration here convey her enjoyment of M. Paul's stimulating effects on her. He accuses her of being a "'petite ambitieuse'" but she is neither hurt nor angry: she likes seeing him "jealous; it lit up his nature," and she finds "a relish in his anger" (V215-16). "'Que vous êtes dur, monsieur!'" she says, pretending "dejection" to tease him, and provoking his pronouncement on her "'passionate ardour for triumph'": others may see her as "'a colourless shadow,'" but he recognizes her "'fire'" and "'flame'" (V216). Playfully she

denies this, "'pardon me, if I say, you immensely exaggerate,'" and confesses she would willingly give up her "'task'" as English examiner (V216-17). "'Donnez-moi la main,'" he says with "generous kindness"; "'We will be friends: do you agree?'" (V217). "'Out of my heart, monsieur. I am glad of a friend,'" Lucy replies blithely, not yet aware how urgently she does need friendship; "'Pauvrette!'" he exclaims, perceiving what she does not yet recognize (V217).

Lucy's experience in the long vacation marks a turning point in her feelings about solitude, which she has valued hitherto as a refuge even when yearning for something else. Now it feels like desolate misery, a kind of death; Brontë evokes this with menacing sibilance:

My heart almost died within me; miserable longings strained its chords. How long were the September days! How silent, how lifeless! How vast and void seemed the desolate premises! How gloomy the forsaken garden. . . . My spirits had long been gradually sinking; now . . . they went down fast. (V218)

The absence of DS at this stage reinforces Lucy's comments on the "hopeless desert" of her intolerable loneliness: "a want of companionship maintained in my soul the cravings of a most deadly famine" (V218,221). Her exchanges with Goton are minimally and indirectly reported, and Lucy's utterance in solitary prayer stands out starkly, as if forced from her lips after the "avenging dream" about "the well-loved dead" turning away "alienated" is "forced to" her lips, like "a cup" of "suffering" (V222-23). "Death challenged me to engage his unknown terrors," Lucy tells us; she tries to pray but can "only utter these words:--'From my youth up Thy terrors have I suffered with a troubled mind'" (V223-24). She tersely

admits here that death has both robbed her of loved ones and beckoned to her to follow them; she recognizes the "solitude and stillness" of the house are no refuge but "crushing as the slab of tomb," and confesses to the priest she is "perishing for a word of advice or an accent of comfort" (V224-26).

Lucy's confession to the priest is an unprecedented act, and she acknowledges the relief and solace of open self-expression:

the mere relief of communication in an ear which was human and sentient, yet consecrated--the mere pouring out of some portion of long accumulating, long pent-up pain . . . had done me good. I was already solaced. (V226-27)

Lucy does not report her speech in DS: function is more important than content here. She stresses the value she places on the confidentiality of the confessional, then reports in DS the priest's words, making it plain why confidentiality cannot be sustained with him. Implicitly she acknowledges her need for the open communication of trustful friendship. This significant, oblique admission contributes to Brontë's exploration of Lucy's friendship with Graham, and is an important step in Lucy's progress towards openness. The chapter ends however with her feeling "weak," "lost," and "powerless," the antithesis of Crimsworth's lofty assertions of strength at the end of the second sequence (V229).

In examining dialogue in the third sequences of the two novels now, this analysis will focus on two features of particular interest. First, the contrast between Crimsworth's speech and Frances's, which has satirical effects, and the contrasts in Lucy's speech to Graham and to M. Paul, which engage us in Brontë's sympathetic study of conflict in Lucy's

attitude to both men. Second, Lucy's comments about Graham and M. Paul change, and are confirmed by changes in her speech to them, whereas Crimsworth's comments on Frances change but his speech to her does not, further undermining his complacent narration.

The third sequence of The Professor, Chapters 14-19, presents Crimsworth's growing attachment to Frances and his resistance to Zoraïde's attempts to interfere with it. His resistance to Zoraïde will be commented on first, because it is in the context of the confrontative frankness he attains with her that his failure to declare his love to Frances is exposed as proudly defensive rather than merely shy inarticulacy.

Crimsworth's account of his triumph over Zoraïde is complacent at first. He reports in extensive DS Zoraïde's sly attempts to make him collude in her denigration of Frances, and his curt, uncooperative terminations of her overtures. "'Au revoir, Mademoiselle,' said I, and I escaped," he tells us smugly, boasting imperviousness to her wiles (P129). His protracted reflections on her, however, are too insistent to be convincing: "Benevolence, Devotedness, Enthusiasm were her antipathies," he asserts, attacking her with an array of abstracts ill-suited to an enemy who poses no threat, and ponderously dwells on her "preference" for "Dissimulation and Self-interest," and her "indulgence" towards "Moral and physical Degradation" (P129-30).

Crimsworth is then stirred by an "impulse" to "confront" Zoraïde "boldly" after Frances's sudden disappearance; he tells us righteously, "my heart was still hot within me . . .

the fire burned, then spake I with my tongue," but his utterance is feebly unfiery: "'I understand Mdlle. Henri is gone from hence and will not return?'" (P154). Finally Zoraïde's "coquetry" and suave duplicity goad him to accuse her of having "'ousted'" Frances, and to declare warmly, "'I'll not lose sight of my best pupil yet . . . though she were born of beggars . . . I care nothing for the poverty of her purse so long as her heart overflows with affluence'" (P156-58). Zoraïde is unmoved; Crimsworth eventually tells her, "'I have only two or three words more to say,'" and announces his resignation (P161). He suspends his habitual self-aggrandizement here, telling us simply, "I did not wait for her comments . . . but bowed and immediately withdrew" (P161). Thus Crimsworth attains confrontative frankness with Zoraïde, but he fails to express openly or appropriately to Frances the passionate love expressed in his narration.

The contrast between Crimsworth's speech and Frances's will be discussed now, and it will be shown that her speech to him changes while his to her does not. Brontë reveals through dialogue more than Crimsworth sees or acknowledges in Frances: this contributes to her satirical presentation of him.

In this sequence Brontë demonstrates the pride, warmth and agility within Frances's quiet demeanour, contrasting her flexible strength with Crimsworth's authoritarian pomposity, and undermining his insistence that Frances is his beneficiary. Frances's role in their exchanges becomes increasingly strong; she is never servile but allows Crimsworth to feel masterful. Brontë's use of French in the DS

is particularly effective here. Crimsworth persistently chides Frances for speaking in French, the language in which she can express herself most fluently. Now she wants to improve her English, so as her teacher he has a right to reprimand her, but he tends to interrupt her at inappropriate moments when her lapses into French express warm feelings she wants to communicate. Crimsworth proudly reports frequent interruptions, and Brontë thus exposes his wish to dominate Frances by making her speak his language in two senses: his mother tongue, and the cool "unexaggerated intercourse" on which he later prides himself (P224).

Brontë demonstrates Frances's strength through non-verbal communication before she says a word in the DS. Frances's non-servility is evident when she does not give Crimsworth the docile "gratified" gaze he expects after writing "'Bon'" on her exercise; he thinks this "scarcely fair" (P124). Brontë makes it appear well-deserved, however, placing it in the context of a chapter in which Crimsworth holds forth at exasperating length on his virtues as a teacher, has silenced his pupils in the classroom--"they . . . no longer ventured to utter pert speeches"--and in the text, and has loftily "disregarded the appeal" of Frances's eye in her struggle to write to his dictation (P118,123). Brontë also juxtaposes, amusingly, Frances's withholding of tribute and Crimsworth's withholding of information about her: "it is not my intention to communicate to you at once, a knowledge I myself gained by little and little" (P123).

In their early exchanges Frances says little to Crimsworth directly, but Brontë shows a great deal about her.

Frances's pride is established through her behaviour with her insolent sewing pupils, and her "scornful . . . secret, involuntary smile" after being reprimanded by Zoraïde (P126). Her intelligence and talent are evident even to Crimsworth when, after other pupils have "lisp[ed], stutt[er]ed, mumbled and jabbered as usual," Frances's "full though low voice" reads aloud "in clear correct English" (P126). He is amazed at her English composition--"I had hitherto seen nothing like it in the course of my professoral experience"--but instead of expressing delight he calls her in his usual peremptory way (P134). "'Come here,'" he summons her, "'Step up'"; he points out "every error," and finally awards patronizing praise: "'You may then take courage; cultivate the faculties that God and Nature have bestowed on you" (P136-37). Frances's "smile almost triumphant" is not humbly grateful; nonverbally it says:

'I am glad you have been forced to discover so much of my nature; you need not so carefully moderate your language. Do you think I am myself a stranger to myself? What you tell me in terms so qualified, I have known fully from a child.' (P137)

Aloud she says, "'Thank you, sir,'" conventional "gratitude" in her "voice" and "look," to Crimsworth's satisfaction (P137).

Now Frances's strength and warmth subtly enter her speech, while Crimsworth's speech remains defensive and pompous: this he maintains is to Frances's benefit. The change in her DS is evident in their first extensive conversations, which are reported in Chapter 17. Here the DS reaches its third peak, 69%: Crimsworth speaks 42% of it, but Frances's proportion is a higher 54%. She speaks at greater length than

he does, and her utterances develop from brief affirmative and negative replies to open expressions of feeling and frank disclosures about her life. Crimsworth maintains his "austere and magisterial" manner enables Frances to become "easy and self-possessed," but Brontë makes it clear Frances is the stronger participant (P138). Never slavish, Frances allows Crimsworth to feel masterfully in control but moves with agility beyond her classroom manner, whereas Crimsworth retains his stuffy style. The frequent use of FDS in this chapter conveys a sense of Crimsworth's absorption in the conversation at the time, suspends his usual self-aggrandizing comments, and gives great vitality to the interplay between his complacent speech and the replies which reveal Frances does not see him as quite the all-knowing master he thinks himself. After one of his reprimands for speaking French, Frances gives "no answer," but her "smile" seems to say, "He talks of he knows not what" (P140). "'Can you make any sense out of what I say Monsieur or is it all obscure?'" she asks with light irony after he has demanded she "'explain'" a fully comprehensible utterance; flustered, he replies, "'I see, I see--now let us advert to another subject,'" and spitefully criticises her "'unsuccessful'" teaching (P144).

In the following exchange Brontë contrasts Crimsworth's high-handed pedagogic style with his pupil's quietly forceful resistance:

'You teach lace-mending?'  
 'Yes.'  
 'A dull--stupid occupation--do you like it?'  
 'No--it is tedious.'  
 'Why do you pursue it? Why do you not rather teach history, geography, grammar--even arithmetic?'  
 'Is Monsieur certain that I am myself thoroughly acquainted with these studies?'

'I don't know--you ought to be at your age.'  
 'But I never was at school, Monsieur--'  
 'Indeed! What then were your friends--what was  
 your Aunt about? She is very much to blame.'  
 'No, Monsieur, no--my Aunt is good--she is not to  
 blame. She does what she can. . . .' (P141)

Here Frances delicately queries Crimsworth's presuppositions and at the same time admits her own limitations, whereas he utters only blunt questions and crusty admonitions. When he is obliged to admit, "'I don't know,'" he hastily reasserts himself with a strong modal auxiliary in "'you ought. . . .'"

As Crimsworth's regard for Frances grows he persists in praising her only "as usual in dry and stinted phrase," and congratulates himself on his "devoted care" in nourishing and developing the "inward vigour" of his "precious plant" (P146,148). His self-approving imagery suggests she would languish helplessly without him. This self-aggrandizement, firmly established by now in his speech and narration, and satirized more severely as the novel develops, is suspended in a most effective and intriguing way during his search for Frances. The admissions he makes in his narration at this point are unprecedented; they arouse sympathy for his despondent state, but increase the satirical force of the dialogue when he fails to tell Frances about the anguish of his search or the strength of his love. These admissions and the search for Frances are presented in Chapter 19, in which Crimsworth's emotional narration is undermined by his defensive speech.

Crimsworth first admits, after smugly generalizing on how "the man of regular life and rational mind never despairs," that his determined self-control in stifling "hopeless anguish" exacts a toll: his "pent" emotions take "revenge,"

keeping him "awake with their long, midnight cry" (P159-60). Second, he admits feeling small and wanting to abandon his habitual pursuit of mastery. This is implied in his account of reaching "the summit of the hill" in his search, but feeling "a wish to quit the high-road," and to "get in among those tilled grounds--fertile as the beds of a Brobdingnagian kitchen-garden" (P165). Crimsworth has tended to look down on others as Lilliputians; here his Brobdingnagian allusion presents him as a small creature looking more attentively at the world around him than he has done before. Third, he humbly acknowledges his own frail mortality and the kinship and equality of all people. Finding the "stately residence" is a graveyard, he refers to it as "the house appointed for all living," and pays respectful tribute to the "people of many kindreds, tongues and nations" who lie there equal in death (P165-66).

Crimsworth's weary dejection is evoked by the deathlike "silence" and suspended life of "motionless" clouds, "mute . . . still" trees, and "listless" flowers (P166). Here Brontë presents sympathetically the nadir of Crimsworth's strength, the loosening of his "grasp on expectation," and locates his finding of Frances:

behold--while bending sullenly earthward  
beneath the pressure of despondency, while  
following with my eyes the track of sorrow on  
the turf of a grave-yard, here was my lost  
jewel dropped on the tear-fed herbage, nestling  
in the mossy and mouldy roots of yew-  
trees! (P167)

A subtle shift in Crimsworth's narration marks the quickening of Brontë's satiric energy. His "here was" expresses wonder, involvement and joy through the proximal deictic "here," and

does not claim he has discovered Frances, yet "my lost jewel" is possessive, "tear-fed herbage" and "nestling" are sentimental, and the imagery generally diminishes Frances.

Crimsworth's fourth admission expresses the passionate love for Frances which he never declares to her. "I loved with passion the light of Frances Evans' clear hazel eye when it did not fear to look straight into mine," he tells us; he praises ardently all the qualities he loves in her, repeats "love" or "loved" seven times, loads his narration with "flame" imagery, but at the same time proclaims himself her benefactor: his love is "the gift" he longs "to confer on her" (P168-69). Now this is closely related to Crimsworth's fifth admission, of a "new . . . pang of mortification" about his financial "inadequacy": he resolves to "earn more, be more, possess more," and not to declare his love to Frances until he has enough money to marry her (P174). In resisting "a strong inward impulse" to be "more expressive," Crimsworth is constrained by pride, not social convention, and certainly not by doubt that Frances loves him as much as he loves her (P176). Finally he admits with halting reluctance being "in a fashion (though happily she did not know it), her subject, if not her slave" (P177). Here he acknowledges Frances's power over him, but asserts she is unaware of it: he is never able to admit this to her or to acknowledge his dependence on her, though it becomes increasingly plain how much he owes her.

Crimsworth's admissions of despondency and love are undermined by dialogue which satirizes his absurdly defensive speech and contrasts it with Frances's open self-expression. The chapter has a fairly low 15% of DS; most of it takes place

after his lonely search, and Frances speaks 66% of it, more than twice Crimsworth's 31%. Again, she says more and speaks more frankly and warmly than he does. "'Mon maître! Mon Maître!'" expresses her "vivid joy" with a rush of relief (P168). Crimsworth's reply is slow to come, and in the context of his assertions of "fervid" love sounds absurdly cool and patronizing: "'Well, my pupil . . . well--I have found you again: a month's search has seemed long and I little thought to have discovered my lost sheep, straying amongst graves'" (P169). Crimsworth claims "a tone new to both her and me," but apart from the slightly hesitant "'Well . . . well'" and the term of address, "'my pupil,'" his utterance sounds as defensively cool as ever (P169). Telling her his search has "'seemed long'" confides none of his lonely anguish, and calling her his "'lost sheep'" implies she alone suffered and is now rescued by the good shepherd.

Frances is much more openly self-expressive: her letter to him earlier expressed her "'afflicted'" and "'heartbroken'" distress, and now she tells him she "'grieved bitterly'" to be parted from him (P162,169). Soon she voices her frank opinion of Zoraïde's "'masked and hypocritical manoeuvre,'" and her determination "'to get better employment . . . my courage or hopes are by no means worn out yet'" (P176). Crimsworth can only vow inwardly, "'I'll earn a right to do as I please in this matter or I'll die in the contest'" (P176). Frances's conversational agility is evident again when Crimsworth clumsily tries to persuade her not to deplete her small stock of fuel: she finds plausible excuses, lights a cheerful fire, and tells him with light irony, "'you will be obliged to try

and bear the heat'" (P173). Crimsworth's stiff unease is comically exposed in his claim that Frances feels "embarrassment" when he sits silent, needs the "composing effect" of his "authoritative tone," and is "set at ease" when he tells her to read aloud to him (P174-75). Indeed it seems Crimsworth is the one who feels embarrassed, and hides behind his classroom manner. There is an amusing conflict too between the prim formality of his pretence about the glove and his inner dialogue. "'Oh here is my glove! I had dropped it within the fender; good evening, Mademoiselle,'" he says prissily, while with bold vigour he inwardly longs to "earn the right and the power to shovel coals into that grate ad libitum!" (P178).

It has been shown that dialogue in the third sequence satirizes Crimsworth's stiff, smug complacency, contrasts his speech with Frances's, and exposes his concealment of the strong emotions expressed in his narration. His self-aggrandizing narration also exposes his failure to attain a mature critical perspective on his earlier experience. In the third sequence of Villette the relation between the experiencing and the narrating Lucy becomes particularly significant, as will now be shown.

In Villette Brontë ensures the narrating Lucy mediates between the experiencing Lucy and the reader, reflecting on her former behaviour in a way she was not able to at the time. In the third sequence Brontë engages us in her sympathetic presentation of Lucy's self-repression with Graham. Lucy does not, like Crimsworth, make defensive excuses, boast about herself, or blame others for what she suffers. Indeed she

consistently asks us not to be over-censorious of Graham, and to recognize his good qualities as well as his heedlessness: "the reader will considerately refrain from . . . pronouncing him unsympathizing, unfeeling: on the contrary, he was a kind, generous man" (V271). Further, Lucy engages us in the complex changes in her speech to and comments on Graham with an open request:

Reader, if in the course of this work, you find that my opinion of Dr. John undergoes modification, excuse the seeming inconsistency. I give the feeling as at the time I felt it; I describe the view of character as it appeared when discovered. (V273-74)

It is inappropriate to label Lucy an unreliable narrator. Not only does she explain and clarify as she proceeds, she also shares her turbulent progress through the strategies of her narration. Not telling us earlier that Dr. John is Graham enables us to share her experience of concealing her identity when "to him it could make little difference," by contrasting it with the excitement conveyed in her announcement that Graham is Dr. John: "this tall young man--this darling son--this host of mine--this Graham Bretton, was Dr. John" (V249). He does not yet know she is the Lucy of long ago, but she has been taken into his home, is being cared for again by his mother, and can now joyfully anticipate the possibility of friendship with him. Disclosing his identity at this point communicates her hopeful joy. Crimsworth, by contrast, warns us too soon about Zoraïde, and introduces both Frances and Victor with curiously uncooperative reluctance: Brontë creates in him a narrator who becomes increasingly defensive, whereas in Lucy she creates a narrator who shares her experience through the increasing openness of her narration.

It will now be shown that dialogue in the third sequence contrasts Lucy's speech to Graham and to M. Paul, engaging us in conflicts and changes in her attitude to them, and confirming these changes through changes in her speech. This long and complex sequence, Chapters 16-27, presents Lucy's devotion to Graham but is interspersed with encounters with M. Paul. Two exchanges and two chapters will be focussed on here: Lucy's quarrel with Graham about Ginevra; her disagreement with M. Paul about the paintings of women; then the dialogue in Chapter 21, "Reaction," and Chapter 27, "The Hôtel Crécy." The context and significance of these exchanges and chapters will be explained through observations derived from a detailed analysis of the entire sequence.

Lucy's quarrel with Graham is reported in Chapter 18, "We Quarrel," in which there is a high 40% of DS and a high 47% of NsDS, but although Lucy speaks at length her speech is increasingly self-repressive. Exploring the sources and process of this self-repression, Brontë engages us in Lucy's yearning for a friendship in which she can "'feel enough sustained by an occasional, amicable intercourse, rare, brief, unengrossing and tranquil: quite tranquil!'" and shows why even this modest hope cannot be fulfilled with Graham (V254). Lucy quarrels with Graham because she is concerned about him, but her truthful speech hurts him, and she becomes self-repressive to maintain such friendship as she does have with him. She quells her criticisms in her attitude to him, and her speech and narration at this point convey the exalted regard and devotion which the younger Lucy later rejects, and the mature Lucy places as inflated.

Lucy is at first content to be lightly ironic and evasive when Graham talks adoringly about Ginevra. He senses she is "in no hurry to chime in" with his praise and questions her, "'could you name a point in which she is deficient?'" (V269). "'She does several things very well.' ('Flirtation amongst the rest,' subjoined I, in thought)" is Lucy's outwardly evasive and inwardly ironic response (V269). When he argues that Ginevra's preference for de Hamal is a "'wretched delusion,'" however, Lucy's "patience" gives way and she speaks with impulsive vigour:

'Dr. Bretton,' I broke out, 'there is no delusion like your own. On all points but one you are a man, frank, healthful, right-thinking, clear-sighted: on this exceptional point you are but a slave. I declare, where Miss Fanshawe is concerned, you merit no respect; nor have you mine.' (V270)

The painful consequences of this forthright criticism are demonstrated in the dialogue. Lucy suffers acutely from Graham's "grave" and "cold" withdrawal, but is more concerned about his pain (V271). He sits "sad and quiet," and she tells us, "I longed to speak out, and I dared not whisper" (V272). She then retracts her criticism, "'forgive my hasty words: do, do forgive them,'" and begs him, "'let me unsay what I said in anger'" (V273). Lucy realizes self-repression is required to maintain her friendship: "I had had my lesson: I had learned how severe from me was the pain of crossing, or grieving, or disappointing him"; she feels now "a strange and new sense," the allure of devotion: "the delight of indulging his mood, and being pliant to his will" (V274). Allowing the "fancy" that Ginevra does love Graham to override her convictions, Lucy encourages and consoles him at length (V275). "'Love is blind,'" she says finally, a feeble cliché prompted by his

renewed tributes to Ginevra, but a mere "blue, subtle ray" from his eye is enough to silence her and make her think he may "possibly be less mistaken, more clear-sighted" than she has thought (V277). Lucy thus represses outwardly and inwardly her criticisms of Graham, and finds pleasure in doing so; later she recognizes the anguish of self-repression and firmly rejects it.

Lucy's disagreement with M. Paul over the paintings of women contrasts strikingly with her quarrel with Graham. It is presented in Chapter 19, "The Cleopatra," immediately after "We Quarrel." In the context of Lucy's self-repression with Graham, her teasing self-assertion with M. Paul effectively evinces his stimulating effect on her. Her argument with M. Paul is presented mainly in lively FDS which conveys Lucy's amusement and vitality, and contrasts with the indirect report of conversations with Graham in the same chapter, which sound lifeless in comparison. Despite Lucy's evident amusement and pleasure, however, her comments on M. Paul ridicule and belittle him. "A more despotic little man . . . never filled a professor's chair," she tells us, and she entertains Graham by "making him laugh" about M. Paul (V288,293). Nonetheless her comments on M. Paul are lively and rebellious, whereas her comments on Graham are worshipful, exalted and humbly devoted. "I always liked dearly to hear what he had to say about either pictures or books," she says like a grateful child; she sees him as a godlike figure who will "bend his bright handsome head, to gather a woman's rather obscure and stammering explanations" (V293). "A god could not have the cruel vanity

of Dr. John, nor his sometime levity," the mature Lucy tells us, placing her former devotion as delusion (V281).

Now in Lucy's argument with M. Paul she is not "obscure and stammering" at all: she is provocatively impudent and enjoys "working him up" (V287). "'How dare you, a young person, sit coolly down . . . and look at that picture?'" he demands, and she pretends not to understand his reproach: "'It is a very ugly picture, but I cannot at all see why I should not look at it'" (V287). He orders her to sit still and study dreary pictures of submissive women, and she teases him with a lament: "'Quel triste coin!' cried I, 'et quels laids tableaux!'" (V287). "'Turn to the wall and study your four pictures of a woman's life,'" he commands her again, and Lucy refuses with a self-assertive mock-offer: "'they are too hideous: but if you admire them, allow me to vacate my seat and leave you to their contemplation'" (V291). Thus Lucy's rebellious vitality and agility with M. Paul convey the stimulating effect he has on her, and contrast with her deadened self-repression with Graham.

Chapter 21, "Reaction," presents at the centre of the third sequence a striking change in Lucy's feelings about her friendship with Graham: she admits the anguish of self-repression. This chapter also contrasts her longing to communicate openly with Graham and her resentment of M. Paul, who intrudes on her solitude and urges her to speak openly. It will be shown that M. Paul arouses in Lucy the self-expressive anger, silence, provocation and tears which are precisely what she represses with Graham, and that her comments on M. Paul change significantly, while those on Graham remain worshipful

in spite of her anguish. Lucy speaks a high 45% of the average proportion (22%) of DS in this chapter, and her self-expressive speech to M. Paul contrasts with her extensive but self-repressive speech to Graham in "We Quarrel." Four exchanges in this chapter will be discussed: Lucy's parting from Graham; the debate with "Reason"; her response to M. Paul's intrusion on her solitude; and her reaction to his anger in the classroom.

On parting from Graham, Lucy hides her grief for his sake, "swallowing tears" literally and figuratively so as not to grieve him: "his was too kind a nature ever to be needlessly shown such signs of sorrow," she tells us (V325-26). She represses sorrow in her speech, answering his "'shall you feel very solitary here?'" bravely: "'At first I shall!"; when he jovially offers to write to her--"'just any cheerful nonsense that comes into my head'"--she replies, "'impose on yourself no such task. You write to me!--you'll not have time!"; her inner response, however, is adulatory: "'Good, gallant heart!' thought I to myself" (V326).

In the debate with "Reason," Lucy acknowledges the anguish of her self-repression with Graham (V326). Brontë presents Lucy's painful conflict here in the most extensive "OV" in the novel, a device she uses more sparingly in Villette than in The Professor. It is particularly effective here because it dramatizes the conflict within Lucy: "Reason" is a stern "hag" who cruelly mocks, chides and silences the pleading "I"; this conveys Lucy's anguish as self-repression triumphs over self-expression (V327).

