

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL
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GIULIA ROTAVA SCHABBACH

**FOCUS, OPENNESS AND READER ADDRESSES IN *JANE EYRE* AND *VILLETTE*:
A STUDY OF NARRATIVE STRATEGIES**

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Reader, I married him.
Charlotte Brontë, *Jane Eyre*.

*Here pause: pause at once. There is enough said. Trouble no quiet,
kind heart; leave sunny imaginations hope.*
Charlotte Brontë, *Villette*.

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RESUMO

O presente trabalho estuda as estratégias narrativas usadas nos romances *Jane Eyre* (1847) e *Villette* (1853), da escritora britânica Charlotte Brontë, visando identificar por que os efeitos gerados pelas obras são tão distintos apesar de suas estruturas se assemelharem. Ambos os textos assumem o formato de autobiografias ficcionais, cujas narradoras relatam suas vidas ao longo de vários anos. As duas narradoras se dirigem diretamente ao leitor. No entanto, a narrativa de *Jane Eyre* aproxima seu leitor, como resultado do tom íntimo que ela usa, enquanto a de *Lucy Snowe* distancia o leitor, já que escolhe não confiar no leitor da mesma maneira. Para compreender os motivos para tal contraste, baseio-me no aporte teórico fornecido por Funtek (2018), Gibson (2017) e Monin (2010), que analisam os narradores nas obras de Charlotte Brontë, a maneira como interagem com o leitor, e a relevância da comunicação com o leitor para as narrativas. Ademais, apoio-me no trabalho de Bettina Fischer-Starcke (2010) sobre a aplicação de Linguística de Corpus ao estudo de Literatura para a extração de dados empíricos que facilitam a comparação dos usos desses recursos narrativos nos dois romances, além dos focos temáticos das obras e dos graus de proximidade que cada narradora estabelece com o leitor. Esta dissertação vem dividida em duas partes. A primeira apresenta uma contextualização da trajetória e do estilo de Brontë e das duas obras do corpus de estudo, que são, então, comparadas entre si. A segunda parte compõe a análise dos recursos literários encontrados nos romances, compreendendo também a exposição dos métodos e critérios utilizados para coletar os dados com a ferramenta AntConc 4.0 (listas de palavras-chave e linhas de concordância) e os resultados obtidos. Apesar das semelhanças no estilo e nas histórias das narradoras-personagens, *Jane Eyre* e *Lucy Snowe* operam de modos diferentes como narradoras. Isto é analisado neste estudo por três linhas: (a) os personagens enfocados pelas narrativas; (b) as estratégias que cada narradora usa para se comunicar com o leitor; e (c) a maneira como as narradoras *Jane* e *Lucy* relatam suas conversas com Mr. Rochester e M. Paul, respectivamente. Por fim, esta dissertação busca contribuir para o arcabouço de pesquisas sobre os narradores de Charlotte Brontë por um viés metodológico diferente, que tem o potencial de ampliar nossa compreensão sobre como recursos textuais usados em suas narrativas funcionam de modo a produzir efeitos literários específicos.

PALAVRAS-CHAVE: Literatura inglesa. Charlotte Brontë. *Jane Eyre*. *Villette*. Estratégias narrativas. Estilística de *corpus*.

ABSTRACT

The present thesis examines narrative strategies used in Charlotte Brontë's novels *Jane Eyre* (1847) and *Villette* (1853) to verify why, although the structures of the novels are similar, the effects they generate are so different. The two works have fictional autobiography formats, with female narrators who present their own stories over a period of several years. Both narrators address their readers directly. Jane Eyre's narration provokes an emotional approximation with the reader, born from the confidential tone of her addresses, but Lucy Snowe's narrative keeps the reader at a distance, as the narrator clearly chooses not to share the facts of her life as Jane Eyre does. To understand the reasons for this contrast, I use the critical support offered by Funtek (2018), Gibson (2017) and Monin (2010), who analyse the narrators of Charlotte Brontë's novels, the way they deal with their readers, and the relevance of the "reader" addresses to the narration. Furthermore, to extract empirical data to contrast the use of these narrative devices in the two works, along with their thematic focus and degrees of openness with the reader, I rely on Bettina Fischer-Starcke's (2010) study about the use of Corpus Linguistics as applied to Literary Studies. The thesis is devised in two sections. The first presents the context, discussing Charlotte Brontë's trajectory and relevant aspects of her style, and the study corpora, which are presented individually and then contrasted. The second part presents the analysis of the novel's literary devices, as well as a description of the methods and criteria used to collect the linguistic data with AntConc 4.0 Corpus Linguistics software — specifically its keyword list and keyword in context (KWIC features) — and the results that were obtained. Despite the similarities in character background and style, Jane Eyre and Lucy Snowe function differently as narrators. The thesis examines this cleavage through three points of analysis: (a) the characters on which the narratives place their focus; (b) the strategies the two narrators use to address the "reader"; and (c) the way Jane Eyre and Lucy Snowe, as narrators, recount their conversations with Mr. Rochester and M. Paul, respectively. Finally, this work aims to contribute to the body of research on Charlotte Brontë's narrators through a different methodological perspective, which has the capacity to provide new insights into how the textual devices used in her narratives work to produce specific literary effects.

Keywords: English literature. Charlotte Brontë. *Jane Eyre*. *Villette*. Narrative strategies. Corpus stylistics.

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1 INTRODUCTION

Charlotte Brontë is an acknowledged author in English literature, having made an impact on the public not only in her time, but also fascinating readers worldwide even today. Her best known (and, I would venture to assume, best loved) work is *Jane Eyre* (1847), Brontë's first published novel. This work has received many adaptations to the screen — either cinema or television — since the first decade of the 20th century. The novel has also been turned into opera, ballet, drama, and influenced artistic productions in various media formats, an example being the song “invisible string”, by the successful pop singer Taylor Swift, from her 2020 album *folklore*, which references Mr Rochester's famous line: “It is as if I had a string under my left ribs, tightly and inextricably knotted to a similar sting situated in the corresponding quarter of your little frame” (Brontë, 2019, p. 245). As to Brontë's last novel, *Villette*, first published in 1853, it does not enjoy this same popularity, despite having gained some critical acclaim after its publication (Barker, 2010). This may be attributed to several factors, one of them being the focus of the research presented in this thesis: *Jane Eyre*, as a narrator, is more open with her readers than *Villette*'s Lucy Snowe, who tends to divert the readers' attention towards secondary characters, often preferring to reveal their stories and feelings rather than confiding her own to the reader. This characteristic of *Villette*'s narrator results in a colder atmosphere in the story and its narration, which in turn produces a less charismatic character-narrator for the readers, making her less popular with the general public than *Jane Eyre*, who interacts with her “reader” as a friend and confidant. The goal of this thesis is to analyse how these different tones produced by the two novels' narrators are constructed through their language.

When I first read *Jane Eyre*, in 2019, I was very much involved in the story because of the narrative strategies used in the novel. I was so affected by the story, the characters, and the narrative style that I started to research the author, the novel and its adaptations that same year. Having noticed my profound interest in *Jane Eyre*, my professor — who later became my advisor — suggested I also read *Villette*, which I did two years later, in 2021. As a reader, my first impression was that Lucy Snowe is more hermetic, both as a narrator and as a character, than *Jane Eyre*. It was harder for me, as a reader, to empathise with the protagonist, because my attention was drawn by the narrator to the story of the “secondary” characters — Graham Bretton and Polly — rather than focusing on Lucy's own story. Furthermore, the course of *Jane* and *Lucy*'s stories diverge radically, despite the many similarities in their general circumstances and in their styles as narrators. They are both orphans who become teachers. Both address their

“reader” directly throughout the narratives. Both are telling their stories from a point in the future, as if reminiscing with the interlocutor (the “reader”) about their youth. Jane Eyre’s story has a successful ending. She receives an inheritance, opens her way in life and marries the companion she chooses. Lucy Snowe’s outcome, however, is enveloped in ambiguity and mystery, implying it was not so fortunate. Though M. Paul helps her reach a state of independence and establish a school of her own, he goes on a personal mission to the colonies, and his ship sinks during a storm on his way back to Europe. However, the differences are not limited to the plots of the novels: the two narrator-characters also come across very differently to the reader. While Jane Eyre is very open with her readers, confiding her feelings and innermost thoughts to her interlocutor, Lucy Snowe is a considerably more hermetic character. Lucy often deviates the focus of the narrative from herself, choosing, instead, to direct the spotlight towards other characters of the story — mainly, Madame Beck, Mrs. Bretton, Graham Bretton, and Polly Home de Bassompierre. Furthermore, she keeps her own feelings so closed off from the reader that we only discover that Lucy has feelings for M. Paul much later in the story when she chooses to finally reveal her heart. After reading the two novels and discussing them with professors and peers, I found myself intrigued by the linguistic mechanisms that were capable of creating such different narrator-characters that appear on the surface to use the same narrative techniques.

Having come from a background as a research assistant in a project centred on Corpus Linguistics, I felt that the tools of this approach, which are capable of providing empirical data about the language used in texts, could generate interesting and useful insights into relevant linguistic patterns of the novels, thereby aiding my proposed investigation into Jane and Lucy’s narrations. Biber (2011, p. 15) defines Corpus Linguistics as “a research approach that facilitates empirical descriptions of language use”. The research presented in this thesis, however, simply makes use of certain tools provided by Corpus Linguistics in order to facilitate the analysis and to support, with empirical data, the argument being made. It does not purport to be research in the field of Corpus Linguistics, which would involve a more thorough analysis of the textual data. With this said, the present study proposes a corpus stylistic analysis of linguistic patterns that can be identified in each novel to ascertain how and why Jane and Lucy come across so differently despite their surface-level similarities in circumstance and narrative style. Complementary to this analysis, I also reflect on the differences in the way each character faces the world and the tribulations that they find themselves in. For this purpose, I have used two kinds of information extracted through the corpus analysis software AntConc: (a) concordance lines, extracted using AntConc’s KWIC (keyword in context) feature, which allow

researchers to visualise at once all the occurrences of a particular word or phrase in a corpus; and (b) keyword lists, which are extracted automatically by the software through the contrast between the study corpus (in this case, the novels) and a reference corpus in order to find statistically significant words in the study corpus, thereby revealing the “aboutness” of a text (cf. Fischer-Starcke, 2009). The concordance lines facilitate the analysis of the several occurrences of the word “reader” in Brontë’s novels. Through a vertical qualitative analysis of keywords in context, it is possible to visualize and identify different syntactic patterns in Jane and Lucy’s uses of the keyword “reader” when addressing their interlocutor directly. The concordance lines also enable an analysis of how open the narrators of the two novels are when sharing personal information with their “reader” through an analysis of the node words [sir] and [monsieur]. The keyword lists, meanwhile, offer insight into the focus of each of the two novels, providing empirical linguistic evidence to support that which is implied by the novels’ titles and which has been discerned by readers of Brontë’s works: while Jane Eyre is clearly the protagonist of the story her future self is narrating, Lucy Snowe’s scope randomly changes the focus, with shifts among the Brettons, characters in Madame Beck’s school, as well as other characters, and — less frequently — her own story.

It is my hope that, through this research, I am able to shed some light on how the narrators of *Jane Eyre* and *Villette* work in different, often opposite, ways, despite their manifold surface similarities, thereby contributing to the literature on Charlotte Brontë’s works. I also expect this study to contribute to raising awareness about the potential corpus linguistics has to aid in the analysis of literary texts, enriching our knowledge of the linguistic mechanisms used by authors to create their works, as well as providing new insight into literary texts and/or empiric confirmation of reader intuition about a particular work or about the collective works of an author. In this context, it is also relevant to mention that the research is presented in a structure more common to the study of Literature rather than Corpus Linguistics, despite the use of corpus linguistic methods to support the analysis. Though this structure might seem unfamiliar to some readers, the work was written according to the requirements of the research program in which this work was developed.

2 CONTEXT: AUTHOR AND STUDY CORPORA

In order to analyse the differences between the narration in *Jane Eyre* and *Villette*, I start by considering the stylistic and thematic similarities these novels share, as well as the impact which different moments in Charlotte Brontë's life has in the different tones of the narratives. In essence, *Jane Eyre* is a more optimistic construct, while *Villette* has a darker tone, both of which will be explored throughout this research. Therefore, in this section, I first present an overview of the biographical context in which Charlotte Brontë wrote and published her novels, as well as some aspects of her childhood and juvenilia which influenced her mature works, both in terms of style and themes. Next, I comment on the two novels which are the focus of this study, pointing out the similarities and differences between Jane Eyre and Lucy Snowe as characters and narrators of the stories, as well as certain aspects of the novels' plots, which will be further explored in the third section of this thesis, dedicated to the analysis of specific linguistic aspects of the texts and their bearing on each novel. Finally, I explore contrasts between the two novels which are relevant to the proposed analysis.

2.1 CHARLOTTE BRONTË'S LITERARY LIFE: A BRIEF OVERVIEW

Except when stated otherwise, information concerning the author and her family presented in this thesis is based on the book *The Brontës* (2010), by Juliet Barker. In this (and other biographies) we find reference to the difficult experience the Brontës had when the two elder sisters, Maria, and Elizabeth, died of tuberculosis contracted at the Clergy Daughters School at the ages of ten and eleven. Charlotte and Emily were removed from the same school before they got infected. This event had several consequences in the lives of the four remaining siblings (Charlotte, Branwell, Emily, and Anne) who were now closely acquainted with death having lost their mother and two sisters. Charlotte would carry into adulthood the firm belief that the school's poor conditions and harsh treatment of their students contributed to her sisters' deaths. We have echoes of this tragic event in the fictional Lowood Institution, the school which the protagonist attends in *Jane Eyre*. Another consequence of that event is that Reverend Brontë decided upon educating his four remaining children predominantly at home. This meant that the girls benefitted from as thorough an education as their brother, being allowed and encouraged to access their father's selected library, which was something unusual for girls at that time. However, this also meant that the siblings were restricted in their options for socialisation, since the other children of the small village did not have access to a similar level

of education, which meant their interests diverged from the Brontë children's. Thus, Branwell, Charlotte, Emily and Anne were led to rely on each other's company for entertainment.

The bonds connecting the four Brontë children were strong. They were very creative and interested in their intellectual pursuits, and began developing and writing their own stories, set in complex fictional worlds of their creation. At first, the siblings wrote about Glass Town, but, after reaching an impasse due to creative differences, Charlotte and Branwell created the fictional world of Angria, while Emily and Anne created Gondal. These imaginary realms became the backdrop for all the literary endeavours of their childhood and continued to inspire them and bear fruit into their adulthood. As other researchers, such as Moura (2022), have established, the worlds of the Brontë juvenilia, with their characters, themes, influences and conflicts can be found, re-shaped, in the Brontë sisters' adult novels. Their dedication to writing these stories consistently throughout their youth, and their habit of sharing their productions with one another for discussion and feedback, were also an important aspect in shaping them as writers. Some stylistic characteristics of Charlotte's which are so evident in all her published novels, for instance, can be found in her juvenilia. An example is the manner in which her narrators address their "reader" directly and explicitly. This narrative strategy that can be traced back to her earliest works. In the short story "Albion and Marina", for instance, this strategy can be found in excerpts such as: "I need not trouble the reader [...]" (Brontë, 2010, p. 62). Furthermore, the stories of Angria and Gondal were also the source of the writings that enabled the sisters' first venture into publishing.

Although Charlotte Brontë's first commercially successful work was *Jane Eyre*, she and her sisters had previously published a volume of poetry under their gender-neutral pseudonyms of Currer, Ellis and Acton Bell, in 1846. This volume is composed of poems that the sisters had written about their beloved fictional worlds. Charlotte happened to come across one of Emily's notebooks and, after reading the poems it contained, convinced her two sisters to send their works to a publisher. As Juliet Barker emphasises, the sisters edited their poetry to remove any direct references to Angria and Gondal, which were to remain a secret, before sending their manuscript to Aylott & Jones in January 1846. Their first venture into publishing, unfortunately, was not successful. The poetry collection sold only two copies. Their brother, Branwell, later mentioned that novels were the more profitable genre for authors at the time, thereby prompting the sisters to change directions in their writing. The three of them then began to work on their first novels: Charlotte's *The Professor*, Emily's *Wuthering Heights*, and Anne's *Agnes Grey*.

While *Wuthering Heights* and *Agnes Grey* were subsequently accepted for publication by Thomas Newby, under unfavourable financial terms, Charlotte's novel was not to be published by them. Barker (2010) mentions, however, that it is not certain whether Newby rejected the novel or Charlotte rejected his terms for publication. Whichever was the case, *The Professor* was then sent to Smith, Elder & Co., who, while refusing to publish the work for business reasons, added attentive and useful feedback for its author in their rejection letter, as well as an expression of interest in evaluating future works. Charlotte, meanwhile, had already started writing *Jane Eyre* a while before and, encouraged by the publisher's words, concluded the novel in a few weeks and sent the manuscript for assessment. Both George Smith and William Smith Williams — respectively the proprietor and the editor at the publishing house —, found themselves absolutely riveted by the narrative and almost immediately accepted *Jane Eyre*, the first novel that this thesis studies, for publication. Charlotte's novel was published in October 1847 and became an instant success, selling out within a mere three months and yielding financial returns for the author in December of the same year.

As *Jane Eyre* was proving itself an impressive achievement, Charlotte soon put pen to paper once more to begin her next work, *Shirley*. The years of 1848 and 1849, however, brought tragedy again into the Brontë household, impacting Charlotte in ways she would never fully recover from. Branwell's health, which had been deteriorating due to his heavy drinking and depression, took a final, deathly blow in mid-1848. From July to September his condition worsened due to what is now believed to have been tuberculosis, eventually leading to his early death, at 31 years old. A mere three months later, in December, Emily would also yield to the same disease, leaving the surviving family members devastated. Enveloped in her grief, Charlotte took refuge in her writing, dedicating herself to continuing *Shirley*, which, Juliet Barker notes, distinctly assumes a darker and unbalanced tone, reflecting the author's own pain. The family's grief would have no respite. It was not long after Emily's passing when Anne began to show symptoms of tuberculosis as well. In the following few months, Anne would receive several treatments for her illness, but to no avail. In May 1849 Anne also died, leaving Charlotte and her father alone in the world.

These months of disease and loss naturally left a clear impact on Charlotte's mind and heart which can be found reflected in the altered tone of her writing. Her dedication to the final part of *Shirley* became Charlotte's refuge from grief after Anne's passing, and the final part of this work assumes a decidedly colder, more pessimistic tone than what we find in *Jane Eyre* or even the first volumes of *Shirley*. This latter work, her second published novel, was released in October 1849 and not so well received by the critics or the public, who came to recognize

“Currer Bell” as Charlotte Brontë of Haworth parsonage due to the similarities identified between Bell’s characters and several people from the village of Haworth and surrounding parishes. Thus, in the aftermath of *Shirley*’s publication and now that her sisters, who had been the ones most vehement about maintaining anonymity, were no longer alive, Charlotte, although reluctantly, finally became openly known as the real person behind the famous “Currer Bell”.

Charlotte’s last novel, *Villette*, the second work analysed in this thesis, was started sometime in 1850, but would only be concluded in November 1852, and released to the public in January 1853. In letters to friends and to her publishers, which have been included in Barker’s biography, Charlotte mentions that part of the difficulty in keeping to her usual, faster, writing pace consisted in not having someone with whom to discuss the progress and development of her story. Charlotte had always shared her writing with her siblings, who had, throughout her life, been her first readers and critics. Despite the complications and the health issues she faced while struggling with her writing, *Villette* was eventually published and became instantly successful, being admired by critics and the public alike. In fact, many critics, such as the reviewers for the *Examiner* and the *Literary Gazette* consider *Villette* superior to *Jane Eyre* in some aspects, meaning that this novel has the qualities of *Jane Eyre*, but without its issues (Barker, 2010, p. 846-847). Other reviews, such as Harriet Martineau’s pointed out something which Charlotte herself was perfectly aware of, as her letters attest: her new novel, as well as her new heroine, were “colder” than the previous ones. In response to her publisher’s comments, Brontë wrote: “A cold name she [Lucy Snowe] must have — partly — perhaps — on the ‘*locus a non lucendo*’ principle — partly on that of the ‘fitness of things’ — for she has about her and external coldness”¹ (Barker, 2010, p. 832).

Understanding how this difference in tone presents itself in the novels is precisely the aim of the present study. Through an analysis of different linguistic aspects of the two texts, I intend to shed light on some of the characteristics of the novels which are responsible for this difference of effect on their readers. As we will discuss in section 2.4, *Jane Eyre* and *Villette* may share many aspects on the surface, but are, in fact, practically opposites. I explore some of the similarities and differences in order to present, in section 3 of this thesis, my analysis of the way in which they are linguistically constructed in the two texts, resulting in two narrator-characters who produce specific effects and have such contrasting endings to their stories despite having parallel beginnings and structure.

¹ Charlotte Brontë in letter to George Smith on 3 November, 1852.

2.2 CONTEXT: *JANE EYRE*

Jane Eyre — as usually happens with a *Bildungsroman* — takes the name of the protagonist for its title. The complete title of the work, *Jane Eyre: An Autobiography*, indicates that the story is told by a first-person narrator. The time span of the narrative ranges from Jane’s childhood up to the point she becomes an adult. The reader accompanies Jane’s journey as she learns how to move through the world she lives in and strives for a better life. Jane’s story is told by her future self, whom Funtek (2018) calls “Jane-the-narrator” — as opposed to “Jane-the-character”—, constituting itself as a fictional autobiography². As we have a tale told completely from Jane Eyre’s perspective, we only have access to her knowledge and interpretation of events. In this sense, the reader logically knows from the start that the narrator is partial and emotionally driven. It is interesting to note, however, how convincing Jane-the-narrator is as she tells us her story. Even knowing that we are reading only one side of the account, the narrator convinces us to trust the protagonist. This appearance of trustworthiness is greatly due to the way in which Jane-the-narrator addresses her “reader” in what seems to be an open and confidential tone. The narrator shares her current thoughts and feelings, as well as Jane-the-character’s, almost as if she were sharing the story with a close friend. In section 3 this is discussed in more detail, as I analyse linguistic patterns in the way the narrator communicates with her “reader”.

The story of *Jane Eyre* begins with Jane as a child who lives with her aunt and cousins at their house, Gateshead Hall. From the start, it is clear that Jane does not have a good relationship with her relatives, and that her situation as an orphan depending on wealthier relatives is quite precarious. The only affection Jane receives in Gateshead comes from a servant of the household, Bessie, who nonetheless also perceives Jane as a strange, ill-behaved little girl. The tense situation at Gateshead comes to a head when our protagonist and her cousin John, heir of the place, have a physical altercation. John is treated by the household as a victim of Jane’s viciousness, while the girl is locked up in the red room. During the hours Jane remains in the red room, she becomes progressively more scared, since her imagination and the history of the room (where her uncle passed away) led her to start believing that his ghost might appear at any moment. Eventually, her fear overwhelms her, and she faints. After this incident, Jane

² For clarity and convenience, throughout this thesis, I have chosen to adopt Emilija Funtek’s manner of distinguishing the figures of narrator and character in *Jane Eyre* when necessary and to use the same structure when referring to *Villette*’s Lucy Snowe.

falls ill with a fever and an apothecary is called to the house to treat her. Realising, at least to some degree, that Jane and her family hold an unhealthy relationship, he suggests to Mrs. Reed that Jane might be sent to school. Jane's aunt finds this to be a satisfactory solution — an ideal compromise between her social responsibility towards Jane and her desire to send the girl away— and makes the necessary arrangements for Jane to attend Lowood Institution, a charity school run by the hypocritical Mr. Brocklehurst.