The harsh imperatives of "Reason" contemptuously forbid open self-expression in letters to Graham:

'Ah, fool! I warn you! Brief be your answer. Hope no delight of heart--no indulgence of intellect: grant no expansion to feeling . . . dally with no friendly exchange: foster no genial intercommunion. . . .'

(V327)

"'But I have talked to Graham and you did not chide,'" pleads the "I," and is scornfully told, "'Talk for you is good discipline. You converse imperfectly'; further, "'pain, privation, penury stamp your language'" (V 327). "Reason" dismisses as perilous stupidity the notion that "'written language'" might be a "'medium of better utterance than faltering lips can achieve,'" and emphatically sentences the "I" to silence:

'But if I feel, may I never express?'  
'Never!' declared Reason. (V327)

This debate is thematically highly significant, marking the point in Lucy's progress at which she can no longer find contented, safe refuge in self-repression yet feels doomed to its anguish forever. At the climax of this sequence, however, she recognizes its deadening consequences and rejects it.

In Lucy's response to M. Paul's intrusion, the process of her self-expression contrasts forcefully with the process of her self-repression with Graham. Her initial resentment and subsequent tears are the reverse of her worshipful attitude and repression of grief with Graham. Lucy's anger--"What possible right had he to intrude on me thus?"--rather than her grief is expressed when she answers his "'vous êtes triste'" by snapping, "'j'en ai bien le droit'" (V331). She attempts prim, evasive formality in "'my time for conversation is very scant and brief at this hour--excuse--'" but M. Paul

interrupts this with an evocative pronouncement, perceiving Lucy as "'a young she wild creature, new caught, untamed, viewing with a mixture of fire and fear the first entrance of the breaker-in'" (V332). "Unwarrantable accost!" is Lucy's outraged inner response: "He thought to provoke a warm reply. . . . I sat silent" (V332). His second pronouncement, that Lucy prefers "'sweet poison'" to "'wholesome bitters,'" stirs her pert, provocatively self-destructive reply, "'I never liked bitters. . . . Better, perhaps, to die quickly a pleasant death, than drag on long a charmless life'" (V332). Lucy never responds like this to Graham's bland and far less perceptive advice, neither does she ever say of him, as she says of M. Paul here, "his presence utterly displeased me" (V332).

M. Paul's third pronouncement, however, begins a striking change. "'Come,' said he more softly, 'tell me the truth--you grieve at being parted from friends--is it not so?'" (V333). The tag question here, unusual in M. Paul's vehement speech, suggests the gentle warmth Lucy later appreciates, though here she resents his "insinuating softness"; "'tell me the truth'" becomes the central theme of later exchanges. Lucy's deliberate silence changes as M. Paul "patiently" tries to make her talk: "I could not talk," she tells us, acknowledging inability rather than unwillingness, then reports her appeal indirectly, conveying quiet expression of heartfelt need, "At last I entreated to be let alone" (V333). Here Lucy finally says what she has been implicitly saying all along; the act of self-expression releases her tears: "In uttering the request, my voice faltered, my head sank. . . . I wept bitterly, though

quietly" (V333). Now Lucy has never before wept freely in front of anyone; M. Paul appropriately does not speak, allowing her to weep unchecked; she tells us, "These tears proved a relief" (V333). Thus in this exchange Lucy expresses feelings she has repressed with Graham; the pattern is reinforced in her response to M. Paul's anger in the classroom.

Lucy's "joy" on receiving a letter from Graham makes M. Paul angry, since he is critical and jealous of her feelings about Graham (V343). Cocooned by joy, not grieving alone as before, Lucy at first feels coolly impervious, amused even, by M. Paul's anger: Brontë conveys this through the most extensive use yet of "FIS," which makes his tirade sound as it does to Lucy, ridiculous ranting that cannot touch her. His attack on Lucy's teaching is a comic mixed metaphor: "'did I permit and . . . encourage them to strangle their mother-tongue in their throats, to mince and mash it between their teeth?'" (V344). "What could I say to all this? Really nothing," conveys the cool response which provokes an outraged attack on her silence (V344). "'Every answer to his queries was then refused?'" he storms; "Lull the second," is Lucy's droll comment afterwards: she is "not yet much shaken" (V344). A shift from "FIS" to DS conveys the change in Lucy from cool imperviousness to concern: M. Paul accuses her of insulting him; she now wants to "soothe" him; the unexpected result is again a rush of tears:

'Mais, monsieur,' said I, 'I would not insult you for the world. I remember too well that you once said we should be friends.'

I did not intend my voice to falter, but it did. . . . I was not unhappy, nor much afraid, yet I wept. (V345)

Lucy's appeal to friendship reverses her earlier entreaty to be left alone, and quickens the yearning unfulfilled and repressed in her friendship with Graham. Lucy's comments on M. Paul change now: she does not attribute to him Graham's godlike glory but appreciatively recognizes the warmth of his "very kind and friendly" manner after her tears; she reports without irony his generosity about her delight over the letter, "'you save it, as, when I was a boy, I used to save a peach whose bloom was very ripe?'" ; she playfully describes him snatching away his handkerchief as she is tossing it; and ends with a laughing comment: "Really that little man was dreadful . . . one never knew either his whim or his whereabouts" (V346-47).

It has been shown that these four exchanges in Chapter 21 contrast Lucy's self-repression with Graham and her self-expression with M. Paul. Dialogue in Chapter 27 will be examined now, to show how forcefully it presents Lucy's rejection of self-repression, the deadening consequences of which are evoked in the intervening chapters and are briefly discussed first.

Between Chapters 21 and 27 the dialogue evinces Lucy's entrenched self-repression with Graham, and Brontë explores further the dangers of female devotion. Lucy does weep to Graham when his letter seems lost, but her tears here are not a relief: her speech echoes the cry of female devotion, "I cannot bear to lose it," and the mature narrator places her anguish as that of a "grovelling, groping, monomaniac" (V353). Lucy regains self-control as soon as the letter is found; when Graham's letters cease she endures the gnawing pangs of

"famine" without complaining to him; later she buries his letters "to bury a grief"; and on becoming once again the Brettons' grateful guest she buries her feelings in self-repressive, cheerful helpfulness (V383,424). In her detailed reports of conversations focussed on the speech and feelings of Graham and Paulina, extensive FDS makes it seem Lucy has abnegated inward commentary. Further, when M. Paul criticises her engrossment with the Brettons, Lucy reports both her speech and his in "FIS," which conveys her chill, humourless response to what she hears as ridiculously heated exaggeration. At this stage Lucy stifles longing and pain in her speech and narration: self-effacingly grateful to the Brettons, she listens helpfully, gives advice, but represses inwardly and outwardly her passionate emotions.

Lucy's rejection of self-repression is the climax of the third sequence. In Chapter 27, "The Hôtel Crécy," her exchanges with Graham and M. Paul are again juxtaposed and contrasted, and dramatize changes in her attitude to them. The chapter begins and ends with exchanges between Lucy and Ginevra, reinforcing first the consequences of Lucy's self-repression, and then the self-expressive strength she attains with both Graham and M. Paul. These framing exchanges with Ginevra will be discussed first.

Lucy's resistance to Ginevra's demands as the evening begins demonstrates the deadening effects of her self-repression. Her speech to Ginevra lacks the forthright vigour of previous responses to the girl, and is coldly supercilious. She comments on her refusal to react angrily to Ginevra's questions, "I would not be angry. . . . I confined myself,

therefore, to the remark that I had merely met with civility": here "confined myself" and the indirect report of her prim, formal rebuff subtly convey the change in her manner to Ginevra (V440-41). Even Lucy's DS is clipped: she withdraws into chill rigidity when Ginevra wants to take her arm, "'I would rather not: we will walk side by side,'" and into priggish spite when she tries to silence the girl, "'let me alone: have the sense to be quiet: I will let you alone'" (V441-42).

At the end of the chapter, however, Lucy gives a humorous account of her "explosion" in delivering "a sound moral drubbing" to Ginevra (V461-62). This is reported in NRSA without any DS, which has the amusing effect of suggesting the "passionate" language of "fidelity and homeliness" Lucy speaks "to storm down Ginevra" is unrepeatably strong (V461). This change from cold rigidity to robust openness in Lucy's speech reinforces the changes dramatized in her exchanges with Graham and M. Paul, which Brontë juxtaposes, overlaps and controls adroitly, contrasting their perceptions of Lucy and her responses to them.

Lucy is at first resigned to self-repression with Graham. She responds to his smile and greeting with faded irony, weary acceptance: "I also had my own smile at my own thought: it was now about three months since Dr. John had spoken to me--a lapse of which he was not even conscious" (V450-51). This resignation changes as his "light raillery" arouses "the unreasonable pain" Lucy tries "to keep down"; she begins to find his imperceptive pronouncements on her unbearable (V452). He jovially describes her as "'quiet Lucy Snowe. . . . a being inoffensive as a shadow,'" and she tells us, "I smiled; but I

also hushed a groan" (V454). This inward resistance strengthens: Lucy feels his words have "the coldness and the pressure of lead; let him whelm me with no such weight" (V454). The forceful tomb imagery expresses Lucy's resistance to confinement in Graham's view of her, just as earlier it conveyed her rejection of deathly solitude in the long vacation. No longer willing to bury herself in self-repression, Lucy strongly rejects it when Graham asks her to speak to Paulina on his behalf, which would require her to serve him inwardly and outwardly, affirming his limited perception of her. Lucy's refusal reverses her earlier "'I will--I will help you'": her response to Graham's request is the antithesis of the cry of female devotion (V173).

'Could you manage that, think you, Lucy, and make me ever grateful?'

'Could I manage to make you ever grateful?' said I. 'NO, I could not.' (V455)

Brontë reinforces the spontaneous vigour of this emphatic refusal by placing forceful comments after the utterance, as though Lucy speaks out and reflects afterwards. Her inward defiance now affirms what she has already said outright; she rejects Graham's perception of her, and quotes the continued coaxing which proves the truth of her new perception of him:

I felt, too, an inward courage, warm and resistant. In this matter I was not disposed to gratify Dr. John: not at all. With a now welcome force, I realized his entire misapprehension of my character and nature. He wanted always to give me a rôle not mine. Nature and I opposed him. He did not at all guess what I felt: he did not read my eyes, or face, or gestures; though, I doubt not, all spoke. Leaning towards me coaxingly, he said, softly, 'Do content me, Lucy.' (V455)

At this point M. Paul confronts Lucy with a perception of her nature which is the antithesis of Graham's. Brontë overlaps the two exchanges, placing Lucy between the two speakers whose challenges she answers openly:

meeting almost his pleading, mellow--'Do content me, Lucy!'--a sharp hiss pierced my ear on the other side.

'Petite chatte, doucerette, coquette!' sibilated the sudden boa-constrictor; 'vous avez l'air bien triste, soumise, rêveuse, mais vous ne l'êtes pas; c'est moi qui vous le dis: Sauvage! la flamme à l'âme, l'éclair aux yeux!'

'Oui; j'ai la flamme à l'âme, et je dois l'avoir!' retorted I, turning in just wrath; but Professor Emanuel had hissed his insult and was gone. (V456)

M. Paul's pronouncement and Lucy's retort are extremely complex in function. He interrupts, accuses, transgresses propriety and civility, and expresses both his perception of Lucy's passionate nature and his fiery jealousy. She calls his speech an "insult" but does not reject or refute it: her "'Oui'" affirms its truth; she calls it a "hiss" from a "boa-constrictor," but is not afraid or stifled: her "wrath" expresses the "'flamme'" she has long repressed. She defiantly asserts her right to passionate sexuality, and provocatively makes no attempt to allay his jealousy. A decorous reply would deny or claim not to understand what M. Paul means: Lucy's "improper" assertion is a salutary transgression of conventional female propriety.

Unable to sustain this fieriness, Lucy weeps at Graham's laughter: he thinks it a huge joke anyone should see her as a passionate woman and be jealous of her. Indeed, within Brontë's sympathetic tracing of Lucy's turbulent progress, she presents her now as icy, not fiery, with M. Paul, but her cold formality is highly self expressive. "It was so seldom I could

. . . be reserved and cool where I had been grieved or hurt," she tells us, and humorously congratulates herself on denying, and thus communicating, her anger: "I again surpassed my usual self, and achieved a neat, frosty falsehood" (V458-59).

M. Paul asks her forgiveness, and urges her to speak in her "'natural'" voice, not "'that alien tone'" (V460). "'Mon ami, je vous pardonne,'" he begs her to say, "'or else in English,--my friend!'" ; Lucy is not ready for the "domestic and intimate affection" of "'mon ami,'" but she does want to address him sincerely as "'my friend,'" and does so "without difficulty" (V460). The transforming joy Lucy feels in addressing another as her friend, and speaking as she wants rather than as he wants her to, is conveyed through her wondering comments on the "metamorphosis" of his "smile of pleasure," and the "content" and "kindness" which are "wholly new in his visage" (V460). This mutual joy is "wholly new" to both of them, and is a significant index of their progress towards joyful mutual openness.

In the context of Lucy's self-repression with Graham, her open self-expression at the end of the third sequence is singularly forceful: she rejects Graham's perception of her and her devotion to him; affirms M. Paul's perception of her passionate nature; and momentarily experiences with him the joy of truthful speech in sincere friendship.

This examination of dialogue in the second and third sequences of The Professor and Villette has shown that Brontë undermines Crimsworth's narration through his reports of speech, satirizing his proud defensiveness, whereas she confirms Lucy's narration through her reports of speech,

sympathetically exploring her self-repression. It has also shown that Brontë's dialogue engages us in her enquiry into male mastery, female devotion, and female strength, and in evaluating Crimsworth's pursuit of domination and Lucy's progress towards self-expression.

In the next chapter dialogue in the fourth and fifth sequences will be examined. It will be shown that through dialogue Brontë invalidates Crimsworth's narration and validates Lucy's.

## CHAPTER FIVE

In this chapter dialogue in the fourth and fifth sequences of The Professor and Villette is examined, and critical opinion on the two novels is briefly returned to. The central arguments about Brontë's dialogue are developed as follows.

First, Brontë's divergence and convergence strategies are particularly marked and significant in the fourth and fifth sequences: dialogue contradicts and invalidates Crimsworth's claims of strength and independent success, but evinces and validates Lucy's attainment of strength, courage, openness and joy.

Second, as the two novels move towards closure, Crimsworth's fossilization is the antithesis of Lucy's progress. Crimsworth's defensive narration ends in complacent stasis, whereas Lucy's self-expressive narration ends in mobile openness. The dialogue exposes Crimsworth's self-aggrandizement as lover, husband, father and friend, whereas it demonstrates Lucy's turbulent progress in learning to speak openly and attaining mature mutual openness in friendship and love.

Third, Brontë scrutinizes the domineering tactics and sombre consequences of male mastery in The Professor, but in Villette she celebrates the liberating energy of female strength. In the fourth and fifth sequences dialogue reveals clearly the effects the two narrators have on the speech of others. Particularly striking is the way Crimsworth's need to feel masterful obliges Frances to reassure and accommodate

him, whereas Lucy and M. Paul elicit openness in each other, and together attain liberation from stultifying constraints.

Fourth, Brontë leaves questions about male domination and female submission provocatively unanswered in Crimsworth's static closure, resolves them in Lucy's progress, and generates new questions which remain provocatively alive in Lucy's open closure. Dialogue is of crucial importance in generating and resolving these questions.

These arguments will be substantiated by examining dialogue in the fourth and fifth sequences; an outline of the movements in each is presented first.

In the fourth sequence of The Professor, Crimsworth succeeds in earning the right to declare his love to Frances, but fails to express it openly or to acknowledge how much he owes to her and to Hunsden; the dialogue exposes deficiencies in behaviour Crimsworth regards as admirable. In the fifth sequence Brontë invalidates his self-aggrandizing account of his success through his reports of exchanges with Frances, Hunsden and Victor, and leaves him in a complacent, static pose. The antithesis of these movements is evident in Villette. In the fourth sequence Lucy attains new courage and openness with M. Paul: Brontë validates what Lucy says about the pain and joy of her experience through the exchanges she reports. In the fifth sequence Lucy's conflict between self-repression and self-expression is renewed and intensified; the dialogue dramatizes the resolution of this conflict in passionate mutual openness and enduring edenic joy.

In examining dialogue in the fourth sequence of The Professor, Chapters 20-23, attention will be focussed on

Crimsworth's proposal to Frances, after showing first how the admissions he makes to us before it, and his account of his reunion with Hunsden, expose his weaknesses. In the sequence as a whole there is a low 16% of DS, because the first two chapters have hardly any DS; the next two have a good deal of DS, conveying Crimsworth's restored spirits; the NsDS is the highest per sequence in the novel, 34%. It will be shown that the proportions of DS in each chapter contribute to Brontë's satirical presentation of his self-aggrandizement and her sympathetic presentation of his fears.

Crimsworth's first admission is his delayed confession of susceptibility to Zoraïde, which invalidates his earlier claims of imperviousness. He confesses this now to justify what might otherwise appear foolish--leaving his job with Pelet when he can least afford the loss of income--but manages to turn it into an assertion of heroic strength, presents himself as both victor and martyr, and takes revenge on Zoraïde in his narration. This confession is presented in Chapter 20, in which the low 2% of DS consists of selections from exchanges hoarded with relish, and quoted now as evidence of Zoraïde's slavish adoration and Pelet's drunken jealousy.

Crimsworth gleefully recalls Zoraïde enmeshed in "a snare of her own laying," and Pelet denouncing her as a "'femme sottte et vicieuse'" who "'doats'" on Crimsworth's "'youth,'" "'noble deportment'" and "'pure morals'" (P182-83). Bolstered by these gratifying memories, Crimsworth confesses feeling "barbarous and sensual as a pasha" in response to Zoraïde's "homage," and being unable to "boast infallibility"; quitting the house Zoraïde is to enter as Pelet's wife is the only way

to avoid the "envenomed pleasure" of adultery (P184,187-88). Instead of facing honestly the ugly truth that loving Frances does not enable him to withstand Zoraïde's allure, Crimsworth blames his susceptibility on Zoraïde's devilish charms; turns his decision into a heroic moral victory of "Conscience" over the "God-defying Demon" of "Temptation"; and self-righteously proclaims himself a martyr, "self-sentenced" and "self-deprived" (P188-89).

This preposterous feat of self-aggrandizement is followed, however, by Crimsworth's honest admission of the frustrated despondency aroused by letters from Frances and Hunsden. In Chapter 21 the O% of DS and the letter device evoke the isolated yearning in which Crimsworth reviews his decision with self-critical dismay. Frances has found a job, and had he "retained" his he could "have gone straight to her" and "spoken out the words which, repressed," are now "fretting" him with "fever" (P194). He confesses, "Now for the first time did I truly feel what it was to be poor," and admits his fearful sense of being "sealed in a subterranean vault" in "utter blackness" (P195).

Crimsworth extricates himself from this position by approaching Vandenhuten for help in finding work, but reasserts himself in his narration by reporting his request only after he has belittled the man, describing with scorn the beery picnic at which he saved Vandenhuten's hefty son from drowning and won his gratitude. Later he reports his thanks to Vandenhuten indirectly, giving prominence to his patronising parting words by reporting them in DS. "'I do not feel disposed to shun you because you have done me a favour; from

this day you must consent to admit me to your intimate acquaintance,'" Crimsworth declares loftily, bestowing friendship on his benefactor and asserting superiority rather than gratitude in his narration (P212).

Now Brontë makes it plain through dialogue that Crimsworth owes his renewed energy to Hunsden but does not acknowledge any gratitude to him. Their reunion is presented in Chapter 22, in which the high 33% of both DS and NsDS conveys Crimsworth's restored vigour after the near-absence of DS in the two preceding chapters. Sets of contrasting paratactic clauses before and after his talk with Hunsden reinforce this change. "Time seemed to stagnate; the sun would not go down; my watch ticked, but I thought the hands were paralyzed," evokes the static despondency in which Crimsworth longs to speak to Frances but will not do so until he has found the job he is unable to pursue (P199). "I forgot fastidiousness, conquered reserve, thrust pride from me: I asked, I persevered, I remonstrated, I dunned," evokes his renewed energy and self-esteem after the exchange with Hunsden (P211).

Hunsden's taunting questions, shrewd criticism and encouragement rouse Crimsworth from taciturn coolness to self-assertive warmth. Particularly salutary is Hunsden's mockery of Crimsworth's "'frigidly shy'" ineptitude with women, since this provokes Crimsworth's announcement about Frances, the "'unique fruit, growing wild'" which he has discovered and is determined to "'gather'": "'and as the prize of success will be a treasure after my own heart--I'll bring a bull's strength to the struggle'" (P204,206). The comic contradictions in the

"'fruit,'" "'treasure,'" "'bull'" imagery here convey the clumsy vigour of Crimsworth's renewed determination to "'struggle'" for "'success.'" Yet he acknowledges no gratitude to Hunsden, and Brontë exposes his unwillingness to do so. Crimsworth regards his talk with Hunsden as an unpleasant dose, "harsh, stringent, bitter; whether . . . it invigorated, I scarcely knew'" (P208). Hunsden's sarcastic but truthful letter then makes him resolve, "'I owe you nothing, Hunsden . . . you have paid yourself in taunts'" (P210).

Thus Brontë presents Crimsworth's fear and despondency sympathetically, but satirically exposes the self-aggrandizing tactics of his speech and narration. When he does propose to Frances there is a marked divergence between the stilted inadequacy of his speech and his expansive comments on his contentment and success. Brontë satirizes Crimsworth's failure to express his love openly, to acknowledge any deficiencies in his behaviour, or to perceive how much he owes to Frances's tactful, generous response to his defensive inarticulacy. The proposal is presented in Chapter 23, in which the 17% of DS contrasts effectively with the 0% in the chapter in which he longed to speak to her. Crimsworth's proportion of it is a strong 38%, but Frances's is a stronger 62%; she is openly self-expressive, and takes charge of the conversation. Indeed Frances transgresses the traditional female role in an amusing way: she is the one who declares love, then skilfully negotiates her own proposal not to become a dependent wife. Frances's declaration of love and her negotiation strategies are focussed on here: both end in assent and proud

satisfaction from Crimsworth, but Brontë exposes his deficiencies.

Frances's love poem allays Crimsworth's anxious "dread" and rouses "impulses" that overtake him "with a tiger-leap"; he seizes her, holds her on his knee and demands twice, "'Frances, how much regard have you for me?'" (P213, 222-3). She asks him to loosen his grasp, as if asking for a less peremptory manner, and assures him, "'j'en ai beaucoup'" (P223). Instead of declaring his own love now he has the right to do so, Crimsworth proposes in a strangely contorted perpetuation of his monetary "'how much'" questions, demanding a yes or no answer: "'have you enough to give yourself to me as my wife?'" (P223). Frances does not submissively assent but probes his awkward defensiveness. "'Monsieur sera-t-il aussi bon mari qu'il a été bon maître?'" she asks with gentle irony; he takes this as a compliment and solemnly replies, "'I will try, Frances,'" but she probes further:

'C'est à dire, Monsieur sera toujours un peu entêté,  
exigeant, volontaire--?'  
'Have I been so, Frances?'  
'Mais oui; vous le savez bien.'  
'Have I been nothing else?'  
'Mais oui; vous avez été mon meilleur ami.'  
'And what, Frances, are you to me?'  
'Votre dévouée élève, qui vous aime de tout son  
coeur.'  
'Will my pupil consent to pass her life with me?  
Speak English now, Frances.' (P223-24)

Here Frances does not elicit what she wants, an open expression of Crimsworth's love: she gets only stiff questions which demand reassuring expressions of her love for him. Having assured him she loves him "'de tout son coeur,'" she then gives him a full, frank yet soothingly orderly "'English'" tribute. "'You have always made me happy; I like

to hear you speak . . . I like to be near you; I believe you are very good, and very superior,'" she begins, and ends with his favourite term of address, "'Master, I should be glad to live with you always'"; "restraining" her desire to embrace him she adds more formally, "'Master, I consent to pass my life with you'" (P224).

To all this Crimsworth replies with ridiculous defensiveness. "'Very well, Frances,'" is all he says, as if assenting without warmth to a proposal made by her, yet he kisses her and relaxes in "silence," "peace" and "content" as if there is no more to be said; he tells us with great satisfaction, "I like unexaggerated intercourse; it is not my way to overpower with amorous epithets" (P224). Here Brontë exposes Crimsworth's complacent conviction that what suits him must suit Frances too, and follows it with Frances's skilful argument against his wish to make her his dependent wife. Frances begins with quiet announcements which arouse Crimsworth to express his feelings by seeming to expect no opposition: "'I wished merely to say that I should like of course to retain my employment. . . . my efforts to get on will be as unrestrained as yours--will they not, Monsieur?'" she says smoothly, as if expecting assent and thus arousing strong protest (P225). Crimsworth disregards her explicit wishes; he indulges a lordly view of himself "feeding and clothing" her "as God does the lilies of the field"; and concludes: "'Relinquish your labours . . . and let me have the happiness of giving you rest'" (P225). "'How rich you are, Monsieur!'" Frances exclaims with reassuring admiration, then

does not override his wishes but draws a vivid picture of their consequences, and offers a far more attractive one:

'Think of my marrying you to be kept by you, Monsieur! I could not do it--and how dull my days would be! You would be away teaching in close, noisy school-rooms from morning till evening, and I should be lingering at home unemployed and solitary; I should get depressed and sullen and you would soon tire of me.'

'Frances, you could read and study; two things you like so well.'

'Monsieur, I could not; I like a contemplative life, but I like an active life better; I must act in some way and act with you. I have taken notice, Monsieur, that people who are only in each other's company for amusement, never really like each other so well, or esteem each other so highly, as those who work together, and perhaps suffer together.'

'You speak God's truth,' said I, at last; 'and you shall have your own way, for it is the best way. Now, as a reward for such ready consent, give me a voluntary kiss.'