It is interesting to note how, during this turbulent beginning, Jane-the-narrator mixes descriptions of young Jane's feelings at the time, while also evaluating, and often criticising, her past actions and emotions through the adult, experienced lens of the future Jane. In a sense, this manner of joining a narration of the past with the comments based on the clearer perspective that time and maturity can bring contribute to making Jane-the-narrator sound so trustworthy. From the start, Jane-the-narrator shows herself to be not only willing to share her story honestly, but also to be unafraid of being criticised for the actions of her past. She herself admits to the reader certain flaws in her own character, all while engaging the reader's attention and asking for the reader's sympathy despite these flaws. The resulting atmosphere is one of a friend who chooses to confide in another their complicated journey to adulthood.

Having recognized her lack of self-control and tempestuous temperament as a child, Jane-the-narrator then introduces the reader to the time spent at Lowood Institution. It is there that Jane meets Helen Burns, a fellow student, and Miss Temple, the teacher in charge of the school. By their example, Jane learns about the importance of controlling and hiding her feelings to a degree in order to become better adapted to life in the society she lives in. It is also through her interactions with these two characters that young Jane has her first experiences with friendship and feels admiration and respect for someone in her life for the first time. Helen's early death, brought about by tuberculosis and Mr. Brocklehurst's abusive management of the school, is little Jane's first contact with true loss. This passage of the novel reflects, of course, the Brontë family's experience with the Clergy Daughter's School, where the two eldest sisters, Maria and Elizabeth, contracted tuberculosis and passed away. In fact, the character of Helen Burns, whom critics have often found to be unrealistic, was based on Charlotte's memories of her sister, Maria (Barker, 2010, p. 601-602).

Helen's death also marks an interesting break in the narration. Chapter IX ends with Jane visiting Helen's grave and the next chapter begins with a jump in time. Helen Burns, along with Miss Temple represent a positive influence on our protagonist and their interactions with her are a key step in Jane's journey towards maturity, even though Jane-the-narrator later states that Jane-the-character returns to her "natural element" once Miss Temple marries and leaves

Lowood (Brontë, 2019, p. 83). In this sense, Jane-the-narrator's choice of omitting details about the eight years that follow the trauma of Helen's passing, mentioning that she wishes to include in the narrative only that which would be interesting to her reader, reveals an emotional vulnerability which once again evokes the reader's empathy for Jane. Having jumped ahead, however, we are now presented to an 18-year-old Jane who, finding herself alone after Miss Temple's wedding, decides to leave Lowood, where she now works as a teacher. She advertises for a position as a governess and, upon receiving an answer from Mrs. Fairfax of Thornfield Hall, accepts a position in that household and set off to her new place of employment.

Thornfield Hall is one of the most important locations in *Jane Eyre*. It is there that Jane meets Mr. Rochester: her employer and the man whom she falls in love with. Upon arrival at the Hall, Jane meets, at first, only the housekeeper, Mrs. Fairfax, her pupil, Adèle, and the servants of the household. The new governess settles into a routine of teaching the little girl and holding conversations with Mrs. Fairfax. Soon, however, this unchanging state of her daily life starts to create a restlessness in Jane's heart. It is at this point in the story that Rochester returns to Thornfield. Jane meets him, unknowingly, on a path between the Hall and a village, where she was going to run an errand for Mrs. Fairfax, and where she was also considering posting another advertisement to find a new position elsewhere. The novelty of her employer's arrival, combined with Jane's curiosity about his character, led her to soon forget about seeking different employment, and she remains at Thornfield. Gradually, through many conversations, frequently in the form of witty verbal sparring, Rochester and Jane fall in love. He eventually asks for her hand in marriage right at the moment when she believes he is about to become betrothed to another woman — the rich beauty, Blanche Ingram — and she accepts. At this point in the narrative, Jane finds herself in a complicated and rather contradictory emotional state, because while she is happy at knowing her feelings are reciprocated, she struggles mentally with the social power imbalance between herself and Rochester and with the dissociation she feels in relation to the idea of a Mrs. Jane Rochester. This internal conflict foreshadows, of course, the great revelation that comes on the wedding day: Rochester is already married to Bertha Mason, whom he keeps hidden away in Thornfield's third floor because she is mad.

Shocked and horrified by this knowledge and refusing to compromise her religious and moral principles to stay by Rochester's side as his mistress — which he proposes as a solution —, Jane chooses, instead, to leave Thornfield Hall. After several days' travel, having slept outdoors, exposed to the elements, in insufficient clothing and having consumed barely any food, Jane finally finds herself outside Moor House (or Marsh End) in the parish of Morton,

where she loses consciousness and is then taken in. Here, she meets St. John Rivers, the parish's clergyman, and his two sisters, Diana and Mary. The siblings nurse Jane back to health and welcome her into their lives and community. During her time with the Rivers, Jane takes over the school for the local farmers' children, learns German and Hindi, and recovers from the emotional shock she had suffered. She becomes close to the Rivers sisters, and in her relationship with their brother, interestingly, the reader sees a new side to Jane. While thus far in the story Jane had always been slightly rebellious and fiery in nature, at Moor House we see her become progressively more submissive towards St. John. This forms an interesting contrast to her interactions with Rochester, with whom, despite the power dynamic created by their social positions and their employer-employee relationship, were always comparatively equal in terms of freedom of expression.

It is not long after Jane has settled down in Morton and taken over the local school, that she suddenly discovers herself to be heiress to a fortune left to her by an uncle, her father's brother, who had been a rich tradesman in Madeira. Along with this revelation, comes the welcome discovery of her blood ties to the Rivers, who happen to be her cousins. This is a turning point for Jane, who goes from being a poor orphan to becoming a wealthy heiress with three cousins with whom to share her newfound prosperity. After this, we see a shift in the dynamic between Jane and the Rivers siblings, St. John starts to encourage Jane to trade her German studies for Hindi, and frequently lectures her on his Christian principles. Eventually, having decided that it was his calling as a religious man to become a missionary in India, St. John asks Jane to accompany him in this mission as his wife. Jane refuses the proposal of marriage, even though she does offer a compromise: she would agree to go with him to India as his sister. Her counteroffer being refused by St. John on the grounds of propriety — after all, Jane was not, in fact, his sister, and cousins often married each other during that time — the two end their discussion in tense terms. This shift in circumstances is followed by a supernatural event where Jane hears Rochester's voice on the wind from several kilometres away calling out for her. Due to the new developments in Jane's circumstances, fortunate coincidences as they may be, Jane's social status is no longer so distant from that of her lovers: they are finally on a more equal level in the eyes of society which reflects the equality of souls professed by Jane on the night of Rochester's proposal. It is this which, in the narrative, gives Jane permission to follow her heart and Rochester's voice: she returns to Thornfield to reunite with her lover.

Jane arrives at the estate to find the majestic, intimidating house a burnt ruin. Worried about her lover's life, she seeks information from the locals at the village's inn. Jane discovers that Mr. Rochester's wife, Bertha, had set fire to the place and jumped to her death from the

roof and Mr. Rochester, while trying to save her life, had been hurt, losing a hand and his vision. The innkeeper also informs her that he has since moved to another of his properties, a place called Ferndean. Jane immediately hires a carriage and sets off to find Rochester. Upon arrival, she finds Rochester much the same, despite his injuries. He is astounded to hear her voice, even thinking it must be a product of his own imagination, but soon comes to realize that Jane has indeed returned to his side. Although he protests her choice of staying beside him at first, arguing that she deserves a better life than that of caring for a blind man and teasing her about marrying St. John Rivers, she eventually makes it clear that she is adamant in her choice and asks Rochester to choose “her who loves you [Mr. Rochester] best” (Brontë, 2019, p. 433). The two become engaged once again and, as we learn through the last chapter’s famous first sentence — “Reader, I married him” (Brontë, 2019, p. 436) —, this time the couple are not thwarted by dark secrets.

In this manner, *Jane Eyre* comes to a favourable ending, with our protagonist growing in several different ways. From a penniless orphan she becomes an independent woman; she learns how to control her temper and solve difficult situations; she finds a family, shapes her own sense of identity, and fulfils her craving for deep emotional ties as she finds someone she loves and who deeply loves her in return. Jane’s story is one of a successful journey from a childhood with nothing to an adulthood in which the protagonist manages to attain — through happenstance or effort — everything she wished for. The narrative has a positive tone of activity and motion as it leads us to this satisfactory conclusion. Jane trusts herself, feels with intensity, shares her experiences and thoughts with her reader, creating an atmosphere of trust and intimacy that lead the reader to believe in her sincerity and root for her success. In this way, Jane-the-narrator is as successful as Jane-the-character: while the latter finds an ideal conclusion to her story, the former engages and captivates the reader with her charismatic narration, succeeding at finding a sympathetic ear for the tale she tells.

2.3 CONTEXT: *Villette*

The first thing to note about *Villette* is that, unlike *Jane Eyre*, the novel is named after the city in which the plot primarily develops. This points towards a question which will be further discussed in section 3 of this thesis: to what extent is Lucy Snowe the protagonist of *Villette*? Although she is the narrator the story of her own life – which, like in *Jane Eyre* – is written using the first person, the plot of *Villette* can be understood, rather, as the story of a group of characters, told through Lucy’s. This was acknowledged, in a way, by Charlotte Brontë

when, in letters to her publishers, she comments on the shift in focus from Paulina and Graham to Lucy and M. Paul in the third volume of the novel, admitting its abruptness: “I must pronounce you right again, in your complaint of the transfer of interest in the 3rd Vol — from one set of characters to another [...] It is not pleasant, and will probably be found as unwelcome to the reader, as it was, in a sense, compulsory to the writer”³ (Barker, 2010, p. 835). By acknowledging that Lucy only becomes the focal point of interest in the third volume of the story, we can propose that she only assumes the place of a protagonist towards the end of the narrative.

Villette does not begin in Villette, but in the town of Bretton, where the Bretton family lived. Mrs. Bretton is our narrator’s godmother and Lucy is spending a few months at her house. The reason for this visit, which lasts for months, is not mentioned. Instead, the narrative focuses on the problems and circumstances of the other characters. In the first few chapters, which give an account of events during Lucy’s stay, we learn very little about herself. In fact, we only learn her name in Chapter 2. Lucy-the-narrator is focused on telling the reader about the Brettons — mother and son — and the little girl that is brought to stay under Mrs. Bretton’s care after her mother’s death: Polly, or Paulina, Home. Polly’s father is struggling with his grief, so he decides it is better for the little girl to stay with the Brettons while he recovers. While the introductory paragraphs of the story situate the reader in the town of Bretton, explain Lucy’s relationship to the Bretton family and establish that her visits to that place are a frequent occurrence, from the moment Lucy-the-character realizes her godmother is expecting another guest (Polly Home), Lucy-the-narrator distracts the reader’s attention by telling Polly’s story and narrating her infatuated interaction with Mrs. Bretton’s son, Graham. Soon after Polly’s arrival, Graham comes home from school for a while and the pair strike up an interesting friendship. Graham entertains Polly patiently and teases her in the same measure. Meanwhile, Lucy spends her time observing and analysing their relationship.

Eventually, however, Polly’s father comes to take her back and soon afterwards Lucy is also forced to leave Bretton. The narrator does not reveal what happens next, but implies that tragedy struck Lucy’s family, and that Lucy is left alone in the world. She is now forced to make her own way and find some kind of employment. An elderly and sickly lady, Miss Marchmont, having need of a companion and caretaker to live with her, offers Lucy this position and the girl accepts. She lives with Miss Marchmont for some years until the lady’s illness eventually leads to its inevitable end on a windy night. Finding herself again alone and

³ Charlotte Brontë in letter to George Smith on 6 December, 1852.

with no prospects, Lucy decides to go away. She goes to London, where an idea will form in her head about leaving England for the Continent. Concluding that she had nothing and no one to prevent her from going, or to miss her if she went, Lucy inquires after boats sailing for the port of Boue-Marine, in the fictional country of Labassecour, which Charlotte Brontë famously modelled after the two years the author spent in Brussels.

Having made her decision and acquired the necessary information, Lucy sets off that same night towards the docks, where she embarks on “The Vivid” and sets sail towards her new home. During the trip to Labassecour, Lucy meets a girl named Ginevra Fanshawe, who is on her way to Villette, where she will study at Madame Beck’s pensionnat. The two young women strike up a conversation, mostly due to Ginevra’s oblivious persistence, since Lucy is quite occupied in her internal criticism of the young woman’s manners, dress and speech. As with Polly Home, Lucy becomes more focused on her evaluation of another character, rather than on her own fears and worries in relation to her own circumstances. With this, we can start to identify a pattern of Lucy allowing herself to be the focus of the narrative only when there are no other character towards whom she can direct the reader’s focus. This, in turn, makes her a less charismatic character, since her categorical judgements of other characters’ moral worth leaves little to no space for the readers to draw their own conclusions, lending the narrator a more distant and rigid tone. Lucy and Ginevra, nonetheless, talk to each other frequently while on the boat, and when they arrive at the port, Lucy, without a clear idea of her destination and of the next steps she should take, decides to head to Villette, remembering Ginevra’s comment about wishing Lucy would go to Madame Beck’s.

Lucy arrives in Villette at night. Another interesting fact in the story is that she leaves and homeland and heads towards a country whose language she does not speak. Since she doesn’t know any French, Lucy seeks help from an Englishman she encounters. After asking for directions towards a respectable inn where she could spend the night, she ends up losing her way in the unfamiliar, dark streets. Eventually, Lucy finds her way, in a stroke of luck, to a *Pensionnat des Demoiselles* belonging to a Madame Beck — the very same school mentioned by Ginevra Fanshawe. Surprised at the coincidence, Lucy feels that this is fate, or a sign from divine intervention, and rings the doorbell, asking to meet with Madame Beck. The two women then have an interesting conversation, where neither really understands the other due to the language barrier — Madame Beck knows very little English, and Lucy does not speak French. With a little help from a *maîtresse* who spoke English, having been educated at an Irish convent, although, according to Lucy-the-narrator, “she did slaughter the speech of Albion” (Brontë, 2008, p. 65). After a short, stunted conversation, Madame calls M. Paul, her cousin, to the room

to analyse Lucy's character with his skills in phrenology⁴. With his pronouncement in mind — “Engage her. If good predominates in that nature, the action will bring its own reward; if evil— *eh bien!*” (Brontë, 2008, p. 67) —, Madame decides to hire Lucy as a *bonne* for her daughters, since the woman currently occupying that position needed to be replaced due to her excessive consumption of alcoholic beverages.

Lucy settles into her role and, proving herself to be hard-working and competent, is soon trusted with a new task: she becomes the *pensionnat*'s English teacher. With this new purpose in life, Lucy dedicates herself to studying French and quickly adapts to her current circumstances. Lucy-the-narrator then re-introduces Ginevra Fanshawe into the story, informing the reader about the young woman's “demands” on Lucy as a confidant and as a seamstress to mend her garments. Here, Ginevra's story is given the spotlight, especially the relation of how little the young woman cared for her studies and how much she cared for her flirtations with a suitor she had nicknamed “Isidore”. The relationship that is established between Ginevra and Lucy is very much the same as what the reader had already experienced in the narration of their journey on the *Vivid*: Ginevra demands Lucy's attention and teases her for how crotchety and guarded she is; Lucy meanwhile, tolerates Ginevra's vivacious and careless personality with a mixture of curiosity and annoyance.

It is not long afterwards that Dr John is introduced in the story as well and becomes the focus of Lucy's observations and analyses, both as a narrator and as a character. One of Madame's daughters falls ill and she calls for the family physician, Dr Pillule. Finding that he was not at home, Madame then seeks out a substitute, the young and handsome Dr John, who is then given Dr Pillule's position as the *pensionnat*'s preferred physician, causing a certain amount of commotion due to the fact that a young, unmarried gentleman would be frequenting the *pensionnat* frequently. Lucy soon finds out that Dr John is in some way romantically involved with someone from the *pensionnat*, thinking at first that it is the *portresse*, Rosine, though she finds it an odd possibility. When she intercepts a little casket with a romantic note thrown from the boy's school next door into Madame Beck's backyard, Dr John appears, pleading with her not to betray the intended receiver's secret, saying the girl the note is intended for is too innocent to know the impropriety of the situation. Lucy, ever more curious, keeps her attention turned towards unveiling this mystery.

⁴ A pseudo-science that was very common during the nineteenth century. People believed that a person's physiognomy, especially the shape and placement of “bumps” on their skulls, allowed others to “read” their character and temperament. Charlotte Brontë was a fan of phrenology and frequently references it in her works (cf. Shuttleworth, 2004; Tressler, 2015).

The answer comes soon afterwards in Madame Beck's birthday party. Dr John is one of the very few young gentlemen allowed to attend the festivity and from his preoccupation with Ginevra's well-being, Lucy realizes that she is Dr. John's "innocent angel" and that he is "Isidore". Lucy also discovers Ginevra's second suitor, the young Colonel-Count Alfred de Hamal and confronts the girl with an impassioned speech about the wrongness of her behaviour towards Dr John, emphasizing his superiority over de Hamal, who Lucy describes as "the doll—the puppet—manikin—the poor inferior creature!" (Brontë, 2008, p. 148). Madame's birthday *fête* also puts Lucy's focus temporarily on M. Paul, particularly as she describes the preparations for the event, since he is responsible for organizing the main entertainment: a play in which Lucy is suddenly charged with a role previously intended for a student. Through the pair's interactions while M. Paul prepares Lucy for the play, the reader becomes more closely acquainted with the professor's eccentric personality. Lucy's descriptions of him and his actions, however, do not betray any special feelings or interest for him, assuming a rather neutral tone, as if she were observing and reporting his behaviour from a detached point of view.

After Madame's *fête*, the *pensionnat*'s long summer vacation begins, all the students, except for a girl with special needs, and teachers leave the school, leaving Lucy alone with this one girl in need of constant care and a single servant. Lonely and tired from caring for the student, Lucy eventually becomes ill and feverish. In a fit of desperation, she sets out onto the streets of Labassecour and finds herself at a Catholic confessional. After talking to the priest, Father Silas, she gets caught in the rain, loses her way back to the *pensionnat*, and eventually becomes unconscious on the doorsteps of a building. When she regains consciousness, Lucy finds herself in an unknown bedroom, where nonetheless she recognizes some decorative objects and pieces of furniture. Soon it becomes clear that she is in her godmother, Mrs. Bretton's, house. It is at this point in the narrative that Lucy-the-narrator finally chooses to share with her "reader" a piece of information that she had been keeping to herself for several chapters: Dr John is, in fact, Graham Bretton, her godmother's son.

Lucy is then invited to spend the rest of the vacation with the Bretton family. Lucy-the-narrator's focus is then directed onto Mrs. Bretton and Graham for the duration of her stay at their home, even though this time is quite active for Lucy. The Brettons take her to the museum, where she meets M. Paul, and to a concert, where Graham finally sees Ginevra's true character as the young woman flirts with the Count de Hamal and ridicules Mrs. Bretton. This chapter of the novel is particularly fragmented, with Lucy-the-narrator's focus shifting from character to character and from event to event in a demonstration of her own disorientation as to which part of the story to focus on. During the museum visit, Lucy-the-narrator focuses initially on her

thoughts about Graham and his infatuation with Ginevra Fanshawe, mixed in with her evaluation of the paintings on display, especially a picture entitled “Cleopatra”, which lends it name to the chapter. This painting is quite scandalous and attracts Lucy’s attention because of the vulgarity she perceives in it as well as the reflections that it provokes about the attractiveness of such a painting (or such a woman) to others. However, when M. Paul suddenly appears, the focus shifts to Lucy’s conversation with him, which is also convoluted, filled with verbal sparring and moralisations from both sides.

After the museum visit, Lucy is invited to attend a concert with Mrs. Bretton and Graham. During this expedition, the narrator’s focus is directed towards describing the journey to the theatre, the architecture of the place, the King and Queen of Labassecour, who also attended the concert, and, finally, towards Graham once again, especially after Lucy notices the presence of Ginevra Fanshawe. Soon after this event, Lucy returns to Madame Beck’s *pensionnat*. Graham accompanies her there and leaves with a promise to write her letters so that Lucy does not feel lonely. A few weeks later, Graham’s first letter to Lucy arrives. She decides to wait to read it in order to savour it better. When she eventually finds some time, Lucy decides that she must go to the attic to open the letter in privacy. It is there that she will encounter the ghost of the nun that purportedly haunts the pensionnat, where there had been a nunnery in the past. Lucy is so terrified at that moment that she drops her precious letter as she is running away, and she becomes desperate as soon as she notices the loss. During this time after Lucy’s return to the pensionnat we, as readers, are allowed a rare look into Lucy’s feelings, as Lucy-the-narrator confides in us all the anticipation and excitement, followed by fear and disorientation, and finally by relief and joy that she feels from the moment she receives the letter to the moment she recovers it after her encounter with the nun.

Soon after this event, Lucy is invited to accompany the Graham to a performance at the theatre in his mother’s place. There, Lucy-the-narrator’s focus is firmly fixed onto her description of the actress, who reminds her of the voluptuous Cleopatra of the painting she had seen in the museum previously and of the biblical figure of Vashti. During the performance, a fire starts spreading and Graham and Lucy help a young lady who is almost trampled by the frantic crowd. They accompany the girl back to the hotel she is living at with her father so that Graham can evaluate her condition properly. Deciding her injuries are not serious, they take their leave and return to their respective homes. For a while after this night, Lucy does not receive any news from the Brettons until her godmother sends her a letter inviting her to La Terrasse. On the day of the visit, Lucy makes an interesting discovery: the young lady she and Graham had helped at the theatre was, in fact, Polly Home, the girl who had stayed at the

Bretton's home in Bretton many years before. Mr Home had since inherited a title of Count, along with the family estates, and has therefore changed his name to M. de Bassompierre. After this discovery, Lucy-the-narrator focuses on the Brettons and the De Bassompierres, especially on Graham and Paulina, whose interactions our narrator is particularly interested in describing and analysing.

At this point, Lucy's relationship with the Brettons becomes somewhat distant. Though the narrator indicates that this change occurs because the Brettons are spending more time with the De Bassompierres and have less time for her, the reader is led to wonder if it is not actually Lucy herself who imposes a distance between herself and the Brettons due to her personal insecurities and her unconfessed, but implicitly understood disappointment at noticing a romance between Graham and Polly begin to bloom. Although Lucy-the-narrator has been, often vehemently, denying nurturing any romantic sentiment towards Graham ever since the beginning of the novel — and continues to do so at this point in the narrative, perhaps too emphatically to be believable — her decision to bury the letters that the doctor had sent her after her return to the *pensionnat* seems to have a symbolic meaning. Lucy metaphorically buries an affection which she knows is one-sided at the moment it becomes necessary to preserve her dignity and protect herself from pain or jealousy through the literal act of burying the physical objects which she cherishes as tokens of affection received from someone whom she has feelings for. If her affection for Graham had been as platonic as Lucy states, his interest in another, more suitable, young lady would not have required such an extreme action as burying his letters and sealing the spot with cement. Soon afterwards, at a dinner party hosted by the De Bassompierres, Graham's growing affection for Paulina becomes even more evident. Ginevra's annoyance at losing her power over the doctor gives Lucy a degree of pleasure in someone else's disappointment as well as a feeling of vindication in Graham's name, since she had known about the girl's indifference to him. With the end of this cycle between Ginevra and Graham, which had worried Lucy, and the beginning of his relationship with Polly, the second volume of the novel ends.