After some hesitation, natural to a novice in the art of kissing, she brought her lips into very shy and gentle contact with my forehead; I took the small gift as a loan, and repaid it promptly and with generous interest. (P226)

Here Frances implies dependency would be like prostitution, being "'kept,'" and thus no cause for pride; she then depicts it as sterile and enervating for both of them, implying she supports his own ambitions. She does not plead but rejects what Crimsworth wants to bestow on her, and convinces him working "'together'" will increase rather than damage his self-esteem. Her emphasis on effort, "'active . . . act . . . act,'" appeals strongly to the man who has prided himself, "'Hope smiles on Effort!'" (P179). Crimsworth assents with unusual good-humour, even jokes about his "'ready consent'" in deciding "at last" that Frances speaks "'God's truth'" and demanding "'a voluntary kiss.'" Once again, however, he regards her as the beneficiary, the "novice" whose "small gift" is generously "repaid"; after this exchange he reflects

smugly on his "particular perspicacity" and "peculiar discernment" in finding "physical charms" as well as "moral worth" in Frances, as if no other man would perceive them (P227).

In the context of this complacency Brontë locates Crimsworth's "Hypochondria": he admits vulnerability for almost the last time but represses it (P228). Brontë presents his suffering sympathetically but satirizes his failure to understand it, and his concealing it from Frances. "Now, reader," he begins facetiously, proffering the "drop" of "gall" that will do us good, but the turgid account that follows shows the narrating Crimsworth is no nearer comprehending his "horror" than he was at the time, and is still asking, "but now . . . why did Hypochondria accost me now?" (P227-29). Indeed Crimsworth performs here another feat of self-aggrandizement: his twisted allusion to Job implies his "chill anguish" is a God-ordained trial as severe as Job's<sup>1</sup>; he also diagnoses it "at once as the effect of reaction," then magnifies and externalizes its cause by personifying "Hypochondria" as a seductive demon who consoled him in his "lonely, parentless" boyhood with promises of luxurious ease in death, and tries again now to "lure" him to her (P228-29). He admits failing to vanquish her and suffering until she "departed," but comments proudly, "I had gone about as usual all the time and had said nothing to anybody of what I felt" (P229). Brontë engages us here in the sombre consequences of Crimsworth's pursuit of mastery: the prospect of marriage alarms him; he fears having to become the successful husband and provider that society expects, but

cannot admit this to himself or Frances, unlike Lucy, who understands and acts on the fears underlying her nightmare in the long vacation. This episode is an effective climax to the fourth sequence because it reinforces Crimsworth's defensive habits of speech and narration, and exposes his failure to understand his fears of being unable to become what Frances later enables him to feel he is: masterful male authority in his role as lover, husband, father and provider.<sup>2</sup>

It has been shown that in the fourth sequence dialogue exposes deficiencies Crimsworth denies or does not recognize, and contradicts his complacent narration. In the fourth sequence of Villette, however, Brontë confirms Lucy's narration through reports of speech which evince her attainment of new courage and openness with M. Paul.

It is argued here that Lucy's turbulent, often painful experience resembles second language learning. Lucy learns not only to speak fluent and confident French, but the more important language of self-expression, her "first language" being that of self-repression. Like second language learning, Lucy's experience engages her in "a very complex endeavour," is not simply "additive and linear," and involves stressful fear, pain and "anomie" as well as new confidence, joy and accord.<sup>3</sup> Lucy's uneven progress is characteristic of second language learners who advance to the stage of communicating complex, authentic feelings rather than repeating simple structures and conducting routine exchanges. In representing Lucy's changing speech Brontë uses progressively more French in her DS, then none at all in the fifth sequence. Lucy's utterances in French develop from her terse "'En avant'" in

the first sequence, to open expressions of emotion in the second and third sequences, culminating in her "'Oui; j'ai la flamme à l'âme, et je dois l'avoir!'" (V107,456). In these three sequences she speaks a total of 65 French words. In the fourth sequence, however, she speaks 78 French words, and her utterances in French tend to be not impassioned but coolly self-assertive: for instance she teases M. Paul, "'ma robe n'est pas belle, monsieur--elle n'est que propre,'" and doggedly tells the examiners, "'Je n'en sais rien'" (V550,579). This suggests Lucy learns, like an advanced learner, to speak appropriately and as she wants to in different situations, and extends her repertoire of speech styles. In the fifth sequence there is no French in her strongly self-expressive DS: as if the language of self-expression were now Lucy's own language, Brontë represents it entirely in English.<sup>4</sup>

In the fourth sequence, Chapters 28-37, Lucy's exchanges with M. Paul predominate, reversing the pattern of the third sequence. Two sets of four chapters focussed on M. Paul are both followed by single chapters focussed on Paulina and Graham which validate what Lucy attains with M. Paul: strength in speaking her opinions; courage in eliciting truth from others; and insight into her misplaced devotion to Graham and valued friendship with M. Paul. In the sequence as a whole there is a relatively high 26% of DS balanced with 26% of NsDS; the dialogue bears out what Lucy tells us of her new courage in the first set, Chapters 28-32, and of her new fears in the second set, Chapters 33-37.

At the opening of the fourth sequence Lucy's new fearlessness with M. Paul--"close in his presence, I felt no terror at all"--brings her "a certain snugness of composure" which is "pleasantly novel" (V470,478). This is evinced, for example, in her announcement of the "summons" she knows he will detest: "'je veux l'impossible, des choses inouïes,'" she tells him, "floridly exaggerating" the message (V471). Later she deliberately provokes his jealousy about the watchguard she is making: "'For whom?'" he asks; "'For a gentleman--one of my friends,'" she replies: the implicature, Lucy knows well, is that it is for Graham and that she is withholding confidence from M. Paul (V478). She thoroughly enjoys the result: M. Paul accuses her of being "the most consummately unpleasant" woman he knows, "perverse to a miracle," with a temper "'vive comme la poudre!'" (V478-79). This exchange is presented in the most extensive "FIS" in the novel, conveying Lucy's fearless amusement at hearing M. Paul accuse her of exactly what he is doing, flying into a rage. Yet his jealousy touches her deeply: she utters no "soothing word" lest she "laugh or cry," and is delighted by criticisms of innovations in her "'costume'" which indicate he finds her attractive (V480-81). "'Well done, Lucy Snowe!'" she tells herself, "'it is a new thing to see one testily lifting his hand to screen his eyes, because you tease him with an obtrusive ray'" (V483).

Lucy's new courage is further evinced in her rebellious, taciturn refusal to join the gift-bearing parade at M. Paul's fête, her angry outcry in defence of the English, and her quiet self-assurance when she slips the watchguard into his

hand in private, and to his delight admits she made it for him alone. The harmony of this exchange is amplified by the accord of their mutual silence in the evening: "no words could inspire a pleasanter content than did M. Paul's wordless presence," Lucy says; Brontë softly sounds a chord evoking a new dimension in the relationship: their silence is like that of contented lovers (V502).

Lucy then learns to resist bravely M. Paul's harsh academic demands. "He was a man not always to be submitted to. Sometimes it was needful to resist . . . and tell him . . . that his absolutism verged on tyranny," she explains in Chapter 30, in which the low 5% of DS helps to convey the strain of struggles which disallow easy affability (V506). She reports in M. Paul's speech exactly the unpredictable mixture of "stimulus" and "injustice" to which she responds courageously (V508-09). Her efforts "to please him" are followed by resistance to his accusations: "'teach me no more"; by quiet new self-assertion: "'I sometimes, not always, feel a knowledge of my own'; and then by "strong battle, with confused noise of demand and rejection, exaction and repulse" (V508-09, 514, 516). Finally when he refuses to heed her protests about the impromptu examination, Lucy declares, "'No true friendship would harass me thus,'" and with a "cry" to be "liberated" manages to escape (V517). Thus within this stressful struggle Lucy is not a blindly obedient pupil: her high regard for her teacher is tempered by recognition of his deficiencies, and she learns to resist unreasonable demands boldly.

New confrontative courage is evinced when Lucy criticises M. Paul's habits of surveillance. This is presented in Chapter 31, in which the high 40% of DS contrasts with the terse strain of the previous chapter. At first Lucy reflects resentfully on M. Paul: "fatigue" makes her long for "an independent position" to escape him, yet her struggles have strengthened her to reflect with a brave new perspective on her "curious one-sided friendship" with Graham (V519,521,524). "'Good night, Dr. John; you are good, you are beautiful; but you are not mine,'" she muses; M. Paul hears her farewell "'Good night,'" echoes it and turns it into a greeting, "'good evening,'" initiating an exchange in which Lucy's pert replies make him assert she needs "'a careful friend'" (V525-26). "'You want so much checking, regulating, and keeping down,'" he says, "'You need watching, and watching over'"; Lucy tells us, "I listened to him, and did not trouble myself to be too submissive"; she launches a severe attack when M. Paul confides his habitual "'watch'" from his window, and comments, "he often lectured me by the hour together--I did not see why I should not speak my mind for once" (V526,529). Lucy is now the preceptor, but her stern moral criticisms become tributes to his honour: "I tell you every glance you cast from that lattice is a wrong done to the best part of your own nature" (V530). Answering Lucy's criticism, M. Paul talks expansively about his views on those he has watched, his past, the "'rapport'" and "'affinity'" he feels with her, and both confess their feelings about the ghostly nun (V531). Thus Lucy's forthright criticism of M. Paul, unlike her criticism

of Graham, does not make him withdraw but leads to new mutual confidentiality.

The new courage evinced in Lucy's provocative, defiant, critical and confidential speech to M. Paul in these four chapters is tested and validated by her exchange with Paulina in Chapter 32, which has the highest proportion of DS in the novel, 72%; Lucy speaks a strong 29% of it, and her speech is mature, decisive, reassuring but truthful. The extensive FDS here presents Lucy speaking her opinion openly to Paulina without repressing painful feelings, and encouraging Paulina to speak openly about her love for Graham: "'speak, for I earnestly wish to hear you. Tell me all it will give you pleasure or relief to tell'" (V541). Lucy questions, advises and reassures Paulina, generously blesses her future with Graham--"'it is deemed good that you two should live in peace and be happy'"--and adds, "'Some lives are thus blessed . . . it is the attesting trace and lingering evidence of Eden. Other lives run from the first another course'" (V546). Clearly Lucy believes and accepts at this stage that she herself is never to be thus blessed, but she speaks without self-pity or bitterness, evincing the strength, honesty and courage she has attained with M. Paul.

Lucy's new fears are focussed on in the next set of four chapters. Her fear of love more intimate than friendship is forcefully conveyed in Chapter 33, in which radiant happiness changes to inarticulate tears, and Lucy flees from M. Paul's declaration of love. At first the playful amity and happy accord of Lucy's exchanges with M. Paul express her pleasure at the festive country breakfast, "happy--happy with the

bright day, happier with his presence, happiest with his kindness" (V554). These feelings change when he asks, implicitly, whether she loves him more than a friend or brother. His first queries are indirectly reported, as if Lucy shrinks from hearing them, and she gives "no reply" when he asks whether she would be "sorry" if he were "to leave" and "go far away" (V554). The change to DS now conveys his more searching questions and Lucy's self-expressive response:

'Petite soeur,' said he; 'how long could you remember me if we were separated?'

'That, monsieur, I can never tell, because I do not know how long it will be before I shall cease to remember everything earthly.'

'If I were to go beyond seas for two--three--five years, should you welcome me on my return?'

'Monsieur, how could I live in the interval?'

'Pourtant j'ai été pour vous bien dur, bien exigeant.'

I hid my face . . . for it was covered with tears.

(V555)

M. Paul has spoken of a "sister" and "brother" relationship for the first time immediately before this; now he calls Lucy his sister but his questions and her responses express more than fraternal love (V554). Lucy attempts evasion, but her "'I can never tell'" turns into a heartfelt expression of love; this is reinforced by her impassioned interrogative--"'how could I live in the interval?'"--and by her inarticulate tears when he acknowledges (as Crimsworth never does) past harshness. M. Paul searches for Lucy in the evening; she knows he is coming to speak not as teacher, friend or brother but as lover, and cannot "find courage to await his approach"; acutely alert, she hears "the shrubs crush and the gravel crunch"; the "coward" in her flees in "panic" and hides (V556). Inwardly she acknowledges failure: "He had something

to tell . . . my ear strained its nerve to hear it, and I had made the confidence impossible" (V557).

This conflict between longing for and fear of sexual love is not resolved until the fifth sequence; here it is submerged in Lucy's friendship with M. Paul after she learns of the circumstances which make it seem he can never marry. This revelation is presented in Chapter 34, in which the dialogue exposes Madame Walraven's grotesque rudeness and Père Silas's sanctimoniousness, showing that though M. Paul's devoted nurturing of these two old parasites proves his constancy, it also traps him in absurd, sterile servitude, jealously guarded by Madame Beck. So while Lucy is deeply impressed by this evidence of self-denying fidelity, the reverse of M. Paul's demands for public acclaim at his fête, she also finds it the "keenest stimulus" to defy Madame Beck's injunction, "'Oubliez les Professeurs'" (V575-76). At the same time, Lucy can now embrace M. Paul's offer of close friendship, believing him to be "sworn to virginity" (V576).

Their mutual affirmation of friendship is presented in Chapter 35, "Fraternity." Here the dialogue juxtaposes and contrasts Lucy's inarticulacy with the examiners and her articulacy with M. Paul. There is a high 34% of DS, of which Lucy speaks 50%, her highest percentage in the novel, conveying openness and accord as she and M. Paul commit themselves to friendship, the antithesis of her mute anger with the examiners. Paradoxically Lucy's failure in the examination evinces her high regard for M. Paul. "'You will answer, to the best of your ability, such questions as they shall put,'" he instructs her, but she detests these "sneering

. . . sceptics" who suspect M. Paul of lying and throw "doubt" on his "honour" (V578-79,582). Anger makes her inarticulate: "ideas were there, but not words. I either could not, or would not speak" (V580). Eventually she attacks them with her bitterly ironic essay on "'Human Justice'" (V581).

This mute anger is the antithesis of Lucy's voluble confrontation of M. Paul, in which Brontë generates questions about the dangers of male devotion which traps a man in bondage to parasites. Lucy first questions M. Paul about his "'home'" and elicits an admission of barren, aching loneliness: "'I inhabit a den,'" he tells her; "'I pass days laborious and loveless; nights long and lonely'"; a surge of sentimental self-pity then evokes his morbid bondage: "'nothing now living in this world loves me, except some old hearts worn like my own'" (V584-85). Lucy asks ironically, "'you have a pleasant old house . . . why don't you go and live there?'" she tells him the "'tale'" of his "'bonds,'" paying tribute to his fidelity but criticising his servitude (V586-88). M. Paul now admits openly his need for friendship, "'intimate and real--kindred in all but blood,'" and asks if Lucy will be his "'close friend,'" become "'the sister of a very poor, fettered, burdened, encumbered man?'" (V588-89). His yearning for "true friendship" enables Lucy, feeling "strong and rich," to express her own needs and fears, "'dare I rely on monsieur's regard? Dare I speak to him when I am so inclined?'" (V589). His warm response, Lucy tells us, brings "such a pleasure as, certainly, I had never felt. I envied no girl her lover, no bride her bridegroom, no wife her husband; I was content with this my voluntary, self-offering friend"

(V589). Their commitment to friendship leads to mutually confessed fears of loss, giving Lucy "a new experience" of "unhoped-for happiness" (V590).

This new joy is soon disrupted: M. Paul next day gives Lucy neither "smile" nor "word" and she is unable to ask him why: "repulsed, I withdrew; forgotten--my lips would not utter, nor my eyes dart a reminder" (V593-94). In this chapter, "The Apple of Discord," the low 8% of DS evokes the shock of M. Paul's chill withdrawal after the high proportion of DS in "Fraternity." The garden setting seems to place Lucy back in solitary self-repression, but far more painful is her "fear of spontaneous change arising in M. Paul himself" (V600). The "sly little book" with "honied voice" reveals the cause of the alienation, but Lucy feels obliged to speak up and reject Catholicism, risking as she does so final alienation from M. Paul; it will be remembered that her nightmare was of loved ones turning from her "alienated" (V598,223).

M. Paul breaks his "unnatural silence" with questions about the book; Lucy's indirectly reported answers, "I replied that I had read it," and "Suppressing a yawn, I said I hardly knew," evince her unwillingness to "say anything" (V603-04). Disgusted by Catholic coercion, and hurt that M. Paul allows it to interfere with their friendship, Lucy speaks openly only after he appeals, "'petite soeur--speak frankly--what have you thought of me during the last two days?'" (V604). A change to DS now conveys Lucy's brave sincerity: "'listen to me. . . . I am not unchristian, I am not dangerous, as they tell you; I would not trouble your faith; you believe in God and Christ

and the Bible, and so do I'" (V605). "Just what I thought, that did I tell M. Emanuel," she tells us, but their conflict about religion is resolved only later when Lucy speaks so passionately that M. Paul recognizes her faith is essentially the same as his, and instead of rejecting her feelings reciprocates them, a pattern which is repeated in Lucy's declaration of sexual passion in the fifth sequence (V607).

The intensity of Lucy's declaration of faith is conveyed in a change from indirect to direct report, evoking a change from rational argument to emotional self-expression. It begins with a series of sentences in which the main clause "I told him" predominates, stressing her strong views on Catholicism, but reporting them indirectly (V610-11). Her final statement begins with two extended "that" clauses, and seems to be a long left-branching sentence which will be completed with a main clause such as "I told him." Instead it ends syntactically incomplete (unusual in Brontë's prose) but emotionally completed by the DS of her "cry--'God be merciful to me, a sinner!'" (V611). She feels she has "severed" herself from M. Paul forever, but his response is the antithesis of what she expects: she hears "a tone accordant, an echo responsive, one sweet chord of harmony in two conflicting spirits" (V611). He echoes her: "'I also cry--'O Dieu, sois appaisé envers moi qui suis pécheur!'" and links himself with her in his prayer, "'God guide us all! God bless you, Lucy!'" (V611-12).

The new courageous sincerity Lucy attains here with M. Paul is tested and validated at the end of the fourth sequence: she acts as confidante and mediator, helping

Paulina, her father, and Graham to express and overcome their fears, and to speak openly to each other. Lucy's role with them now is the reverse of self-effacing service. She firmly silences Paulina on the topic of Graham's beauty and his opinion of herself; reveals to M. de Bassompierre his daughter's sexual maturity and love for Graham; elicits his confession that it is his own loss he fears; and enables him to confront Paulina. "'Tell papa the truth,'" he says, and Paulina admits with relief what she has concealed with fear: "'I will--I will tell you the truth--all the truth; I am glad to tell you" (V624). Lucy wisely remains silent, letting them struggle: the father fears losing his daughter's devotion; the daughter fears losing her father's approval. Significantly he relents only when Paulina capitulates with a "cry" of childlike devotion: "'I won't leave you, papa; I'll never leave you. I won't pain you; I'll never pain you!'" (V626).

The experiencing Lucy sees with generous joy that Paulina and Graham are "blessed" in their "happiness"; the mature narrating Lucy states her belief that such blessing endures: "I believe, if such perfect happiness is once felt . . . its sweet effect is never wholly lost. Whatever trials follow . . . the glory precedent still shines through, cheering the keen anguish, and tinging the deep cloud" (V631-32). Brontë presents Lucy at this stage blessed by her own generous joy in blessing others, strengthened by strengthening others, but not seeing this about herself, and not expecting ever to be blessed and strengthened by enduring joy.

In moving on now to dialogue in the fifth sequences, it is argued that the striking differences between them are

closely related to the narrators' final reports of speech and to Brontë's control of the proportions of DS. The fifth sequence of The Professor is an extended boast: Crimsworth displays his success and calls for admiration. In the sequence as a whole there is an above-average 29% of DS, but the NsDS is a low 13%. This makes Crimsworth seem to be sitting back complacently, stiff and uncommunicative with others though he expects adulation from them. At the end of the novel he responds uncooperatively to others' calls, the experiencing and the narrating Crimsworth merge, and Brontë leaves him in this static pose. The fifth sequence of Villette, by contrast, is passionately self-expressive. In the sequence as a whole there is a below-average 9% of DS, but the NsDS is 22%, precisely the average. Lucy does not, like Crimsworth, report a great deal in DS yet contribute little to it; she reports less than usual, conveying the anguish of her renewed self-repression, but is neither static nor uncommunicative when she breaks free from it, liberates M. Paul too, and gratefully attributes to him her new strength and joy. She asks not for admiration but cooperation with her mobile, open, liberating closure. These antithetical movements will become clearer as dialogue in the two sequences is examined.

The fifth sequence in The Professor consists of Chapter 24, in which Crimsworth shows Frances off to Hunsden, and Chapter 25, the longest in the novel, in which he boasts about his success, congratulating himself on being Frances's benefactor. Brontë invalidates his claims through dialogue which makes plain Crimsworth's good fortune in being loved by Frances, his failure to see he is her beneficiary, and the

domineering tactics and sombre consequences of his pursuit of mastery.

The extensive dialogue in Chapter 24 presents the first exchange between Frances and Hunsden. Frances's vitality, intelligence, articulacy, and resilience in arguing impress Hunsden deeply. He teases Crimsworth afterwards, "'she treats you with a sort of respect too . . . actually as if you were something superior!'" (P243). Crimsworth remains smugly in the background as they talk, speaking only 12% of the high 57% of DS, and enjoying the display of Frances's talents. Inwardly he acknowledges what he never tells her: he admires her "low yet sweet . . . full voice," and the "enthusiasm" which thaws Hunsden "as fire thaws a congealed viper," another of the criticisms applied to Hunsden but not to himself (P234-35). The dialogue invalidates Crimsworth's claim that Frances is "unskilled to argue," and exposes his complacency through Hunsden's mockery, "'you reckon you have done a fine magnanimous thing in offering to marry her?'" ; Crimsworth responds smugly, "'Hunsden, you're a puppy. But you've only seen the title-page of my happiness'" (P241-43).

Having gleefully reported crowing over Hunsden, who has never married, Crimsworth reports in Chapter 25 exchanges which he presents as evidence of his masterful success. Brontë invalidates his claims through the telling divergence between his reports of speech and what he says about his behaviour as husband and father. It will be shown first how his persistently self-aggrandizing narration in this chapter creates a context in which he stresses his superiority in the

marriage, but Brontë exposes his domineering tactics and his dependence on Frances.

Frances's "checked sob" and tears before the wedding indicate she knows the marriage will not be easy, but she resolutely overcomes them (P245). Her tears, like Victor's outcry later, receive no appropriate response from Crimsworth: he does not embrace or comfort her but prods her with stuffy requests "to be allowed an insight into the origin thereof" (P245). He describes the wedding evening with pride rather than gratitude, and his image of their evenings together, "like a long string of rubies," perpetuates his possessive "jewel," "prize" and "treasure" images of Frances (P246). Crimsworth asserts his superiority in the partnership--though clearly Frances is the stronger--in his report of the conversation she initiates to tell him of her innovative plan. He tells us she needs the "touchstone" of his "judgement" to "test" her idea; he reports his orders and her obedience--"docile as a well-trained child"; and reports in DS not her plan but his lordly consent: "'you have my free consent, and wherever and whenever my assistance is wanted, ask and you shall have,'" followed by her grateful, "'Thank you, Monsieur'" (P247,249). He expresses neither to Frances nor to us surprise, admiration or gratitude for her bold transgression of conventional female submission and dependence.

Further, Crimsworth fails to acknowledge he is the dependent beneficiary of Frances's leadership and strength, and presents her as his beneficiary. He refers to the school she clearly runs as "Our school" then "my house and

establishment"; his awkward phrase "I and my wife" asserts his dominance; he deals respectfully with Frances's success as a teacher, but reports far more enthusiastically her asking his "opinion on knotty points," her "deference" in making him "the Master in all things," and her turning at the end of each day into his "own little lace-mender" (P249-50,252). Now Frances sustains and invigorates the relationship by accommodating Crimsworth's need to feel masterful, but does not become servile. The games she initiates demonstrate her agility and generosity: she teases him in French about his "'bizarreries'" and "'caprices'"; this provokes him to "arrest bodily" the "wild and witty . . . demon" who, having had her say, turns into "a submissive and supplicating little mortal woman" in his arms, gazes at him with "gentle homage," and lets him "dose" her by making her read aloud in English "for an hour by way of penance" (P253). His favourite choice is Wordsworth, because Frances has "difficulty in comprehending his deep, serene and sober mind," has to ask her husband for "explanations . . . like a child and a novice," and acknowledges him as her "senior and director" (P253). In this playful description Brontë reveals a great deal more than Crimsworth recognizes.

Disquieting aspects of the marriage are revealed, however, in Crimsworth's awkward, reluctant introduction of his son, and later in his responses to the growing child. Coyly he tells us of his odd behaviour in secretly following Frances up to "a bed . . . a very small one," and witnessing there her "feeling, pleasurable, powerful," for "the child" (P254). He rushes to regain the parlour before she returns and

"quietly" tells him, "'Victor rests well: he smiled in his sleep, he has your smile, Monsieur'" (P254). Frances seems to reassure her husband by implying the child is a miniature or extension of him; only after quoting this does Crimsworth acknowledge Victor's existence directly, but speaks of him as "her own boy," not as "my" or "our" boy (P254). Now Crimsworth feels "abandoned" every evening when Frances goes up to Victor; he introduces him reluctantly into the text, and seems uneasy about Frances's "powerful" feelings for him (P253-54). Brontë generates questions here about the effects of Crimsworth's pursuit of mastery on his attitude to his wife and son, and in this context locates Crimsworth's report of the "what she would have been" conversation, in which he exacts homage to reassure himself that he dominates Frances's heart.

Crimsworth cites this exchange as evidence of his virtues as a husband, but Brontë reveals his ugly craving for adulation, and invalidates his claims. He introduces it by telling us smugly, "Frances was then a good and dear wife to me, because I was to her a good, just and faithful husband"; he seeks to prove this by reporting her response to his question, "what she would have been had she married a harsh, envious, careless man . . . or a tyrant" (P255). This question presupposes he has none of these faults; he does not ask the question Brontë provokes: what he would have been without Frances.

Frances's reply is calm and strong: "'I should have tried to endure the evil or cure it . . . when I found it intolerable and incurable, I should have left my torturer

suddenly and silently'" (P255). Three times Crimsworth forces her back to the question, demanding what she would have done if "'forced to return"; she senses the oddness of his persistence--"'Why do you ask me, Monsieur?'"--but he is "determined" (P255). Finally she delivers an orderly argument: marriage to a loathsome man would be "'slavery'; she would "'revolt'" even at risk of "'torture"; if "'the only the road to freedom'" were "'through the gates of Death,'" she would take it when no longer strong enough to "'resist"; in death she would "'be sure of a refuge . . . from bad laws and their consequences'" (P255-56). "'Voluntary death, Frances?'" he asks slyly, suicide being regarded as a sin; she seems to retract but her adroit answer is ambiguous: "'No . . . I'd have courage to live out every throe . . . to contend for Justice and Liberty to the last'" (P256). He traps her again, implying she falls short of ideal female submissiveness, "'I see you would have made no patient Grizzle,'" then demands, "'supposing Fate had merely assigned you the lot of an old maid; what then?'" (P256). Frances does not query his implication that nobody else would have married her; she concedes her life would have been "'void and vapid,'" spent trying to "'ease the aching,'" then starts to pay him tribute for having spared her from such a life: "'no other gentleman . . . would have thought me amiable or handsome"; her tribute verges on eulogy, then suddenly changes:

'Now I have been Professor Crimsworth's wife eight years and what is he in my eyes? is he honourable, beloved--?' She stopped, her voice was cut off--her eyes suddenly suffused. . . . she threw her arms round me and strained me to her heart with passionate earnestness: the energy of her whole being glowed. . . . (P256)

Here Frances abandons homage and restores a happier, healthier sense of partnership by uniting them in passionate embrace; once again Crimsworth diminishes her in his narration by virtually denying his own pleasure and participation. "Half an hour afterwards, when she had become calm. . . ." he says; he refers only to "her" passion, and inappropriately asks her "where all that wild vigour was gone which had transformed her erewhile" (P256, emphasis added). Frances smiles "softly and passively," accommodating his implicit denial of his own passion, and reassures him: "'I cannot tell where it is gone . . . but I know that whenever it is wanted it will come back again'" (P256).

Thus Frances responds to Crimsworth's demand for homage with flexible strength, not servility, but Brontë exposes his domineering tactics in pursuing mastery. Now Frances and Hunsden are well able to accommodate or withstand these tactics, but Victor suffers. Hunsden, for instance, withstands Crimsworth's "taunting" about his failure to marry by revealing his love for the lustrous Lucia; Frances questions Crimsworth about her own appearance in comparison with Lucia's beauty, and is not hurt by his stingy reply, "'my sight was always too weak to endure a blaze, Frances'" (P260-62). (The antithesis of this will be seen in M. Paul's answer to Lucy's question about her appearance.) Crimsworth never expresses love or admiration openly to Frances, but she accommodates his deficiencies. For Victor, however, Crimsworth's ungenerous, domineering behaviour has painful consequences: Brontë makes this clear through dialogue which sharpens her scrutiny of male authority.

After his reluctant introduction of Victor, Crimsworth refers to him ungenerously and does not express pride or love for him. He derides the growing boy, presenting as ridiculously emotional his "susceptibility to pleasurable sensations," his "partiality amounting almost to affection" for his toys, and the "feeling" which "strengthens almost to a passion" for the "animals of the house" (P263). He reports Victor's "anguish" over the shooting of his dog as absurdly excessive: "kneeling . . . embracing its bull-like neck, and lost in a passion of the wildest woe" (P264). Victor's heartfelt outcry, however, is neither ridiculous nor unjustifiable:

'O papa! I'll never forgive you! I'll never forgive you!' was his exclamation. 'You shot Yorke-- I saw it from the window--I never believed you could be so cruel--I can love you no more!'

I had much ado to explain to him, with a steady voice, the stern necessity of the deed; he still with that inconsolable and bitter accent which I cannot render, but which pierced my heart, repeated: 'He might have been cured--you should have tried--you should have burnt the wound with hot iron, or covered it with caustic. You gave no time; and now it is too late--he is dead!' (P264)

This, apart from Victor's call at the end of the novel, is the only speech of his that Crimsworth reports in DS. He cites it as evidence of the boy's wild emotions to justify sending him away to school to learn "self-control," but Brontë exposes his harsh paternal tactics. The child's pain resonates in the DS here, not just with grief about his dog, but with the crueller shock of his father's unhesitating destruction of it, reported with bravado, "I went into the yard and shot him . . . he was dead in an instant" (P264). Crimsworth knows Victor loves the dog dearly, but shoots it without troubling himself to find the boy before or afterwards and tell him why, then offers no

consolation, merely stiff defensiveness about "the stern necessity of the deed." Victor's love for his father is cruelly assaulted; his accusation of cruelty is so "inconsolable and bitter" that Crimsworth is momentarily "pierced" by its truth and his child's pain. This is Crimsworth's sole admission of vulnerability in this sequence, it is his last, and it is soon repressed. Unable to speak appropriately to Victor, Crimsworth takes him to be "consoled" by Frances; he takes as his due the boy's humble plea for forgiveness, feeling "proud, and contented" with him for the one and only time; then decides the boy must for his own good be sent away to school (P264-65).

Crimsworth's defence of this decision is devious and self-justificatory. He claims, "I feel in myself a strong repugnance to fix the hour which will uproot my sole olive-branch," but this sanctimoniousness sounds false, unlike the firm decisiveness of, "The step must, however, be taken, and it shall be" (P266). He argues that the boy's temper has in it "the leaven of the offending Adam," implying God would punish it, and that this "should be if not whipped out of him, at least soundly disciplined," to teach him "the art of self-control" (P266). Brontë generates the question of whether obedience to harsh school discipline and "self-control" are the same thing, but Crimsworth is in no doubt about it. He maintains that because the world will give Victor "blows instead of blandishments--kicks instead of kisses," he should therefore get them straight away and not receive from Frances the "congenial tenderness he will meet with from none else" (P266-67). Further, it is "mute fury . . . the ordeal of

merited and salutary suffering" that will make the boy "a wiser and a better man" (P267). Proud of concealing and repressing his own emotions, Crimsworth seems to feel his son must learn to do the same, and must be sent away to school just as he was, though he was an orphan and Victor is not.

Brontë presents counter-arguments through Hunsden and Frances's responses to Victor's wildness; Crimsworth reports these with jealous contempt and unease. Hunsden "calls it his spirit and says it should not be curbed"; Crimsworth scorns this view and resents Victor's "preference for Hunsden," describing it as "considerably more potent, decided and indiscriminating than any I ever entertained for that personage myself," denying again his indebtedness to Hunsden (P266-67). Frances gives the wildness "no name," and accepts with loyal "patient pain" her husband's decision to send Victor away to school, but in the boy's moments of "fierce revolt" she "folds him to her breast," then "reasons with him" and treats him with the "love" by which, Crimsworth scoffs, "Victor can be infallibly subjugated" (P266). Now Crimsworth gives this as his chief reason for sending Victor away: the world will not treat him as Frances does; but if Victor can be "infallibly subjugated" by her "love" and "reason" it seems illogical to pack him off to the far less loving and rational discipline of boarding-school. Brontë raises here the question of whether Crimsworth's is the best or the only solution; whether growing up like his father is necessary or desirable for Victor; and whether Crimsworth's unease about Frances's tender love for the child is perhaps the reason why he sends

him away, when it appears she is well-equipped to treat his normal childlike emotions appropriately.

Brontë has engaged us throughout the novel in questions about male pursuit of mastery, and has scrutinized Crimsworth's behaviour as brother, friend, teacher, lover, husband and father. The central question is whether it is necessary or desirable to perpetuate male authority which maintains power by concealing and repressing vulnerability, and asserts strength by self-aggrandizement. Closely related to this is the question of whether female strength must masquerade as submission and dependency to accommodate male weaknesses, and maternal wisdom be subordinate to paternal harshness. Brontë leaves these questions open in Crimsworth's static, complacent closure. He is absorbed in completing the written story of his success; the experiencing and the narrating Crimsworth merge, and he does not heed the calls of Frances, Hunsden and Victor. Frances patiently "sits down to wait"; Hunsden cheerfully rattles on with news to which Crimsworth does not reply; Victor calls, "'Papa--come!'" (P267-68). This call concludes the novel: it represents a call from a younger generation for change, mobility, progress, challenging a figure whose pose represents male authority fossilized in complacent stasis; Crimsworth does not answer, move or change.

It has been shown that dialogue in the fifth sequence demonstrates Crimsworth's dependence on Frances's flexible strength, and that the divergence between his claims and what the dialogue reveals invalidates his boasts. It will now be shown that the questions about male authority and female

submission left unresolved in The Professor are answered in Villette through Brontë's presentation of Lucy's progress, which is the antithesis of Crimsworth's stasis.

In the fifth sequence of Villette, Chapters 38-42, Brontë presents the renewal and intensification and then the resolution of Lucy's conflict between self-repression and self-expression. Four features of particular interest are the very low 5%, 2%, and 3% of DS in the three chapters which evoke Lucy's renewed self-repression; the singular force of the dialogue which validates what Lucy says about her reunion with M. Paul; the indirect report of crucial intimate exchanges; and the minimal DS in the last chapter. Attention will be focussed on Lucy's reunion with M. Paul and her closure, after discussing her renewed self-repression.

Lucy feels "a grief inexpressible over a loss unendurable" when M. Paul's departure is announced; paralyzed by her "raging yet silent . . . inward conflict," she cannot approach him "unsummoned," nor overcome her "total default of self-assertion" when Madame Beck hides her from him (V641,643). Brontë stresses Lucy's loss of courage through the rebellious inner question she is unable to utter, "Why is it his duty to go into banishment?" (V638). The loss she grieves most deeply is conveyed through her recollections of M. Paul's speech on their evenings together: "'Bonne petite amie!'" he called her, "'douce consolatrice!'" ; his "touch" and "words" seemed to express a feeling "beyond fraternity or amity," but Lucy was no longer afraid of it (V639). His unexpected note telling Lucy he "'must see . . . and speak'" to her gives her the "courage" to resist and angrily denounce Madame Beck, but

she waits all night in vain for M. Paul, robbed of courage and hope by her "certainty that he was gone without a farewell" (V644,649).

Lucy is imprisoned once more in silent, self-repressive anguish--"again pacing a solitary room in an unalterable passion of silent desolation"--intensified now because it occurs in the context of her friendship with M. Paul; it is further intensified by her ordeal in the park, which seems to sentence her to perpetual silence, solitude and self-repression (V649). Lucy goes to the park feverishly seeking once more refuge in a "silent, lone and safe" garden, and craving "cool water"; escaping the "prison" of the school she finds herself obliged to be a mute shadow amidst the "festal" celebrations of a phantasmagoric assembly she cannot join (V651,653,656). She suppresses her relief at seeing M. Paul, "I held in the cry, I devoured the ejaculation," then forces herself to see his apparent betrothal to Justine Marie as a "'Truth'" that sets her "'free!'" (V673,677). This forced self-consolation is "cruelly" ripped apart by the "vulture . . . beak and talon" of "jealousy": "I never felt jealousy till now," Lucy tells us, and by admitting it she admits sexual passion for M. Paul (V677). This she believes she must now never express to him; she experiences the loss of all she has attained, and feels locked in mute, solitary anguish forever.<sup>5</sup>

Brontë dramatizes Lucy's position through her discovery of the nun figure in her bed. Lucy is "lashed up" by the "new scourge" of sexual jealousy, having seen M. Paul's live Justine Marie, and attacks the "illusion," only to find its

"vestments" have been "'bequeath[ed]'" to her by the eloping Ginevra (V681). There is no ghostly nun but the sterile solitude she represents seems the only position now available for Lucy, buried in live torment, her sexual passion never to be expressed or answered.

Indeed before Lucy's reunion with M. Paul she feels "captive to the old rack of suspense, tied down and strained anew," waiting "solitary" and "listless" to endure the "mute, mortal wrench" if he leaves without farewell (V692-93). He does come, "all amity,"; Lucy wants to "waste" not a moment in "forced, unnatural distance," and represses her strong emotions for the sake of a "cordial word" or "a gentle look," which is all she expects (V694). She tells us, "I loved him well--too well not to smite out of my path even Jealousy herself, when she would have obstructed a kind farewell" (V694). This is presented at the start of Chapter 41, in which the strong 25% of DS contrasts forcefully with the scarcity of DS in the three preceding chapters, and dramatizes four significant phases in Lucy and M. Paul's reunion.

First, M. Paul's tender nonverbal expression of concern, "like the wordless language of a mother who finds a child greatly and unexpectedly changed, broken . . . or worn-out by want," moves Lucy to cry out at Madame Beck's attempt to intervene:

Pierced deeper than I could endure, made now to feel  
what defied suppression, I cried--  
'My heart will break!' (V695)

This is the first of a series of highly self-expressive, involuntary utterances in Lucy's reunion with M. Paul: Brontë validates what Lucy tells us about her inability to suppress

her feelings or have them unanswered, and her growing willingness and desire to listen and to speak openly. Here Lucy cries out and weeps, arousing M. Paul's angry resistance to Madame Beck's intrusive demands for his compliance, which he terminates with his transgressive, symbolic slap. The anger which has alarmed, amused and moved Lucy in the past now protects her: "I loved him in his wrath with a passion beyond what I had yet felt" (V696).

Lucy believes she must not express this "passion," but in the second phase of the reunion their friendship is reaffirmed: Lucy feels "re-assured . . . not friendless, not hopeless," and is able to admit her grief openly (V697). "'All these weary days I have not heard from you one word, and I was crushed by the possibility, growing to a certainty, that you would depart without saying farewell!'" she confides, and M. Paul reproves her gently, offering "'proof'" he is her "'firm friend'" (V697). "'Say anything, teach anything, prove anything . . . I can listen now,'" she tells him, expressing the willingness affirmed in her comment, "Without questioning his meaning . . . I was ready" (V697).

The trustful openness of friendship is celebrated in the third phase, and thematically significant arguments about Lucy's appearance, religion, and academic abilities are resolved, evoking the rich satisfaction she and M. Paul attain in friendship before their mutual declaration of sexual love. The appearance arguments are resolved when M. Paul's involuntary murmur, "'Elle est toute pâle,'" arouses the appeal which comes "unbidden" to Lucy's lips: "'Ah! I am not pleasant to look at--?'" ; this is first answered nonverbally:

Lucy describes the "great softness" of his "violet eyes . . . suffused and glistening," refuting earlier comments on his ugly, harsh, menacing looks (V698-99). "'Do I displease your eyes much?" Lucy takes "courage to urge: the point had its vital import for me," but she reports his reply indirectly (V699). "He stopped, and gave me a short, strong answer--an answer which silenced, subdued, yet profoundly satisfied. Ever after that, I knew what I was for him" (V699). Through indirect report Brontë conveys the gratifying, cherished, enduring effects of an utterance too intimate to disclose, which silences forever Lucy's "haunting dread" of "outward deficiency" (V698). (This is the antithesis of Crimsworth's reply to Frances's question about her appearance.)

The arguments about religion are resolved by M. Paul's unprecedented criticism of Catholicism in confessing it would interfere with his letters to Lucy: "'in short, our Catholic discipline in certain matters--though justifiable and expedient--might possibly, under peculiar circumstances, become liable to misapplication--perhaps abuse'" (V700). Here the numerous mitigators indicate M. Paul finds it hard to acknowledge deficiencies in the "'discipline'" he has hotly defended, but has recently had cause to rethink his obedience to it.

The arguments about Lucy's academic abilities are resolved when M. Paul establishes her in her own school, indicating high regard for her talents and whole-hearted support for her wish to be independent: their exchange is a lively reversal of his harsh demands as her teacher. Lucy is now the one whose questions are unanswered; M. Paul listens in

"pleased silence" to a tumult of joyful interrogatives: "'Tell me. . . . I must know all--all,'" Lucy cries exuberantly, and is "overpowered" not by his exacting demands now but by his "silent, strong, effective goodness" (V703). Lucy wants to hear "all," but there are feelings both she and M. Paul are not yet able to express. He tells her, "'you shall employ yourself while I am away; you shall think of me sometimes; you shall mind your health and happiness for my sake, and when I come back--'"; there he leaves "a blank" (V704). Lucy promises to be his "'faithful steward,'" and expresses deep gratitude, "'you are too good!'" (V704). "In such inadequate language my feelings struggled for expression: they could not get it; speech . . . dissolved or shivered in the effort," she tells us; paying "tribute" and "homage" to her "king" are "a joy and a duty," but Brontë stresses this is not the reciprocity of sexual passion (V704).

Their evening together brings Lucy "delight inexpressible," the reverse of her "grief inexpressible" about his departure (V705,643). The thematic and metaphoric resolutions of this scene complete the third phase of their reunion, and evoke the rich satisfaction of trustful friendship. Lucy is no longer solitary, seeking refuge, starving for communication, or stifled in self-repression. She and M. Paul share an evening in a garden setting: the air is "still, mild, and fresh" in a symbolic Eden of "poplars," "laurels," "cypresses" and "roses"; "a star . . . of pure love" shines above "the play of waters"; their "simple" and "fresh" food is "better than a feast"; his "harmonious" voice unites them in accord (V705). This shared joy is shattered by

M. Paul's offer to make Justine Marie a pupil in Lucy's school; Lucy's response initiates the fourth and final phase of their reunion: "Till this moment I had listened with living joy--I had answered with gleeful quickness; a name . . . struck me mute. The effect could not be hidden, and indeed I scarce tried to hide it" (V707).

Now Lucy believes M. Paul is betrothed to Justine Marie in obedience to "the secret junta," but she can no longer repress the jealousy she has fought down for the sake of his friendship (V666). Earlier she rejected Graham's request; here too she cannot inwardly and outwardly repress her emotions by gladly accepting the offer of Justine Marie, but M. Paul's response is the antithesis of Graham's heedlessness. With "patience" he urges her to speak, recognizing "'grief'" in her "icy" refusal to explain (V707-08). He questions her, just as he did about her cold anger after she had affirmed the "'flamme'" of her nature, and ice gives way to "flame" in the imagery preceding Lucy's last DS in the novel (V456,708). Lucy is "stirred" with "haste and heat":

an impetuous throe, a disdainful resolve, an ire, a resistance of which no human eye or cheek could hide the flame, nor any truth-accustomed human tongue curb the cry.

'I want to tell you something,' I said; 'I want to tell you all.'

'Speak, Lucy; come near; speak. Who prizes you if I do not? Who is your friend, if not Emanuel? Speak!' (V708)

Lucy declares her desire to "'tell . . . all,'" and M. Paul's reiterated "'Speak'" elicits the crucial utterance which she reports indirectly; Brontë conveys, as in the "'flamme'" exchange, an indecorous or "improper" response which is highly appropriate and self-expressive, but here evokes sexual

passion too intimate to disclose. The indirect report also stresses the effects on both speaker and listener of Lucy's unprecedented openness:

I spoke. All leaped from my lips. I lacked not words now; fast I narrated; fluent I told my tale; it streamed on my tongue. I went back to the night in the park. . . . All I had encountered I detailed, all I had recognized, heard, and seen . . . the whole history, in brief, summoned to his confidence, rushed thither truthful, literal, ardent, bitter.

Still as I narrated, instead of checking, he incited me to proceed; he spurred me by the gesture, the smile, the half word. . . . To my very self I seemed imperious and unreasonable . . . he smiled, betraying delight. Warm, jealous, and haughty, I knew not till now that my nature had such a mood; he gathered me near his heart. I was full of faults; he took them and me all home. For the moment of utmost mutiny, he reserved the one deep spell of peace.

These words caressed my ear:--

'Lucy, take my love. One day share my life. Be my dearest, first on earth.' (V708-09)

This response is the antithesis of what Lucy expects: M. Paul does not check or silence her but encourages her to tell him "All"; he does not reject her sexual passion but reciprocates it; her "mutiny" has not sundered them, but united them in the "deep spell of peace." Lucy's joy in this experience is amplified in her imagery:

We walked . . . by moonlight--such moonlight as fell on Eden--shining through the shades of the Great Garden. . . . Once in their lives some men and women go back to these first fresh days of our great Sire and Mother--taste that grand morning's dew--bathe in its sunrise. (V709)

Lucy's edenic imagery balances transient, cyclical events and transforming events with enduring effects: "moonlight," "fresh days," "morning's dew" and "sunrise" are cyclical events, but in this context they convey both the joy of the moment and the transforming and enduring blessing of awakened sexuality and vitality, of baptism for new life, and of glad openness to

life. Lucy's passionate openness has liberated her and M. Paul from constraints which have threatened to bind them in sterile solitude; together they have learned to "'speak'" and to "'listen'" to "'all.'"

The last chapter presents Lucy sustained by joy: she is not overcome by "woe" as she has dreaded; M. Paul's letters bring "real food that nourished, living water that refreshed"; she rejoices in "a wonderfully changed life, a relieved heart" (V711-13). Of course she attributes all this to M. Paul, but in the context of Lucy's characteristically modest and grateful narration, her new joy reflects new self-sustaining strength, vitality, independent openness to love, and to life with or without M. Paul. The last words of his that Lucy reports are an index of her own liberating energy and grateful modesty, though she does not recognize this: "He said:-- 'Remain a Protestant. My little English Puritan, I love Protestantism in you. I own its severe charm. There is something in its ritual I cannot receive myself, but it is the sole creed for Lucy'" (V713). Lucy has freed him from complex constraints: just as he embraced her sexual passion, he is now able to "'love'" in her the faith which is part of her; "he freely left me my pure faith," she tells us (V713). The report of his words is ambiguous; it can be understood as DS quoting words said before he left, or as part of a letter and thus not DS. This suggests it does not matter to Lucy whether these words were "said" in her presence or reached her from a distance; they are the only words "said" in her concluding chapter, as though they are inscribed on her heart. Lucy's final report of speech thus evokes the loving freedom of

mature equals, mutual openness which is the antithesis of male domination and female submission.

"There is enough said," Lucy tells us decisively when she has told us "'all'" she wanted to tell, and does not want or need to prove anything about her attainments through a romantic or tragic closure (V715). To search at the end of Lucy's narration for what happens to her, for whether M. Paul lives or dies, is inappropriate and uncooperative: the closure represents the joyful beginning of mature life for the experiencing Lucy, who has learnt to speak, love and live openly. It represents too an invigorating resistance to convention in the narrating Lucy, who in looking back has attained a mature perspective on her past, has shared her experience through her increasingly open narration, and now bids us "Farewell," instructing us that the continuity of a complex life cannot be represented in the containment of a conventional ending (V715). Indeed her whole narrative imparts her experience of learning to speak openly and to live joyfully, not seeking refuge but open to further adventure and attachment, pain and pleasure, love and loss.<sup>6</sup>

Through Lucy's closure Brontë generates new questions about whether a woman's life is defined by marriage or non-marriage, is happy because she marries her lover or unhappy because she does not; about whether fiction must be constrained by the reader's expectation of a conventional ending; and about the continuity of life as opposed to the containment of fiction. Brontë rejects the constraints of convention, just as Lucy rejects the constraints of female devotion. Indeed Brontë presents Lucy at the end of the novel

as the antithesis of Miss Marchmont, devoted to her dead lover; Paulina, devoted to her live husband; Ginevra, devoted to pleasure; and Madame Beck, devoted to self-interest. Three static figures are placed like gargoyles at the end of the novel: Madame Beck and Père Silas "prospered," and Madame Walravens "fulfilled her ninetieth year," Lucy tells us, realistically accepting that self-interested greed does thrive (V715). The experiencing Lucy moves on into her life, blessed and strengthened by generosity and enduring joy; the narrating Lucy, having shared her experience generously, strengthens us with her invigorating closure.

It has been shown that dialogue in the fifth sequence presents the convincing resolution of Lucy's conflict between self-repression and self-expression, and validates what Lucy tells us about the joy of mutual openness in friendship and love.

This examination of dialogue in the five sequences of The Professor and Villette has shown that Crimsworth's reports of speech diverge from and invalidate his narration, whereas Lucy's reports of speech converge with and validate hers, and that the two novels are antithetical projects. It has also shown that through dialogue Brontë generates provocative questions about male domination and female submission, leaves them unanswered in The Professor and resolves them in Villette, and that Lucy's turbulent progress in learning to speak openly is the antithesis of Crimsworth's stasis in defensive complacency.

This chapter is concluded with a brief return to widely-held critical opinions about the two novels which were

discussed in Chapter One, concluding at the same time the arguments developed so far in this study, which has presented evidence to substantiate the following assertions.

First, The Professor is not a failure, lacking vitality and unity, but vigorous and coherent. Although it is not as complex and mature as Villette, Brontë's satirical energy in The Professor makes it a livelier, more provocative and forceful novel than most critics recognize. Her dialogue effectively contradicts Crimsworth's claims and demonstrates his dependence on Frances's generous, flexible strength. Frances is not a feeble or servile figure, nor is she seen through the narrator's eyes alone. The novel is not a failed love story but a forceful study of male weakness and female strength.

Second, The Professor and Villette are not earlier and later versions of the same story but antithetical projects. In The Professor Brontë satirizes male pursuit of mastery, adulation and female submission; in Villette she sympathetically explores female self-repression, rejects female devotion, and celebrates mature mutual openness between woman and man.

Third, Crimsworth is not merely an unconvincing, awkward narrator: his narration effectively exposes the process of his fossilization in defensive stasis. Lucy is not an unreliable narrator: through the development of her narration she shares her experience in progressing from self-effacement and self-repression to open self-expression. The ending of Villette is not sad or unsatisfying but joyful and invigoratingly unconventional; Lucy's openness to life is not at all like

Miss Marchmont's lonely confinement in devotion; nor is M. Paul a domineering figure demanding submission or opposed to Lucy's independence.

Fourth, Brontë's dialogue, underexplored by critics, reflects major developments in her concerns and art; her maturing concern with constraints on open speech is closely related to the growing proficiency of her dialogue. Brontë progresses from satirical scrutiny of male domination in The Professor to sympathetic exploration, in Villette, of female self-repression and devotion, and the liberating effects of female strength. As she does so, her dialogue becomes more lifelike, subtle and diverse. These developments in her concerns and art will be further discussed in the next chapter.