The third volume, as mentioned in section 2.1, shifts the narrative focus quite abruptly to Lucy, interrupting, in a way, the plot that the readers have become used to so far. This sudden change also coincides with the rather unexpected revelation that Lucy has been cultivating a romantic affection towards M. Paul. This development is unexpected, as mentioned, because of Lucy-the-narrator's significant focus on Graham Bretton up until this point of the narrative. As Funtek (2018) states, "the reader is confused [by the narrative] because Brontë, along with her heroine, conceals the information from the reader on purpose [...]" (p. 49). This break, then,

marks a shift in Lucy's journey. She has made the decision to let go of any special feelings she had thus far nurtured for Graham, acknowledged or not, and is prepared to concentrate on her developing feelings for M. Paul, who is capable of returning her affection. It is not a coincidence that the moment when Lucy-the-narrator decides to make Lucy's personal story more prominent in the narrative coincides with the time when her relationship with someone who is willing to pursue her and be by her side starts to evolve. Lucy, being essentially a solitary person, has dedicated the better part of her tale to the observation and dissection of events and feelings occurring in other people's lives. Lucy's narration reflects her own tendency to be quiet, passive and observant of those around her. However, she is capable of giving herself and her own feelings the chance to be expressed and analysed when she finds someone who makes her feel less lonely. M. Paul's tyranny, as Lucy herself describes him, is what makes him the only one persistent enough to seek a relationship with Lucy despite her general lack of response. Eventually, his tenacity is rewarded with Lucy's affection, expressed through the gift of a watchguard she crafts as a birthday gift to the man she feels safe to give her heart to.

In the third volume of the novel, the relationship between Lucy and M. Paul becomes the central point of the plot, although the narrator does not forget the other characters, allowing the readers to follow the progress of Polly and Graham's relationship, as well as Ginevra's elopement with the Count de Hamal and its consequences. Lucy also confides in the reader about the obstacles she and her own lover need to overcome, arising both from religious differences – he is Catholic and she, an Anglican – and from his family's disapproval. In a fierce contrast to the situation Lucy finds herself in at the beginning of the novel, she now confides in the reader her dream of establishing her own school, which M. Paul not only supports, but makes possible by finding a house for her to start her school in and negotiating the terms of the rent with the landlord. Eventually, however, his family connections force him to leave for the colonies, where he was supposed to manage an estate before being allowed to marry Lucy upon his return. A few years later, when Lucy's school has already become successful, M. Paul sets off on his way back to Europe, but his ship gets caught in a terrible storm and Lucy-the-narrator, rather than providing the reader with definitive information about what happened, chooses to conclude her narrative with an ambiguous “here pause: pause at once. There is enough said. Trouble no quiet, kind heart; leave sunny imaginations hope” (Brontë, 2008, p. 496), a statement about Madame Beck, Father Silas and Madame Walravens prospering during the rest of their lives, and a single, dramatic “farewell”. Thus, Lucy's story is interrupted, rather than finished, with an ambiguity which, nonetheless, implies that tragedy did strike, and that Lucy and M. Paul's endings are not happy.

2.4 CONTRASTING JANE EYRE AND LUCY SNOWE

As we can see from subsections 2.2 and 2.3, Jane Eyre and Lucy Snowe share a series of similarities when it comes to their early circumstances, their styles of narration, and the general course of their lives. They both find themselves in precarious situations during their early years, being destitute and alone, and are forced to make their own way in the world with the limited options given to women at that time. Both young women are forced to turn to teaching as their profession, due to the limited options of respectable work for women at the time, although Lucy also finds work as Miss Marchmont's companion and caretaker at first. Both Jane and Lucy are faithful in their religious beliefs and are guided by their faith in matters of morality, which, according to Barker (2011), reflects Charlotte Brontë's own beliefs as the daughter of a clergyman. Due to their firm religious beliefs, they both betray their prejudice against Catholicism and foreigners at different points in their narratives, showing themselves to be quite judgmental of the moral and religious flaws they perceive in the French and Labassecourian characters in the novels. These judgements are also frequently presented as a contrast between English virtue and foreign corruption, exhibiting a sense of personal and national superiority in comparison with non-English characters. Both narrators also clearly believe that their "reader" shares this view of the world, expecting them to concur with their ideals of English superiority.

Despite these similarities, however, the two narrator-characters come across very differently and set contrasting tones to their narratives. Funtek (2018) points out this difference as well, stating that "as opposed to Jane, who was expressive, honest and straightforward, Lucy reveals herself extremely slowly, with her narrative being explicitly unreliable" (p. 49-50). Jane and Lucy also reach notably different endings to their stories: while the former ends her story on a happy note of fulfilment, the latter leaves the reader with an ambiguous ending which nonetheless implies that her lover did not survive the storm that struck his ship. It is, indeed, possible to speculate that since the figures of the narrators are the future Jane and Lucy looking back on their lives, the hopeful tone of *Jane Eyre* and the cold, tense atmosphere that permeates *Villette* are reflections of the endings to their stories. Thus, on one hand, we have the optimism of a future Jane who is narrating all the difficulties and obstacles she conquered with the comforting knowledge that eventually everything falls into place and ends well. On the other hand, meanwhile, we have a confused, grieving Lucy who is still unable to verbalize the tragedy that ends her narration, which is compatible with this fragmented narrative that constructs the

image of a Lucy who is unable to reach the stage of acceptance, and who, therefore, produces a reminiscence permeated by grief and hopeless longing.

Another aspect that distances the narrators of the two novels from each other in terms of style is that, while Jane allows the reader some space to form their own interpretation of other characters' actions and words, Lucy Snowe does not do the same. Lucy-the-narrator, due to her extreme need for a sympathetic ear who will see events the same way she does, ends up being too emphatic in her judgements of others, which causes the opposite effect than that which she desires. Her reader, instead of feeling like a confidant who is being invited to a conversation about the events that are unfolding, as occurs in *Jane Eyre*, feels, instead, pressured to agree with Lucy's categorical statements about the other characters' motives, feelings, and moral worth. Lucy's judgemental nature is, in fact, not that different from Jane's. Emijlia Funtek (2018) points out that "[...] her [Brontë's] heroines can occasionally be upright, nearly to the point of exaggerated and arrogant properness" (p. 21). However, Jane Eyre's friendliness towards her reader is what sets her narrative apart from Lucy's, whose pessimistic perspective leads her to suspect the reader's sincerity as an interlocutor. In essence, Jane is comfortable establishing a kind of dialogue with her "reader" because of her eventual happy ending. Lucy, meanwhile, is hindered by her own insecurities and fear of rejection, which lead her to treat the friendly ear she so desperately needs in a distancing manner.

Additionally, as opposed to Jane Eyre, Lucy Snowe's focus on other characters' stories during a large part of the narrative contributes to the sense that Lucy is less reliable as a narrator, because Lucy-the-narrator takes it upon herself to describe the intimate feelings, thoughts and motivations of other characters based on her observations as if she were omniscient. In this manner, Lucy's belief — both as narrator and as a character — that she is privy to other people's internal struggles and emotions simply by observing their expressions and general behaviour makes it far too clear to the reader that everything she narrates comes very much from her personal point of view and is, therefore, unreliable. Jane Eyre on the other hand, is more effective at convincing the reader that she can be trusted and that her account of events is not especially distorted in her favour because Jane-the-narrator is focused on telling Jane's own story, and, thus, on describing Jane's own emotions and personal thoughts, which are frequently shared with the reader in a confidential tone, pulling her interlocutor into the story with a mind-set that is open to believing in the truth of her narration.

An additional aspect that contributes to the reader's sense that Jane is fairer with the reader than Lucy is that she doesn't hide important information from her reader as Lucy does. While both narrators choose to reveal and conceal certain pieces of information strategically,

Jane Eyre often shares information with the reader even before she shares it with Mr Rochester (Atkinson, 2019), for instance. In contrast, Lucy Snowe conceals important things about herself from the reader and from the other characters. As mentioned in subsection 2.3, the reader only discovers about Lucy's interest in M. Paul in the third volume of the novel, when she chooses to finally reveal her heart. The balance between how much is told and how much is withheld from the reader is very different in the two novels, and therefore generates equally different effects: the readers are able to trust that Jane will eventually confide in them in the appropriate point in the narrative, but Lucy cannot elicit the same trust because of the distance she maintains between herself and the reader, or between herself and the world. It seems that Lucy cannot talk to herself about the circumstances of her own life.

The fact that Jane's story is the central point of her narrative, while Lucy divides her focus between herself and a group of other characters, results in a structural difference between the two novels. Unlike *Jane Eyre*, *Villette* has a kind of thematic break between its second and third volumes, since in the latter the focus of the narrative shifts quite abruptly. This was a conscious change on Charlotte Brontë's part, as we can see from her own comments on the work. Barker (2010) explains that Brontë's inspiration for Graham was one of her publishers, George Smith, which is why Brontë determines that Lucy Snowe, her fictional alter ego, must not marry the handsome doctor, since they are from different worlds in terms of physical appearance and temperament: "realism must conquer fancy in fiction as it must in life" (Barker, 2010, p. 831). This preoccupation with realism in respect to Lucy's romantic pairing makes an interesting contrast to Jane Eyre, in which events conspire towards fulfilling Jane and Rochester's relationship, providing her with a family, a convenient inheritance and a tragedy that leaves Rochester a widower. The overall tones of the novels, therefore, diverge radically. While *Jane Eyre* is optimistic despite the harshness of Jane's early circumstances, *Villette* brings to life a colder, bleaker atmosphere, which eliminates Lucy's hopes for happiness and a better life. Charlotte Brontë also notes in a letter to George Smith that *Villette* is quite different in tone when compared to *Jane Eyre*, partly because of her changed circumstances at the time of its composition: she had been used to sharing her stories with her sisters as she wrote them, but they had now passed away. The loneliness of having lost her three siblings in a few months and the exhaustion from having been their caretaker during their illnesses are reflected in the personality of her alter-ego, Lucy Snowe (Funtek, 2018).

The isolation and passivity of Lucy Snowe as a character has been noted since the novel's first publication and has often been contrasted with *Jane Eyre*'s brighter and more energetic heroine. Due to these circumstances, Lucy Snowe is not as charismatic a character as

Jane Eyre. She is not as active as her counterpart, despite also striving to make her way in the world, and her insecurities make for a stark contrast to Jane's certainty in her own right to be respected and recognized as a person worthy of love and affection. Furthermore, according to Funtek (2018), Lucy's loneliness and her fear of being judged and rejected by the reader, who is idealized as her attentive listener, is what leads her to purposefully conceal information from the reader and to adopt an arrogant and emotionally distant stance from her interlocutor. Funtek also points out that Lucy-the-narrator draws attention to the unreliability of her own narrative, while Jane-the-narrator inspires a sense of intimacy with the reader, thereby creating an atmosphere in which her narration appears to be implicitly reliable, as if she were the reader's trustworthy friend (Funtek, 2018). In section 3 of this thesis these aspects will be further discussed, as I present the analysis of key narrative devices that influence the contrasting manners in which the two novels function.

3 ANALYSIS: ASPECTS OF THE TWO NARRATORS' LANGUAGE USE

The use of corpus linguistic methodology applied to the analysis of literary texts is not something new. Since the 1980s, various linguists have been conducting computer-assisted research focused on literary works, aiming especially at studying specific characteristics that shape the style of certain authors, as well as themes with which their works are primarily concerned. This approach has been adopted by researchers under the name of “corpus stylistics” (Fischer-Starcke, 2009; Biber, 2011). One of the earliest published studies of this kind is J. F. Burrows’s 1987 work on Jane Austen, in which he analyses the thirty most common function words in her novels and demonstrates how the author creates unique idiolects for each of her characters, which evolve throughout the narrative as the characters develop, while still retaining their uniqueness and distinctiveness to the public. Since then, many others have studied the works of great authors, such as Dickens, Shakespeare, and Woolf, among others. These studies have mostly been conducted from a linguistic perspective, instead of a literary one, and propose objective linguistic analyses of the literary texts which can then be the basis for a subjective interpretation of the literary effects these stylistic characteristics generate. These studies were also concerned with exploring the possible advantages that corpus linguistic methods might be able to provide for the study of literature, especially in terms of allowing the researcher to find patterns that would be difficult (or maybe even impossible) to identify without computer-assisted methods.

The most commonly analysed features in these studies are the keywords of a given study corpus. Culpeper (2009), for instance, analyses keywords in *Romeo and Juliet* to find stylistic specificities in the character-talk of Shakespeare's play. Culpeper uses a reference corpus composed of the speech from six characters other than the one being analysed. In his paper, he argues that keywords are, in essence, style markers because they can “reveal hidden, ideologically driven discourses [...] [as well as] lexical and grammatical patterns without reliance on intuitions [...]” (Culpeper, 2009, p. 53). Fischer-Starcke (2009; 2010), meanwhile, expands her study beyond keyword analysis, encompassing n-gram and n-frame analyses as well. She uses semantic fields identified through n-gram⁵ analysis to study the themes and motifs with which Jane Austen's works are mainly concerned. Through her research, the author was able to confirm previous studies on Austen, as well as add new information to the pool of knowledge about Austen's literary production. Both studies illustrate how useful keyword

⁵ *N-grams* are sequences of a set number (n) of words that occur in a corpus, for example [i am sure i], while *n-frames* are sequences of a set number (n) of words, in which one slot is variable, as in [the * of the] (Fischer-Starcke, 2010, p. 26).

analyses can be in providing insight into a specific literary work or even into the collective works of a specific author. Using a slightly different approach, Giuseppina Balossi (2014) studied characterization in Virginia Woolf's *The Waves*, through an exploration of word classes and semantic fields, using annotated corpora that were subsequently submitted to automatic parts-of-speech and semantic tagging⁶. Balossi's work, therefore, also explores the usefulness of tagging in corpus stylistic research as well as the accuracy of the automatic tagging programs used — especially for semantic tagging. Her approach demonstrates that the possibilities for corpus stylistic studies are many and varied, and that different corpus approaches to literature should continue to be explored in future research.

Considering all these different approaches and focuses, the present thesis relies mostly upon the work of Bettina Fischer-Starcke (2009; 2010), especially in the determination of the parameters set for the construction of the reference corpus and the extraction of the keyword lists for *Jane Eyre* and *Villette*. In this section, I present my analysis of some linguistic aspects of Jane Eyre's and Lucy Snowe's narration and what their language use can tell us about the novels and the narrator-characters. Firstly, I analyse the keyword lists extracted from each novel, which can establish empirically the most important themes and characters that each narrative is concerned with. Secondly, I analyse the manner in which Jane and Lucy address their "reader" directly, establishing a conversation between themselves and their public. In this second sub-section, I consider the similarities and differences in the way each novel uses this same resource and how they contribute to the way in which each narrator-character is portrayed in the novels. Finally, I consider the language that Jane and Lucy, as characters, use when talking to the men they are romantically interested in: Mr. Rochester, M. Paul and Graham Bretton. I also consider the manner in which Jane and Lucy, as narrators, recount these conversations and the effects that their styles of narration generate. Based on KWIC (keyword in context) analyses, I explore the matter of how openly each narrator chooses to share these conversations with their "reader" and the degree to which the narrators are different in this sense, and how this difference also contributes to the characterization of Jane and Lucy by illustrating their contrasting personalities and perspectives.

3.1 KEYWORD LISTS

In Corpus Linguistics, keywords are the words that are statistically more frequent (therefore, more relevant) in a study corpus in contrast with a reference corpus. Keyword lists,

⁶ Balossi defines "tagging" as "the automatic annotation of texts for linguistic research" (2014, p. 44).

therefore, can indicate the most important themes of a novel, since they provide us with the most statistically relevant words in a text. For this study, I built a reference corpus consisting of twelve other novels published between the 1830s and 1860s, so as to be contemporary to my study corpora — *Jane Eyre* and *Villette*. In determining the parameters for the reference corpus, I considered the following aspects:

- a) I needed to use literary texts to exclude words that are typical of the text type and would be expected to appear more frequently in a novel, such as *verba dicendi*.
- b) The texts should be contemporary to the study corpora so that dated words and expressions which were common during that time period would not be considered statistically relevant and would therefore not be included in the keyword lists.
- c) The texts should be thematically and stylistically varied, so that common aspects shared with the novels of the study corpora would not be excluded from the keyword lists.
- d) The reference corpus should be large enough (in quantity of words (tokens)) to provide a suitable contrast with the study corpora.

The following table provides the details of each of the corpora used in this study:

Table 1 — Information about the corpora⁷

CORPUS	TYPES	TOKENS	PUBLICATION	N. OF TEXTS
“Jane Eyre”	13.311	188.467	1847	1
“Villette”	15.608	197.440	1853	1
“contemp_lit_ref_corpus”	38.351	2.446.985	1835 a 1861	12

Source: the author, based on data extracted from AntConc 4.0.10 (ANTHONY, 2022).

The contemp-lit-ref-corpus is composed of twelve novels published between 1837 and 1864⁸. It includes works written by eight authors, four male and four female, and encompasses a variety of styles and themes. The parameters established for the selection of the texts that form the reference *corpus* for this work were designed to provide a list of keywords that are representative of the specific themes and characteristics of *Villette* and *Jane Eyre*. According to Fischer-Starcke, “the analysis of keywords from a dominant semantic field on a list of

⁷ In Corpus Linguistics, “tokens” refers to the total amount of words in the text, while “types” refers to the number of different words. For instance, the word [jane] occurs 342 times in *Jane Eyre*, thus it is counted as one type and as 342 tokens.

⁸ The contemp-lit-ref-corpus is composed of the following novels: *Oliver Twist* (1837), *A Christmas Carol* (1843), *Sybil* (1845), *Vanity Fair* (1847), *Mary Barton* (1848), *David Copperfield* (1850), *The Heir of Redclyffe* (1853), *North and South* (1854), *Adam Bede* (1859), *Silas Marner* (1861), *East Lynne* (1861), and *Can you forgive her?* (1864).

keywords is likely to reveal dominant meanings of the data” (2009, p. 496), therefore revealing the “aboutness” of a given text. The words that make up a keyword list are the ones that recur statistically more significantly in the study corpus than in the reference corpus it is contrasted with. Therefore, these are words that are more important to that specific study corpus (in this case, *Jane Eyre* and *Villette*) than to Victorian novels in general (represented by the twelve samples used in the contemp-lit-ref-corpus). For this reason, it is expected from literary corpora that the names of characters, for instance, will appear in the keyword list, as they should be significantly more frequent in the text that constitutes the study corpus.

For the present analysis, the corpus analysis tool AntConc 4.0 was used to extract keyword lists for each of the two novels that form my study corpora. The software generated a keyword list consisting of 142 words for *Jane Eyre*, and one of 240 words for *Villette*. The p-value parameters of the search were set at $p < 0.0001$ (15.13 with Bonferroni), aiming to extract fewer and more relevant keywords⁹. With this in mind, I set the p-value to the smallest value available in the concordancing software to extract only the most revealing keywords. In this way, it becomes possible to identify empirically the subject matters that are the most important in each novel. As expected of literary study corpora, many of the keywords were names of characters and places where the stories are set. For the purposes of this thesis, the first ten keywords of each one — the ten most statistically relevant — will be the primary object of analysis in this sub-section. The two lists, ordered by likelihood, can be seen in figures 1 and 2 below, along with the frequency with which they recur in the novels:

⁹ The p-value, where *p* stands for *probability*, “can be defined as the probability that the data would be at least as extreme as that observed if the null-hypothesis were true” (Brezina, 2018, p. 12-13). Therefore, the smaller the p-value, the higher the probability that the result (in this case, the keywords extracted from the study corpus) is statistically significant.

Figure 1 — *Jane Eyre's* keyword list

Keyword Types		142/12469		Keyword Tokens		38639/188469		Page Size		100 hits		1 to 100 of 142 hits	
	Type	Rank	Freq_Tar	Freq_Ref	Range_Tar	Range_Ref	Keyness (Likelihood)		Keyness (Effect)				
1	i	1	7245	47210	1	12	2587.089		0.060				
2	rochester	2	366	2	1	2	1907.034		0.004				
3	my	3	2229	12191	1	12	1159.484		0.022				
4	me	4	2051	11278	1	12	1054.931		0.020				
5	jane	5	342	292	1	8	973.180		0.004				
6	adèle	6	135	0	1	0	712.317		0.001				
7	fairfax	7	137	1	1	1	711.172		0.001				
8	bessie	8	131	3	1	1	662.926		0.001				
9	reed	9	129	4	1	2	645.337		0.001				
10	thornfield	10	100	0	1	0	527.625		0.001				

Source: the author; AntConc screenshot

Figure 2 — *Villette's* keyword list

Keyword Types		240/14471		Keyword Tokens		29786/197440		Page Size		100 hits		1 to 100 of 240 hits	
	Type	Rank	Freq_Tar	Freq_Ref	Range_Tar	Range_Ref	Keyness (Likelihood)		Keyness (Effect)				
1	bretton	1	243	0	1	0	1261.337		0.002				
2	graham	2	225	7	1	2	1106.173		0.002				
3	madame	3	354	280	1	5	1010.816		0.004				
4	i	4	5927	47210	1	12	939.804		0.047				
5	beck	5	160	5	1	2	786.411		0.002				
6	paul	6	182	34	1	7	761.856		0.002				
7	dr	7	233	148	1	7	723.308		0.002				
8	my	8	1910	12191	1	12	622.587		0.018				
9	lucy	9	195	115	1	4	621.100		0.002				
10	ginevra	10	112	0	1	0	581.288		0.001				

Source: the author; AntConc screenshot

Figures 1 and 2 show both expected results and interesting insights. As stated previously, when working with a literary corpus, it is naturally expected that proper nouns will be statistically significant. In the case of *Jane Eyre* and *Villette*, which are narrated in the first-person, the relevance of personal pronouns [I], [my] and [me] are also expected results. In this sense, the content of the keyword lists is predictable. Nevertheless, the *order* in which the keywords present themselves does provoke an interesting consideration, since the list is organized in decreasing order of *keyness*, or relevance.

As we can see from figure 1, the most statistically relevant words in *Jane Eyre*, the ones at the top of the list, refer either to Jane herself or to her romantic pair, Rochester, while secondary characters, although also included in the keyword list, appear only after the keywords

concerned with the main romantic pair. In figure 2, on the other hand, we can see that in *Villette* the Brettons, Madame Beck and Ginevra Fanshawe are at least as statistically relevant as our narrator-character, Lucy, since they occupy the top positions on the list. This difference demonstrates empirically something that, as readers of the novels, we are able to intuitively sense: Jane is fully concerned with telling her own story and confiding her thoughts and feelings to the reader, while Lucy tends to redirect the reader's attention to other characters in the story, making them as central to the story as herself, and sometimes even more, using them to hide her own circumstances and emotions.