## NOTES TO CHAPTER FIVE

<sup>1</sup> Crimsworth's allusion to Job is inaccurate. It is Eliphaz, not Job, who hears "a voice" in the night and says the words Crimsworth quotes, "a spirit passed before my face; the hair of my flesh stood up" (Job 4:15-16). The voice Eliphaz hears, however, asks: "Shall mortal man be more just than God? shall a man be more pure than his maker?" (4:17). He tells Job about this at an early stage in his trials; tries to convince him he cannot understand God's purposes; warns him to accept humbly the suffering God sends and not question or evade it: "happy is the man whom God correcteth" (5:17). Crimsworth's twisted allusion is one of Brontë's biblical jokes, and is part of his self-aggrandizement. Crimsworth implies God makes him suffer like Job, but at the same time he presents "Hypochondria" as a seductive "demon," struggles against it, and does not recognize it as his own weaknesses and fears. Allusions to God, direct or indirect, are in Crimsworth's narration always self-justifying and self-aggrandizing, especially when he is claiming to have God on his side and to be admirably "just" and "pure," precisely what Eliphaz warns against.

<sup>2</sup> It was explained in Chapter One that many critics find the "Hypochondria" episode incomprehensible or intrusive. The view taken here that it exposes Crimsworth's fears effectively is based on his tangled argument about it, simplified as follows. "Hypochondria" consoled him in boyhood by promising him ease and cosseting in the grave, that is, he used to find a refuge in sickness, and want to die rather than go on

battling with life's miseries. "Hypochondria" tempts him again now, so whatever he says about her being a "ghastly concubine" he again feels the allure of giving in, seeking escape in death (P229). His elaborate personification disguises his own suicidal impulse. Lucy too is "challenged" by "Death" to "engage his unknown terrors," that is, to follow loved ones to the grave rather than endure loneliness, but she presents him in a brief personification which stresses his harsh coldness; she implicitly acknowledges suicidal impulses are "'terrors'" that have "'troubled'" her since girlhood, but are God-ordained not demonic, and rejects solitude, seeking not death but living companions (V223-24). Crimsworth cannot admit to himself or us the fears that make him want to escape rather than face the challenging prospect of marriage, so he inflates his experience into valiant struggle with a demon, but in the context of his devious narration this is both comprehensible and effective. As Maynard notes, it is meaningful precisely because of his failure to understand it. Maynard's argument that the experience is closely related to Crimsworth's being "close to an adult sexual commitment" is concurred with here, but his argument that it reflects "unresolved boyhood desires for his mother," resulting in "severe depression over guilt," is not (88). Moglen argues usefully that Crimsworth fears "sexuality," "sexual initiation," "a commitment which will make him vulnerable," "impotence" and "failure"; she concludes: "It is the insecurity of his childhood reborn in the challenges of maturity" (95-96). Less usefully she maintains Frances is sexually "a dependent child, waiting to be aroused," and that "'Hypochondria'" is "the mother who

died, the woman he would marry . . ." (95-96). Here it is argued that Crimsworth's fears are not only sexual but fears of inability to become all that society expects of the successful male.

<sup>3</sup> Second language learning, whether formal or informal, is a complex process which, unlike the relatively painless acquisition of one's first language, is often stressful and uneven, not a smooth progress. John H. Schumann surveys research on the factors associated with stress and success in second language learning, which is "a very complex endeavour in which the learner often has to perform in highly ambiguous situations where . . . the topic of the conversation, and the appropriate response are unclear" (169). Leonard Newmark explains why the process of second language learning cannot be simply "additive and linear" (160). W.E. Lambert explains that learners whose motivation is "integrative" rather than "instrumental" may experience "chagrin and regret" in losing "ties" with their first language group, and "fearful anticipation" in "entering a relatively new group"; he discusses the history of the concept of "anomie," and research showing that "advanced students experienced a strong dose of anomie when they commenced to really master a second language" (345-47).

<sup>4</sup> The word "'faubourg'" occurs in Lucy's DS in Chapter 41, but Brontë has long since established this in the text as a word she uses freely without explanation, just as she uses "estrade" and "surtout," incorporating these words in her English prose in preference to their longer English equivalents (V702).

<sup>5</sup> Lucy's night in the park is often misread as an experience of liberation, probably because of her numerous prison images in describing her escape from the school. Maynard, for instance, regards it as "emancipation," a "sensuous and sexual merging with life," and cites Lucy's terms "Freedom" and "Renovation" as evidence of this (204-05,207). Nestor says that at this stage Lucy "has ceased to collaborate with her own imprisonment. Thus she escapes from the pensionnat on the night of the fête . . ." (93). Lucy herself says explicitly that her "two stalwart companions" are illusory: "Freedom" is "disabled to assist" her in the morning, and "Renovation" has "died in the night" (V692). Peters recognizes Lucy's "solitary unhappiness among happiness," her "alienation" and "torment" amidst the festivity in the park (1973, 89). The present study stresses that while Lucy's feelings for M. Paul are now more passionate than they have ever been, she feels constrained to repress them forever.

<sup>6</sup> The personality and perspective of the narrating Lucy are apprehended throughout the novel of course, but Brontë weaves into the narration indications of Lucy's engagement in an energetic and active life. Lucy gives us a vignette of herself at the time of the narration--"hair . . . white under a white cap, like snow beneath snow"--advanced in years, but writing her astonishingly vigorous and astute tale without having declined in energy or spirit (V60-61). She also says of London: "Since those days, I have seen the West-end, the parks, the fine squares; but I love the city far better. . . . The city is getting its living--the West-end but enjoying its

pleasure. At the West-end you may be amused, but in the city you are deeply excited" (V66). The link between "getting [a] living" and being "deeply excited" strongly suggests Lucy has lived an active working life and found it stimulating and satisfying; her use of the present tense suggests her activities have not ceased. There are indications too of sustained friendships with Paulina and Graham, Ginevra even, which suggest enduring but realistic attachments, self-knowledge, and a mature awareness that joy and grief are both part of the complexity and continuity of life.

## CHAPTER SIX

The scope of this study is now extended beyond The Professor and Villette to present evidence from Brontë's other works that close examination of her dialogue illuminates major developments in her concerns and art. This chapter presents observations on "Mina Laury," "Henry Hastings" and "Caroline Vernon," three of the most mature Angrian tales written before The Professor; on Jane Eyre and Shirley, both written after The Professor but before Villette; and on Emma, the fragment of a new novel started after Villette.<sup>1</sup> The arguments to be substantiated are closely related to those that have already been developed; they are outlined briefly here.

First, developments in Brontë's dialogue reflect her maturing concern with truthful and open speech, and with constraints, conflicts and conventions that impede it. Second, as Brontë's concerns mature, her dialogue becomes more lifelike, subtle and diverse. Third, the growing control and complexity of Brontë's fiction is closely related to developments in her dialogue, engaging the reader in increasingly complex perceptions of the speakers' feelings and the narrators' values. Fourth, these developments contribute to author-reader discourse of growing maturity, engaging us in critical explorations which become increasingly searching.

These interdependent arguments will be substantiated by examining thematically comparable exchanges selected from earlier and later works. They are grouped in Sets 1-4 to demonstrate developments in Brontë's presentation of four recurrent speech situations: a child does not obey adult

orders; a woman or girl appeals to a man; a man's offer or appeal tests a woman's values; and a woman frees a man from constraint. It will be shown that these sets of exchanges reflect significant developments in Brontë's concerns and art.

Set 1 contrasts three exchanges in which a child does not comply with adult orders: Caroline Vernon is blithely impudent; Jane Eyre refuses to obey Mrs. Reed and denounces her; Matilda Fitzgibbon cannot obey Miss Wilcox but her anguish is inarticulate.<sup>2</sup> It will be shown that Brontë's criticism of the adult becomes more searching and sophisticated, and the development of child figures in her fiction will be discussed.

In "Caroline Vernon" Brontë ridicules the mother through the girl's breezy noncompliance; some observations on the mother's speech are offered first to show that it reflects not searching criticism but the ridicule which Brontë reinforces through the daughter's speech. Louisa Vernon's speech, like much of the DS in the Angrian tales, is extremely long. Indeed the proportion of DS in the tales discussed here is far higher than the 22% of The Professor and Villette, but it decreases from 43% ("ML") to 36% ("HH") to 32% ("CV"), indicating Brontë's growing control over excessively long speeches and exchanges. Louisa's extensive reminiscences to her maid expose her habitual vanity and greed for male adulation, and she is essentially a frustrated, helpless figure, mocked but not seriously criticised. This extract is an example of the faded star's recollections of past triumphs:

'Ah Elise! talk of handsome men! he was irresistible in those days. . . . But you can't think, Elise, how all the gentlemen admired me . . . & when I used to clasp my hands & raise my eyes just so--& shake back

my hair in this way . . . he seemed as if he could hardly hold from coming on to the stage and falling at my feet, & I enjoyed that--the other Actresses did envy me so. . . .' ("CV"301)

Brontë conveys Louisa's fatuous babble effectively through exclamatory clauses, coordination, interjections and vocatives, but this speech goes on repetitively for three pages, and redundancies like "'& I enjoyed that'" are numerous. In later works Brontë uses long speeches to more complex critical effect: for instance Miss Marchmont's tale presents a poignant warning about female devotion without ridiculing it; Ginevra's self-centred chatter engages us in Lucy's criticism of her devotion to pleasure.

Caroline's noncompliance with Louisa's evidently habitual complaints and peevish orders is one of the liveliest exchanges in these tales, but does not contribute to searching criticism of adult cruelty like the other two exchanges in this set. Indeed Caroline is not a victimized child but a robust fifteen-year-old, though others regard her as a child; this exchange makes her mother seem even sillier than before:

A distant sound of music in a room below was heard-- a piano very well touched--'Dear--Dear--! there's Caroline strumming over that vile instrument again-- I really cannot bear it . . . that girl quite distracts me with the racket she keeps up--' Here her ladyship rose very nimbly & going to the top of the stairs . . . called out with much power of lungs--'Caroline! Caroline!' no answer except a brilliant bravura run down the keys of the Piano-- 'Caroline!' was reiterated--'give up playing this instant! you know how ill I have been all day & yet you will act in this way'--a remarkably merry jig responded to her ladyship's objurgations--& a voice was heard far off saying 'it will do you good, mamma!' 'You are very insolent' cried the fair Invalid, leaning over the bannisters. 'Your impertinence is beyond bearing. You will suffer for it one day--you little forward piece, do as I bid you--' 'So I will, directly' replied the voice. 'I have only to play Jim Crow & then' & Jim Crow was played with due spirit & sprightliness--Her ladyship

cryed once again with a volume of voice that filled the whole house 'D'ye know I'm your mother, Madam? you seem to think you are grown out of my control-- you have given yourself fine impertinent airs of late--it's high time your behaviour was looked to, I think--Do you hear me?' ("CV"303-04)

A most amusing aspect to this exchange is the comic interplay between DS and the narrator's comments.<sup>3</sup> Louisa's earlier querulous complaints of "'fatigue'" and "'faintness'" are undermined here by light-hearted RpCs on her vocal "power" and "volume," and "nimbl[e]" movement, while her sneer at Caroline's "'strumming'" is contradicted by the narrator's comments on its brilliance ("CV"303). Caroline at first ignores the yells of the "fair Invalid," then blithely agrees to stop playing but "with due spirit" plays "'only . . . Jim Crow.'" It is the "spirit" conveyed here that makes Caroline pursue Zamorna later, but she is a figure of doomed vitality, whose subjugation will be discussed in Set 4.

Unlike Caroline's amusing impudence with her mother, Jane Eyre's refusal to obey Mrs. Reed develops into fiery denunciation, risks cruel punishment, and engages us in severe criticism of adult abuse of authority. The context of Jane's sudden noncompliance is clearly delineated and developed from the start of the novel: Jane repeatedly attempts to comply, but is accused unfairly, excluded and punished. "'What does Bessie say I have done?" is the first DS in the novel and Jane's first DS; her anxious question is answered by a cold reprimand from Mrs. Reed, who gives no explanation and sentences Jane to exclusion (JE3).<sup>4</sup> Mrs. Reed's indulgence of her children's vices and injustice to Jane have been established before the following exchange takes place, making Jane's transgression of filial obedience an entirely justified

yet risk-taking attack on her guardian's habitual transgression of maternal duty. "'Go out of the room: return to the nursery,'" Mrs. Reed has ordered, having robbed Jane of optimistic notions about the school she is being banished to; expecting childlike compliance, she gets the opposite:

Speak I must: I had been trodden on severely and must turn: but how? What strength had I to dart retaliation at my antagonist? I gathered my energies and launched them in this blunt sentence:--

'I am not deceitful: if I were, I should say I loved you; but I declare, I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I.'

Mrs. Reed's hands still lay on her work inactive: her eye of ice continued to dwell freezingly on mine:--

'What more have you to say?' she asked, rather in the tone in which a person might address an opponent of adult age than such as is ordinarily used to a child.

That eye of hers, that voice, stirred every antipathy I had. Shaking from head to foot, thrilled with ungovernable excitement, I continued:--

'I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty.'

'How dare you affirm that, Jane Eyre?'

'How dare I, Mrs. Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. . . . People think you a good woman, but you are bad; hard-hearted. You are deceitful!' (JE38-39)

Jane's DS here is distinctly less childlike than before; she delivers judgement in an extended, complete, orderly and logical argument, speaking the "'truth'" Mrs. Reed deserves to be told but an impassioned ten-year-old would be unlikely to utter. Despite this idealization Brontë contrasts the young Jane's DS and the narrating Jane's comments effectively. Within the DS, short clauses, coordination, SVO structures,

in with a volume of voice that filled the room. "D'ye know I'm your mother, Madam? I think you are grown out of my control-- I don't like your yourself fine impertinent airs of which time your behaviour was looked to, I don't hear me?" ("CV"303-04)

to this exchange is the comic interplay of the narrator's comments.<sup>3</sup> Louisa's earlier instances of "'fatigue'" and "'faintness'" are light-hearted RpCs on her vocal "power" and "[e]" movement, while her sneer at "ing'" is contradicted by the narrator's alliance ("CV"303). Caroline at first of the "fair Invalid," then blithely agrees that "with due spirit" plays "'only . . . the "spirit" conveyed here that makes Zamorna later, but she is a figure of doomed subjugation will be discussed in Set 4.

Caroline's amusing impudence with her mother, Jane, to obey Mrs. Reed develops into fiery defiance. She risks cruel punishment, and engages us in severe adult abuse of authority. The context of Jane's alliance is clearly delineated and developed from the novel: Jane repeatedly attempts to comply, but is unfairly, excluded and punished. "'What does she have done?" is the first DS in the novel and is answered by a cold Mrs. Reed, who gives no explanation and leads to exclusion (JE3).<sup>4</sup> Mrs. Reed's indulgence of her vices and injustice to Jane have been the focus of the following exchange takes place, making the assertion of filial obedience an entirely justified

2  
 Gardian's habitual  
 "Go out of the room: return  
 ordered, having robbed Jane of  
 and she is being banished to;  
 she gets the opposite:

then trodden on severely and  
 strength had I to dart  
 list? I gathered my energies  
 blunt sentence:--  
 I were, I should say I  
 I do not love you: I  
 anybody in the world except  
 about the liar, you may  
 a, for it is she who  
 lay on her work inactive:  
 dwell freezingly on

?' she asked, rather in  
 ght address an opponent  
 ordinarily used to a

re, stirred every  
 head to foot, thrilled  
 I continued:--  
 on of mine: I will  
 ng as I live. I will  
 grown up; and if any  
 d how you treated me, I  
 makes me sick, and  
 le cruelty.  
 ne Eyre?'

re I? Because it is  
 elings, and that I  
 kindness; but I  
 ty. . . . People  
 e bad; hard-  
 8-39)

han before; she  
 orderly and  
 Reed deserves to  
 be unlikely to  
 ts the young  
 ctively.  
 structures,

and repress any genuine feelings of dislike which would interfere with her financial gains (E311,317). In the world of private schooling this is horribly familiar: Miss Wilcox is not a monster but an everyday figure, the profiteering school proprietor whose concern with money leads to habitual transgression of the moral obligations associated with educating children.

When Miss Wilcox is convinced Matilda is not an heiress but an "'imposter,'" she suddenly attacks the child with the "'antipathy'" she has "'all along felt towards her,'" as if relishing an opportunity to vent her repressed emotions (E323). In the following exchange Miss Wilcox cruelly interrogates Matilda, who is guilty of no transgression but is judged guilty from the start, being worthless now in the eyes of Miss Wilcox, who has been deaf to Mr. Ellin's pointed irony about her potential "'worth'" in the slave trade (E323).

Miss Wilcox rung the bell, demanded Matilda Fitzgibbon and the false heiress soon appeared. She came in in her ringlets--her sash, her furbelowed dress--adornments alas! no longer acceptable

'Stand there!' said Miss Wilcox sternly, checking her as she approached the hearth. 'Stand there on the further side of the table. I have a few questions to put to you--and your business will be to answer them. And mind--let us have nothing but the truth. We will not endure lies.

Ever since Miss Fitzgibbon had been found in the fit--her face had retained a peculiar paleness--and her eyes a dark orbit. When thus addressed she began to shake and blanch like conscious guilt personified

'Who are you?' demanded Miss Wilcox 'What do you know about yourself?'

A sort of half interjection escaped the girl's lips--it was a sound expressing partly fear--and partly the shock the nerves feel when an evil very long expected--at last and suddenly arrives.

'Keep yourself still and reply if you please' said Miss Wilcox--whom nobody should blame for lacking pity--because Nature had not made her compassionate. 'What is your name--we know you have no right to that of Matilda Fitzgibbon

She gave no answer.

'I do insist upon a reply. Speak you shall-- sooner or later So you had better do it at once.'

This inquisition had evidently a very strong effect upon the subject of it--she stood as if palsied--trying to speak--but apparently not competent to articulate. (E323-24)

Miss Wilcox's outbreak of antagonistic fury is conveyed here in DS which, as is characteristic of Emma, is syntactically and lexically lifelike, economical, and singularly forceful. Brontë presents her assault on Matilda in everyday language, modulating simple structure to evoke the outrage which terrifies the child and at the same time to make it chillingly credible. The battery of imperatives and interrogatives, from "'Stand there!'" and "'Who are you?'" to "'Keep yourself still and reply'" and "'What is your name,'" is modulated in quieter declaratives, from "'I do insist'" to "'So you had better do it at once.'" This change conveys Miss Wilcox's stubborn persistence despite the small girl's evident inability to comply, and hence her insensitivity. Subtly effective too are "'We will not endure lies'" and "'we know you have no right,'" which convey her presupposition that Matilda is a cunning liar and cheat; and the cold, false politeness of "'if you please.'" "'We'" is imperiously royal and also implies Mr. Ellin shares her view, which is not the case. Comically exposed to us, Miss Wilcox is to the child a terrifying inquisitor.

The comments of the narrator, Mrs. Chalfont, contribute to Brontë's searching, sophisticated criticism of Miss Wilcox. Mr. Ellin has told Mrs. Chalfont about this scene, and her report of it subtly integrates his views with her own. Mrs. Chalfont's dislike of Miss Wilcox is conveyed in clipped,

negative RpCs--"said . . . sternly, checking her" and "demanded"--and the deft ironic lash of "whom nobody should blame for lacking pity--because Nature had not made her compassionate"; these contrast with her comments on Matilda. At first Mrs. Chalfont ironically laments the reduced status of "the false heiress" and her "adornments alas! no longer acceptable," then integrates Mr. Ellin's increasingly close observations with her own dry, unsentimental sympathy. Report of physical details--"peculiar paleness" and "eyes a dark orbit"--changes to commentary on Matilda's psychic state, from "shake and blanch" to "half interjection" of "fear" and "shock," to "palsied--trying to speak--but apparently not competent to articulate." The comment on "conscious guilt" is particularly forceful because it expresses sympathy with a child who is not a simple innocent but tormented by her complicity, constrained by the father figure to conceal the truth, and attacked by the schoolmistress for her obedience to him. The rest of this scene will be discussed in Set 3.

Now Emma is only the beginning of a new novel and has been given little attention by critics, but it is argued here that it reflects a new direction in Brontë's concerns and art, and that Matilda is a remarkable child figure.<sup>5</sup> Brontë creates in her a child who lacks attractive attributes (Diana's outspoken speech stresses this), says almost nothing (her DS before this amounts to "'No Sir'"), is vain, self-absorbed, and disliked by the other girls for her "'insolently distant'" airs, but nonetheless engages us closely in her plight (E313,317). Indeed Matilda's stiff, joyless inarticulacy makes the other pupils' and Miss Wilcox's dislike comprehensible,

but arouses our sympathy for a child who does not play, laugh, converse, or make friends, is obliged by one adult not to tell the truth, and cruelly attacked by another for lying. The development of child figures in Brontë's fiction is discussed now to explain how they reflect her maturing concerns and to clarify Matilda's significance.

Children in Brontë's fiction are figures in adult-ruled terrain, and contribute to her scrutiny of adults. In the early works Brontë ridicules or condemns parental failures through ill-governed children like Zamorna's spoilt, squabbling offspring and wayward Caroline Vernon, but her criticism of adults then becomes increasingly severe and serious.<sup>6</sup> It has been shown that Brontë satirizes Crimsworth's lofty opinion of himself as the ideal teacher of idle youth, and exposes his ugly tactics as a father through his callousness to Victor. In Jane Eyre she engages us in a more searching scrutiny by following Mrs. Reed's spoilt, vicious children through to unhappy adulthood, demonstrating the consequences of gross maternal indulgence, and contrasting this with Jane's wise management of Adèle. Jane's denunciation of Mrs. Reed amplifies and endorses Victor's brief, heartfelt accusation: through the speech of the ill-treated child Brontë criticises adult cruelty severely. Jane's first-person narration also engages us closely in the cruelty she suffers at school, but Jane seems strengthened rather than damaged by her early experience, and as an adult speaks her mind bravely when she wants to.

After Jane, Brontë's child figures engage us in a more searching exploration of the effects of early experience, and

in more complex forms of adult moral failure or adult constraint. In Shirley the cruelly treated child appears only dimly in Caroline's memories, and engages us in the effects of her early misery: Caroline as an adult tends to be submissive, compliant, grateful for what she receives and disinclined to protest. Lively children like Henry Sympson and Martin Yorke contrast with constraint-bound adults and enable them to speak truthfully to each other. In Villette there is no overt cruelty to children, but Brontë conducts sophisticated criticism of education which teaches children to collude in adult deceit, exposing it through Madame Beck's happily deceitful children and pupils. She also studies the effects of early experience on the three central figures who are followed from youth to adulthood. Graham, indulged and enthroned by his mother's devotion, reared in a society with strong conventions of female devotion, takes it as his due and as an adult expects it; Polly's devotion to her father is repeated in her devotion to Graham; Lucy's stormy past makes her seek refuge in self-effacement and self-repression, though eventually she rejects them.

Now in Emma the cruelly treated child reappears, but she is also the victim of complex forms of adult moral failure. Matilda's father, it appears, has made her the vain doll-like little creature others detest and the imposter whose "'consummately unhappy'" manner reflects deep distress (E312). Miss Wilcox pampers and exacerbates Matilda's vanity, then attacks her cruelly when she thinks her worthless. Brontë places Matilda in Jane's unjustly accused position but sharpens its anguish through Matilda's inarticulacy. Both

children are accused of deceit by mendacious women, but Matilda cannot denounce Miss Wilcox or defend herself, and in obedience to her father must not speak the truth. Mrs. Chalfont's narration makes it seem likely Matilda is to become in her care a well-governed, lovingly nurtured child, and to bring joy, unity and fulfilment to her and Mr. Ellin. It seems Brontë undertakes in Emma a new exploration of the effects of love and wisdom on a severely abused child, and of the happy effects a child can have on those brought together through their concern for her. This will be returned to in due course.

It has been shown that the exchanges in Set 1 reflect significant developments in Brontë's presentation and use of child figures. It will now be shown that the exchanges in Set 2 reflect major developments in her male and female figures; these exchanges present male responses to female appeals. It has already been shown that Crimsworth's responses to Frances's appeals, and M. Paul's responses to Lucy's, reflect major developments in Brontë's fiction; it will be shown now that the exchanges in Set 2 demonstrate her progress from condemning male domination and lamenting female subjugation to exploring constraints experienced by both men and women. Set 2 contrasts Zamorna's arrogant response to his wife's overt appeal; Henry Hastings's heedless response to his sister's indirect appeal; Robert Moore's constrained response to Caroline Helstone's nonverbal appeal; and Mr. Ellin's protective response to Matilda's faint helpless appeal. It will be shown that the male figures become less domineering; that both the appeals and the responses become subtler; and that the dialogue becomes more economical, lifelike and

forceful, engaging us in increasingly complex perceptions of the speakers' experience and the narrators' values.

Zamorna is consistently and shamelessly arrogant to his subjugated wife Mary. In the exchange from "Mina Laury" to be discussed, Mary begs to go with him on his journey, rightly suspecting he is again on his way to illegitimate pleasures. "'Why do you leave me at all? why am I not to go with you?'" she pleads, but is given only bland excuses about the weather and false promises to send for her, "'soon my love--perhaps in a day or two'" ("ML"130). This continues at length: Mary tries to command him, "'you shall not leave me behind you,'" but gets counter-orders, "'Go into the room,'" and outright refusal, "'I shall not let you go . . . there is no use in being perverse'" ("ML"130). She takes up his excuse, pleading that he stay "'till it is milder,'" then begs, "'do take me, I am sure I can bear it'"; Zamorna now rejects her appeals and sneers at her grief:

'Out of the question--you may well clasp those small, silly hands--so thin I can almost see through them--and you may well shake your curls over your face--to hide its paleness from me I suppose--What is the matter? crying? Good! What the d---l am I to do with her?--Go to your father Mary, he has spoilt you--' 'Adrian, I cannot live at Alnwick without you' said the Duchess earnestly-- 'It recalls too forcibly the very bitterest days of my life--I'll not be separated from you again except by violence--' She took hold of his arm with one hand, while with the other she was hastily wiping away the tears from her eyes. . . . ("ML"131)

Zamorna's DS here conveys both Mary's distraught state and his heartless mockery, while Mary's conveys her subjugated devotion. Answering his taunts with her heartfelt plea, "'I cannot live . . . without you,'" Mary utters the cry of female devotion discussed earlier in this study, and expresses a

longing for far more than permission to accompany him. The outcome of the exchange is obvious, but Brontë dwells with fascination on Zamorna's power of "persuasion"--lies and blandishments combined with patronizing fondness; she condemns it as "false-play," and laments the effects of his "unnumbered treacheries" on Mary: "hideous phantoms of jealousy--had weakened her nerves--& made them prey to . . . fears that never wholly left her except when she was actually in his arms . . ." ("ML"131).