This difference in focus between the novels is experienced by the readers in the way that Lucy-the-narrator dedicates a significant portion of the narrative to describe the events unfolding in the lives of other characters. As discussed in section 2.3 of this thesis, the narrator places the spotlight on Lucy herself only when Lucy is alone and has no one else to focus on or after the romantic entanglement between Lucy and M. Paul is revealed, which is when Lucy-the-narrator finally allows the readers into her confidence by confessing more honestly her feelings. In *Jane Eyre*, meanwhile, the narrator only chooses to provide information about other characters insofar as these details are useful to the narrative of her personal story and to how they interact with her. Jane-the-narrator tells her reader about Miss Temple's temperament, for instance, because this is something that directly influenced Jane's own evolution in terms of her behaviour and self-control. Similarly, Jane-the-narrator gives us information about the Reeds to contextualize their relationship with herself and to demonstrate the unfairness of their treatment of her. In this sense, we can say that while Lucy-the-narrator tells the stories of other characters along with her own, Jane-the-narrator tells her own story while adding necessary information about those who are relevant to her personal journey of maturity and growth.

It is pertinent to reflect, therefore, about the nomenclature used to describe Jane and Lucy as characters of the novels. Although Lucy-the-narrator creates a distance between Lucy-the-character and the reader by directing the spotlight towards other characters (or sharing it with them), and this tendency has been acknowledged by in previous studies, such as Funtek (2018) and Gibson (2017), these analyses still refer to Lucy as the protagonist of *Villette*. The data provided by the keyword lists indicate that the term "protagonist" might not be accurate in Lucy's case. The order of keyness in which character names and personal pronouns are ranked in the lists shown above clearly indicate the different levels of centrality that Jane and Lucy have to their novels. The data points to the hypothesis mentioned previously in section 2.3: while *Jane Eyre* is undoubtedly the protagonist of her story, Lucy Snowe does not adhere to the same logic. She at the very least shares the spotlight with other characters towards whom Lucy-

the-narrator directs the focus throughout *Villette*. It is possible, therefore, to understand Lucy as one of several protagonists, or *Villette* as a story without a protagonist, being instead concerned with a group of characters whose stories are told through Lucy's perspective.

It is also interesting to note that [Thornfield] is a highly significant keyword in *Jane Eyre*, being the location where the most significant events of Jane's story unfold. This further corroborates that Jane Eyre is profoundly concerned with her tale of romance and with finding her permanent position in the world. That is what her persona of Mrs. Rochester, after ten years of marriage, chooses to confide when opening the narrative of her life to the readers. On the other hand, [Villette] does not occupy a similarly important place in its keyword list, appearing in the 26th position, despite being, in a way, equivalent to Thornfield as it is the place where the majority of *Villette*'s plot unfolds. It is also somewhat unexpected, considering that the fictional city gives the novel its title. The fact that other characters share the spotlight with Lucy Snowe appears to be the most likely explanation for this. Since the narrative encompasses the stories of several characters, the number of proper names that are thematically relevant to the novel is larger, leading [Villette] to be placed lower on the list.¹⁰

3.2 [READER]: KEYWORD IN CONTEXT (KWIC)

Having analysed the keyword lists in the previous section, we will now focus on the analysis of the keyword "reader", using AntConc's KWIC (keyword in context) feature. This resource is used to analyse all the occurrences of specific words and expressions in a given *corpus*. This allows the researcher to look at the contexts in which a word or expression is used through a horizontal analysis, and to identify patterns of usage through a vertical analysis, which can show us recurring collocates and structures that surround the term being analysed. In this thesis, both vertical and horizontal analyses are going to be used. A vertical analysis will show patterns in the uses of [reader] in each of the study corpora (the novels), while the horizontal analysis will facilitate the identification of the narrative contexts in which the keyword appears.

Charlotte Brontë's use of direct addresses to the reader in her works is not a new and unexplored matter. Authors such as Funtek (2018), Monin (2010), Atkinson (2019), and others

¹⁰ It is also worth noting that the *Villette* keyword list includes French words in a larger quantity than *Jane Eyre*, since that is the language spoken in the fictional country of Labassecour and several dialogues, especially those between Lucy and M. Paul, are carried out in that language. In future research aiming to analyse the keyword lists in their entirety, these French words should be excluded from analysis, since they cannot objectively be considered key by the very fact that they belong to a language that is not represented in the contemp-lit-ref-corpus.

have analysed the importance of the reader as an empathetic interlocutor who provides the narrators with something that they are deprived of in their social circles: the attentive ear of a friend. Funtek (2018) even contrasts the relationships that Jane and Lucy establish with their readers in their respective narrations. According to the author, Jane's reader is her confidant and the narrator's tone when addressing this interlocutor “inspire[s] a sense of intimacy with the heroine (rather like whispering gossip into the reader’s ear)” (Funtek, 2018, p. 42). The critic states, meanwhile, that Lucy “attributes certain and, at many times, critical qualities to her reader, which points to her being critical of others, in addition to being afraid of harsh judgement [...] Lucy, as a narrator, encourages us to suspect the ‘truth’ she offers the reader” (Funtek, 2018, p. 49). In this sense, the different manners in which Jane and Lucy treat their reader have already been established in previous studies. However, although the intimacy of Jane's narration and the distance that characterizes Lucy's have been noted and discussed, the textual differences which create these contrasting tones have not been directly explored by these authors. Analysing the linguistic patterns that generate these effects in *Jane Eyre* and *Villette* is the first objective of this section. Through a vertical analysis of the occurrences of the keyword [reader], it is possible to identify that the two narrators use different structures when addressing their “reader”, which constitute one of the narrative strategies that establish the tones of the narrator-reader relationships in the novels.

In *Jane Eyre*, there are 38 occurrences of the keyword [reader], while in *Villette*, there are 54. In *Jane Eyre* there are two occurrences of [reader] which are not reader addresses (concordance lines 15 and 22), while in *Villette*, there is one (concordance line 11)¹¹. In these instances, the word “reader” refers to characters in the story, rather the narrators’ interlocutor. Among the remaining occurrences of the keyword, an interesting pattern is revealed: *Jane Eyre* uses “reader” as a term of address more often than *Lucy Snowe*. While *Lucy Snowe* uses this structure 25 times, *Jane Eyre* uses it 30 times. In contrast, *Lucy Snowe* uses the expression “the reader”, addressing her interlocutor in the third person, 28 times, while *Jane Eyre* does the same only 7 times. Figures 3 and 4 show some of these occurrences:

¹¹ The full lists of [reader] concordance lines can be found in Annexes A and B of this thesis.

Figure 3 — [reader] in *Jane Eyre*

File	Left Context	Hit	Right Context
1 JaneEyre.txt	are there: return and tell me." The church, as the	reader	knows , was but just beyond the gates; the footman
2 JaneEyre.txt	you engaged to join." Now I never had, as the	reader	knows , either given any formal promise or entered into
3 JaneEyre.txt	common then as now) shone at her girdle . Let the	reader	add , to complete the picture, refined features; a complexion,
4 JaneEyre.txt	in his. I had not intended to love him ; the	reader	knows I had wrought hard to extirpate from my
5 JaneEyre.txt	John had said another word; but I cannot expect the	reader	to have the same intuitive perception, so I must
6 JaneEyre.txt	and whether what followed was the effect of excitement the	reader	shall judge. All the house was still, for I
7 JaneEyre.txt	returns in memory at this moment. I have told you ,	reader ,	that I had learnt to love Mr. Rochester: I
8 JaneEyre.txt	alternately. While he is so occupied, I will tell you ,	reader ,	what they are: and first, I must premise that
9 JaneEyre.txt	things. You have not quite forgotten little Adèle, have you ,	reader?	I had not; I soon asked and obtained leave
10 JaneEyre.txt	has extinguished, might look as looked that sightless Samson. And ,	reader ,	do you think I feared him in his blind
11 JaneEyre.txt	ood, and wended homeward. CHAPTER XXXVIII—CONCLUSION	Reader ,	I married him. A quiet wedding we had: he
12 JaneEyre.txt	was shut in, and it rolled on its way. Gentle	reader ,	may you never feel what I then felt! May
13 JaneEyre.txt	And was Mr. Rochester now ugly in my eyes? No ,	reader :	gratitude , and many associations, all pleasurable and genial, made
14 JaneEyre.txt	of suspense. Perhaps you think I had forgotten Mr. Rochester ,	reader ,	amidst these changes of place and fortune. Not for

Source: the author; AntConc screenshot

Figure 4 — [reader] in *Villette*

File	Left Context	Hit	Right Context
1 Villette.txt	vieux caporal de grenadiers, et revêche comme une religieuse" (the	reader	will excuse my modesty in allowing this flattering sketch
2 Villette.txt	purchase of a handsome present. The polite tact of the	reader	will please to leave out of the account a
3 Villette.txt	first-rate humour and spirits. After all this amiability, the	reader	will be sorry for my sake to hear that
4 Villette.txt	concerning my acquaintance, in the course of this book: the	reader	will bear with it for once. Intimate intercourse, close
5 Villette.txt	Bretton, hein?" In winding up Mistress Fanshawe's memoirs, the	reader	will no doubt expect to hear that she came
6 Villette.txt	I ran less risk and evinced less enterprise than the	reader	may think. In fact, the distance was only fifty
7 Villette.txt	defect. Dare I ask—what?" I was confounded, as the	reader	may suppose, yet not with an irrecoverable confusion; being
8 Villette.txt	us to breakfast in the country. I, indeed, as the	reader	may perhaps remember, had not had the honour of
9 Villette.txt	as, indeed, it was impossible to do otherwise. Has the	reader	forgotten Miss Ginevra Fanshawe? If so, I must be
10 Villette.txt	of machinery; and a very pretty system it was: the	reader	has seen a specimen of it, in that small
11 Villette.txt	blindless windows, and listening to the distant voice of the	reader	in the refectory, monotonously exercised upon the "lecture pieuse."
12 Villette.txt	sweet dreams I had. CHAPTER XXX. M. PAUL. Yet the	reader	is advised not to be in any hurry with
13 Villette.txt	she continued in excellent case, and I can assure the	reader	it was no trifling business to bear the burden
14 Villette.txt	both the dust, I gathered my dress (my best, the	reader	must remember, and therefore a legitimate object of care)

Source: the author; AntConc screenshot

The fourteen first concordance lines of each corpus, shown in the figures above, already demonstrate the pattern of usage mentioned above. This difference in Lucy's and Jane's manner of addressing the "reader" not only indicates the level of intimacy which each narrator chooses to establish with the figure of their interlocutor, but also has a part in creating these reader-narrator dynamics throughout the novel. Jane-the-narrator's approach is intimate and direct. She establishes, through her language, a dialogue with the reader. We are put in the position of the second person in the conversation, simulating a real instance of communication between two people. Lucy-the-narrator, on the other hand, uses the two strategies of address — using [reader] in the third person and as a term of address — almost in equal amounts of time. This suggests that although she allows a certain level of intimacy with the reader at some points of

the narrative, she is equally as likely to establish a distance between herself and her interlocutor through a more impersonal third person.

Furthermore, this third person format is also used by Lucy-the-narrator to make statements or predictions about the reader's reactions or opinions on the events being narrated — a tendency which has previously been pointed out by Funtek (2018) when she states that Lucy tends to expect criticism from her listener. Lucy uses expressions such as “the reader will excuse/expect” and “the reader may suppose”, which demonstrate that she responds to her own expectations of what the reader thinks, indicating, in turn, a sense of distance from the interlocutor. In contrast, Jane Eyre tends to use structures such as “as the reader knows” and “I have told you reader”, which function as reminders to the interlocutor that Jane's current narrative focus is placed on something she has mentioned before, as people naturally do during conversation to make sure the interlocutor can accompany the speaker's train of thought. In this manner, Jane is able to shape her narrative in the format of a conversation with a friend, while Lucy's style of narration doesn't allow the reader to feel as if they were sitting in front of her to hear her story. In Funtek's (2018) words: “[...] Lucy's fearful expectations toward her reader lead to disconnection” (p. 51). Thus, the manner in which each narrator communicates with the figure of the “reader” functions in the texts not only as a strategy to engage the readers' attention (Monin, 2010), but also as a way to build the narrator-characters' psychologically complex personalities in the readers' imagination. With each instance of reader addresses, the narrators establish more firmly their different styles of communication, which reflect their contrasts as characters as well.

Another interesting point to consider are the contexts in which each strategy is used by these narrators and the frequency with which they address the “reader”. Funtek (2018) and Monin (2010) relate the frequency of addresses to the loneliness of the narrator-characters. In this sense, the authors agree that Lucy addresses the reader more frequently than Jane by virtue of the fact that she is lonelier than her counterpart. In a way, this interpretation is also supported by Atkinson (2019) when she states about *Jane Eyre* that “[...] the reader is employed as a kind of emotional crutch for the narrator. Addresses multiply when Jane is isolated or embattled, as if the reader were able to provide vital support [...]” (p. xiv). Additionally, when the narrators use [reader] as a term of address, they are inviting the reader to participate in a conversation with them. When the third person “the reader + verb” format is used, meanwhile, the narrators are almost talking to themselves, since they respond to their own expectations of what their reader might think at that point in the narrative. In this sense, we can say that the first strategy promotes closeness, while the second one creates a distance between the narrator and the reader.

The relationship between the narrator-characters' moments of distress and the frequency of reader addresses, therefore, is the second point of this section's analysis. Through a horizontal analysis of the occurrences of [reader], the narrative context of each direct address is considered in order to draw conclusions about the circumstances in which each of the two narrators seek to engage their interlocutor more pointedly.

In *Jane Eyre*, an analysis of the occurrences of [reader] shows that she mostly addresses the reader when Jane-the-character is in a stressful or painful situation or when Jane-the-narrator is foreshadowing future pain in the protagonist's life, such as when Jane finds the chestnut tree under which Rochester had proposed to her burnt and torn by lightning. This result confirms Atkinson's (2019) statement that Jane's addresses to the reader multiply in moments of distress. An interesting addition to this pattern is that the present analysis allowed me to identify three situations in which reader addresses multiply the most significantly: (a) when Mr Rochester seems to have chosen Miss Ingram to be his bride and Jane feels abandoned and jealous, (b) during the period in which Jane faces homelessness after leaving Thornfield, and (c) during the conversations with St. John Rivers in which Jane rejects his marriage proposal and he tries to convince her to change her mind. However, although it is true that Jane-the-narrator seeks the reader more often at difficult moments in the plot, there are also instances where she addresses her reader out of happiness, rather than despair and emotional conflict. She addresses us when she and Rochester first become engaged and again in the last chapter when she announces that she married him. She also seeks her reader when she learns about her inheritance and about being the Rivers's cousin. In this sense, we can see that Jane-the-narrator does seek to engage her reader's attention more firmly at the distressing points of her story, but she also calls the reader's attention to the moments of great joy in her journey. With this dynamic, Jane-the-narrator emphasizes in yet another way the kind of relationship she seeks to establish and maintain with the interlocutor throughout her narrative: that of an attentive friend and confidant.

The same analysis applied to *Villette*, on the other hand, shows that Lucy calls upon the "reader" far more often than Jane and in more diverse contexts. While in *Jane Eyre* it is possible to trace a clear pattern of reader addresses occurring in extremely positive or extremely negative circumstances, the context of reader addresses in *Villette* reside in a greyer area. The difference begins with the emotional contrast that exists between the two narratives. While *Jane Eyre* is a very emotionally expressive and open narrator, Lucy Snowe does her name justice with her colder, more emotionally distanced characterization, as discussed previously in section 2 of this thesis. As a reflection of the detachment that is characteristic of Lucy Snowe, her emotional

state during the course of the narrative is not as easily understood as Jane Eyre's. Furthermore, any interpretation of Lucy's emotions comes from the readers own suppositions based on their ability to empathise with the characters since Lucy is very reluctant to admit her innermost sentiments. While Jane is straightforward about her jealousy over Rochester's apparent interest in Miss Ingram, for instance, Lucy vehemently denies any jealousy or disappointment over Graham's relationships with Ginerva and Paulina even though her actions betray her love for him.

In this sense, *Villette* is markedly different from *Jane Eyre*. While Jane-the-narrator addresses the reader during moments of great joy or sorrow in the narrative, Lucy-the-narrator uses this resource more liberally. She addresses the reader both during emotionally charged situations, such as when M. Paul fight with her after she accidentally breaks lunettes, and in more casual contexts, such as when describing a minor character like Mrs Sweeny, for instance, or when she explains Madame Beck's tactics for surveillance. It is also worth noting that the narrative context does not have any apparent influence in the narrators' preference for the chosen manner of addressing the reader. Jane-the-narrator uses both strategies (third person and term of address) in moments of emotional distress as well as in moments of joy. In *Villette*, likewise, there is no clear relationship between the narrative context and the choice of strategy for reader addresses.

Lastly, a final analysis that clearly demonstrates the difference in each narrator's use of reader addresses is the dispersion of the occurrences throughout each novel. *Villette* not only has more occurrences of the keyword, but also a more even distribution of its usage. If we consider the previously discussed narrative contexts in which the reader addresses occur and their relationship to the psychological state of the narrator-characters, the distribution of the keyword throughout the texts also indicates how constant Lucy's moments of distress and loneliness are, especially in comparison to Jane. Figures 5 and 6 show the plot dispersion¹² of [reader] in the two novels:

Figure 5 — *Jane Eyre*: plot dispersion



Source: the author; AntConc screenshot

¹² Plot dispersion is a resource that show the researcher where and how often a search-word is used in a text. Each occurrence of the word is represented by a blue line that marks its placement in the text. The thicker the blue line, the more frequent the word is at that specific point of the corpus.

Figure 6 — *Villette*: plot dispersion

DocPath	DocTokens	Freq	NormFreq	Dispersion	Plot
Villette.txt	197440	54	273.501	0.870	

Source: the author; AntConc screenshot

As we can see from the plot dispersion in the figures, in *Villette*, reader addresses are not only more frequent, as discussed, but also more evenly distributed along the narrative. This is compatible with the tendency discussed above for both novels. In *Villette*, Lucy-the-narrator, perhaps because she is not as confident in her ability to engage the reader as Jane-the-narrator, uses reader addresses independently of the emotional context of the narrative as a way to capture her interlocutor's attention. Therefore, the occurrences of [reader] in *Villette* are quite evenly distributed throughout the novel, occurring at all points of the narrative. In *Jane Eyre*, conversely, we can see that there are two blocks of reader occurrences: one closer to the beginning of the novel, and the other, starting approximately at the midpoint and remaining steady until the ending. Based on the analysis of the contexts in which reader addresses occur, the interval during which Jane-the-narrator stops addressing the reader for an interval is the time between Rochester's first arrival at Thornfield and the house party to which Miss Ingram is invited. Once again it becomes clear that Jane-the-narrator seeks the reader's attention during momentous parts of her trajectory. Before Mr Rochester's arrival, Jane's life was filled with anxiety and the necessity of making her own way in the world. During the period when the two are developing their relationship and becoming closer, Jane-the-narrator does not feel the need to evoke the reader, since Rochester becomes her main interlocutor. Finally, when Miss Ingram arrives at Thornfield and Jane believes Rochester has lost interest in her, she seeks out the reader once again, continuing to address the reader frequently afterwards due to the series of highly emotional events that take place afterwards. The distribution of the occurrences of [reader] in *Jane Eyre* and *Villette*, therefore, further corroborate the findings from the analysis of the narrative contexts in which the node word¹³ occurs.

¹³ Node words are the searched words in a KWIC (keyword in context) analysis. In this case, the node word is [reader].

3.3 MR ROCHESTER AND M. PAUL: KWIC ANALYSIS

Finally, I analyse the contexts in which the words [sir] and [monsieur] to gain a clearer understanding of how the narrators Jane and Lucy narrate their conversations with Rochester and M. Paul, respectively, to the reader. The node word [sir] was chosen for the analysis of *Jane Eyre*, while [monsieur] is analysed in *Villette*. My goal was to identify linguistic patterns, such as the repeated use of certain sentence structures which could explain how these narrative aspects function inside Charlotte Brontë's two novels and provide insight into how the way they communicate with their lovers contributes to their characterization, specifically in terms of their openness towards the reader and other characters. It is also worth noting that while I concur with other authors, such as Funtek (2018), who recognize Lucy's interest in Graham Bretton, I decided to focus exclusively on M. Paul due to the similarities between this character and Mr Rochester, as well as some common aspects in the way Jane and Lucy interact with them, such as the verbal sparring between the couples and the tempestuous temperaments of the male characters. In this sense, it is my understanding that just as Jane and Lucy share several characteristics, making them two sides of the same coin, the characters of Rochester and M. Paul share a similar relationship, making it particularly interesting to verify the convergences and divergences in the interactions between these couples, formed by characters who are at once similar and quite different from each other.

To begin with, it is necessary to explain the choice of using [sir] and [monsieur] as the search words instead of the names "Rochester" and "Paul", for instance. The selection was based on the results that could be extracted from the corpora with these words. When talking to Rochester and M. Paul, Jane and Lucy, respectively, address them as "sir" and "monsieur". In this manner, these two node words were ideal for extracting contexts in which the narrators are relating to the reader conversations between themselves and these two other characters. In *Jane Eyre*, there are 316 occurrences of [sir], and in *Villette* [monsieur] occurs 121 times. Of course, not every occurrence of the words [sir] and [monsieur] is used in the same context, since other characters in the novels also talk to Rochester and M. Paul and there are also other male characters who are referred to as "sir" or "monsieur" in both novels, even though the majority of occurrences proved to have been used in the context of conversations between the couples. A manual examination of each occurrence was necessary, therefore, in order to isolate the

occurrences relevant to the proposed analysis. A vertical analysis of the occurrences was also conducted with the aim of identifying collocates¹⁴ that recur alongside the node words¹⁵.

The first pattern that became apparent was that the structures “yes, sir” and “no, sir” are the most recurrent patterns occurring with the node word [sir] in *Jane Eyre*, collectively representing 57 out of the 316 occurrences of [sir] (approximately 18%). This is exemplified by figures 7 and 8¹⁶, which show two sets of concordance lines of the node word [sir] in *Jane Eyre*:

Figure 7 — [sir] concordance lines 1 to 14

	File	Left Context	Hit	Right Context
1	JaneEyre.txt	with Pilot. “You have been resident in my house three months?” “Yes,	sir.”	And you came from—?” “From Lowood school, in ——shire.” “Ah! a
2	JaneEyre.txt	who I understand directs Lowood, is a parson, is he not?” “Yes,	sir.”	And you girls probably worshipped him, as a convent full of
3	JaneEyre.txt	asked the voice I expected to hear, viz., my master’s. “Yes,	sir.”	And dressed?” “Yes.” “Come out, then, quietly.” I obeyed. Mr. Rochester
4	JaneEyre.txt	I do, very much.” “You have passed a strange night, Jane.” “Yes,	sir.”	And it has made you look pale—were you afraid when
5	JaneEyre.txt	the country. We have been good friends, Jane; have we not?” “Yes,	sir.”	And when friends are on the eve of separation, they like
6	JaneEyre.txt	Adèle in the nursery?” he asked, as I lit my candle. “Yes,	sir.”	And there is room enough in Adèle’s little bed for
7	JaneEyre.txt	nothing?” “A little Hindostanee.” “Rivers taught you Hindostanee?” “Yes,	sir.”	And his sisters also?” “No.” “Only you?” “Only me.” “Did you
8	JaneEyre.txt	Yes, sir.” “She’s a rare one, is she not, Jane?” “Yes,	sir.”	A strapper—a real strapper, Jane: big, brown, and buxom; with
9	JaneEyre.txt	least choose—_her I love best_ Jane, will you marry me?” “Yes,	sir.”	A poor blind man, whom you will have to lead about
10	JaneEyre.txt	man, whom you will have to lead about by the hand?” “Yes,	sir.”	A crippled man, twenty years older than you, whom you will
11	JaneEyre.txt	help me a little yourself, if you will be so kind.” “Yes,	sir.”	You have not an umbrella that I can use as a
12	JaneEyre.txt	chestnut, “Thornfield is a pleasant place in summer, is it not?” “Yes,	sir.”	You must have become in some degree attached to the house,—
13	JaneEyre.txt	ou say your prayers night and morning?” continued my interrogator. “Yes,	sir.”	Do you read your Bible?” “Sometimes.” “With pleasure? Are you fond
14	JaneEyre.txt	of my head.” “That head I see now on your shoulders?” “Yes,	sir.”	Has it other furniture of the same kind within?” “I should

Source: the author; AntConc screenshot

¹⁴ According to McEnergy & Hardie (2012), “a collocation is a co-occurrence pattern that exists between two items that frequently occur *in proximity* to one another – but not necessarily adjacently or, indeed, in any fixed order.” (p. 123).

¹⁵ It is worth noting that although AntConc does have a feature for the extraction of collocates, I chose to use the KWIC feature (sorted “1L + C + 1R”, as can be seen in figures 7 and 8) due to the peculiarities arising from the literary nature of the text as well as the necessity of filtering out collocation patterns which occur in a different context than the one targeted for this analysis.

¹⁶ Annexes C and D include the full lists of the concordance lines extracted for [sir] in *Jane Eyre* and [monsieur] in *Villette*.

Figure 8 — [sir] concordance lines 33 to 46

	File	Left Context	Hit	Right Context
33	JaneEyre.txt	heard that laugh before, I should think, or something like it?" "Yes,	sir.	there is a woman who sews here, called Grace Poole,—she
34	JaneEyre.txt	early." "Shall you come down to the drawing-room after dinner?" "No,	sir,	I must prepare for the journey." "Then you and I must
35	JaneEyre.txt	Poole." "It must have been one of them," interrupted my master. "No,	sir,	I solemnly assure you to the contrary. The shape standing before
36	JaneEyre.txt	have the hope of living with you, because I love you. No,	sir,	don't caress me now—let me talk undisturbed. Yesterday I
37	JaneEyre.txt	look almost sick—shall I defer the rest to another day?" "No,	sir,	finish it now; I pity you—I do earnestly pity you." "
38	JaneEyre.txt	mercenary ground, will you agree to let me hector a little?" "No,	sir,	not on that ground; but, on the ground that you did
39	JaneEyre.txt	you said you saw anything when you opened your chamber door." "No,	sir,	only the candlestick on the ground." "But you heard an odd
40	JaneEyre.txt	goes with you? You don't travel a hundred miles alone." "No,	sir,	she has sent her coachman." "A person to be trusted?" "Yes,
41	JaneEyre.txt	the answer somehow slipped from my tongue before I was aware—"No,	sir." "	Ah! By my word! there is something singular about you," said
42	JaneEyre.txt	looked bewildered. "Miss Eyre, have you ever lived in a town?" "No,	sir." "	Have you seen much society?" "None but the pupils and teachers
43	JaneEyre.txt	Job and Jonah." "And the Psalms? I hope you like them?" "No,	sir." "	No? oh, shocking! I have a little boy, younger than you,
44	JaneEyre.txt	Eyre; can you tell me what about? Have you any pain?" "No,	sir." "	Oh! I daresay she is crying because she could not go
45	JaneEyre.txt	don't you curse me for disturbing your rest?" "Curse you? No,	sir." "	Shake hands in confirmation of the word. What cold fingers! They
46	JaneEyre.txt	fall into that pit, and to be burning there for ever?" "No,	sir." "	What must you do to avoid it?" I deliberated a moment;

Source: the author; AntConc screenshot

The pattern demonstrated by figures 7 and 8 becomes particularly relevant after an analysis of the contexts of use, which shows that out of the 33 occurrences of “yes, sir”, 32 of them were used in conversations between Jane and Mr Rochester (except concordance line 25), and similarly, out of the 24 occurrences of “no, sir”, 22 of them occur in conversations between these characters (except concordance lines 44 and 46). The frequency of these structures is to be expected, considering the employer-employee relationship between Jane and Rochester, although she continues to refer to him as “sir” until the end of the novel. It is interesting, however, that Jane rarely refers to other male characters the same way. Jane rarely uses “sir” when speaking with St. John Rivers, for instance, despite having been welcomed into his home as a guest. This is attributable to the relative scarcity of interactions with male characters other than Rochester, but it also generates a contrast between the politeness of addressing Rochester as “sir”, even after they have stepped beyond their initial professional relationship, with the content of their conversations.

Jane-the-character’s tone when talking to Mr Rochester is very direct and honest. The two characters spar verbally and Rochester, although he is Jane’s employer and socially her superior in Victorian society, allow her the freedom to express her thoughts honestly with him, even when her words go against the ordinary social requirements of a conversation between a man and a woman in their positions in that society. In this sense, the freedom that characterizes Rochester and Jane’s conversations explain the reason why Jane-the-narrator does not feel the need to address the reader as often during the period of their courtship: the role of the attentive listener, which Monin (2010) points out as the main reason for the reader addresses, is already

being performed in large part by Mr Rochester. An example of this freedom is the manner in which Jane scolds Rochester after he confesses having courted Miss Ingram solely for the purpose of making Jane jealous:

“Well, I feigned courtship of Miss Ingram, because I wished to render you as madly in love with me as I was with you; and I knew jealousy would be the best ally I could call in for the furtherance of that end.”

“Excellent! Now you are small—not one whit bigger than the end of my little finger. It was a burning shame and a scandalous disgrace to act in that way. Did you think nothing of Miss Ingram’s feelings, sir?” (Brontë, 2019, p. 255).

As we can see, Jane does not hesitate to point out the “burning shame” and “scandalous disgrace” of Rochester’s actions. This honesty, however, is only possible after their feelings for each other have been revealed because it has been cultivated since their first conversations. In their first formal interview, after Rochester first arrives at Thornfield, he asks Jane if she thinks he is handsome and she replies with unfiltered honesty, saying he is not. His reaction to this, although teasing, is not truly a reproach, establishing from that point forwards that Jane has permission to speak her mind without being judged by him.

As for the way Jane-the-narrator relays their conversations, as expected from the node word chosen for the analysis, the results revealed conversations narrated in direct discourse. While this finding simply confirmed expectations, in *Villette*, the same analysis rendered different results. Although [monsieur] mostly functions in *Villette* in a similar manner as [sir] does in *Jane Eyre*, Lucy-the-narrator’s retellings of her conversations with M. Paul often present themselves in a curious style. She makes use of a unique mixture of direct and indirect discourse. An example of this is their interaction at the museum where Lucy sees the painting of the Cleopatra. Their dialogue begins in direct speech format while the couple is almost alone, and then assumes an indirect speech structure while retaining the quotations marks when they move towards a more crowded area of the museum:

“Permit me to conduct you to your party,” said he [M. Paul], as we crossed the room.

“I have no party.”

“You are not alone?”

“Yes, Monsieur.”

“Did you come here unaccompanied?”

“No, Monsieur. Dr. Bretton brought me here.”

“Dr. Bretton and Madame his mother, of course?”

“No; only Dr. Bretton.”

(...)

A perfect crowd of spectators was by this time gathered round the Lioness [the Cleopatra] (...) By-and-by, he [M. Paul] again accosted me.

“Had I not been ill?” he wished to know: “he understood I had.”

“Yes, but I was now quite well.”
 “Where had I spent the vacation?”
 “Chiefly in the Rue Fossette; partly with Madame Bretton.”
 “He had heard that I was left alone in the Rue Fossette; was that so?”
 “Not quite alone: Marie Broc” (the crétin) “was with me.” (Brontë, 2008, p. 201-202).

This mixture of direct and indirect discourse is used exclusively in the interactions between these two characters in *Villette* and, as we can see from the beginning of their conversation, is not used in every situation. This narrative strategy contributes to creating an impersonal feeling in the text, as if the narrator were someone external to the story, instead of the future Lucy narrating her own life. The quotation marks which format the conversation as a dialogue are consistent with the first-person narrator present in *Villette*, while the indirect format of the text indicate a distancing between the narrator and her own story, as if she were an outsider looking in. The effect generated by this joining of two types of discourse is yet another characteristic of Lucy’s narrative style which emphasizes how fragmented her narration is and how fearful Lucy-the-narrator is of allowing the reader into the more emotionally intimate aspects of her tale. Figure 9 shows some more occurrences of this style of discourse:

Figure 9 — [monsieur] concordance lines 24

	File	Left Context	Hit	Right Context
24	Villette.txt	my faults, can you and I still be friends?” “If	Monsieur	wants a friend in me, I shall be glad
25	Villette.txt	the fact, to fix and seal it, I asked— “Is	Monsieur	quite serious? Does he really think he needs me,
26	Villette.txt	person in classe has offered her bouquet. For Meess Lucie,	Monsieur	will kindly make allowance; as a foreigner she probably
27	Villette.txt	I only thanked man, crying, “Thank you, thank you, Monsieur!”	Monsieur	curled his lip, gave me a vicious glance of
28	Villette.txt	not yet spoken. He asked what more I wanted. “Only	Monsieur	s answer to deliver to the commissionaire.” He waved
29	Villette.txt	hands), “donc, vous devez connaître mon noble élève, mon Paul?” “	Monsieur	Paul Emanuel, Professor of Literature?” “He and none other.”
30	Villette.txt	without an accent at once indignant and horror-struck. “Scarlet,	Monsieur	Paul? It was not scarlet! It was pink, and
31	Villette.txt	discomposed a moment, I knew the voice and speaker. “Slept,	Monsieur!	When? where?” “You may well inquire when—where. It
32	Villette.txt	object is _all_mine?” “That object is yours entirely.” Straightway	Monsieur	opened his paletôt, arranged the guard splendidly across his
33	Villette.txt	long could you remember me if we were separated?” “That,	Monsieur,	I can never tell, because I do not know
34	Villette.txt	the rapid step familiar to each ear: the words “Voilà	Monsieur!”	had scarcely broken simultaneously from every lip, when the
35	Villette.txt	point amongst Protestants as amongst other sects,” I answered. “Why,	Monsieur,	do you ask such a question?” “Why do you
36	Villette.txt	would issue forth untraversed by the smell of fire.” “Will	Monsieur	have the goodness to move an inch to one

Source: the author; AntConc screenshot

In figure 9, concordance lines 24, 25, 28 and 36 show the same type of direct-indirect discourse previously mentioned. Sometimes even using this mixed discourse type after reported speech, as in line 28. In this manner, Lucy-the-narrator — unlike Jane-the narrator, whose narrative more uniformly preferred the direct discourse — uses three different strategies for narrating dialogues with M. Paul interchangeably. Furthermore, in contrast to the results found in the analysis of [sir], in *Villette* the word [monsieur], occurs only 121 times and the node word

is used in more diverse contexts than [sir] in *Jane Eyre*. These differences in frequency and usage can be explained by the more inconsistent focus of Lucy's narrative, which gives other characters a greater relevance. This is also indicative of how Lucy-the-narrator avoids exposing her interactions with M. Paul. In chapter XIII, for instance, Lucy mentions a bunch of white violets which had been gifted to her "by a stranger (a stranger to me, for we had never exchanged words)" (Brontë, 2008, p. 119). Only much later in the novel, in chapter XXXI, does Lucy-the-narrator reveal to the reader by means of a dialogue with M. Paul that the "stranger" in question had been him. This event is an example of how much Lucy-the-narrator keeps hidden from the eyes of her reader, especially concerning her relationship with M. Paul. In this sense, we can understand that Jane is open to sharing her story with Rochester, confident in his affection for her and in the reader's sympathy for the couple, while Lucy prefers to maintain the reader in suspense, fearful of being judged by the reader for her inter-religious romance with such a tempestuous man.

4 CONCLUSION

In this thesis, three aspects were considered which have given insight into how the narrator-reader relationship is established in *Jane Eyre* and in *Villette*, as well as into how the textual features of these narrative strategies aid in the characterization of the two narrator-characters, Jane and Lucy. Firstly, the position in which Jane-the-narrator and Lucy-the-narrator place themselves as characters in the novel was considered through a keyword list analysis. Based on the most relevant keywords in each of the novels, it was possible to confirm empirically that which readers can intuitively perceive: Jane places herself in the central role in her narrative, while Lucy hides herself from the reader by sharing the spotlight with other characters, whose stories become as significant to the novel as her own. Thus, it is possible to conclude that, unlike Jane Eyre, who is undeniably the protagonist of her narrative, Lucy Snowe rejects the role of protagonist in *Villette*, transferring it instead to a group of characters who are given the spotlight in turns. Furthermore, as the titles of the works suggest and Charlotte Brontë's letters to her publishers confirm (Barker, 2010, p. 832-833), the author was aware of this difference in her novels, just as she was aware of the bleaker, colder tone of the narrative encountered in *Villette*, which is reflected and represented by the narrator's very name: Lucy Snowe.

Secondly, through the analysis of the node word [reader], it was possible to learn about how the narrators of *Jane Eyre* and *Villette* communicate with their imagined interlocutor. Jane-the-narrator's preference for using "reader" as a term of address not only contributes to the sense of narrative authority, making her narrative appear more trustworthy and engaging, but also to the characterization of Jane as both a character and a narrator. Lucy-the-narrator, on the other hand, addresses the reader both in the third person and in the second person. This narrative style creates a more impersonal dimension to her narration in comparison with Jane's, while also contributing to the image of Lucy that is being constructed: a fragmented and fragile character (and narrator), whose insecurities at once generate distance between herself and others and are intensified by it. The fundamentally different natures of these two narratives also generates different types of novel. While *Jane Eyre* follows the typical structure of the *Bildungsroman*, in line with several Victorian novels and , building a story around the theme of self-development and personal growth leading to an optimistic ending and a strong sense of identity, *Villette* offers us a stark contrast by developing an unstable, confused narrator whose own sense of hopelessness sabotages her journey and leads her, instead, to an ambiguous ending. This contrast is made more evident by the similarities in the Jane and Lucy's

circumstances. Like Jane Eyre, Lucy moves through different geographical places while her story unfolds, for instance. However, whereas Jane Eyre makes the reader a companion in her journey, Lucy Snowe omits relevant information. Lucy-the-narrator is more focused on telling the reader what happens to the peripheral characters, who function as a mirror through which the reader can attempt to identify what is being hidden, and why.

In this context, Funtek (2018) and Monin (2010) posit that the number of times the narrators of Charlotte Brontë's novels address the reader is directly related to their isolation from other characters in the story, which leads them to seek an external, attentive listener to their story in the figure of the "reader". They argue that the role of the reader is to satisfy the narrators' urge for a confidant who is willing to listen and empathise with their stories, which is a figure they lack in their lives. In this sense, we can understand that Lucy addresses the reader more often than Jane because she is lonelier than her counterpart, even though the style of her addresses is also more reticent and fearful of judgment than Jane's. Monin states that "[e]ven though Lucy encounters a variety of people, there is no one who is committed to being a true friend to her. The closest friends she does have are oftentimes a nuisance to her; Ginevra Fanshawe and Polly Home de Bassompierre are depicted as tedious, uppity, and vain" (Monin, 2010, p. 42).

Although I concur with the authors' argument that Lucy seeks from the reader the attentive listener she lacks in her life, it is my view that her loneliness has a different origin. Lucy does, in fact, find friends who care for her and who are willing to take her into their home and into their lives. Graham and his mother send her letters after she returns to the pensionnat, for instance, but Lucy, fearful of becoming inconvenient to them, regulates her emotions when responding. Due to her extreme loneliness, she is aware that her emotional needs cannot be fully satisfied by what the Brettons are able to offer her. Lucy-the-narrator, therefore, first writes the letter she wishes to write and then edits it as "Reason" demands: "[...] Reason would leap in, vigorous and revengeful, snatch the full sheets, read, sneer, erase, tear up, re-write, fold, seal, direct, and send *a terse, curt missive of a page*" (Brontë, 2008, p. 254, emphasis added).

Just as Lucy-the-narrator maintains a cautious distance from the reader, as demonstrated through the analysis presented in this thesis, Lucy-the-character also imposes the same emotional distance between herself and potential loyal friends. Lucy is restrained and often passive in her relationships, which is why she and M. Paul make a logical couple, consistent with "Real Life" and "Truth", as Charlotte Brontë expressed in a letter to her publishers (Barker, 2010, p. 835). M Paul is a very obstinate and controlling character (Lucy even describes him as a tyrant with frequency), while she seems extremely passive. In this sense, his ability and

willingness to track her despite her lack of active response is what allows their relationship to move forward, while other people, such as the Brettons, shift their attention to those that return their addresses, namely the De Bassompierres. With this in mind, we can conclude that Lucy's loneliness is a self-fulfilling prophecy, where she guards herself from others due to a fear of abandonment and loneliness but is eventually left alone because of the distance she has herself established.

In the third part of the analysis, the dynamics between Jane and Mr Rochester and Lucy and M. Paul, exemplified through the contexts and concordance lines of the node words [sir] and [monsieur], enabled reflections on the openness of each narrator with their reader. In this case as well, Jane-the-narrator confides in the reader more readily, while Lucy plays with the direct and indirect discourse format, blending them to maintain a degree of detachment at times. Additionally, it is interesting to note that the dynamics of the conversations between the couples in both novels are in fact very similar, being permeated by teasing and an often brutal honesty which amounts to a verbal battle. However, these similar dynamics can be attributed different functions in the characterizations of Jane and Lucy. Jane Eyre, both as character and as narrator, is imbued from the beginning of the novel with an optimistic certainty of her right to respect and happiness, despite her origins, her poverty and her social status. Therefore, when she and Rochester engage in conversations and, eventually, in a courtship, she does not doubt that she is worthy of being treated as his equal. Lucy Snowe, on the other hand, is built as a character-narrator who is, in many ways, more realistic than Jane Eyre. She is far more self-conscious about her station in life and the options that are available to her. Despite her initial attraction to Graham, she never does more than cherish the few letters he sends her, because she, like her author-creator knows that Graham is meant to marry a paragon of English Victorian female virtue, later personified by Paulina Home de Bassompierre. As for her relationship with M. Paul, his temperament, age, and appearance make him accessible to her, to an extent. But if we consider Lucy's own prejudice against Catholicism and foreigners (especially the French-speaking ones) and her assumption that the "reader" shares these Anglican ideals and morals, it is understandable that she would hesitate to share her attraction towards Paul Emmanuel.

With these considerations, and based on the analyses presented in this thesis, it is possible to draw a clearer picture of the characterization of Jane Eyre and Lucy Snowe and to better understand how their different profiles are affected and complimented by the contrasting relationships each of them establishes with the figure of the "reader". On one hand, the reader encounters Jane, who is charismatic, energetic, fiery, confident of her own value as a person and of how unjustly she has been treated. She is a character who strives for a better life with

the certainty that she is deserving of it, as can be exemplified by her statement to Mr Rochester: “[...] 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” (Brontë, 2019, p. 246). These aspects of her personality at the same time reflect and are constructed by the open and confident manner in which she addresses her “reader” comfortably, as one would a friend. On the other hand, as readers meet Lucy Snowe, whose own meekness, sense of inferiority, and coldness towards us and most of the other characters she interacts with result in the imposition of a distance in the reader-narrator relationship. Although she tries to engage the reader as a friend, the essence of her own character does not allow her to form this connection effectively. Lucy’s insecurities are textually demonstrated through the emotional barrier that the use of the third person imposes as well as the direct-indirect discourse format and the fragmented, ever-shifting focus of her narrative, which uses stories of other characters as a way to divert attention from Lucy herself.

Lastly, the use of corpus linguistic methods in studying literature proved useful in the research process. Funtek (2018) affirms: “Jane addressed her reader more than twice as much as William [Crimsworth, from Brontë’s *The Professor*], twenty-six times to be precise, while Lucy communicated with her reader as many as fifty-two times” (Funtek, 2018, p. 58). As seen in section 3 of this thesis, however, AntConc was able to identify 38 occurrences of the word [reader] in *Jane Eyre*, 36 of which were direct addresses to the interlocutor, and 54 occurrences of the same word in *Villette*, 53 being reader addresses. Thus, it is possible to conclude that corpus linguistic software can be useful in providing quicker and more precise information on which to base our interpretations of literary texts. Additionally, methods beyond the ones explored in the present work have the potential to contribute even further to the study of literature. Future research with parts-of-speech and semantically tagged corpora, such as Balossi (2014) used in her study on Virginia Woolf’s *The Waves*, for example, could yield interesting insights into the works of other authors, including Charlotte Brontë.