This pattern is repeated in other exchanges: Zamorna is heedlessly arrogant, Mary succumbs, the narrator (not in this tale of fictional character or assumed voice)<sup>7</sup> overtly condemns him, but the dialogue dwells with fascinated loathing on the domineering male, and Brontë repeatedly gives him the last words in DS exchanges which leave him in unrepentant triumph. At the end of "Caroline Vernon," Zamorna can no longer "deceive" Mary, but she turns away with a "bitter smile" of mute "heart-struck anguish," having lost a nonverbal battle which is the antithesis of the mutual openness celebrated in Brontë's later fiction ("CV"354). Zamorna triumphantly proceeds to deny his father-in-law's accusations of "'monstrous tyrannies'" and asserts Mary will never leave him, while Caroline "'would either die or come back'" if she were taken away from him ("CV"357-58).<sup>8</sup> Zamorna and Mary represent Angrian male domination and female subjugation.

An early figure of female strength, Elizabeth Hastings, appears in the next exchange, but Brontë presents her being heedlessly overridden by her brother Henry when she appeals against his misjudgement of her. The immediate context of this

exchange is Elizabeth's welcome to Henry, who is now a hunted criminal. Her "wild and agitated eagerness" has expressed her unchanged love, and her "expressive glance" has told him: "Your faults & yourself are separate existences in my mind, Henry" ("HH"200-01). Henry does not heed this evidence, and demeans Elizabeth by maintaining she shares the common view of him:

'I am not as bad as you think me' said Henry Hastings suddenly. 'I'm a man that has been atrociously wronged--I'll tell you, Elizabeth, a black tale about Adams & that Gutter-blood, that Fiend of Hell, lord Hartford--they envied me--but I suppose you're on their side, so it's no use talking--' 'You think I care more about Hartford & Adams than I do about you--do you Henry? and I know so little of you as to suppose you would shoot a man dead without a galling & infamous provocation?' 'Aye--but besides that, I'm a deserter & no doubt at Pendleton everybody is very patriotic & it's ultra-Heterodox to hate an Angrian renegade one whit less than the Devil. . . .' ("HH"202)

Despite the stagey bombast of the DS here, particularly Henry's, Brontë's use of it to condemn Henry without overt narrative comment is effective. Henry's DS indicates his presupposition that Elizabeth thinks him "'bad'" and is on his enemies' "'side.'" Her protests--"'You think . . . do you, Henry? and I know so little of you as to suppose'"--ask for a negative answer to cancel these hurtful presuppositions. "'Aye,'" he replies, overriding her indirect appeal and reinforcing his mean injustice: Elizabeth sides with those who "'hate'" him because this is the "'ultra-Heterodox'" view; he speaks with swaggering bravado of himself as the "'renegade'" and insults Elizabeth's faithful love.

Elizabeth continues to love Henry despite his failure to appreciate her, tries to help him, and even after his disgrace knows he is "an unredeemed villain" but does not "think a pin

the worse of him for all his Dishonour" ("HH"242). The narrator thinks this "very odd" but admires it, and reflects: "it is private mean-ness--not public infamy that degrade a man in the opinion of his relatives" ("HH"242).<sup>9</sup> Brontë's dialogue endorses her narrator's perception of Elizabeth's fraternal love; it also shows through Henry's persistent churlishness that he is not lacking in "private mean-ness," and hence amplifies the narrator's admiration. Elizabeth is an early study of the female strength and non-servile love which Brontë develops later in Frances, Jane, Shirley and Lucy; she will be returned to in Set 3.

In Shirley Brontë's exploration of constraints and conflicts experienced by both men and women becomes searching and ironic: Robert Moore is focussed on now; Louis Moore in Set 4. Brontë creates in Robert a male figure who, unlike Zamorna, Henry Hastings, and Crimsworth, and in a less romantic way than Rochester, eventually acknowledges his faults and his gratitude for faithful love, but long before this Brontë engages us in the painful consequences of his sudden constraint with Caroline, and his cold response to her implicit appeal against it. Caroline has felt "excited and joyously troubled" by the growing bond between them, believing her love is reciprocated and that they will marry, but the narrator has disclosed what she does not yet know: Robert's financial fears make him decide his love is a "'weakness'" he must shun to avoid "'downright ruin'" (§108). Brontë thus clarifies the fear underlying Robert's constraint, does not condemn or condone it, but presents it as a hard fact Caroline must accept however much she suffers. At the same time Brontë

engages us closely in Caroline's experience in this exchange and its aftermath. Caroline goes to Robert's house, where she is expected, finds him at the gate and greets him joyfully:

She sought 'bonnie Robert's' presence speedily. For his part, when she challenged his sight, I believe he would have passed from before her eyes like a phantom, if he could; but being a tall fact, and no fiction, he was obliged to stand the greeting. He made it brief: it was cousin-like, brother-like, friend-like, anything but lover-like. The nameless charm of last night had left his manner: he was no longer the same man; or, at any rate, the same heart did not beat in his breast. Rude disappointment! sharp cross! At first the eager girl would not believe in the change, though she saw and felt it. It was difficult to withdraw her hand from his, till he had bestowed at least something like a kind pressure; it was difficult to turn her eyes from his eyes, till his looks had expressed something more and fonder than that cool welcome. (§117)

The use of indirect report rather than DS at this point engages us effectively in the sudden cessation of open warmth. Before this, DS reports evoke the trustful "lover-like" tenderness Robert withholds now, and the change to indirect report evokes Caroline's shock and pain. Robert's cold reluctance is conveyed with dry irony, "he was obliged to stand the greeting," Caroline's shock with a brief florid splash: "Rude disappointment! sharp cross!" places her reaction as the naivety of an "eager girl." She appeals nonverbally, pleading with "hand" and "eyes"; Robert's nonverbal "something more" indicates he sees her hurt, knows she is appealing for far more, and is minimal compliance even more hurtful than his "cool welcome."

The narrator now engages us in mordantly ironic reflections on the constraints and conventions governing female behaviour:

A lover masculine so disappointed can speak and urge explanation; a lover feminine can say nothing: if she did the result would be shame and anguish, inward remorse for self-treachery. Nature would brand such demonstration as a rebellion against her instincts, and would vindictively repay it afterwards by the thunder-bolt of self-contempt smiting suddenly in secret. Take the matter as you find it: ask no questions; utter no remonstrances: it is your best wisdom. You expected bread, and you have got a stone; break your teeth on it, and don't shriek because the nerves are martyred: do not doubt that your mental stomach--if you have such a thing--is strong as an ostrich's--the stone will digest. You held out your hand for an egg, and fate put into it a scorpion. Show no consternation: close your fingers firmly upon the gift; let it sting through your palm. Never mind: in time, after your hand and arm have swelled and quivered long with torture, the squeezed scorpion will die, and you will have learned the great lesson how to endure without a sob. For the whole remnant of your life, if you survive the test--some, it is said, die under it--you will be stronger, wiser, less sensitive.

(S117-18)

The shift to "you" here presents instructions to Caroline, who must learn this hard "lesson," and addresses all women. The insistent imperatives, "Take," "break" and so on, particularly those explicitly forbidding self-expression, such as "ask no questions," "don't shriek," endorse female self-repression as a necessary strength. The grisly imagery sustains the "break your teeth" and "squeezed scorpion" metaphors, stresses "torture," but offers no convincing counter-images of what is to be gained. Threats of "shame and anguish," "the thunderbolt of self-contempt," and the listed adjectives, "stronger, wiser, less sensitive," are less convincingly vivid than the "torture" imagery. This imbalance of imagery and the pervasive, sardonic irony of these emphatic instructions generate the question of whether learning "how to endure without a sob" is "the great lesson," or a great lesson but not the greatest. This question is not resolved until

Villette, in which Lucy's rejection of self-repression brings the antithesis of "shame and anguish."

Brontë presents Caroline, however, as having the "sense" to "subdue" her feelings; she leaves Robert "quietly, without complaint or question," and later resolutely tells him she knows he cannot afford "to be romantic" (§120,138). Nonetheless her determination "'to do good to others'" and not "to succumb" brings not serene strength but "intolerable despair" which often reduces her to "childlike helplessness" (§194,207). Bowing under constraint, Caroline remains compliant, gratefully submissive with Robert, even though she is able to speak up on the workers' behalf and criticise his attitude to them, and to reject Mrs. Yorke's spiteful sneers with forthright aplomb: "'you have attacked me without provocation: I shall defend myself without apology'" (§457). Even when Robert's love rewards her fidelity, Caroline's speech is quietly grateful. "'Shall I tell you what I should like?'" she asks gently, and obediently echoes his "'Is Caroline mine?'" with "'Caroline is yours'" (§663,733). It is "'Providence'" that frees Robert from constraint, not Caroline (§733). Her compliance will be contrasted later with Shirley's noncompliance.

The last exchange in this set presents Mr. Ellin's response to Matilda's appeal. This is striking and significant in relation to the appeals and responses discussed so far because it presents a male figure complying quietly, protectively and appropriately with a very faint female appeal. Mr. Ellin's response is the antithesis of Zamorna and Henry's heedless arrogance, is distinctly unlike Robert's

fear-engendered constraint, and marks an intriguing development after M. Paul's passionate, voluble anger in protecting Lucy from Madame Beck. The exchange occurs at the end of the fragment, immediately after the interrogation discussed earlier.<sup>10</sup> Brontë presents no more of Miss Wilcox's speech in DS; indirect report of her speech now engages us in Mr. Ellin's critical response to Miss Wilcox and his sympathetic response to Matilda.

Miss Wilcox does not "fly into a passion" but her "stern" voice is "raised" in "a dry clamour"; Mr. Ellin feels it "beat upon the ear and bewilder the brain" (E324). He stands "very quiet" at first, "strictly a looker-on," but references to Matilda as "the culprit" and "the criminal" convey his view that Miss Wilcox's conviction (in both senses) is unjust and has given no fair trial (E324). Matilda's first brief "cry" is involuntary--"a low voice escaped her lips 'Oh my head!'"--and she almost falls; drily the narrator tells us Miss Wilcox "was neither cruel nor violent" but "coarse because insensible," and "went on, harsh as ever": this contrasts Miss Wilcox's insensitivity with Mr. Ellin's perceptiveness (E324). He seems acutely alert to Matilda, "deliberately" moves as if "tired of standing still," close enough to hear her: "a faint breath seemed to seek his ear whispering his name 'Oh Mr. Ellin!'" The child dropped as she spoke" (E324). This is not an involuntary cry but a faint, direct appeal: the vocative "'Mr. Ellin'" reinforces "seemed to seek his ear," and Matilda's collapse stresses her helplessness. Mr. Ellin now silences Miss Wilcox to protect Matilda:

A curious voice--not like Mr. Ellin's--though it came from his lips--asked Miss Wilcox to cease speaking and say no more. He gathered from the floor what had fallen on it. She seemed overcome but not unconscious. Resting beside Mr. Ellin in a few minutes she again drew breath. She raised her eyes to him.

'Come my little one--have no fear' said he. . . . (E324)

This report of Mr. Ellin's "curious voice" suggests he speaks spontaneously in a new tone unlike his usual compliance with Miss Wilcox. He is not a bold hero valiantly rescuing the victim but a quiet man moved by the child's distress to act appropriately and protectively. This new voice tactfully issues a request not an order--"asked"; the change to DS then conveys his sincere, comforting voice to the child. "'Come'" and "'my'" seem to embrace her after he has picked her up, while "'little one'" recognizes her as a small, innocent child, not a "criminal" at all. His DS is thus the antithesis of all Miss Wilcox's; and Matilda is "reassured" and "calmed" by his "protection," the antithesis of the terror Miss Wilcox has caused (E325).

The narrator comments on Mr. Ellin's "remarkable tranquillity" in telling Miss Wilcox "with a certain decision that the little girl must be put to bed," and carrying her upstairs himself; this suggests Mrs. Chalfont would have reacted more angrily to the interrogation, but respects Mr. Ellin's firm tact in restraining anger (E325). She reports in DS Mr. Ellin's words on returning to Miss Wilcox, which reflect his shrewd tactics: "'Say no more to her,'" he warns, "'That kind of nature is very different from yours--It is not possible that you should like it--but let it alone'"; he wisely accommodates Miss Wilcox's dislike of Matilda by

attributing it to differences of "'nature'" (E325). "'That'" and "'it'" refer coolly to the child so as not to antagonize her attacker. "'We will talk more on the subject tomorrow,'" he adds, as if their friendship will continue, and concludes, "'Let me question her,'" undertaking to act for Miss Wilcox but ensuring Matilda's safety from further cruel questioning (E325). The fragment ends there, having strongly suggested Mr. Ellin has freed himself from the constraints of his alliance with Miss Wilcox, will associate with her now only as long as she remains in charge of Matilda, and that he intends to take responsibility for the child's welfare.

Mr. Ellin's response is thus distinctly unlike the other male responses in Set 2. He is a quietly strong, kind male figure, the antithesis of Angrian male arrogance, and an intriguing combination of susceptibility (to Miss Wilcox) and perceptiveness. Mrs. Chalfont's narration engages us in her growing appreciation of his complex feelings, and will be returned to in Set 4.

The exchanges in Set 3 reflect Brontë's maturing concern with female strength: they present female figures whose values are tested by male offers and appeals. This study has already shown that Lucy's responses to Graham and M. Paul's appeals reflect her growing strength and are highly significant in her progress. It will now be shown that the early female figures in this set give in feebly or are said to experience conflict which is not manifested in the dialogue, unlike later female figures, in this case Jane Eyre. It will be shown that Jane Eyre represents a significant stage in Brontë's study of female strength. Jane is contrasted here with two earlier

women: Mina Laury and Elizabeth Hastings. Two false male offers are discussed first: both are calculated tests of the woman's feelings and values. Brontë deplores Mina's instant servility, and engages us more closely in the process of Jane's demand for respect.

Zamorna tests his mistress Mina's fidelity by offering her a "'reward'" for her "'devotion'" in the form of marriage to Hartford, whose proposal she has already refused outright; Zamorna knows this and has taken revenge on Hartford in a duel ("ML"164). Arrogantly possessive, Zamorna devises this cruel false offer to see Mina's reaction, and is not content with her repeated declaration that she wants "'Nothing'" for a reward except to be close to him ("ML"163).

'I say, love' pursued the individual, drawing her a little closer to him--'I will give you as a reward a husband--don't start now--& that husband shall be a nobleman & that nobleman is called lord Hartford--! Now Madam--stand up & let me look at you--' he opened his arms & Miss Laury sprang erect like a loosened bow--'Your Grace is anticipated!' she said 'that offer has been made me before--lord Hartford did it himself three days ago--' 'And what did you say, Madam? speak the truth now--subterfuge won't avail you--' 'What did I say? Zamorna, I don't know --it little signifies--you have rewarded me, my lord Duke, but I cannot bear this--I feel sick.' with a deep short sob, she turned white, & fell--close by the Duke--her head against his foot-- ("ML"164)

Mina's devotion is presented in the context of Zamorna's habitual infidelity to Mary, and Mina's brave spirited exploits in earlier days recollected by Hartford. Here she does not question or deny Zamorna's implicit accusations; indeed Brontë conveys heartbreak not anger in the short sobbing clauses, "'I don't know--it little signifies--you have rewarded me,'" though the concluding "'I feel sick'" is banal. Without protest Mina falls with a "sob," fainting at

Zamorna's "foot," and the dialogue does not engage us in the "deadly struggle" she is then said to feel ("ML"164). Indeed the narrator has to explain, "She believed him to be perfectly sincere--she thought he was tired of her and she could not stand it," and then condemns Zamorna's heartlessness, which is already plain in the dialogue, by explaining he is not "generous" but merely "testing in his usual way the attachment which a thousand proofs daily given ought long ago to have convinced him was undying" ("ML"164).

When Mina recovers she says, "'I cannot leave you,'" the cry of female devotion, and falls into silent "rapture" in Zamorna's arms ("ML"165). The narrator has dwelt with some fascination on Zamorna's power over Mina and now deplores her abject subjugation: "Strong-minded beyond her sex--active, energetic & accomplished . . . here she was as weak as a child . . . her very way of life was swallowed up in that of another" ("ML"165). It is female devotion like this that Brontë later explores more searchingly and forcefully rejects.

Unlike Zamorna's cruel trick, Rochester's false offer to Jane of a post far away when he marries Blanche is a strategy leading up to his proposal of marriage; unlike Mina, Jane is not servile and does not collapse in unreproachful silence. At first Jane can express her "grief and love" only in tears and brief replies, but her "emotion" then "assert[s] a right to predominate . . . and to speak" (JE317). This is manifested in an exchange which is one of the few in which Jane's utterances are longer than Rochester's; extensive DS now conveys first her unchecked "'anguish,'" then her angry "passion" in rejecting his new offer to let her stay (JE317-18). Jane's

angry speech is the antithesis of Mina's brief abject, "'I cannot leave you,'" and her refusal to "'stay'" echoes her refusal to obey Mrs. Reed's "'Go'" (JE318, 38).

'I tell you I must go!' I retorted, roused to something like passion. 'Do you think I can stay to become nothing to you? Do you think I am an automaton?--a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?--You think wrong!--I have as much soul as you,--and full as much heart! And if God had gifted me with some beauty, and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh:--it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal,--as we are!' (JE318)

Jane's explicit performative, "'I tell you,'" stresses her determination to "'go'" and to express her anger at being asked to "'stay.'"<sup>11</sup> "'Do you think'" she says three times, not asking questions but accusing Rochester of heedlessness, and answers these interrogatives herself, demanding he respect the feelings which oblige her to "'go.'" Jane's passionate speech here marks a significant stage in Brontë's study of female strength. Jane speaks as neither Angrian women nor Frances have spoken, fiercely rejecting subjugation in DS more lifelike, controlled and forceful than in Brontë's earlier fiction, yet in a new way more highly idealized. Unlike Angrian histrionics and Frances's quieter "English" expressions of emotion, Jane's speech is a highly articulate, poetic evocation of female strength, just as her denunciation of Mrs. Reed is an idealization of child protest. Within the DS here, short clauses and coordination give Jane's "passion" a pulsing, urgent rhythm, but orderly, balanced syntax and

rich lexis idealize passionate self-expression. In Villette, as this study has shown, Brontë's indirect report of crucial, passionate utterances is singularly forceful, a relevant example here being Lucy's declaration of sexual jealousy. Jane forcefully articulates the "right" answers; the relation between these and Lucy's "improper" answers will be further discussed in due course. Here it is noted that Brontë stresses the strengthening effects of Jane's open self-expression: having delivered her opinion on Rochester's loveless match with Blanche she tells him, "'I have spoken my mind, and can go anywhere now'" (JE318).

The next two exchanges present female responses to sincere male appeals. Elizabeth Hastings and Jane Eyre are both (like Frances and Lucy) female figures of strong mind and feelings but quiet appearance; each loves but refuses the man who appeals to her to become his lover. This discussion will focus on developments in Brontë's dialogue in presenting the woman's conflict and the man's passion.

The lengthy exchange between Elizabeth and Sir William Percy conveys at first his gentle warmth (he is not a Zamorna) and her trustful ease with him, but in presenting his appeal and her response the dialogue suddenly becomes stiff and stagey.<sup>12</sup> Elizabeth's DS loses its subtle verve when she states, "'I adore you--& that's a confession death should not make me cancel'" ("HH"256). "'Will you be my mistress--?'" he propositions her bluntly, and his subsequent urging makes him sound like a stock seducer, without the gentle reflectiveness of his earlier speech ("HH"256). "'I could not without incurring the miseries of self-hatred,'" is her wooden reply,

followed by a long, syntactically and lexically dense speech which sounds absurdly rehearsed and moralistic about "'keeping always in the strictest limits of rectitude'" ("HH"256). In the following exchange Elizabeth's stiffly proper DS does not engage us in the "hard conflict" we are told she feels, and the dialogue generally has the extravagance of dressing-up-box melodrama ("HH"257). William has asked if she would not find "'compensation'" in his "'perfect love'":

The tears came into Miss Hastings' eyes--'I dare not answer you' she said 'because I know I should say something frantic. I could no more help loving you than that moon can help shining. If I might live with you as your servant I should be happy--but as your mistress! it is quite impossible.'

'Elizabeth' said Sir William--looking at her & placing his hand on her shoulder--'Elizabeth, your eyes betray you--they speak the language of a very ardent, very imaginative temperament--they confess not only that you love me, but that you cannot live without me--yield to your nature & let me claim you this moment as my own--'

Miss Hastings was silent--but she was not going to yield--only the hard conflict of passionate love--with feelings that shrank horror-struck from the remotest shadow of infamy compelled her for a moment to silent agony.

Sir William thought his point was nearly gained--'One word' said he--'will be sufficient, one smile or whisper--you tremble, rest on my shoulder--turn your face to the moonlight & give me a single look.'

That moonlight shewed her eyes swimming in tears--the baronet, mistaking these tears for signs of resolution fast dissolving, attempted to kiss them away--She slipt from his hold like an apparition--'If I stay another moment God knows what I shall say or do' said she--'Good-bye Sir William--I implore you not to follow me--the night is light--I am afraid of nothing but myself--I shall be in Zamorna in an hour. Good bye, I suppose, for ever!' ("HH"256-57)

Now Elizabeth is not a subjugated figure, but her "silent agony" and "eyes swimming in tears" resemble Mina's, and the trite diction and imagery of "'something frantic'" and "'than that moon can help shining'" do not convey "passionate love." William's "'your eyes betray you'" and "'yield to your

nature'" sound more like flagrant lechery than tender passion, and the dialogue does not engage us in Elizabeth's "hard conflict" because her "horror-struck" feelings predominate. Her farewell expresses no anguish, "'I suppose'" is banal, and after this her movements and feelings are not followed. It will be shown now that in Jane's resistance to Rochester, Brontë explores more searchingly the conflict and anguish of a woman who longs to yield to the man she loves.

Brontë presents Rochester's appeal in an evocative exchange which engages us closely in his urgent passion and Jane's painful conflict. Brontë has epitomized his passion: "'Every atom of your flesh is as dear to me as my own. . . . Your mind is my treasure'"; and has stressed Jane's resolution: "'I do love you . . . more than ever: but . . . this is the last time I must express it'" (JE384,387). Rochester has then asked Jane to "'listen'" to his "'case,'" feeling "'certain'" she will judge it as he does (JE388). The tale of his marriage is an embedded narrative constituting most of the extensive DS in the chapter, and is the immediate context of the exchange to be discussed. It engages us, with Jane, in Rochester's appeal for redemption after revealing his experience of "'hell,'" and her "ordeal" in rejecting it (JE393,402). At the same time Brontë generates, through Rochester's biased case, questions about his pitiless condemnation of the woman he blames--despite self-recrimination on marrying her--for his sufferings. The DS in his tale is highly idealized, syntax and lexis extraordinarily complex,<sup>13</sup> unlike the relatively lifelike DS of Miss Marchmont's tale, but this felicitously makes Jane's

"struggle" convincing when Rochester concludes his powerful case and asks for her "pledge of fidelity":

A pause.

'Why are you silent, Jane?'

I was experiencing an ordeal: a hand of fiery iron grasped my vitals. Terrible moment: full of struggle, blackness, burning! Not a human being that ever lived could wish to be loved better than I was loved; and him who thus loved me I absolutely worshipped: and I must renounce love and idol. One drear word comprised my intolerable duty--'Depart!'

'Jane, you understand what I want of you? Just this promise--'"I will be yours, Mr. Rochester."'

'Mr. Rochester, I will not be yours.'

Another long silence.

'Jane!' recommenced he, with a gentleness that broke me down with grief, and turned me stone-cold with ominous terror--for this still voice was the pant of a lion rising--'Jane, do you mean to go one way in the world, and to let me go another?'

'I do.'

'Jane,' (bending towards and embracing me) 'do you mean it now?'

'I do.'

'And now?' softly kissing my forehead and cheek.

'I do--' extricating myself from restraint rapidly and completely.

'Oh Jane, this is bitter!--this is wicked. It would not be wicked to love me.'

'It would to obey you.' (JE402-03)

The change to brief simple DS here contrasts with the extended appeal before it, and with the narrating Jane's intense, evocative comments, which engage us in her "ordeal" and in the torment of resisting Rochester's "gentleness." The experiencing Jane resolutely conceals her "struggle" in her terse, reiterated "'I do'": Brontë constructs the exchange so that Jane's answers ironically echo marriage vows, but "'obey'" the "drear" order of "intolerable duty--'Depart!'" The device of "OV" is repeated: Jane's "Conscience and Reason" and "Feeling" all "wildly" urge her to stay and "'soothe him; save him; love him,'" making it clear Rochester's anguish is harder to bear than her own, but she allows herself to give

him only the "'solace'" of her tender blessing (JE404,407). "'Farewell!' was the cry of my heart, as I left him. Despair added,--'Farewell for ever!'" Jane tells us, but her conflict (unlike Elizabeth's) does not end in a hasty exit (JE407).

"Drearily I wound my way down stairs: I knew what I had to do, and I did it mechanically," Jane says of her reluctant departure; Brontë suspends DS for some time, stressing Jane's solitary anguish: "I had injured--wounded--left my master. I was hateful in my own eyes. Still I could not turn, nor retrace one step" (JE409-10). Elizabeth is not studied like this after her refusal, nor does she show concern for William; Jane's anguish reflects Brontë's more searching exploration of conflict caused by refusing love that is longed for.