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ANNEX A – [READER] CONCORDANCE LINES: *JANE EYRE*

1	are there: return and tell me.” The church, as the	<i>reader</i>	knows, was but just beyond the gates; the footman
2	you engaged to join.” Now I never had, as the	<i>reader</i>	knows, either given any formal promise or entered into
3	common then as now) shone at her girdle. Let the	<i>reader</i>	add, to complete the picture, refined features; a complexion,
4	in his. I had not intended to love him; the	<i>reader</i>	knows I had wrought hard to extirpate from my
5	John had said another word; but I cannot expect the	<i>reader</i>	to have the same intuitive perception, so I must
6	and whether what followed was the effect of excitement the	<i>reader</i>	shall judge. All the house was still; for I
7	returns in memory at this moment. I have told you,	<i>reader,</i>	that I had learnt to love Mr. Rochester: I
8	alternately. While he is so occupied, I will tell you,	<i>reader,</i>	what they are: and first, I must premise that
9	things. You have not quite forgotten little Adèle, have you,	<i>reader?</i>	I had not; I soon asked and obtained leave
10	has extinguished, might look as looked that sightless Samson. And,	<i>reader,</i>	do you think I feared him in his blind
11	CHAPTER XXXVIII—CONCLUSION	<i>Reader,</i>	I married him. A quiet wedding we had: he
12	was shut in, and it rolled on its way. Gentle	<i>reader,</i>	may you never feel what I then felt! May
13	And was Mr. Rochester now ugly in my eyes? No,	<i>reader:</i>	gratitude, and many associations, all pleasurable and genial, made
14	of suspense. Perhaps you think I had forgotten Mr. Rochester,	<i>reader,</i>	amidst these changes of place and fortune. Not for
15	enunciation of the last glorious verses of that chapter. The	<i>reader</i>	believed his name was already written in the Lamb’
16	of her converse a taste of far higher things. True,	<i>reader;</i>	and I knew and felt this: and though I
17	deep, strong sob. I had already gained the door; but,	<i>reader,</i>	I walked back—walked back as determinedly as I
18	of the enigma that perplexed me. Stay till he comes,	<i>reader;</i>	and, when I disclose my secret to him, you
19	education, together with French, Drawing, and Music” (in those days,	<i>reader,</i>	this now narrow catalogue of accomplishments, would have been

20	and the Millcote town clock is now just striking eight.	<i>Reader,</i>	though I look comfortably accommodated, I am not very
21	hair, and the radiant hazel eyes?" (I had green eyes,	<i>reader;</i>	but you must excuse the mistake: for him they
22	sich like." The mistress was different. She was a great	<i>reader,</i>	and studied a deal; and the "bairns" had taken
23	naught but her, and she was housekeeper;" and of her,	<i>reader,</i>	I could not bear to ask the relief for
24	might have demanded; "what stupid regardlessness now?" Hear an illustration,	<i>reader.</i>	A lover finds his mistress asleep on a mossy
25	of the following day was wet. Do not ask me,	<i>reader,</i>	to give a minute account of that day; as
26	than I now rue mine. Will you ever forgive me?"	<i>Reader,</i>	I forgave him at the moment and on the
27	fair hair. This is a gentle delineation, is it not,	<i>reader?</i>	Yet he whom it describes scarcely impressed one with
28	you will not marry me! You adhere to that resolution?"	<i>Reader,</i>	do you know, as I do, what terror those
29	down to the kitchen and shortly return, generally (oh, romantic	<i>reader,</i>	forgive me for telling the plain truth!) bearing a
30	but to see them together. You are not to suppose,	<i>reader,</i>	that Adèle has all this time been sitting motionless
31	said. "_You_ do not want it." I will not swear,	<i>reader,</i>	that there was not something of repressed sarcasm both
32	take my gloves?" "No! what could she do with them?"	<i>Reader,</i>	it is not pleasant to dwell on these details.
33	a new card turned up! It is a fine thing, though much to create despair. Much too,	<i>reader,</i>	to be lifted in a moment from indigence to
34	you will think,	<i>reader,</i>	to engender jealousy: if a woman, in my position,
35	began to read it. Now, I did not like this, play; and when I draw up the curtain this	<i>reader.</i>	St. John was a good man; but I began
36	time,	<i>reader,</i>	you must fancy you see a room in the
37	oftener swelled with thankfulness than sank with dejection: and yet,	<i>reader,</i>	to tell you all, in the midst of this
38	your accents—as certain as I live—they were yours!"	<i>Reader,</i>	it was on Monday night—near midnight—that I

ANNEX B – [READER] CONCORDANCE LINES: *VILLETTE*

1	vieux caporal de grenadiers, et revêche comme une religieuse” (the	<i>reader</i>	will excuse my modesty in allowing this flattering sketch
2	purchase of a handsome present. The polite tact of the	<i>reader</i>	will please to leave out of the account a
3	first-rate humour and spirits. After all this amiability, the	<i>reader</i>	will be sorry for my sake to hear that
4	concerning my acquaintance, in the course of this book: the	<i>reader</i>	will bear with it for once. Intimate intercourse, close
5	Bretton, hein?” In winding up Mistress Fanshawe’s memoirs, the	<i>reader</i>	will no doubt expect to hear that she came
6	I ran less risk and evinced less enterprise than the	<i>reader</i>	may think. In fact, the distance was only fifty
7	defect. Dare I ask—what?” I was confounded, as the	<i>reader</i>	may suppose, yet not with an irrecoverable confusion; being
8	us to breakfast in the country. I, indeed, as the	<i>reader</i>	may perhaps remember, had not had the honour of
9	as, indeed, it was impossible to do otherwise. Has the	<i>reader</i>	forgotten Miss Ginevra Fanshawe? If so, I must be
10	of machinery; and a very pretty system it was: the	<i>reader</i>	has seen a specimen of it, in that small
11	blindless windows, and listening to the distant voice of the	<i>reader</i>	in the refectory, monotonously exercised upon the “lecture pieuse.”
12	sweet dreams I had. CHAPTER XXX. M. PAUL. Yet the	<i>reader</i>	is advised not to be in any hurry with
13	she continued in excellent case, and I can assure the	<i>reader</i>	it was no trifling business to bear the burden
14	both the dust, I gathered my dress (my best, the	<i>reader</i>	must remember, and therefore a legitimate object of care)
15	to her three children. I need hardly explain to the	<i>reader</i>	that this lady was in effect a native of
16	over the flinty Choseville pavement, for I can assure the	<i>reader</i>	there was neither dead silence nor calm discussion within
17	uncontradicted. Far from saying nay, indeed, I will permit the	<i>reader</i>	to picture me, for the next eight years, as
18	was not endowed with the other in equal degree, the	<i>reader</i>	will considerably refrain from passing to an extreme, and

19	the platform. On the concert I need not dwell; the	<i>reader</i>	would not care to have my impressions thereanent: and,
20	Hebe might fill, and the very gods approve. Does the	<i>reader,</i>	remembering what was said some pages back, care to
21	so glad to be friends with M. Paul?" asks the	<i>reader.</i>	Had he not long been a friend to you?
22	the cost of keeping it sleek and high-pampered. The	<i>reader</i>	is requested to note a seeming contradiction in the
23	the various servants came to fetch the half-boarders. The	<i>reader</i>	must not think too hardly of Rosine; on the
24	now, Mademoiselle St. Pierre's affected interference provoked contumacity. The	<i>reader</i>	not having hitherto had any cause to ascribe to
25	laudable." She closed her lips and resumed the Gazette. The	<i>reader</i>	will not too gravely regard the little circumstance that
26	I carefully graved with my scissors' point certain initials. The	<i>reader</i>	will, perhaps, remember the description of Madame Beck's
27	said calmly. "Much better, I thank you, Dr. John." For,	<i>reader,</i>	this tall young man—this darling son—this host
28	rushing, crushing—a blind, selfish, cruel chaos. And Dr. John?	<i>Reader,</i>	I see him yet, with his look of comely
29	clock of a wet February night I reached London. My	<i>reader,</i>	I know, is one who would not thank me
30	did I fear the sin and weakness of presumption. Religious	<i>reader,</i>	you will preach to me a long sermon about
31	began to settle on her idea, even for me. Still,	<i>reader,</i>	I am free to confess, that he often talked
32	almost thoughtless. I unlocked the door, I plunged in. The	<i>reader</i>	may believe it or not, but when I thus
33	but I thought of Paulina de Bassompierre: forgive the association,	<i>reader,</i>	it <u>would</u> occur. M. Paul petted and patted her;
34	and now pining confidante of the distinguished Miss Fanshawe: but,	<i>reader,</i>	it was a hard submission. "Yet, you see," continued
35	with utensils of pale greenware, sufficiently furnished the tiny chamber.	<i>Reader;</i>	I felt alarmed! Why? you will ask. What was
36	or fragments of rainbows shivered. It was only the chandelier,	<i>reader,</i>	but for me it seemed the work of eastern
37	minutes," I vowed. And away I flew, never once checked,	<i>reader,</i>	by the thought which perhaps at this moment checks
38	half-tender, "by <u>feeling</u> touched, but not subdued." Time, dear	<i>reader,</i>	mellowed them to a beverage of this mild quality;

39	sincere well-wisher: you are right.” Thus our quarrel ended.	<i>Reader,</i>	if in the course of this work, you find
40	was an ecclesiastic: he was Père Silas. Do not fancy,	<i>reader,</i>	that there was any inconsistency in the priest’s
41	moment’s notice? We ought to distinguish him so far,	<i>reader;</i>	he has claims on us; we do not now
42	my bed and followed her with my eye: these keys,	<i>reader,</i>	were not brought back till they had left on
43	begins to spread abroad, that scarce would you discredit me,	<i>reader,</i>	were I to say that she is like the
44	in a ball-room; elsewhere she drooped dispirited. Think not,	<i>reader,</i>	that she thus bloomed and sparkled for the mere
45	of hope. Cancel the whole of that, if you please,	<i>reader—</i>	or rather let it stand, and draw thence a
46	project. Before you pronounce on the rashness of the proceeding,	<i>reader,</i>	look back to the point whence I started; consider
47	withal perfectly decorous—what more could be desired? The sensible	<i>reader</i>	will not suppose that I gained all the knowledge
48	English phrase. He smiled. You should have seen him smile,	<i>reader;</i>	and you should have marked the difference between his
49	this young girl, this Justine Marie, be? Not a stranger,	<i>reader;</i>	she is known to me by sight; she visits
50	my cloak, I glided away. Did I, do you suppose,	<i>reader,</i>	contemplate venturing again within that worthy priest’s reach?
51	seat, and then vanished. Let me now briefly tell the	<i>reader</i>	all that, during the past dark fortnight, I have
52	who did not wish to see it. To speak truth,	<i>reader,</i>	there is no excellent beauty, no accomplished grace, no
53	black; the head bandaged, veiled, white. Say what you will,	<i>reader—</i>	tell me I was nervous or mad; affirm that
54	the votary still lived. M. Emanuel was away three years.	<i>Reader,</i>	they were the three happiest years of my life.

Source: the author; extracted using AntConc.

ANNEX C – [SIR] CONCORDANCE LINES: *JANE EYRE*

1	with Pilot. “You have been resident in my house three months?” “Yes,	<i>sir.</i> “	And you came from—?” “From Lowood school, in —shire.” “Ah! a
2	who I understand directs Lowood, is a parson, is he not?” “Yes,	<i>sir.</i> “	And you girls probably worshipped him, as a convent full of
3	asked the voice I expected to hear, viz., my master’s. “Yes,	<i>sir.</i> “	And dressed?” “Yes.” “Come out, then, quietly.” I obeyed. Mr. Rochester
4	I do, very much.” “You have passed a strange night, Jane.” “Yes,	<i>sir.</i> “	And it has made you look pale—were you afraid when
5	the country. We have been good friends, Jane; have we not?” “Yes,	<i>sir.</i> “	And when friends are on the eve of separation, they like
6	Adèle in the nursery?” he asked, as I lit my candle. “Yes,	<i>sir.</i> “	And there is room enough in Adèle’s little bed for
7	he teach you nothing?” “A little Hindostanee.” “Rivers taught you Hindostanee?” “Yes,	<i>sir.</i> “	And his sisters also?” “No.” “Only you?” “Only me.” “Did you
8	Yes, sir.” “She’s a rare one, is she not, Jane?” “Yes,	<i>sir.</i> “	A strapper—a real strapper, Jane: big, brown, and buxom; with
9	least choose—_her I love best_ . Jane, will you marry me?” “Yes,	<i>sir.</i> “	A poor blind man, whom you will have to lead about
10	man, whom you will have to lead about by the hand?” “Yes,	<i>sir.</i> “	A crippled man, twenty years older than you, whom you will
11	help me a little yourself, if you will be so kind.” “Yes,	<i>sir.</i> “	You have not an umbrella that I can use as a
12	chestnut, “Thornfield is a pleasant place in summer, is it not?” “Yes,	<i>sir.</i> “	You must have become in some degree attached to the house,—
13	Do you say your prayers night and morning?” continued my interrogator. “Yes,	<i>sir.</i> “	Do you read your Bible?” “Sometimes.” “With pleasure? Are you fond
14	of my head.” “That head I see now on your shoulders?” “Yes,	<i>sir.</i> “	Has it other furniture of the same kind within?” “I should
15	you a sponge in your room?” he asked in a whisper. “Yes,	<i>sir.</i> “	Have you any salts—volatile salts?” “Yes.” “Go back and fetch
16	servants, a footman, answered it. “Is John getting the carriage ready?” “Yes,	<i>sir.</i> “	Is the luggage brought down?” “They are bringing it down, sir.” “
17	luggage arranged and strapped on, and the coachman in his seat.” “Yes,	<i>sir.</i> “	Jane, are you ready?” I rose. There were no groomsman, no
18	lovely one: for now you have seen her and know her.” “Yes,	<i>sir.</i> “	She’s a rare one, is she not, Jane?” “Yes, sir.” “

19	silence and tameness, the result rather of weakness than of will. "Yes,	<i>sir.</i> "	Then tell me so roundly and sharply—don't spare me." "
20	years older than you, whom you will have to wait on?" "Yes,	<i>sir.</i> "	Truly, Jane?" "Most truly, sir." "Oh! my darling! God bless you
21	contrast with the western sky, now seemed one mass of shadow. "Yes,	<i>sir.</i> "	Whose house is it?" "Mr. Rochester's." "Do you know Mr.
22	before you reach her: besides, you say she cast you off." "Yes,	<i>sir,</i>	but that is long ago; and when her circumstances were very
23	you had fifty pounds. There are ten; is it not plenty?" "Yes,	<i>sir,</i>	but now you owe me five." "Come back for it, then;
24	to school; and you, Miss Eyre, must get a new situation." "Yes,	<i>sir,</i>	I will advertise immediately: and meantime, I suppose—" I was going
25	Come here, Miss Jane: your name is Jane, is it not?" "Yes,	<i>sir,</i>	Jane Eyre." "Well, you have been crying, Miss Jane Eyre; can
26	sir, she has sent her coachman." "A person to be trusted?" "Yes,	<i>sir,</i>	he has lived ten years in the family." Mr. Rochester meditated. "
27	should have more pleasure in staying with you." "To comfort me?" "Yes,	<i>sir,</i>	to comfort you, as well as I could." "And if they
28	offered me your shoulder once before; let me have it now." "Yes,	<i>sir,</i>	yes; and my arm." He sat down, and made me sit
29	Il pledge my word on it. You go to-morrow, then?" "Yes,	<i>sir;</i>	early." "Shall you come down to the drawing-room after dinner?" "
30	the real state of the case. Can you listen to me?" "Yes,	<i>sir;</i>	for hours if you will." "I ask only minutes. Jane, did
31	foolish little child Adèle, too; and even for simple dame Fairfax?" "Yes,	<i>sir;</i>	in different ways, I have an affection for both." "And would
32	to see him: show him in here and then leave me." "Yes,	<i>sir.</i> "	I did his behest. The company all stared at me as
33	heard that laugh before, I should think, or something like it?" "Yes,	<i>sir:</i>	there is a woman who sews here, called Grace Poole,—she
34	early." "Shall you come down to the drawing-room after dinner?" "No,	<i>sir,</i>	I must prepare for the journey." "Then you and I must
35	Poole." "It must have been one of them," interrupted my master. "No,	<i>sir,</i>	I solemnly assure you to the contrary. The shape standing before
36	have the hope of living with you, because I love you. No,	<i>sir,</i>	don't caress me now—let me talk undisturbed. Yesterday I
37	look almost sick—shall I defer the rest to another day?" "No,	<i>sir,</i>	finish it now; I pity you—I do earnestly pity you." "
38	mercenary ground, will you agree to let me hector a little?" "No,	<i>sir,</i>	not on that ground; but, on the ground that you did

39	you said you saw anything when you opened your chamber door.” “No,	<i>sir,</i>	only the candlestick on the ground.” “But you heard an odd
40	goes with you? You don’t travel a hundred miles alone.” “No,	<i>sir,</i>	she has sent her coachman.” “A person to be trusted?” “Yes,
41	the answer somehow slipped from my tongue before I was aware—“No,	<i>sir.</i> ”	Ah! By my word! there is something singular about you,” said
42	looked bewildered. “Miss Eyre, have you ever lived in a town?” “No,	<i>sir.</i> ”	Have you seen much society?” “None but the pupils and teachers
43	Job and Jonah.” “And the Psalms? I hope you like them?” “No,	<i>sir.</i> ”	No? oh, shocking! I have a little boy, younger than you,
44	Eyre; can you tell me what about? Have you any pain?” “No,	<i>sir.</i> ”	Oh! I daresay she is crying because she could not go
45	don’t you curse me for disturbing your rest?” “Curse you? No,	<i>sir.</i> ”	Shake hands in confirmation of the word. What cold fingers! They
46	fall into that pit, and to be burning there for ever?” “No,	<i>sir.</i> ”	What must you do to avoid it?” I deliberated a moment;
47	I err in detaining you, or that you err in staying.” “No,	<i>sir;</i>	I am content.” “Well then, Jane, call to aid your fancy:—
48	will be solicited by you to seek a place, I suppose?” “No,	<i>sir;</i>	I am not on such terms with my relatives as would
49	would then turn to me, quiet and pale, and would say, ‘No,	<i>sir;</i>	that is impossible: I cannot do it, because it is wrong;’
50	yet, if you still love me, be always cold and distant?” “No,	<i>sir;</i>	that I am certain I could not; and therefore I see
51	stirring below when you went down, Jane?” inquired Mr. Rochester presently. “No,	<i>sir;</i>	all was very still.” “We shall get you off cannily, Dick:
52	sir; nor five pence.” “Just let me look at the cash.” “No,	<i>sir;</i>	you are not to be trusted.” “Jane!” “Sir?” “Promise me one
53	some stream? And you are not a pining outcast amongst strangers?” “No,	<i>sir!</i>	I am an independent woman now.” “Independent! What do you mean,
54	in a pool of water. “Is there a flood?” he cried. “No,	<i>sir,</i> ”	I answered; “but there has been a fire: get up, do;
55	overheard the servants talk?—your sensitive self-respect has been wounded?” “No,	<i>sir.</i> ”	It struck twelve—I waited till the time-piece had concluded
56	are my little friend, are you not?” “I like to serve you,	<i>sir,</i>	and to obey you in all that is right.” “Precisely: I
57	to me to go, and announced— “I cannot think of leaving you,	<i>sir,</i>	at so late an hour, in this solitary lane, till I
58	hypochondria, Jane. You have been over-excited, or over-fatigued.” “Do you,	<i>sir,</i>	feel calm and happy?” “Calm?—no: but happy—to the heart”

59	youth—only a few useful mental points.— Then I must leave you,	<i>sir,</i>	to go to him?” I shuddered involuntarily, and clung instinctively closer
60	know?” “I have a witness to the fact, whose testimony even you,	<i>sir,</i>	will scarcely controvert.” “Produce him—or go to hell.” “I will
61	for me remaining afterwards undiscoverable?” “Have you a pocket-comb about you,	<i>sir?”</i> “	What for, Jane?” “Just to comb out this shaggy black mane.
62	He helped me. “Ah! Jane. But I want a wife.” “Do you,	<i>sir?”</i> “	Yes: is it news to you?” “Of course: you said nothing
63	herself by just comparison with others.” “Shall I travel?—and with you,	<i>sir?”</i> “	You shall sojourn at Paris, Rome, and Naples: at Florence, Venice,
64	day?” he asked, as we re-entered the gates. “No, thank you,	<i>sir.”</i> “	And what for, ‘no, thank you?’ if one may inquire.” “I
65	the first on the bush, and offered it to me. “Thank you,	<i>sir.”</i> “	Do you like this sunrise, Jane? That sky with its high
66	and, for me, cold as an iceberg. He is not like you,	<i>sir:</i>	I am not happy at his side, nor near him, nor
67	thank you?’ if one may inquire.” “I never have dined with you,	<i>sir:</i>	and I see no reason why I should now: till—” “Till
68	I added. “She is all here: her heart, too. God bless you,	<i>sir!</i>	I am glad to be so near you again.” “Jane Eyre!—
69	you have a fancy for anything in that line, away with you,	<i>sir,</i>	to the bazaars of Stamboul without delay, and lay out in
70	unwelcome intrusion—even from falsehood and slander.” “And take Adèle with you,	<i>sir,”</i>	I interrupted; “she will be a companion for you.” “What do
71	ll seek it at your hands; I promise you that.” “Thank you,	<i>sir.</i>	Tell me what to do,—I’ll try, at least, to
72	myself look out for employment and an asylum for you.” “Thank you,	<i>sir;</i>	I am sorry to give—” “Oh, no need to apologise! I
73	and danger, and hideous recollections removed from me.” “Can I help you,	<i>sir?—</i>	I’d give my life to serve you.” “Jane, if aid
74	in a sense, parentless—forsaken by her mother and disowned by you,	<i>sir—</i>	I shall cling closer to her than before. How could I
75	I’ve got a blow, Jane!” He staggered. “Oh, lean on me,	<i>sir.”</i> “	Jane, you offered me your shoulder once before; let me have
76	appropriated?” “At any rate, there is neither room nor claim for me,	<i>sir.”</i> “	Why, Jane? I will spare you the trouble of much talking;
77	no more to fear from Mr. Mason than you have from me,	<i>sir,</i>	you are very safe.” “God grant it may be so! Here,
78	am curious to hear it.” “You have as good as informed me,	<i>sir,</i>	that you are going shortly to be married?” “Yes; what then?” “

79	you.” “In truth?—in the flesh? My living Jane?” “You touch me,	<i>sir,—</i>	you hold me, and fast enough: I am not cold like
80	you always said you had no relations.” “None that would own me,	<i>sir.</i>	Mr. Reed is dead, and his wife cast me off.” “Why?” “
81	best with a priceless veil.” “And then you won’t know me,	<i>sir;</i>	and I shall not be your Jane Eyre any longer, but
82	one, what then? Would you go with them?” “I rather think not,	<i>sir:</i>	I should have more pleasure in staying with you.” “To comfort
83	What is the matter? Tell me what you feel.” “I could not,	<i>sir:</i>	no words could tell you what I feel. I wish this
84	who knows? Have you any relations besides Mrs. Reed?” “I think not,	<i>sir. ”</i>	None belonging to your father?” “I don’t know: I asked
85	you, of course, must march straight to—the devil?” “I hope not,	<i>sir;</i>	but I must seek another situation somewhere.” “In course!” he exclaimed,
86	don’t turn out a downright Eve on my hands!” “Why not,	<i>sir?</i>	You have just been telling me how much you liked to
87	following him backwards and forwards. “Adèle may accompany us, may she not,	<i>sir? ”</i>	I told her no. I’ll have no brats!—I’ll
88	was a blow: but I did not let it prostrate me. “Well,	<i>sir,</i>	I shall be ready when the order to march comes.” “It
89	be satisfied, or it will take deadly vengeance on its frame.” “Well,	<i>sir,</i>	I will stay with you: I have said so.” “Yes—but
90	the time of trial. “Now, Jane, why don’t you say ‘Well,	<i>sir?’</i>	I have not done. You are looking grave. You disapprove of
91	before I go on, tell me what you mean by your ‘Well,	<i>sir?’</i>	It is a small phrase very frequent with you; and which
92	me, in spite of the curse with which I was burdened.” “Well,	<i>sir? ”</i>	When you are inquisitive, Jane, you always make me smile. You
93	moments, Grace: you must allow me a few moments.” “Take care then,	<i>sir!—</i>	for God’s sake, take care!” The maniac bellowed: she parted
94	you have prayed a gift to be withdrawn: try again.” “Well then,	<i>sir,</i>	have the goodness to gratify my curiosity, which is much piqued
95	grieving. Jane, leave me: go and marry Rivers.” “Shake me off, then,	<i>sir,—</i>	push me away, for I’ll not leave you of my
96	four:—in two hours the servants will be up.” “Good-night, then,	<i>sir, ”</i>	said I, departing. He seemed surprised—very inconsistently so, as he
97	make for me, Jane. I will abide by your decision.” “Choose then,	<i>sir—_</i>	her who loves you best_.” “I will at least choose—_her
98	have risen. “Now, ma’am, am I a fool?” “Far from it,	<i>sir.</i>	You would, perhaps, think me rude if I inquired in return