It has been shown that the exchanges in Set 3 reflect Brontë's maturing concern with female strength, and that Jane Eyre marks a significant stage in Brontë's development. After Jane Eyre, Brontë undertakes a more penetrating scrutiny of female strength being repressed in relationships that are not terminated but continue: in Shirley she presents self-repression as a necessary strength for Caroline, but in Villette she presents it as stultifying anguish that Lucy rejects.

The exchanges in Set 4 reflect developments in Brontë's concern with the effects of female energy on male constraints; this development is briefly outlined first. It has already been shown that Frances arouses Crimsworth's vigour but accommodates his need to feel masterful and accepts his stasis, whereas Lucy frees M. Paul from complex constraints and morbid devotion. The earlier female figure Caroline

Vernon, rather like Mina, has great sexual vitality, but she daringly provokes Zamorna's lust and is subjugated by it; he transgresses duty and propriety in becoming her lover, since he is her guardian and married to her half-sister. Jane's arousal of Rochester, however, has decidedly positive effects: she returns to find him humbled but morose, provokes his jealousy and restores his strength. Shirley refuses to comply with Louis's demands, and obliges him to transgress the unromantic constraints of his lowly status. Mrs. Chalfont's effects on Mr. Ellin are subtler: she facilitates his critical disengagement from Miss Wilcox. There is thus a development from subjugated vitality to liberating energy in Brontë's female figures, and from domineering to liberated male figures; female energy eventually mobilizes male stasis in Brontë's fiction.

The first exchange in Set 4 presents Caroline's initial arousal of Zamorna. The tale suggests before this that his dutifully proper restraint will last only as long as he thinks her a child, but she does not think herself a child, burns with adolescent ardour, and yearns for a warmer response from her guardian. She tries "to change the conversation" several times to elicit this, weeps because he responds "so coolly, so austere" to her "strongest & most genuine feelings," and tries to hurry away; this display of emotion makes him call her back ("CV"316-17).

'What is all this little flutter about, Caroline?-- tell me now'--Miss Vernon's answer was plain truth at least. 'I'm sorry' said she 'that I'm going to part with you, & still more sorry that you don't care for parting with me--' 'Who told you that I did not care?' asked his Grace--'You're so cold' said she. 'You call me child--& look as if you despised me.' It is probable that the Duke smiled at these

words though it was almost too Dusk to see, for the moon penetrated but faintly into the little bower. 'Come Caroline' he said, after a pause 'You & I can't afford to quarrel--so we'll be friends again--now, is all right--?' 'I'm afraid you don't care for me' persisted Miss Vernon distrustfully--'Hush!--no more misunderstanding' said the Duke. 'What is there to make you doubt whether I care for you now--can you be nearer to me?' All at once Miss Vernon's fears were removed, she was satisfied--it was not the Duke's words but his voice that produced this happy change--there was something in its tone that assured her he did not now at least regard her as a mere child. ("CV"317-18)

Here, as is often the case in these tales, it is the narrator's comment rather than the DS that conveys a crucial emotional element: the DS does not convey the "something" in Zamorna's "tone" that to her delight tells her he does "not now at least regard her as a mere child." Caroline's DS is livelier and conveys the "plain truth" of her "persiste[nt]" pleas. This vitality reflects, like the impudence scene in Set 1, Brontë's interest in venturesome Caroline, yet she is a doomed figure; Brontë presents her as a girl who does not realize she is stirring sexual rapacity, not tender romantic love.

Eventually Caroline boldly pursues Zamorna but falters, "faint with dread," at his demonic lust ("CV"353). "'May I go away?'" she begs feebly; of course he does not comply, and persuades her to go away with him to the "'little retreat'" where he will keep her ("CV"353-54). "'Yes'" is her final utterance as she succumbs with "wild devoted enthusiasm" to becoming another of Zamorna's mistresses ("CV"354). The narrator condemns Zamorna and laments Caroline's subjugation, but lingers with fascination on the process of Caroline's sexual excitement overcoming her dread as she drinks in "fatal sweetness" not knowing it is "venom" ("CV"354).

Jane's provocative behaviour with Rochester is the reverse of Caroline's with Zamorna. Certainly, Jane knows Rochester loves her dearly and that his wife is dead, but nonetheless her persistent noncompliance with the man she loves is strikingly different from Caroline's pleading, and has decidedly positive effects. Brontë engages us first in Jane's concern with Rochester's "desperate and brooding . . . sullen woe" through dialogue which conveys, besides his joy at Jane's return, his doleful laments at being a ruined, disfigured "'sightless block'" (JE552,558). "'Jane; you must not go,'" he declares, "'My very soul demands you,'" but he regards himself as a cripple and implicitly laments impotence: "'you cannot always be my nurse, Janet: you are young--you must marry one day'" (JE557-58). "'Am I hideous, Jane?'" he asks; her reply does not console but strengthens him: "'Very, sir: you always were, you know'" (JE560).

Particularly invigorating is Jane's arousal of Rochester's jealousy: first she provokes him by withholding information, then allows him to believe she is to marry St. John Rivers: "Jealousy had got hold of him . . . but the sting was salutary: it gave him respite from the gnawing fang of melancholy," she tells us (JE565). Once she has goaded him to tell her she must "'go'" since she is not "'all'" his, Jane reveals her tactics and feelings openly: "'I wanted to tease you a little to make you less sad: I thought anger would be better than grief"; "'I do love you,'" she declares, "'All my heart is yours'" (JE567-68). Instead of gladly proposing marriage Rochester lapses into mourning: "'My seared vision! My crippled strength!'" ; Jane is willing to reassure him now

but not "to speak for him," and obliges him to speak for himself (JE568). To "comfort" him she says, "'You are no ruin, sir--no lightning-struck tree: you are green and vigorous. Plants will grow about your roots . . . because your strength offers them so safe a prop'"; allowing him to think she is speaking of "'friends,'" Jane arouses his vigour:

'Ah! Jane. But I want a wife.'  
 'Do you, sir?'  
 'Yes: is it news to you?'  
 'Of course: you said nothing about it before.'  
 'Is it unwelcome news?'  
 'That depends on circumstances, sir--on your choice.'  
 'Which you shall make for me, Jane. I will abide by your decision.'  
 'Choose then, sir--her who loves you best.'  
 'I will at least choose--her I love best. Jane, will you marry me?'  
 'Yes, sir.'  
 'A poor blind man, whom you will have to lead about by the hand?'  
 'Yes, sir.'  
 'A crippled man, twenty years older than you, whom you will have to wait on?'  
 'Yes, sir.'  
 'Truly, Jane?'  
 'Most truly, sir.'  
 'Oh! my darling! God bless you and reward you!'  
 (JE569)

Here Jane's noncompliance becomes more subtle: "'Do you, sir?'" she says, pretending surprise, then evades making his "'decision'" for him, obliges him to ask directly the question he has been unable to ask, and stops being evasive as soon as he has said, "'Jane, will you marry me?'" ; "'Yes,'" she repeats happily, echoing but reversing the grimly reiterated "'I do'" of her departure (JE403). She also implies his "'blind'" and "'crippled'" state deters her not at all, refusing to pick up this topic. Jane's affirmatives here, unlike Caroline Vernon's terminal "'Yes,'" herald the "perfect concord" of happy marriage (JE576).

This marriage, to be sure, is highly idealized, but significantly Brontë stresses the mutual openness of their union: "No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone, and flesh of his flesh. . . . We talk, I believe, all day long: to talk to each other is but a more animated and an audible thinking" (JE576). Jane's romantic closure is less complex and mature than Lucy's, but the joy of open self-expression is central to both. Jane has never lacked the right word at the right moment, and attains an idealized interdependence with her beloved, talking "all day long." Lucy's progress is more complex and Brontë's dialogue less idealized in presenting it: Lucy is often unable to speak openly; she learns to do so under much stress; her answers are often "improper," unlike Jane's idealized "right" answers; and Lucy's open, mobile, nonromantic closure reflects Brontë's own progress, as has been shown. Rochester is a highly romantic figure, unlike Brontë's later male figures, but through him she inverts Angrian male domination: Rochester is like a repentant, redeemed Angrian husband, his vigour crippled by Bertha's vengeance but restored by Jane, his heart schooled by loss and gratitude, and dominated by the woman he loves.

In Shirley Brontë returns to the effects of female energy on unromantic male figures, having studied this satirically in The Professor and suspended it in Jane Eyre. Robert and Louis Moore are, like Crimsworth, essentially unromantic figures affected by unromantic constraints. It has already been shown that Caroline understands Robert's financial fears and complies with his constraint. Louis does not fear financial

ruin but does feel constrained by his poverty and lowly status not to declare his love for Shirley unless she herself says she intends to marry him. In the exchange to be discussed Shirley's noncompliance with Louis reflects a new energy in Brontë's female figures. It is presented in the embedded narrative of Louis's diary, which engages us in his perspective: like him, we see and hear of Shirley now only what she voluntarily or involuntarily expresses, and his narrative suspends the pervasive irony of the omniscient chief narrator. Brontë's extensive DS within Louis's first-person narration conveys his acute awareness of all he and Shirley do and do not say, and the effects they have on each other.

Louis wants Shirley to tell him she is his future wife; she knows what he wants and why he wants it: "'You can tell me. You shall tell me,'" he insists; her outright refusal, "'I never will,'" is the antithesis of cries of female devotion (§708). Her deliberate noncompliance changes in the following exchange to an involuntary display of fear:

"A minute, madam," I said, keeping my hand on the door-handle before I opened it. "We have had a long conversation this morning, but the last word has not been spoken yet: it is yours to speak it."

"May I pass?"

"No. I guard the door. I would almost rather die than let you leave me just now, without speaking the word I demand."

"What dare you expect me to say?"

"What I am dying and perishing to hear; what I must and will hear; what you dare not now suppress."

"Mr. Moore, I hardly know what you mean: you are not like yourself."

I suppose I hardly was like my usual self, for I scared her; that I could see: it was right; she must be scared to be won.

"You do know what I mean, and for the first time I stand before you myself. I have flung off the tutor, and beg to introduce you to the man: and, remember, he is a gentleman."

She trembled. She put her hand to mine as if to remove it from the lock; she might as well have tried to loosen, by her soft touch, metal welded to metal. She felt she was powerless, and receded; and again she trembled.

What change I underwent, I cannot explain; but out of her emotion passed into me a new spirit. I neither was crushed nor elated by her lands and gold; I thought not of them, cared not for them: they were nothing: dress that could not dismay me. I saw only herself; her young, beautiful form; the grace, the majesty, the modesty of her girlhood.' (§708-09)

Here Shirley first makes a lofty attempt to withdraw, then pretends not to know what Louis means; this arouses the forceful departure from his "'usual'" manner conveyed in the change from his statement that "'the last word . . . is yours to speak'" to his demand for "'what I must and will hear; what you dare not now suppress.'" Shirley's resistance to Louis "'the tutor'" invigorates Louis "'the man'" who proclaims his legitimate status as "'a gentleman'"; her "'scared'" and "'powerless'" response quickens in him the "'new spirit'" which brings a new perception of Shirley: she is no longer the wealthy woman whose "'lands and gold . . . dismay'" him, but the woman he loves for "'herself,'" vulnerability and strength united in "'the grace, the majesty, the modesty of her girlhood.'" Shirley's refusal to comply has paradoxically aroused in Louis a sense of his own power and her vulnerability.

Louis is now able to announce, "' I have a thing to tell you,'" and to declare his love openly, "' I love you--love you with my life and strength,'" only to find Shirley's compliance is not dropped but renewed (§709-10). "'Well, Mr. Moore, what then?'" she says uncooperatively, and obliges him to do exactly what he demanded she do: declare she is his

future wife (§710). Only after he has said, "'you are mine. . . . I have chosen my wife,'" will Shirley "'at last'" say, "'Dear Louis . . . never leave me. I don't care for life, unless I may pass it at your side'" (§711-12). She forbids him ever again to speak of "'money, or poverty, or inequality,'" and concludes by proclaiming the status she has obliged him to assert: far from being her inferior, he is to be her "'companion through life . . . guide . . . master . . . friend always!'" (§712-13).

Brontë presents Shirley's noncompliance as a new kind of "right" answer after Jane's more traditional unwillingness to "speak for" Rochester, and contrasts it with Caroline Helstone's compliance. The exchange is moving and dramatic, but is rather an exaggerated depiction of female strength, and is represented in extensive DS which is often unconvincingly idealized and strained. In Villette, as has been shown, Brontë presents emotionally intense exchanges with lifelike veracity, and reports several crucial utterances in brief, forceful DS or indirectly. It will be shown soon that the DS in Emma presents a new kind of embedded narrative, but first the relation between the dialogue in Shirley and in Jane Eyre and Villette is discussed.

In Shirley the dialogue is often highly idealized but is varied and diverse, and reflects Brontë's progress from the idealized but not particularly diverse dialogue of Jane Eyre (though forceful changes to brief simple DS have been noted) towards the remarkably lifelike, varied and diverse dialogue of Villette. The diversity of the dialogue in Shirley effectively contrasts the major figures, and variations convey

changes in their feelings. For instance, Shirley is forthright and fearless before her noncompliant exchanges with Louis about her illness and about marriage. The diversity of Brontë's dialogue also engages us in her satirical studies of figures like the curates (Malone in particular); in searching reflections on Helstone and Yorke; in scathing criticism of Mrs. Yorke; in tribute to figures like Joe Scott; and in affectionate, lively studies of several children. Brontë's dialogue in Shirley thus invigorates her chief narrator's often sombre irony, but the relation between dialogue and the narrator is oddly perplexing. This is not simply the problem of how the narrator can inhabit the district and also have insight into the most intimate speech, thoughts, feelings and writing of a range of other inhabitants; the central problem concerns integration and coherence. In Jane Eyre and Villette dialogue and the narrator's comments are closely integrated within the first-person narrator's coherent perspective, but in Shirley there is a conflict between ironic omniscience and sympathetic intimacy in the narrator's mobile perspective. An example of this is the disjunction between the narrator's sardonic instructions on female self-repression and the sympathetic study of Caroline's failure to stifle her emotions. There is an unresolved tension too between the romantic, glowing idealization of Shirley and the close, realistic portrayal of Caroline. The narrator's mobile perspective is a distinct advance after Jane's self-focussed narration, but does not have the comprehensible mobility of Lucy's. Now in Emma Brontë integrates two perspectives, Mrs. Chalfont's and Mr. Ellin's, creating a sophisticated narrator

whose insight into Mr. Ellin's feelings is both critical and sympathetic, and at the same time entirely comprehensible and coherent. Mrs. Chalfont reports in the dialogue exchanges she has been told about by Mr. Ellin but did not participate in; this is a new kind of embedded narrative, unmarked and uncluttered by explanations of how the narrator came by this information; Brontë thus engages us in their growing amity before (as the fragment stands) presenting a single exchange between them in DS.

The dialogue in Emma is singularly effective. An economical 18% of DS (slightly less than the 22% in Villette) is adroitly interwoven with Mrs. Chalfont's shrewd, ironic but warm-hearted reflections. Her account of Miss Wilcox is invigorated by snippets of her speech, and by neighbours' and pupils' comments. The longer exchanges reported in DS all focus on Mr. Ellin's growing concern about Matilda, and contribute to Mrs. Chalfont's tale of finding, after a stressful childless marriage and "dim years" of "inexpectant" and "desolate" widowhood, "an interest and a companion" (E306). She invites us warmly into her tale, "Come into my parlour and judge for yourself whether I do right to care for this thing," and engages us in the story of Matilda through an account of the Wilcox school, showing her "respect" for the woman decreases as she comes to perceive her "principle" (E306-07,311). Dismissive at first about sociable Mr. Ellin's friendship with the two sisters who are "not much less shallow than the china saucer which held their tea-cups," Mrs. Chalfont becomes severely critical: Miss Wilcox is "entirely limited respectable &--self-satisfied"; she is "destitute of

sensitiveness. Her voice . . . has no vibration--her face has no expression, her manner no emotion. Blush or tremor--she never knew" (E315,319-20). Mr. Ellin, on the other hand, she finds a "changeable" man; his "chameleon eyes" can be "blue and merry" or "grey & dark" or "gleaming green"; neighbours think him "harmless and quiet" but not as "unreserved and comprehensible as might be wished" (E314). "His quiet face never looked inquisitive nor did his sleepless eye betray vigilance," Mrs. Chalfont says appreciatively of the complex, perceptive man in whom imperceptive Miss Wilcox sees no "enigma" (E322). Her growing dislike of Miss Wilcox and amity with Mr. Ellin are reflected in her report of exchanges he has reported to her.

The exchange discussed here takes place before the interrogation scene, and subtly conveys the effect Mr. Ellin's friendship with Mrs. Chalfont has on his attitude to Miss Wilcox. "Rumour" has it he is engaged to Miss Wilcox, but Mrs. Chalfont's report of this exchange--her first extensive DS report--suggests she and Mr. Ellin discuss Miss Wilcox's treatment of Matilda before and after it, that both are shocked at her callousness, and drawing together in mutual concern about the child (E315).<sup>14</sup> Miss Wilcox has summoned Mr. Ellin to discuss Matilda's apparently fraudulent status; she has expressed no anxiety about the child, only about getting her fees, and Mr. Ellin has offered to make enquiries himself. At the conclusion of this detailed report, Brontë conveys Mr. Ellin's changing attitude through DS which indicates his perception of Miss Wilcox's self-satisfied ruthlessness:

'Oh would you be so good Mr. Ellin? I knew you would be so kind--personal inquiry--you know--there's nothing like it.'

'Nothing at all. Meantime what shall you do with the child--the pseudo-heiress--if pseudo she be--shall you correct her--let her know her place?'

'I think--' responded Miss Wilcox, reflectively--'I think not exactly as yet--my plan is to do nothing in a hurry we will inquire first--if after all--she should turn out to be connected as was at first supposed--one had better not do anything which one might afterwards regret--no--I shall make no difference with her till I hear from you again

'Very good. As you please' said Mr. Ellin with that coolness which made him so convenient a counsellor in Miss Wilcox' opinion. In his dry laconism she found the response suited to her outer worldliness. She thought he said enough if he did not oppose her. (E321)

Particularly effective here are the lifelike repetitions and shifts of emphasis in Miss Wilcox's DS. "'Oh would you be so good,'" she coos, "'I knew you would be so kind,'" concealing selfish gratification in coy, ladylike surprise, and commending what she sees as a "'good'" and "'kind'" favour to herself, not Matilda. The blithe chatty insertion, "'you know,'" implies his offer of "'personal inquiry'" was what she wanted all along; she does not thank him but simpers, "'there's nothing like it,'" patting him on the back for picking up the hint. "'Nothing at all,'" he echoes ironically: the effort will be all on his side. Mr. Ellin is concerned about "'the child'" but changes his phrase to "'the pseudo-heiress--if pseudo she be,'" accommodating Miss Wilcox's opinion but not accepting it uncritically; will she "'correct her'" in his absence, "'let her know her place?'" Genteel ruthlessness is the response. The repetition, "'I think . . . I think,'" slowed by the placing and content of the RpC, "responded . . . reflectively," suggests a new idea is coming, but is followed by a bland affirmation of Miss Wilcox's

principle. Matilda's finances will determine her fate: she will "'do nothing in a hurry'" lest Matilda "'turn out to be'" wealthy after all; "'one'" should not do "'anything which one might afterwards regret.'" The indefinite "'one'" implies people in general, Mr. Ellin included, support her principle. "'Very good. As you please,'" he replies with "coolness," satisfied that Matilda is temporarily safe but subtly distancing himself from Miss Wilcox's principle.

Mrs. Chalfont's comments indicate she and Mr. Ellin agree that Miss Wilcox finds him "convenient" as a "counsellor" because he does not "oppose her"; that Miss Wilcox hears his "dry laconism" as support for her self-interest; and that challenge or criticism would further endanger Matilda. Outwardly compliant, Mr. Ellin inwardly distances himself from Miss Wilcox, acts not in her interests but Matilda's, and later intervenes firmly and protectively on Matilda's behalf. Mrs. Chalfont's insight into the complexities of this exchange indicates she and Mr. Ellin have discussed it openly; that he is coming to share her perceptions of Miss Wilcox; and that without tactless prompting she is facilitating his critical disengagement from Miss Wilcox. Thus the narrator's report of this exchange is a sophisticated, unmarked embedded narrative which effectively conveys Mr. Ellin's changing attitude to Miss Wilcox, and his growing bond with Mrs. Chalfont. Here and elsewhere, Mrs. Chalfont's intriguing reports of exchanges Mr. Ellin has reported to and discussed with her contribute to her mobile perspective, and engage us in author-reader discourse of distinctive maturity.

It has been shown that the exchanges in Set 4 reflect significant developments in Brontë's study of female strength. The vitality of her early female figures is subjugated by male domination; the energy of her later female figures liberates male figures from constraint.

This chapter has demonstrated, through examining the exchanges in Sets 1-4, that close study of Brontë's dialogue illuminates major developments in her concerns and art. By extending the scope of this study beyond The Professor and Villette, further evidence has been presented for the arguments which are briefly recapitulated here. As Brontë's central concern with open self-expression and constraints that impede it matures, her dialogue becomes more lifelike, subtle and diverse, engaging us in more complex perceptions of the speakers' feelings and the narrators' values, and in author-reader discourse of steadily growing maturity.

The findings of this study are now drawn together in the conclusion.

## NOTES TO CHAPTER SIX

<sup>1</sup> Until recently Emma has been reprinted from the text transcribed and edited by Brontë's husband, and published in The Cornhill Magazine in 1860. The text of the Clarendon Edition is transcribed from the original manuscript; it retains "inconsistent proper names" and "peculiarities of grammar and spelling" (E305). This accounts for oddities and apparent inadequacies of punctuation in the material quoted here. For purposes of clarity the name "Miss Wilcox" is used consistently in this study to refer to the schoolmistress; this is the name Brontë seems to decide on as the most appropriate after experimenting with "Fetherhed" and "Featherstone" before it. The text of the Angrian tales used here is Gérin's transcription, which is closer to the original than Ratchford's. Gérin "faithfully reproduces" Brontë's writing, but inserts "some additional punctuations" when necessary (1971, 23).

<sup>2</sup> The name "Matilda Fitzgibbon" is used here to refer to the child even though it appears to be a false name; her real name was probably to have been Emma.

<sup>3</sup> The narrator in "Caroline Vernon" and "Henry Hastings" is Charles Townshend. He is a familiar figure in the Angrian tales, and a jaunty, cynical, often ironic and satirical narrator; he is also Zamorna's younger brother, and probably the Charles addressed in Crimsworth's letter at the opening of The Professor. The characteristics and development of this narrator, formerly Lord Charles Wellesley, are explained by

Gérin in her introductions to the texts used here, and by Alexander in her detailed study of Brontë's early writings.

<sup>4</sup> Jane's first DS is preceded by a speech of Mrs. Reed's reported in "FIS" to evoke the woman's cold distant manner. Mrs. Reed falsely claims she regrets having to keep Jane "'at a distance'" and "'exclude'" her from the family circle, but must do so until Jane tries "'to acquire a more sociable . . . attractive and sprightly manner'"; cruelly, she accuses Jane of not being precisely what she cannot be under such treatment--a "'contented, happy'" child (JE3).

<sup>5</sup> The unfinished Willie Ellin, written shortly before Emma, is also of considerable interest. It consists of three sections told by three different narrators, indicating new experiments with perspective, and presents Willie Ellin as a cruelly treated child; he is possibly a draft of the Mr. Ellin in Emma as a boy, and his own experience of harsh injustice would have made him particularly sympathetic towards Matilda. The three fragments were published in Brontë Society Transactions 9.46 (1936): 3-22.

<sup>6</sup> Zamorna's children bicker with each other and compete in wheedling favours out of their elders; their father's treatment of them exacerbates their bad behaviour ("HH"262-66).

<sup>7</sup> Brontë signed "Mina Laury" with her own name, not with that of a fictional narrator. "Henry Hastings" and "Caroline Vernon" are narrated and signed by Charles Townshend. Alexander says the narrator in "Mina Laury" is "Charlotte herself," not the "cynical voice of Charles Townshend" (165). Gérin calls this "straight narration" (1971, 126).

<sup>8</sup> The complexities of Angrian family relations and histories are not spelt out here, but it is noted that Zamorna's father-in-law is the father of both Caroline and Mary, and that his accusations are well-founded. He is Alexander Percy, Duke of Northangerland, and Caroline is the illegitimate daughter of his ex-mistress Louisa Vernon, former singer and dancer. Zamorna is Arthur Adrian Wellesley, Duke of Zamorna, King of Angria; he is Caroline's guardian and is married to her half-sister, Northangerland's daughter, Mary.

<sup>9</sup> The narrator is Charles Townshend, see notes 3 and 7.

<sup>10</sup> The last section of the exchange discussed here is on the last page of the manuscript and "'crossed out'" (E305). It was incorporated in the Cornhill text, is of considerable interest, and is therefore discussed here as part of Emma. In the Clarendon Edition this last section is marked as a deletion, but it is perfectly coherent, not scrappy or disjointed.

<sup>11</sup> Jane's explicit performative, "'I tell you,'" states what a declarative sentence implies, is not grammatically necessary, and is thus highly emphatic. As Levinson explains, "sentences in the imperative, interrogative or declarative . . . are implicit performatives" (244). It is not necessary for speakers to preface them with, for example, I order you; I ask you; I tell you.

<sup>12</sup> Sir William's history is not discussed in detail here; it is noted that when he first sees Elizabeth he thinks her plain but gradually comes to appreciate her fine qualities. His gentleness to her contrasts with his earlier rough masculinity, and his diary is of interest because it is an

embedded narrative in "Henry Hastings," like Louis's in Shirley. William is said to be looking for a wife but does not offer Elizabeth marriage; he is too proud to marry a woman of low status.