99	then—" "But the string is in a knot—help me." "Break it,	<i>sir.</i> "	There, then—"Off, ye lendings!" And Mr.
100	fair a guest when it asks entrance to my heart." "Distrust it,	"	Rochester stepped out of
101	any such experiment. Encroach, presume, and the game is up." "Is it,	<i>sir;</i>	it is not a true angel." "Once more, how do you
102	he never lifted his head as we approached. "Here is Miss Eyre,	<i>sir?</i>	You soon give in. How stern you look now! Your eyebrows
103	some minutes. Presently he addressed me—"Your name, little girl?" "Jane Eyre,	<i>sir,</i> "	said Mrs. Fairfax, in her quiet way. He bowed, still not
104	for him they were new-dyed, I suppose.) "It is Jane Eyre,	<i>sir.</i> "	In uttering these words I looked up: he seemed to me
105	takes away your appetite?" "I cannot see my prospects clearly to-night,	<i>sir.</i> "	Soon to be Jane Rochester," he added: "in four weeks, Janet;
106	with, Jane?" "You shall not get it out of me to-night,	<i>sir;</i>	and I hardly know what thoughts I have in my head.
107	the room, I got up, and saying, "I wish you good-night,	<i>sir;</i> "	you must wait till to-morrow; to leave my tale half
108	back against the schoolroom door, which he had shut. "If you please,	<i>sir,</i> "	in my natural and wonted respectful manner, I slipped out by
109	with one set of people in one house?" "Do as you please,	<i>sir,</i>	I want leave of absence for a week or two." "What
110	offer." "Of course I did. But to the point if you please,	<i>sir.</i> "	That is no answer; or rather it is a very irritating,
111	I must bid good-bye for a little while?" "I suppose so,	<i>sir—</i>	Miss Ingram?" "Well, I feigned courtship of Miss Ingram, because I
112	go to the nursery." "I shall be very glad to do so,	<i>sir.</i> "	And how do people perform that ceremony of parting, Jane? Teach
113	his breast, pressing his lips on my lips: "so, Janel!" "Yes, so,	<i>sir.</i> "	And fasten the door securely on the inside. Wake Sophie when
114	Mr. Rochester. "How do you do?" he asked. "I am very well,	<i>sir,</i> "	I rejoined: "and yet not so; for you are a married
115	morrow, within half-an-hour after our return from church." "Very well,	"	Why did you not come and speak to me in the
116	and stimulate it. "Then, Jane, you must play the accompaniment." "Very well,	<i>sir.</i> "	With what an extraordinary smile you uttered that word—"very well,"
117	me, because I am used to the sight of the demon. But,	<i>sir,</i>	I will try." I did try, but was presently swept off
118	since I cannot do it, Jane, it must have been unreal." "But,	<i>sir,</i>	as it grew dark, the wind rose: it blew yesterday evening,
		<i>sir,</i>	when I said so to myself on rising this morning, and

119	the daughter have free advent—my arms wait to receive her.” “Now,	<i>sir,</i>	proceed; what did you do when you found she was mad?” “
120	Off, ye lendings!” And Mr. Rochester stepped out of his disguise. “Now,	<i>sir,</i>	what a strange idea!” “But well carried out, eh? Don’t
121	if an oath is necessary to satisfy you, I swear it.” “Then,	<i>sir,</i>	I will marry you.” “Edward—my little wife!” “Dear Edward!” “Come
122	of sorrowful audacity perplex and pain me. I want an explanation.” “Then,	<i>sir,</i>	listen. You were from home last night?” “I was: I know
123	spirit would have been exorcised without the aid of the harp.” “There,	<i>sir,</i>	you are redd up and made decent. Now I’ll leave
124	before you: but kiss me before you go—embrace me, Jane.” “There,	<i>sir—</i>	and there!” I pressed my lips to his once brilliant and
125	life seems unreal.” “Except me: I am substantial enough—touch me.” “You,	<i>sir,</i>	are the most phantom-like of all: you are a mere
126	death.” “Where do you see the necessity?” he asked suddenly. “Where? You,	<i>sir,</i>	have placed it before me.” “In what shape?” “In the shape
127	I saw at first sight. What is the matter?” “Nothing at all,	<i>sir.</i> ”	Did you take any cold that night you half
128	what, and that will make a fool of me.” “Not at all,	“	drowned me?” “
129	Il stir up mutiny; and you, three-tailed bashaw as you are,	<i>sir;</i>	I ask only this: don’t send for the jewels, and
130	Carlo. Your dog is quicker to recognise his friends than you are,	<i>sir,</i>	shall in a trice find yourself fettered amongst our hands: nor
131	of the Medes and Persians, that both are right.” “They cannot be,	<i>sir;</i>	he pricked his ears and wagged his tail when I was
132	young Mrs. Rochester—Fairfax Rochester’s girl-bride.” “It can never be,	<i>sir,</i>	if they require a new statute to legalise them.” “They are,
133	innovation? and by what authority?” “I must be responsible for the circumstance,	<i>sir;</i>	“They are,
134	rules limit them to one.” “I think I can explain that circumstance,	<i>sir;</i>	it does not sound likely. Human beings never enjoy complete happiness
135	find you one in time.” “I shall be glad so to do,	<i>sir,</i> ”	replied Miss Temple: “the breakfast was so ill prepared that the
136	I love you.’ Do you love me, Jane?—repeat it.” “I do,	<i>sir.</i>	Agnes and Catherine Johnstone were invited to take tea with some
137	quitting me already, and in that way?” “You said I might go,	<i>sir,</i>	to take tea with some
138	tie. But I am not a fool—go—” “Where must I go,	<i>sir,</i>	if you, in your turn, will promise that I and Adèle
		<i>sir—</i>	I do, with my whole heart.” “Well,” he said, after some
		<i>sir.</i> ”	But not without taking leave; not without a word or two
		“	Your own way—with the husband you have chosen.” “Who is
		<i>sir?</i> ”	
		“	

139	don't like you so well as I have done sometimes, indeed,	<i>sir.</i>	Did it not seem to you in the least wrong to
140	were mad, do you think I should hate you?" "I do indeed,	<i>sir."</i> "	Then you are mistaken, and you know nothing about me, and
141	for the present." "What must I say?" "The same, if you like,	<i>sir."</i> "	Farewell, Miss Eyre, for the present; is that all?" "Yes." "It
142	you think so? Come—tell me." "I will think what you like,	<i>sir:</i>	I am content to be only your nurse, if you think
143	What sweet madness has seized me?" "No delusion—no madness: your mind,	<i>sir,</i>	is too strong for delusion, your health too sound for frenzy." "
144	peculiar terms—what will they be?" "I only want an easy mind,	<i>sir;</i>	not crushed by crowded obligations. Do you remember what you said
145	him with what vivacity I could. "It is a bright, sunny morning,	<i>sir,"</i>	I said. "The rain is over and gone, and there is
146	Rochester meditated. "When do you wish to go?" "Early to-morrow morning,	<i>sir."</i> "	Well, you must have some money; you can't travel without
147	bethought myself of an expedient. "I think I hear Mrs. Fairfax move,	<i>sir,"</i>	said I. "Well, leave me:" he relaxed his fingers, and I
148	getting the patient downstairs and all." "But is he fit to move,	<i>sir?"</i> "	No doubt of it; it is nothing serious; he is nervous,
149	cloud-high. You are still bent on going?" "It has struck nine,	<i>sir."</i> "	Never mind,—wait a minute: Adèle is not ready to go
150	fifty? Or what does it mean?" "St John was only twenty-nine,	<i>sir."</i> "_"	Jeune encore_' as the French say. Is he a person of
151	fine wrists, and load these fairy-like fingers with rings." "No, no,	<i>sir!</i>	think of other subjects, and speak of other things, and in
152	poison, or a dagger, that you look so mournful now?" "No, no,	<i>sir;</i>	besides the delicacy and richness of the fabric, I found nothing
153	some hesitation, he answered, "Miss Oliver, I presume." "Of course. And now,	<i>sir,</i>	to reward you for the accurate guess, I will promise to
154	of myself." "Is the danger you apprehended last night gone by now,	<i>sir?"</i> "	I cannot vouch for that till Mason is out of England:
155	I drew out my purse; a meagre thing it was. "Five shillings,	<i>sir."</i>	He took the purse, poured the hoard into his palm, and
156	me a pecuniary request! Give me five pounds, Jane." "Not five shillings,	<i>sir;</i>	nor five pence." "Just let me look at the cash." "No,
157	phrases, without thinking that the omission arises from insolence?" "I am sure,	<i>sir,</i>	I should never mistake informality for insolence: one I rather like,
158	moss all the way." "Tell him I will go." "I'm sure,	<i>sir,</i>	you had better not. It's the worst road to travel

159	does that inexplicable, that uncanny turn of countenance mean?" "I was thinking,	<i>sir</i> (you will excuse the idea; it was involuntary), I was thinking
160	he, catching instantly the passing expression; "but speak too." "I was thinking,	<i>sir,</i>	that very few masters would trouble themselves to inquire whether or
161	every request—" "But there can be no danger in complying with this,	<i>sir.</i> "	Utter it, Jane: but I wish that instead of a mere
162	its manifestations." "How do you know?— how can you guess all this,	<i>sir?"</i>	I know it well; therefore I proceed almost as
163	visage over the nest of my dove, my blood curdles—" "And what,	<i>sir,</i> "	I asked, while he paused, "did you do when you had
164	the lump. Yes: does that leave hope for me?" "Hope of what,	<i>sir?"</i>	Of my final re-transformation from India-rubber back to flesh?" "
165	and trusted that she would not leave me." "Which I never will,	<i>sir,</i>	from this day." "Never will, says the vision? But I always
166	Janet,—the least thing: I desire to be entreated—" "Indeed I will,	<i>sir;</i>	I have my petition all ready." "Speak! But if you look
167	Is such really the state of matters between you and Rivers?" "Absolutely,	<i>sir!</i>	Oh, you need not be jealous! I wanted to tease you
168	clothed hyena rose up, and stood tall on its hind-feet. "Ah!	<i>sir,</i>	she sees you!" exclaimed Grace: "you'd better not stay." "Only
169	no wish to go to bed." "Are all your arrangements complete?" "All,	<i>sir."</i>	And on my part likewise," he returned, "I have settled everything;
170	The sun will soon rise, and I must have him off." "Directly,	<i>sir;</i>	the shoulder is just bandaged. I must look to this other
171	was again ready with my request. "Communicate your intentions to Mrs. Fairfax,	<i>sir:</i>	she saw me with you last night in the hall, and
172	his candle down on the washstand; "it is as I thought." "How,	<i>sir?"</i>	He made no reply, but stood with his arms folded, looking
173	Hercules and Samson with their charmers—" "You were, you little elfish—" "Hush,	<i>sir!</i>	You don't talk very wisely just now; any more than
174	pounds, Jane; I've a use for it." "And so have I,	<i>sir,"</i>	I returned, putting my hands and my purse behind me. "I
175	Millcote. I believe there is quite a party assembled there; Lord Ingram,	<i>Sir</i>	George Lynn, Colonel Dent, and others." "Do you expect him back
176	at the cash." "No, sir; you are not to be trusted." "Jane!" "	<i>Sir?"</i>	Promise me one thing." "I'll promise you anything, sir, that
177	devil he did! Did he give his name?" "His name is Mason,	<i>sir;</i>	and he comes from the West Indies; from Spanish Town, in

178	determined that to none but you would I impart this vision. Now,	<i>sir,</i>	tell me who and what that woman was?" "The creature of
179	would accord a peer's daughter, if about to marry her." "Oh,	<i>sir!</i> —	never rain jewels! I don't like to hear them spoken
180	sends for people to see her that distance?" "Her name is Reed,	<i>sir</i> —	Mrs. Reed." "Reed of Gateshead? There was a Reed of Gateshead,
181	cannot answer distinctly. I again demand, what have <u>you</u> to say?" "Sir—	<i>sir,</i> "	interrupted the clergyman, "do not forget you are in a sacred
182	usual acuteness, you have hit the nail straight on the head." "Soon,	<i>sir?"</i>	Very soon, my—that is, Miss Eyre: and you'll remember,
183	fearful blackened inflation of the lineaments!" "Ghosts are usually pale, Jane." "This,	<i>sir,</i>	was purple: the lips were swelled and dark; the brow furrowed:
184	sure, you are more like a brownie." "Am I hideous, Jane?" "Very,	<i>sir:</i>	you always were, you know." "Humph! The wickedness has not been
185	never thought of it, before; but you certainly are rather like Vulcan,	<i>sir.</i> "	Well, you can leave me, ma'am: but before you go" (
186	a very complacent or submissive smile either. "Speak," he urged. "What about,	<i>sir?"</i>	Whatever you like. I leave both the choice of subject and
187	when you painted these pictures?" asked Mr. Rochester presently. "I was absorbed,	<i>sir:</i>	yes, and I was happy. To paint them, in short, was
188	use for it." "It is nearly four o'clock in the afternoon,	<i>sir.</i>	Don't you feel hungry?" "The third day from this must
189	trembled on his lips,—but his voice was checked. "Good-night again,	<i>sir.</i>	There is no debt, benefit, burden, obligation, in the case." "I
190	averted from the stranger. "You are very hungry," he said. "I am,	<i>sir.</i> "	It is my way—it always was my way, by instinct—
191	trusted." "Jane!" "Sir?" "Promise me one thing." "I'll promise you anything,	<i>sir,</i>	that I think I am likely to perform." "Not to advertise:
192	moment John approached him from some quarter. "Will you take my arm,	<i>sir?"</i>	he said; "there is a heavy shower coming on: had you
193	done with yourself this last month?" "I have been with my aunt,	<i>sir,</i>	who is dead." "A true Janian reply! Good angels be my
194	a sacred place." Then addressing Mason, he inquired gently, "Are you aware,	<i>sir,</i>	whether or not this gentleman's wife is still living?" "Courage,"
195	the point whence he had abruptly diverged—"Did you leave the balcony,	<i>sir,"</i>	I asked, "when Mdlle. Varens entered?" I almost expected a rebuff
196	him—I cannot leave him." "How are you now, Jane?" "Much better,	<i>sir;</i>	I shall be well soon." "Taste the wine again, Jane." I
197	bee gathers on the moor." "It will sting—it will taste bitter,	<i>sir.</i> "	How do you know?—you never tried it. How very serious—

198	Rather: but I'll tell you all about it by-and- bye,	<i>sir;</i>	and I daresay you will only laugh at me for my
199	not seem so. "I am willing to amuse you, if I can,	<i>sir—</i>	quite willing; but I cannot introduce a topic, because how do
200	Have you plotted to drown me?" "I will fetch you a candle,	<i>sir;</i>	and, in Heaven's name, get up. Somebody has plotted something:
201	but <i>_love_ you</i> —with truth, fervour, constancy." "Yet are you not capricious,	<i>sir?"</i> "	To women who please me only by their faces, I am
202	are going shortly to be married?" "Yes; what then?" "In that case,	<i>sir,</i>	Adèle ought to go to school: I am sure you will
203	of life, yet for ever of happiness." "Tell him to be cautious,	<i>sir:</i>	let him know what you fear, and show him how to
204	ever tender and true." "Had you ever experience of such a character,	<i>sir?</i>	Did you ever love such an one?" "I love it now." "
205	nothing about it before." "Is it unwelcome news?" "That depends on circumstances,	<i>sir—</i>	on your choice." "Which you shall make for me, Jane. I
206	know me?" asked the familiar voice. "Only take off the red cloak,	<i>sir,</i>	and then—" "But the string is in a knot—help me." "
207	and then I was going. "What! you <i>_will_ go</i> ?" "I am cold,	<i>sir."</i> "	Cold? Yes,—and standing in a pool! Go, then, Jane; go!"
208	musings about? What does that grave smile signify?" "Wonder and self-congratulation,	<i>sir.</i>	I have your permission to retire now, I suppose?" "No; stay
209	be able to be removed by morning, I hope. Jane," he continued. "	<i>Sir?"</i> "	I shall have to leave you in this room with this "
210	throne—between a guide and a seducer?" "I judged by your countenance,	<i>sir,</i>	which was troubled when you said the suggestion had returned upon
211	and she disliked me." "But Reed left children?—you must have cousins?	<i>Sir</i>	George Lynn was talking of a Reed of Gateshead yesterday, who,
212	is the poison of life." "Repentance is said to be its cure,	<i>sir."</i> "	It is not its cure. Reformation may be its cure; and
213	there to my heart." "Don't talk any more of those days,	<i>sir,"</i>	I interrupted, furtively dashing away some tears from my eyes; his
214	Of the foul German spectre—the Vampyre." "Ah!—what did it do?" "	<i>Sir,</i>	it removed my veil from its gaunt head, rent it in
215	Yes, sir." "Is the luggage brought down?" "They are bringing it down,	<i>sir."</i> "	Go you to the church: see if Mr. Wood (the clergyman)
216	of his manner, surprised me: but I proceeded. "I dreamt another dream,	<i>sir:</i>	that Thornfield Hall was a dreary ruin, the retreat of bats
217	heart,—delicate and aerial." "Puny and insignificant, you mean. You are dreaming,	<i>sir,—</i>	or you are sneering. For God's sake, don't be

218	worth a fillip.” “The sun has dried up all the rain-drops,	<i>sir.</i>	The breeze is still: it is quite hot.” “Do you know,
219	refreshment: is it not?” “How was your memory when you were eighteen,	<i>sir?”</i>	All right then; limpid, salubrious: no gush of bilge water had
220	Miss Eyre; and, at this moment, I am paving hell with energy.” “	<i>Sir?”</i>	I am laying down good intentions, which I believe durable as
221	answered— “I did not wish to disturb you, as you seemed engaged,	<i>sir.”</i>	What have you been doing during my absence?” “Nothing particular; teaching
222	of me, because I talk like a Sphynx.” “Your language is enigmatical,	<i>sir:</i>	but though I am bewildered, I am certainly not afraid.” “You _
223	you’ll do no more than say Farewell, Jane?” “It is enough,	<i>sir:</i>	as much good-will may be conveyed in one hearty word
224	me a wife?” “I would remind you of your lady’s existence,	<i>sir,</i>	which the law recognises, if you do not.” “Favour me with
225	not immoderately.” “I trust I shall not eat long at your expense,	<i>sir,”</i>	was my very clumsily-contrived, unpolished answer. “No,” he said coolly: “
226	dream,” said I, as I put it down from before my face. “	<i>Sir,</i>	have you finished supper?” “Yes, Jane.” I rang the bell and
227	been talking nonsense to make me talk nonsense. It is scarcely fair,	<i>sir.”</i>	Do you forgive me, Jane?” “I cannot tell till I have
228	do you not?” “I need it, and I seek it so far,	<i>sir,</i>	that some true philanthropist will put me in the way of
229	in that way. Did you think nothing of Miss Ingram’s feelings,	<i>sir?”</i>	Her feelings are concentrated in one—pride; and that needs humbling.
230	I retired to the door. “You are going, Jane?” “I am going,	<i>sir.”</i>	You are leaving me?” “Yes.” “You will not come? You will
231	associations, there is only one way—Adèle must have a new governess,	<i>sir.”</i>	Oh, Adèle will go to school—I have settled that already;
232	is of no use. I know you—I am on my guard.” “	<i>Sir,</i>	I do not wish to act against you,” I said; and
233	you, my treasure: nerves like yours were not made for rough handling.” “	<i>Sir,</i>	depend on it, my nerves were not in fault; the thing
234	a court-lady’s robe; and I don’t call you handsome,	<i>sir,</i>	though I love you most dearly: far too dearly to flatter
235	and I’m on my guard.” “One never knows what she has,	<i>sir:</i>	she is so cunning: it is not in mortal discretion to
236	now drew near him again. “If you are hurt, and want help,	<i>sir,</i>	I can fetch some one either from Thornfield Hall or from
237	me; I shall judge for myself. She began by felling my horse.” “	<i>Sir?”</i>	said Mrs. Fairfax. “I have to thank her for this sprain.”

238	such a fine place to live at?" "It is not my house,	<i>sir;</i>	and Abbot says I have less right to be here than
239	hardly seemed to know what he was doing. "Do you feel ill,	<i>sir?"</i>	I inquired. "Jane, I've got a blow; I've got
240	no talents; yet in a short time she has made much improvement." "	<i>Sir,</i>	you have now given me my 'cadeau;' I am obliged to
241	to a blind lameter like me?" "I told you I am independent,	<i>sir,</i>	as well as rich: I am my own mistress." "And you
242	any day." "But Mr. Mason seems a man easily led. Your influence,	<i>sir,</i>	is evidently potent with him: he will never set you at
243	be much hurt; but I asked him the question—"Are you injured,	<i>sir?"</i>	I think he was swearing, but am not certain; however, he
244	not blunt, is at least brusque. What do you mean by it?" "	<i>Sir,</i>	I was too plain; I beg your pardon. I ought to
245	eyes that I saw were dark, irate, and piercing. "I hardly know,	<i>sir;</i>	I have little experience of them: they are generally thought pleasant
246	presence. I thought of the life that lay before me—_your_ life,	<i>sir—</i>	an existence more expansive and stirring than my own: as much
247	stranger, thereby securing his own peace of mind and regeneration of life?" "	<i>Sir,"</i>	I answered, "a wanderer's repose or a sinner's reformation
248	but you shrug your shoulders to hear him talk?" "He talks little,	<i>sir:</i>	what he does say is ever to the point. His brain
249	hear what they said about me." "I had better not stay long,	<i>sir;</i>	it must be near eleven o'clock. Oh, are you aware,
250	saw styled, 'a blue-piled thunderloft.' That will be your married look,	<i>sir,</i>	I suppose?" "If that will be _your_ married look, I, as
251	me a handsome man?" "It would be past the power of magic,	<i>sir;"</i>	and, in thought, I added, "A loving eye is all the
252	him often: do you like him?" "He was a very good man,	<i>sir;</i>	I could not help liking him." "A good man. Does that
253	t you feel it so?" "It seems to me a splendid mansion,	<i>sir."</i>	The glamour of inexperience is over your eyes," he answered; "and
254	must give it to-night." "Then you _are_ going to be married,	<i>sir?"</i>	Ex-act-ly—pre-cise-ly: with your usual acuteness, you
255	to the fury I left at Thornfield—" "But you could not marry,	<i>sir."</i>	I had determined and was convinced that I could and ought.
256	combinations of circumstances demand unheard-of rules." "That sounds a dangerous maxim,	<i>sir;</i>	because one can see at once that it is liable to

257	cleared and steadied my voice to reply: "All is changed about me,	<i>sir;</i>	I must change too—there is no doubt of that; and
258	and the two sometimes bestowed a courteous word or smile on me.	<i>Sir</i>	George Lynn, Colonel Dent, and Mr. Eshton discussed politics, or county
259	have her, and will hold her." "There is no one to meddle,	<i>sir.</i>	I have no kindred to interfere." "No—that is the best
260	get it, cost what it may." "Then you will degenerate still more,	<i>sir.</i> "	Possibly: yet why should I, if I can get sweet, fresh
261	me: do I suit her?" "To the finest fibre of my nature,	<i>sir.</i> "	The case being so, we have nothing in the world to
262	ejaculated the clergyman. "Impossible! I am an old resident in this neighbourhood,	<i>sir,</i>	and I never heard of a Mrs. Rochester at Thornfield Hall."
263	bear with my infirmities, Jane: to overlook my deficiencies." "Which are none,	<i>sir,</i>	to me. I love you better now, when I can really
264	And a little depressed," he said. "What about? Tell me." "Nothing—nothing,	<i>sir.</i>	I am not depressed." "But I affirm that you are: so
265	and the curtain drew up. Within the arch, the bulky figure of	<i>Sir</i>	George Lynn, whom Mr. Rochester had likewise chosen, was seen enveloped
266	warm-hearted people there, they say." "It is a long way off,	<i>sir.</i> "	No matter—a girl of your sense will not object to
267	oblong glass." "And how were they?" "Fearful and ghastly to me—oh,	<i>sir,</i>	I never saw a face like it! It was a discoloured
268	on, for the hour of repose is expired." "Must I move on,	<i>sir?"</i>	I asked. "Must I leave Thornfield?" "I believe you must, Jane.
269	insensible from terror." "Who was with you when you revived?" "No one,	<i>sir,</i>	but the broad day. I rose, bathed my head and face
270	stab them, to bite their flesh from their bones, and so on—" "	<i>Sir,</i> "	I interrupted him, "you are inexorable for that unfortunate lady: you
271	will give up your governing slavery at once." "Indeed, begging your pardon,	<i>sir,</i>	I shall not. I shall just go on with it as
272	was far too weak to render—I said after a brief pause— "	<i>Sir,</i>	I can give you no details to-night." "But what, then,"
273	now." "How long will you stay?" "As short a time as possible,	<i>sir.</i> "	Promise me only to stay a week—" "I had better not
274	balance, fell, and woke." "Now, Jane, that is all." "All the preface,	<i>sir;</i>	the tale is yet to come. On waking, a gleam dazzled
275	Perhaps two or three weeks, certainly not more. After the Easter recess,	<i>Sir</i>	George Lynn, who was lately elected member for Millcote, will have
276	assign Adèle to me for a companion?" "You spoke of a retirement,	<i>sir;</i>	and retirement and solitude are dull: too dull for you." "Solitude!

277	What, Janet! Are you an independent woman? A rich woman?" "Quite rich,	<i>sir.</i>	If you won't let me live with you, I can
278	order of the day in the house and its inhabitants." "Quite right,	<i>sir.</i>	I may then depend upon this child being received as a
279	me, what would you do, Jane?" "Turn them out of the room,	<i>sir,</i>	if I could." He half smiled. "But if I were to
280	a budding woodbine cover its decay with freshness?" "You are no ruin,	<i>sir—</i>	no lightning-struck tree: you are green and vigorous. Plants will
281	you cannot answer distinctly. I again demand, what have <u>you</u> to say?" "	<i>Sir—</i>	sir," interrupted the clergyman, "do not forget you are in a
282	her, Sam, a gentleman is coming." Sam went and returned. "She says,	<i>sir,</i>	that she'll have no gentlemen; they need not trouble themselves
283	height, the contour were new to me." "Describe it, Jane." "It seemed,	<i>sir,</i>	a woman, tall and large, with thick and dark hair hanging
284	into my eyes, "how is my Janet now?" "The night is serene,	<i>sir;</i>	and so am I." "And you will not dream of separation
285	inwardly. As for you,—you'd forget me." "That I <u>never</u> should,	<i>sir:</i>	you know—" Impossible to proceed. "Jane, do you hear that nightingale
286	his large nostrils dilated; his eye blazed: still I dared to speak. "	<i>Sir,</i>	your wife is living: that is a fact acknowledged this morning
287	s den, unguarded: you were safe." "Will Grace Poole live here still,	<i>sir?"</i> "	Oh yes! don't trouble your head about her— put the
288	companion of my repast?" "I have formed no supposition on the subject,	<i>sir;</i>	but I want to go on as usual for another month." "
289	returned it to me. "What are they doing, Jane?" "Laughing and talking,	<i>sir. "</i> "	They don't look grave and mysterious, as if they had
290	be no recurrence of these mental terrors: I guarantee that." "Mental terrors,	<i>sir!</i>	I wish I could believe them to be only such: I
291	irritating, because a very evasive one. Reply clearly." "I don't think,	<i>sir,</i>	you have a right to command me, merely because you are
292	in my cold arms, and wailed piteously in my ear. I thought,	<i>sir,</i>	that you were on the road a long way before me;
293	But what do <u>you</u> think?" "I should be obliged to take time,	<i>sir,</i>	before I could give you an answer worthy of your acceptance:
294	to the drawing-room: you are deserting too early." "I am tired,	<i>sir. "</i>	He looked at me for a minute. "And a little depressed,"
295	best connected and most estimable residents in S——, grandson and heir to	<i>Sir</i>	Frederic Granby: I had the intelligence from her father yesterday." His
296	from time to time." He paused. "Your directions shall be attended to,	<i>sir, "</i>	said Miss Temple. "And, ma'am," he continued, "the laundress tells

297	listen. The two proud dowagers, Lady Lynn and Lady Ingram, confabulate together.	<i>Sir</i>	George—whom, by-the-bye, I have forgotten to describe,—a
298	are you? and how is your charge to-day?" "We're tolerable,	<i>sir,</i>	I thank you," replied Grace, lifting the boiling mess carefully on
299	a season or two ago in London." "John Reed is dead, too,	<i>sir:</i>	he ruined himself and half-ruined his family, and is supposed
300	you will have to wait on?" "Yes, sir." "Truly, Jane?" "Most truly,	<i>sir. "</i> "	Oh! my darling! God bless you and reward you!" "Mr. Rochester,
301	sort of charnel; it will now be a shrine." "To speak truth,	<i>sir,</i>	I don't understand you at all: I cannot keep up
302	when will you watch with me again?" "Whenever I can be useful,	<i>sir. "</i> "	For instance, the night before I am married! I am sure
303	the gates; the footman soon returned. "Mr. Wood is in the vestry,	<i>sir,</i>	putting on his surplice." "And the carriage?" "The horses are harnessing." "
304	he ordered, imperiously and aloud. "Will you have a little more water,	<i>sir?</i>	I spilt half of what was in the glass," I said. "
305	you if she is left behind?" "I would far rather she went,	<i>sir. "</i> "	Then off for your bonnet, and back like a flash of
306	are unnecessary: they will be married as soon as S—— Place, which	<i>Sir</i>	Frederic gives up to them, can be refitted for their reception."
307	waiting for your people when you sat on that stile?" "For whom,	<i>sir?"</i> "	For the men in green: it was a proper moonlight evening
308	There was a Reed of Gateshead, a magistrate." "It is his widow,	<i>sir. "</i> "	And what have you to do with her? How do you
309	night—the keenest wind you ever felt. You had better send word,	<i>sir,</i>	that you will be there in the morning." But he was
310	unacquainted with its mysteries." "I only remind you of your own words,	<i>sir:</i>	you said error brought remorse, and you pronounced remorse the poison
311	And did she inform you what I went to do?" "Oh, yes,	<i>sir!</i>	Everybody knew your errand." "You must see the carriage, Jane, and
312	Let her come to me," I entreated: "she will, perhaps, trouble you,	<i>sir:</i>	there is plenty of room on this side." He handed her
313	From what, Jane?" "From England and from Thornfield: and—" "Well?" "From <u>you</u> ,	<i>sir. "</i>	I said this almost involuntarily, and, with as little sanction of
314	you, you would be proud and content. All my heart is yours,	<i>sir:</i>	it belongs to you; and with you it would remain, were
315	lost?" "I believe she thought I had forgotten my station, and yours,	<i>sir. "</i> "	Station! station!—your station is in my heart, and on the

316 patchwork.” “Then I will say nothing, and *sir.* ” I brought the portfolio from the library.
you shall judge for yourself, “Approach the table,” said

Source: the author; extracted using AntConc

ANNEX D – [MONSIUER] CONCORDANCE LINES: *VILLETTE*

1	my boots,” pursued he savagely. “I brush my paletôt.” “No,	<i>Monsieur,</i>	it is too plain; you never do that,” was
2	and came into classe happy; you spoiled my day.” “No,	<i>Monsieur,</i>	only an hour or two of it, and that
3	up the word at once; I pursued the idea. “No,	<i>Monsieur,”</i>	I rejoined. “Of course, as you say, I know
4	not alone?” “Yes, Monsieur.” “Did you come here unaccompanied?” “No,	<i>Monsieur.</i>	Dr. Bretton brought me here.” “Dr. Bretton and Madame
5	it was. “Que faites-vous ici?” said a voice. “Mais,	<i>Monsieur,</i>	je m’amuse.” “Vous vous amusez! et à quoi,
6	was time to soothe him a little if possible. “Mais,	<i>Monsieur,”</i>	said I, “I would not insult you for the
7	corner, before a series of most specially dreary “cadres.” “Mais,	<i>Monsieur?”</i> “	Mais, Mademoiselle, asseyez-vous, et ne bougez pas—entendez-
8	ce que c’est qu’un ami. Bonjour, Mademoiselle!” “But,	<i>Monsieur,</i>	here is your handkerchief.” “Keep it, keep it, till
9	pursued your movements when you did not see her.” “But,	<i>Monsieur,</i>	you could not from the distance of that window
10	too harsh; ‘la jeunesse n’a qu’un temps.’” “Monsieur,	<i>Monsieur!”</i>	I cried, or rather whispered after him, as he
11	trust at your coming the account will be ready. Monsieur,	<i>monsieur,</i>	you are <u>too</u> good!” In such inadequate language my
12	she would writhe under it, half-flattered, half- puzzled, and	<i>Monsieur</i>	would follow her sensations, sometimes looking appallingly acute; for
13	an official visitor—inspector—I know not what—arrived, and	<i>Monsieur _</i>	must_ meet him: you know how he hates a _
14	you?” he asked. “Nobody told me. Did I dream it,	<i>Monsieur,</i>	do you think?” “Can I enter into your visions?
15	time not quite fiercely. “I have not yet read it, a pillow; rather hard lodging—?” “It was	<i>Monsieur.”</i> “	Ah! it is too good to read at once; while I slept. That unseen, gift-
16	softened for me,	<i>Monsieur,</i>	bringing thing which
17	centimes for a small offering.” “You will be like me,	<i>Monsieur:</i>	this cost more than a few centimes, and I
18	Outwardly I only thanked man, crying, “Thank you, thank you,	<i>Monsieur!”</i>	Monsieur curled his lip, gave me a vicious glance
19	they are even now?” “I am not conscious of you,	<i>monsieur,</i>	or of any other having excited such emotion as

20	to be disputed has bequeathed the kingdom of heaven.” “Ah,	<i>Monsieur;</i>	but I know!” “What do you know?
21	full of similar unfortunates. You could not do that?” “Could	<i>Monsieur</i>	do it himself?” “Women who are worthy the name
22	said he. Scorn gave me nerve. I only answered,— “Dictate,	<i>Monsieur.”</i>	Rochemorte named this theme: “Human Justice.” Human Justice! What
23	long been rumoured, that her eye was upon M. Emanuel.	<i>Monsieur</i>	Emanuel’s eye was certainly often upon her. He
24	my faults, can you and I still be friends?” “If	<i>Monsieur</i>	wants a friend in me, I shall be glad
25	the fact, to fix and seal it, I asked— “Is	<i>Monsieur</i>	quite serious? Does he really think he needs me,
26	person in classe has offered her bouquet. For Meess Lucie,	<i>Monsieur</i>	will kindly make allowance; as a foreigner she probably
27	I only thanked man, crying, “Thank you, thank you, Monsieur!”	<i>Monsieur</i>	curled his lip, gave me a vicious glance of
28	not yet spoken. He asked what more I wanted. “Only	<i>Monsieur’</i>	s answer to deliver to the commissionaire.” He waved
29	hands), “donc, vous devez connaître mon noble élève, mon Paul?” “	<i>Monsieur</i>	Paul Emanuel, Professor of Literature?” “He and none other.”
30	without an accent at once indignant and horror-struck. “Scarlet,	<i>Monsieur</i>	Paul? It was not scarlet! It was pink, and
31	discomposed a moment; I knew the voice and speaker. “Slept,	<i>Monsieur!</i>	When? where?” “You may well inquire when—where. It
32	object is _all_ mine?” “That object is yours entirely.” Straightway	<i>Monsieur</i>	opened his paletôt, arranged the guard splendidly across his
33	long could you remember me if we were separated?” “That,	<i>Monsieur,</i>	I can never tell, because I do not know
34	the rapid step familiar to each ear: the words “Voilà	<i>Monsieur!’</i>	had scarcely broken simultaneously from every lip, when the
35	point amongst Protestants as amongst other sects,” I answered. “Why,	<i>Monsieur,</i>	do you ask such a question?” “Why do you
36	would issue forth untraversed by the smell of fire.” “Will	<i>Monsieur</i>	have the goodness to move an inch to one
37	because you tease him with an obtrusive ray.” CHAPTER XXIX.	<i>MONSIEUR’</i>	S FÊTE. I was up the next morning an
38	room. “I have no party.” “You are not alone?” “Yes,	<i>Monsieur.”</i> “	Did you come here unaccompanied?” “No, Monsieur. Dr. Bretton

39	Rosine or grisette character. "Mais enfin,"	<i>monsieur</i>	knew it was thrown, since he came
	continued she, nothing abashed, "		to seek
40	of barbarisms, and a bounteous dose of the	<i>Monsieur</i>	is not going to be gratified by a tale
	insular accent." "		
41	you like them, or any of them?—are they	<i>Monsieur</i>	has seen me reading them a
	acceptable?" "		hundred times, and
42	very like the ravings of a third-rate London	<i>Monsieur,</i>	I tell you every glance you cast
	actor." "		from that
43	Voilà que le jour va poindre! Dites donc, mon	<i>Monsieur</i>	Paul, je vous pardonne." "I will
	ami." "		have no monsieur:
44	permit my retractation; accord my pardon." "I	<i>Monsieur."</i> "	Then you are worse than angry—
	am not angry,		grieved. Forgive me,
45	come to justify myself." "Say anything, teach	<i>Monsieur;</i>	I can listen now." "Then, in the
	anything, prove anything,		first place,
46	the door for me within this last month?" he	<i>Monsieur</i>	ought to have kept count of that,"
	asked. "		said Rosine,
47	everything to your <i>_amour-propre_</i> . This	<i>monsieur</i>	will never permit this?" She sought
	would be too bad—		his eye. I
48	ma petite fête." "Mais ma robe n'est pas	<i>Monsieur—</i>	elle n'est que propre." "J'aime la
	belle,		propreté,"
49	told you I was called Carl David?" "A little	<i>Monsieur."</i> "	Does it fly from me to you? Then
	bird,		one
50	hue 'gris de poussière.'" "And the flowers	<i>Monsieur?"</i>	I asked. "They are very little
	under my bonnet,		ones—?" "Keep them
51	Permit them not to become full-blown." "And	<i>Monsieur—</i>	the bit of ribbon?" "Va pour le
	the bow,		ruban!" was
52	not one whit smarter—perhaps rather plainer	<i>Monsieur</i>	had now got hold of his text, and I
	than most—but		
53	spoke of some flowers growing round it. By-	<i>Monsieur</i>	laid down his spade; by-and-by he
	and-by		recommenced
54	system. "The knowledge it brings you is	<i>Monsieur;</i>	this coming and going by stealth
	bought too dear,		degrades your own
55	at all unhappy. "Est ce assez de distance?" he	<i>Monsieur</i>	en est l'arbitre," said I. "Vous
	demanded. "		savez bien
56	for being caught? Not I. I often visit your	<i>Monsieur,</i>	I know it." "You find a brochure or
	desk." "		tome
57	Mon Dieu! Mon Dieu!" cried she. "Que vais-	<i>Monsieur</i>	va me tuer, je suis sûre; car il est
	je devenir?		
58	a Protestant: I will not bear that kind of	<i>Monsieur,</i>	I <i>_will not_</i> ." "Doucement—
	discipline:		doucement," rejoined he; "we will

59	attention will be at your service.” “Que vous	<i>Monsieur!</i>	I said, affecting dejection. “One
	êtes dur,		ought to be ‘dur’
60	easy, social assurance, which spared me the	<i>Monsieur,</i>	that must have been unnecessary. I
	pain of embarrassment—” “		never saw you
61	your friend?” said he. “It kills me to be	<i>Monsieur,</i> ”	I said. “All these weary days I have
	forgotten,		not
62	don’t scorn it—at least, not as your gift.	<i>Monsieur,</i>	sit down; listen to me. I am not a
63	m’en soucie pas;” and presently added—“May	<i>Monsieur?</i>	They have rung the bell for the
	I go,		second déjeuner” (
64	twenty minutes for preparation: au revoir!”	<i>Monsieur,</i> ”	I called out, taking courage. “Eh
	And he was going. “		bien! Qu’est-
65	painful?” “Severely painful,” I said, with	<i>Monsieur;</i>	I can bear its inscribing force no
	truth. “Withdraw her hand,		more.” “Elle
66	to enjoin silence. A form, ere long, followed	<i>Monsieur</i>	emerged from his eclipse; and
	the hand.		producing himself on the
67	will be friends: do you agree?” “Out of my	<i>Monsieur.</i>	I am glad of a friend. I like that
	heart,		
68	Would Mademoiselle Lucy write for me if I	<i>Monsieur</i>	would be too quick; he would urge
	asked her?” “		me, and
69	a nun’s ghost used to come and go here.” “	<i>Monsieur,</i>	what if it comes and goes here
			still?” “Something
70	ready in my lap this morning,” I continued;	<i>Monsieur</i>	had been rather more patient, and
	“and if		Mademoiselle St. Pierre
71	the spot, but I answered— “Not exactly. I am	<i>Monsieur,</i>	in the knowledge you ascribe to
	ignorant,		me, but I _
72	say, with English caution. I, too, have had my	<i>Monsieur,</i>	tell me them.” “I desire no better,
	‘impressions.’” “		and intend
73	being called “une petite moqueuse et sans-	<i>Monsieur’</i>	s temporary departure. Not wishing
	coeur,” and in		him to go quite
74	inference, with strange names, had ascribed to	<i>Monsieur</i>	Emanuel revealed all this in his
	us strange “isms;”		frank fashion, which
75	Mademoiselle, it is there. You ought to have	<i>Monsieur,</i>	I have observed you in public—on
	seen it.” “		platforms, in
76	up his pencil. “And the box—did you get it?”	<i>Monsieur</i>	went off like a coup-de-vent the
			other
77	Hein?” he murmured, arching his brows in	<i>Monsieur,</i>	I only see you in classe—stern,
	surprise. “You know,		dogmatic, hasty,
78	if you condemn a bow of ribbon for a lady,	<i>Monsieur,</i>	you would necessarily disapprove
			of a thing like this

79	intonation which, deep before, had now descended some notes lower. “	<i>Monsieur,</i> ”	said Mademoiselle St. Pierre, rising, and this time speaking
80	You scorn my little offering. Oh, cela me fait mal!” “	<i>Monsieur,</i>	I don’t scorn it—at least, not as
81	Professor. “Singulières femmes que ces Anglaises!” “What is the matter,	<i>Monsieur?”</i> “	Matter! How dare you, a young person, sit coolly
82	live there?” “Hein?” muttered he again. “I liked it much,	<i>Monsieur;</i>	with the steps ascending to the door, the grey
83	not be forced upon me. Just let me dress myself.”	<i>Monsieur,</i>	without another word, took the costume from St. Pierre,
84	is a fund of modesty and diffidence in my nature—” “	<i>Monsieur,</i>	I never saw it.” “Mademoiselle, it is there. You
85	ami.” “Monsieur Paul, je vous pardonne.” “I will have no	<i>monsieur:</i>	speak the other word, or I shall not believe
86	I could not write that down,” said he. “Why not,	<i>Monsieur?”</i> “	I hate the mechanical labour; I hate to stoop
87	five-franc piece go into that classe again just now:	<i>Monsieur’</i>	s lunettes are really terrible; and here is a
88	they can do to any other living being. A nun!” “	<i>Monsieur,</i>	I, too, have seen it.” “I anticipated that. Whether
89	tiens pour averti.” “What feeling I had on that occasion,	<i>Monsieur—</i>	and pardon me, if I say, you immensely exaggerate
90	fully purposed to do; but, first, the comic side of	<i>Monsieur’</i>	s behaviour had tempted me to delay, and now,
91	a sister’s pure affection.” “And dare I rely on	<i>Monsieur’</i>	s regard? Dare I speak to him when I
92	is our reward in this life.” “You are a philosopher,	<i>Monsieur;</i>	a cynic philosopher” (and I looked at his paletôt,
93	better for the process; but I read them.” “Without pleasure?” “	<i>Monsieur</i>	must not be contradicted.” “Do you like them, or
94	idlers and little ones towards the north and south poles.	<i>Monsieur’</i>	s habit was politely to hand a chair to
95	his ingratitude, his implacability, his inconstancy. Such a bad pupil,	<i>Monsieur!—</i>	so thankless, cold-hearted, unchivalrous, unforgiving! “Et puis?” said
96	had no present disposition to begin. “Cleopatra!” I repeated, quietly. “	<i>Monsieur,</i>	too, has been looking at Cleopatra; what does he
97	I trust at your coming the account will be ready.	<i>Monsieur,</i>	monsieur, you are <u>too good!</u> ” In such inadequate language

98	three—five years, should you welcome me on my return?”	<i>“Monsieur,</i>	how could I live in the interval?”
99	maîtresse-femme, my cousin Beck herself.” “It is not right,	<i>Monsieur.”</i>	“Pourtant j’ “Comment? it is not right? By whose creed? Does
100	I went out six days in the seven.” I said, “	<i>Monsieur</i>	exaggerated. I certainly had enjoyed the advantage of a
101	ground surrounding this well, we were ordered to be seated,	<i>Monsieur</i>	taking his place in our midst, and suffering us
102	petite bourgeoises, the Demoiselles Miret? They are at your service.” “	<i>Monsieur,</i>	you forget nothing; you are wonderful. Object? It would
103	et affreusement insensible, par-dessus le marché.” “But, in short,	<i>Monsieur,</i>	now I think of it, you <u>must</u> live somewhere?
104	on with Marie Broc?” he asked, after some minutes’ silence. “	<i>Monsieur,</i>	I did my best; but it was terrible to
105	the purifying breeze. I was cured of that formality suddenly.	<i>Monsieur</i>	caught me at it one day, understood the inference,
106	neither dimples the cheek nor lights the eye. I suppose	<i>Monsieur</i>	did not see her, or he had taken a
107	What story? Père Silas is no romancist.” “Shall I tell	<i>Monsieur</i>	the tale?” “Yes: begin at the beginning. Let me
108	be too harsh; ‘la jeunesse n’a qu’un temps.’” “	<i>Monsieur,</i>	Monsieur!” I cried, or rather whispered after him, as
109	in tending one idiot you fell sick.” “Not with that,	<i>Monsieur;</i>	I had a nervous fever: my mind was ill.” “
110	You have, then, the whole situation?” “I have now told	<i>Monsieur</i>	all that was told me.” Some meditative minutes passed. “
111	refectory door, and there he stood. “Mademoiselle, vous êtes triste.” “	<i>Monsieur,</i>	j’en ai bien le droit.” “Vous êtes malade
112	should wring from him a smile. My answer commenced uncompromisingly: “	<i>Monsieur,”</i>	I said, “je veux l’impossible, des choses inouïes;”
113	lunettes” were useless for the inspection of a criminal under	<i>Monsieur’</i>	s nose; accordingly, he doffed them, and he and
114	well; it had fulfilled its office; how glad I was!	<i>Monsieur</i>	washed his hands in a little stone bowl. There
115	no sound. Many present began, doubtless, to wonder for what	<i>Monsieur</i>	waited; as well they might. Voiceless and viewless, stirless
116	What is the message?” “Precisely of the kind with which	<i>Monsieur</i>	least likes to be pestered: an urgent summons to
117	I have looked at her a great many times while	<i>Monsieur</i>	has been talking: I can see her quite well

118	announce you as of the nobler sex.” “And I will,	<i>Monsieur;</i>	but it must be arranged in my own way:
119	with them than with his own sex. “We all wish	<i>Monsieur</i>	a good day, and present to him our congratulations
120	look_ the opinion it is forbidden to embody in words.	<i>Monsieur’</i>	s lunettes being on the alert, he gleaned up
121	tell you of what I am reminded while watching you?”	<i>“Monsieur,</i>	I shall be called away to prayers shortly; my

Source: the author; extracted using AntConc