<sup>13</sup> The extract below is a sample of the extraordinarily long, complex syntax and formal lexis of Rochester's tale. Within this sentence there is first right-branching then left-branching subordination, and finally a set of emphatic paratactic clauses. Of particular interest here is the revulsion Rochester expresses about his wife's habits of speech, and his pride in repressing his disgust and resentment:

'These were vile discoveries; but, except for the treachery of concealment, I should have made them no subject of reproach to my wife: even when I found her nature wholly alien to mine; her tastes obnoxious to me; her cast of mind common, low, narrow, and singularly incapable of being led to anything higher, expanded to anything larger--when I found that I could not pass a single evening, nor even a single hour of the day with her in comfort; that kindly conversation could not be sustained between us, because, whatever topic I started, immediately received from her a turn at once coarse and trite, perverse and imbecile--when I perceived that I should never have a quiet or settled household, because no servant would bear the continued outbreaks of her violent and unreasonable temper, or the vexations of her absurd, contradictory, exacting orders--even then I restrained myself: I eschewed upbraiding, I curtailed remonstrance; I tried to devour my repentance and disgust in secret; I repressed the deep antipathy I felt.' (JE390)

<sup>14</sup> The first DS exchange in Emma, though not the first DS utterance, presents Mr Ellin's brief, unsuccessful attempt to converse with Matilda after being struck by her "'consummately unhappy'" manner; she walks alone and does not play with the other girls (E312).

## CONCLUSION

This study has presented a detailed examination of Brontë's dialogue in The Professor and Villette, and has related significant developments in her dialogue to her progress as a novelist. It has contested certain widely held critical views on these two novels, and has shown that close attention to Brontë's dialogue, underexplored by critics, illuminates major developments in her concerns and art.

In the process of examining Brontë's dialogue four principal arguments have been substantiated. First, The Professor has been undervalued by most critics: although it is not as complex and mature as Villette, it is vigorous, provocative and coherent, and Brontë's use of Crimsworth as narrator is singularly forceful. Second, The Professor and Villette are not earlier and later versions of the same story but antithetical projects: Lucy attains precisely what Crimsworth fails to attain, and her turbulent progress is the antithesis of his defensive stasis; Brontë's dialogue invalidates Crimsworth's self-aggrandizing tale of his success, and validates Lucy's increasingly open account of learning to speak openly. Third, Brontë's dialogue manifests her central concern with open self-expression and with constraints that impede it; as her scrutiny of such constraints becomes more searching, her dialogue becomes more lifelike, subtle and diverse, engaging us in more complex perceptions of the speakers' experience and the narrators' values, and in author-reader discourse of growing maturity. Fourth, Brontë's dialogue reflects her progress from

condemning and satirizing male domination to exploring the sources and consequences of female self-repression, rejecting female devotion, and celebrating the joy of mutual openness between woman and man.

The growing resonance of Brontë's voice as a novelist, this study has shown, is closely related to the growing veracity and vigour of her dialogue. Focussing on Brontë's dialogue has demonstrated her admirable progress in fulfilling her commitment to speaking with independent courage and truthful openness:

Unless I have something of my own to say, and a way of my own to say it in, I have no business to publish. Unless I can look beyond the greatest Masters, and study Nature herself, I have no right to paint. Unless I can have the courage to use the language of Truth in preference to the<sub>1</sub> jargon of Conventionality, I ought to be silent.<sup>1</sup>

The main aim of this study has been to investigate developments in Brontë's concerns and art by focussing on her dialogue. In conclusion it is suggested that close examination of dialogue is a critical process which could be more widely undertaken in investigating the work of numerous novelists besides Brontë. It is beyond the scope of this study to outline avenues for further exploration, but if it has indicated the value of close attention to dialogue, then its secondary aim is fulfilled.

## NOTE TO CONCLUSION

<sup>1</sup> Correspondence 2, 255. Brontë wrote this in 1848, in a letter to her friend and literary adviser William Smith Williams, reader for her publishers, Smith, Elder and Company. At this time she was engaged in the difficult process of writing Shirley after the great success of Jane Eyre, and was responding to a hostile review of Jane Eyre that Williams had sent on to her.

## APPENDIX

Table 1

Percentages Per Chapter of DS and NsDS in The Professor and Villette (rounded to nearest whole number)\*

<u>The Professor</u>			<u>Villette</u>		
Chapter	% of DS	% of NsDS	Chapter	% of DS	% of NsDS
1	6%	36%	1	22%	2%
2	25%	20%	2	20%	0%
3	24%	16%	3	30%	17%
4	36%	7%	4	43%	2%
5	29%	36%	5	1%	0%
6	65%	37%	6	19%	16%
7	5%	15%	7	20%	22%
8	22%	11%	8	5%	35%
9	10%	9%	9	33%	26%
10	10%	20%	10	6%	0%
11	62%	28%	11	2%	38%
12	7%	6%	12	4%	47%
13	16%	12%	13	10%	19%
14	0%	0%	14	27%	33%
15	33%	14%	15	17%	33%
16	6%	98%	16	15%	19%

cont.

\* % of DS = words in DS as % of total words per chapter.

% of NsDS = words in NsDS as % of words in DS per chapter.

<u>The Professor</u>			<u>Villette</u>		
Chapter	% of DS	% of NsDS	Chapter	% of DS	% of NsDS
17	69%	42%	17	48%	26%
18	37%	18%	18	40%	47%
19	15%	31%	19	15%	39%
20	2%	12%	20	28%	21%
21	0%	0%	21	22%	45%
22	33%	33%	22	35%	29%
23	17%	38%	23	12%	3%
24	57%	12%	24	28%	25%
25	13%	16%	25	32%	8%
			26	24%	19%
			27	22%	32%
			28	10%	31%
			29	19%	20%
			30	5%	47%
			31	40%	22%
			32	72%	29%
			33	8%	35%
			34	22%	7%
			35	34%	50%
			36	8%	20%
			37	50%	20%
			38	5%	27%
			39	2%	0%
			40	3%	0%
			41	25%	22%
			42	3%	0%

Table 2

Percentages Per Sequence of DS and NsDS in The Professor and Villette (rounded to nearest whole number)\*

<u>The Professor</u>				<u>Villette</u>			
Sequence	Chapters	% of DS	% of NsDS	Sequence	Chapters	% of DS	% of NsDS
1	1-7	24%	25%	1	1-8	21%	12%
2	8-13	17%	18%	2	9-15	18%	30%
3	14-19	25%	31%	3	16-27	25%	26%
4	20-23	16%	34%	4	28-37	26%	26%
5	24-25	29%	13%	5	38-42	9%	22%

\* % of DS per sequence = words in DS as % of total words per sequence.

% \* of NsDS per sequence = words in NsDS as % of words in DS per sequence.

## BIBLIOGRAPHY

## PRIMARY SOURCES

- Brontë, Charlotte. "Caroline Vernon." Five Novelettes 277-358.
- , Emma. The Professor, Appendix VI, 303-25.
- , Five Novelettes. Transcr. and ed. Winifred Gérin.  
London: Folio P, 1971.
- , "Henry Hastings." Five Novelettes 177-270.
- , Jane Eyre. Ed. Jane Jack and Margaret Smith. Oxford:  
Clarendon, 1969.
- , Legends of Angria. Comp. Fannie E. Ratchford and William  
Clyde DeVane. New Haven: Yale UP, 1933.
- , "Mina Laury." Five Novelettes 127-169.
- , The Professor. Ed. Margaret Smith and Herbert  
Rosengarten. Oxford: Clarendon, 1987.
- , Shirley. Ed. Herbert Rosengarten and Margaret Smith.  
Oxford: Clarendon, 1979.
- , Villette. Ed. Herbert Rosengarten and Margaret Smith.  
Oxford: Clarendon, 1984.
- Wise, Thomas James, and John Alexander Symington, eds. The  
Brontës: Their Lives, Friendships and Correspondence.  
4 vols. Oxford: Shakespeare Head, 1932.

## SECONDARY SOURCES

- Alexander, Christine. The Early Writings of Charlotte Brontë.  
Oxford: Blackwell, 1983.

- Anderson, Linda. "Hearing You in My Own Voice: Woman as Listener and Reader." The Art of Listening. Ed. Graham McGregor and R.S. White. London: Croom Helm, 1986. 73-86.
- Argyle, Michael, ed. Social Encounters: Readings in Social Interaction. Harmondsworth: Penguin, 1973.
- Austin, J.L. How to Do Things with Words. Ed. J.O. Urmson. 1962. Oxford: Oxford UP, 1971.
- Babb, Howard S. Jane Austen's Novels: The Fabric of Dialogue. Ohio: Ohio State UP, 1962.
- Bakhtin, Mikhail Mikhailovich. The Dialogic Imagination. 1975. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1981.
- , Problems of Dostoevsky's Poetics. 1929. Ed. and trans. Caryl Emerson. Introd. Wayne C. Booth. Manchester: Manchester UP, 1984.
- Banfield, Ann. Unspeakable Sentences: Narration and Representation in the Language of Fiction. Boston: Routledge, 1982.
- Barthes, Roland. S/Z. 1970. Trans. Richard Miller. London: Cape, 1975.
- Beaugrande, Robert-Alain de, and Wolfgang Ulrich Dreisler. Introduction to Text Linguistics. 1972. Trans. Robert de Beaugrande. London: Longman, 1981.
- Bell, Roger T. Sociolinguistics: Goals, Approaches and Problems. London: Batsford, 1976.
- Benveniste, Émile. Problems in General Linguistics. 1966. Trans. Mary Elizabeth Meek. Coral Gables: U of Miami P, 1971.

- Blake, Kathleen. Love and the Woman Question in Victorian Fiction: The Art of Self-Postponement. Brighton: Harvester, 1983.
- Brammer, Margaret M. "The Manuscript of The Professor." Review of English Studies ns 11 (1960): 157-70.
- Brook, G.L. The Language of Dickens. London: Deutsch, 1970.
- Brown, Gillian, and George Yule. Discourse Analysis. Cambridge: Cambridge UP, 1983.
- Brumfit, C.J., and K. Johnson, eds. The Communicative Approach to Language Teaching. Oxford: Oxford UP, 1979.
- Burton, Deirdre. "Conversation Pieces." Carter and Burton 86-115.
- , Dialogue and Discourse: A Sociolinguistic Approach to Modern Drama Dialogue and Naturally Occurring Conversation. London: Routledge, 1980.
- , "Making Conversation: On Conversational Analysis, Stylistics, and Pinter." Language and Style 12 (1979): 188-200.
- , "Through Glass Darkly: Through Dark Glasses." Carter 195-211.
- Carter, Ronald, ed. Language and Literature: An Introductory Reader in Stylistics. London: Allen and Unwin, 1982.
- Carter, Ronald, and Deirdre Burton, eds. Literary Text and Language Study. London: Arnold, 1982.
- Chatman, Seymour, ed. and (in part) trans. Literary Style: A Symposium. Oxford: Oxford UP, 1971.
- Chitham, Edward, and Tom Winnifrith. Brontë Facts and Brontë Problems. London: Macmillan, 1983.

- Clark, Herbert H., and Eve V. Clark. Psychology and Language: An Introduction to Psycholinguistics. New York: Harcourt, 1977.
- Cluysenaar, Anne. Introduction to Literary Stylistics. London: Batsford, 1976.
- Cohn, Dorrit. Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction. Princeton, NJ: Princeton UP, 1978.
- Cole, Peter, ed. Pragmatics. Syntax and Semantics 9. New York: Academic, 1978.
- , ed. Radical Pragmatics. New York: Academic, 1981.
- Cole, Peter, and Jerry L. Morgan, eds. Speech Acts. Syntax and Semantics 3. New York: Academic, 1975.
- Coulthard, Malcolm, and Martin Montgomery, eds. Studies in Discourse Analysis. London: Routledge, 1981.
- Culler, Jonathan. On Deconstruction. Ithaca: Cornell UP, 1982.
- Davies, Stevie. "Recent Studies of the Brontës." Rev. of Charlotte Brontë and Sexuality, by John Maynard. Critical Quarterly 27.3 (1985): 35-40.
- Davis, Lennard J. Resisting Novels: Ideology and Fiction. New York: Methuen, 1987.
- De Man, Paul. Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust. New Haven: Yale UP, 1979.
- Derrida, Jacques. Of Grammatology. 1967. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1976.
- Duthie, Enid L. The Foreign Vision of Charlotte Brontë. London: Macmillan, 1975.

- Eagleton, Mary, ed. Feminist Literary Theory: A Reader.  
Oxford: Blackwell, 1986.
- Eagleton, Terry. "Class, Power and Charlotte Brontë."  
Critical Quarterly 14.3 (1972): 225-35.
- , Myths of Power: A Marxist Study of the Brontës. London:  
Macmillan, 1975.
- Ewbank, Inga-Stina. Their Proper Sphere: A Study of the Brontë  
Sisters as Early-Victorian Female Novelists. London:  
Arnold, 1966.
- Fasold, Ralph. The Sociolinguistics of Society. Introduction  
to Sociolinguistics 1. Oxford: Blackwell, 1984.
- Foucault, Michel. The Order of Things. 1966. Trans. London:  
Tavistock, 1970.
- Fowler, Roger. Linguistic Criticism. Oxford: Oxford UP, 1986.
- , Literature as Social Discourse: The Practice of Linguistic  
Criticism. London: Batsford, 1981.
- , ed. Style and Structure in Literature: Essays in the New  
Stylistics. Ithaca: Cornell UP, 1975.
- Fraser, Rebecca. Charlotte Brontë. London: Methuen, 1988.
- Freeman, Donald C., ed. Essays in Modern Stylistics. London:  
Methuen, 1981.
- , ed. Linguistics and Literary Style. New York: Holt,  
1970.
- Gaskell, Elizabeth. The Life of Charlotte Brontë. London:  
Smith, Elder, 1900.
- Genette, Gérard. Narrative Discourse. 1972. Trans. Jane. E  
Levin. Oxford: Blackwell, 1980.
- Gérin, Winifred. Branwell Brontë. London: Nelson, 1961.

- , Charlotte Brontë: The Evolution of Genius. 1967. Oxford: Oxford UP, 1969.
- Giglioli, Pier Paolo, ed. Language and Social Context: Selected Readings. Harmondsworth: Penguin, 1972.
- Gilbert, Sandra M., and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. New Haven: Yale UP, 1979.
- Grice, H. Paul. "Logic and Conversation." 1975. Cole and Morgan 41-58.
- , "Further Notes on Logic and Conversation." 1978. Cole, Pragmatics 113-27.
- , "Presupposition and Conversational Implicature." 1981. Cole, Radical Pragmatics 183-98.
- Grimes, Joseph E. The Thread of Discourse. The Hague: Mouton, 1975.
- Haig, Stirling. Flaubert and the Gift of Speech: Dialogue and Discourse in Four "Modern" Novels. Cambridge: Cambridge UP, 1986.
- Halliday, M.A.K. Explorations in the Functions of Language. London: Arnold, 1973.
- , Language as Social Semiotic: The Social Interpretation of Language and Meaning. London: Arnold, 1978.
- Hancher, Michael. "Beyond a Speech-Act Theory of Literary Discourse." Rev. of Toward a Speech Act Theory of Literary Discourse, by Mary Louise Pratt. Modern Language Notes 92 (1977): 1081-98.
- Heilman, Robert B. "Charlotte Brontë's 'New' Gothic." 1958. The Victorian Novel: Modern Essays in Criticism. Ed. Ian Watt. Oxford: Oxford UP, 1971. 165-80.

- Howatt, A.P.R. A History of English Language Teaching.  
Oxford: Oxford UP, 1984.
- Hutchison, Chris. "The Act of Narration: A Critical Survey of Some Speech-Act Theories of Narrative Discourse." Journal of Literary Semantics 13.1 (1984): 3-34.
- Jakobson, Roman. "Closing Statement: Linguistics and Poetics." Style in Language. Ed. Thomas A. Sebeok. Cambridge, MA: MIT P, 1960. 350-77.
- Jefferson, Ann, and David Robey, eds. Modern Literary Theory: A Comparative Introduction. London: Batsford, 1982.
- Jones, Charles. "Varieties of Speech Presentation in Conrad's The Secret Agent." Lingua 20 (1968): 162-76.
- Kennard, Jean E. Victims of Convention. Hamden, CT: Archon, 1978.
- Knies, Earl A. The Art of Charlotte Brontë. Athens, OH: Ohio State UP, 1969.
- Labov, William. Sociolinguistic Patterns. Philadelphia: U of Pennsylvania P, 1972.
- , "The Study of Language in Its Social Context." 1970. Pride and Holmes 180-202.
- Lacan, Jacques. Écrits. 1966. Selection trans. Alan Sheridan. London: Tavistock, 1977.
- Lambert, W.E. "A Social Psychology of Bilingualism." Pride and Holmes 336-49.
- Lane, Margaret. The Brontë Story: A Reconsideration of Mrs. Gaskell's Life of Charlotte Brontë. London: Heinemann, 1953.
- Laver, John, and Sandy Hutcheson, eds. Communication in Face-to-Face Interaction. Harmondsworth: Penguin, 1972.

- Leech, Geoffrey N. Principles of Pragmatics. London: Longman, 1983.
- Leech, Geoffrey N., Margaret Deuchar, and Robert Hoogenraad. English Grammar for Today: A New Introduction. London: Macmillan, 1982.
- Leech, Geoffrey N., and Michael H. Short. Style in Fiction: A Linguistic Introduction to English Fictional Prose. 1981. London: Longman, 1983.
- Lerner, Laurence, ed. Reconstructing Literature. Oxford: Blackwell, 1983.
- Levinson, Stephen C. Pragmatics. Cambridge: Cambridge UP, 1983.
- Limburg, Kay Bosgraaf. "Quantitative Analyses of the Style of Woolf's Orlando." Language and Style 19 (1986): 250-79.
- Linder, Cynthia A. Romantic Imagery in the Novels of Charlotte Brontë. London: Macmillan, 1978.
- Lodge, David. Language of Fiction: Essays in Criticism and Verbal Analysis. London: Routledge, 1966.
- Love, Glen A., and Michael Payne, eds. Contemporary Essays on Style: Rhetoric, Linguistics and Criticism. Glenview, IL: Scott, 1969.
- Lyons, John. Language, Meaning and Context. London: Fontana, 1981.
- , Semantics. 2 vols. Cambridge: Cambridge UP, 1977.
- Martin, Robert Bernard. The Accents of Persuasion: Charlotte Brontë's Novels. London: Faber, 1966.
- Maynard, John. Charlotte Brontë and Sexuality. Cambridge: Cambridge UP, 1984.

- McGregor, Graham. "Conversation and Communication." Language and Communication 4.1 (1984): 71-83.
- McHale, Brian. "Free Indirect Discourse: A Survey of Recent Accounts." Poetics and Theory of Literature 3 (1978): 249-87.
- McKenzie, Malcolm. "On the Presentation of Speech and Thought in Narrative Fiction." Theoria 68 (1986): 37-48.
- Miles, Josephine. Style and Proportion: The Language of Prose and Poetry. Boston: Little, 1967.
- Milic, Louis T. A Quantitative Approach to the Style of Jonathan Swift. The Hague: Mouton, 1966.
- Miller, Jane. Women Writing about Men. London: Virago, 1986.
- Millett, Kate. Sexual Politics. 1969. London: Virago, 1977.
- Moglen, Helene. Charlotte Brontë: The Self Conceived. 1976. Madison: U of Wisconsin P, 1984.
- Moi, Toril. Sexual/Textual Politics: Feminist Literary Theory. London: Methuen, 1985.
- Nash, Walter. Designs in Prose: A Study of Compositional Problems and Methods. London: Longman, 1980.
- Nestor, Pauline. Charlotte Brontë. Women Writers. Houndmills: Macmillan, 1987.
- Newmark, Leonard. "How Not to Interfere with Language Learning." Brumfit and Johnson 160-66.
- Page, Norman. The Language of Jane Austen. Oxford: Blackwell, 1972.
- , Speech in the English Novel. London: Longman, 1973.
- , Speech in the English Novel. Second Edition. Houndmills: Macmillan, 1988.

- Peters, Margot. Charlotte Brontë: Style in the Novel.  
Madison: U of Wisconsin P, 1973.
- , Unquiet Soul: A Biography of Charlotte Brontë. 1975.  
London: Futura, 1977.
- Pratt, Mary Louise. "Ideology and Speech-Act Theory." Poetics Today 7.1 (1986): 59-72.
- , Toward a Speech Act Theory of Literary Discourse.  
Bloomington: Indiana UP, 1977.
- Pride, J.B., ed. Sociolinguistic Aspects of Language Learning and Teaching. Oxford: Oxford UP, 1979.
- Pride, J.B., and Janet Holmes, eds. Sociolinguistics: Selected Readings. Harmondsworth: Penguin, 1972.
- Quirk, Randolph, Sidney Greenbaum, Geoffrey Leech, and Jan Svartvik. A Grammar of Contemporary English. 1972.  
London: Longman, 1974.
- Ratchford, Fannie Elizabeth. The Brontës' Web of Childhood.  
New York: Columbia UP, 1941.
- Ray, William. Literary Meaning: From Phenomenology to Deconstruction. Oxford: Blackwell, 1984.
- Richards, Jack C., ed. Understanding Second and Foreign Language Learning: Issues and Approaches. Rowley, MA: Newbury, 1978.
- Rimmon-Kenan, Shlomith. Narrative Fiction: Contemporary Poetics. London: Methuen, 1983.
- Robey, David. "Anglo-American New Criticism." Jefferson and Robey 65-83.
- , "Modern Linguistics and the Language of Literature."  
Jefferson and Robey 38-64.

- Sacks, Harvey, Emanuel A. Schegloff, and Gail Jefferson. "A Simplest Systematics for the Organization of Turn-Taking in Conversation." Language 50.4 (1974) 696-735.
- Saussure, Ferdinand de. Cours de Linguistique Générale. 1915. Trans. Wade Baskin. Course in General Linguistics. New York: Philosophical Library, 1959.
- Schegloff, Emanuel A. "Notes on a Conversational Practice: Formulating Place." 1971. Giglioli 95-135.
- Schumann, John H. "Social and Psychological Factors in Second Language Acquisition." Richards 163-78.
- Searle, John R. "A Classification of Illocutionary Acts." Language in Society 5 (1976): 1-23.
- , "The Logical Status of Fictional Discourse." New Literary History 6 (1975): 319-32.
- , Speech Acts. Cambridge: Cambridge UP, 1969.
- , "What Is a Speech Act?" 1965. Giglioli 136-54.
- Searle, John R., and Daniel Vanderveken. Foundations of Illocutionary Logic. Cambridge: Cambridge UP, 1985.
- Selinker, Larry. "Interlanguage." IRAL 10 (1972): 209-31.
- Shapiro, Marianne. "How Narrators Report Speech." Language and Style 17 (1984): 67-78.
- Short, Michael H. "'Prelude 1' to a Literary Linguistic Stylistics." Carter 55-62.
- , "Stylistics and the Teaching of Literature: With an Example from James Joyce's Portrait of the Artist as a Young Man." Carter 179-92.
- Showalter, Elaine. "Charlotte Brontë's Use of French." Research Studies 42.4 (1974): 225-34.

- , "Feminist Criticism in the Wilderness." Critical Inquiry 8.5 (1981): 179-205.
- , A Literature of Their Own: British Women Novelists from Brontë to Lessing. 1977. Rev. ed. London: Virago, 1982.
- , ed. The New Feminist Criticism: Essays on Women, Literature and Theory. 1985. London: Virago, 1986.
- Silver, Brenda R. "The Reflecting Reader in Villette." The Voyage In: Fictions of Female Development. Ed. Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland. Hanover: UP of New England, 1983. 90-111; 330-32.
- Sinclair, J.McH., and R.M. Coulthard. Towards an Analysis of Discourse: The English Used by Teachers and Pupils. London: Oxford UP, 1975.
- Spitzer, Leo. Linguistics and Literary History: Essays in Stylistics. Princeton NJ: Princeton UP, 1948.
- Stanzel, R.K. A Theory of Narrative. 1979. Trans. Charlotte Goedsche. Cambridge: Cambridge UP, 1984.
- Suleiman, Susan R., and Inge Crosman, eds. The Reader in the Text: Essays on Audience and Interpretation. Princeton NJ: Princeton UP, 1980.
- Sunderman, Paula. "Speech Act Theory and Faulkner's 'That Evening Sun.'" Language and Style 14 (1981): 304-14.
- Tannen, Deborah, ed. Spoken and Written Language: Exploring Orality and Literacy. Norwood NJ: Ablex, 1982.
- Tanner, Tony. Introduction. Villette. By Charlotte Brontë. Harmondsworth: Penguin, 1979. 7-51.
- Taylor, Talbot J., and Michael Toolan. "Recent Trends in Stylistics." Journal of Literary Semantics 12.1 (1984): 57-79.

- Thompson, E.P. The Poverty of Theory and Other Essays.  
London: Merlin, 1978.
- Tillotson, Kathleen. Novels of the Eighteen-Forties. 1954.  
Rev. ed. Oxford: Oxford UP, 1961.
- Tompkins, Jane P., ed. Reader-Response Criticism: From  
Formalism to Post-Structuralism. Baltimore: Johns Hopkins  
UP, 1980.
- Toolan, Michael. "Analysing Fictional Dialogue." Language and  
Communication 5.3 (1985): 193-206.
- Traugott, Elizabeth Closs, and Mary Louise Pratt. Linguistics  
for Students of Literature. New York: Harcourt, 1980.
- Trudgill, Peter. Sociolinguistics: An Introduction.  
Harmondsworth: Penguin, 1974.
- Wardhaugh, Ronald. How Conversation Works. Oxford: Blackwell,  
1985.
- Werth, Paul, ed. Conversation and Discourse: Structure and  
Interpretation. London: Croom Helm, 1981.
- Widdowson, Henry G. Stylistics and the Teaching of Literature.  
London: Longman, 1975.
- Williams, Merryn. Women in the English Novel, 1800-1900. New  
York: St. Martin's, 1984.
- Winnifrith, Tom. The Brontës and Their Background: Romance and  
Reality. London: Macmillan, 1973.
- , "Charlotte Brontë and Mr. Rochester." Chitham and  
Winnifrith 1-13.
- Young, Robert. Untying the Text: A Post-Structuralist Reader.  
London: Routledge, 1981.