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The Divided Self:

Five Female Heroes in Nineteenth Century Fiction

Jayne Thomas Pinelli
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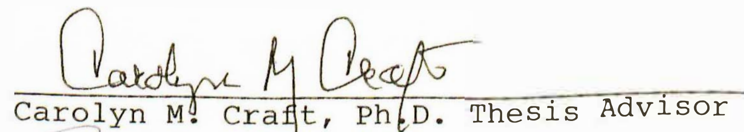
May 11, 1991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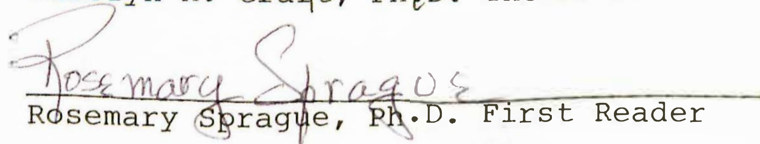
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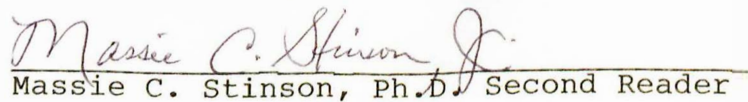
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Introduction

In traditional terms, the hero always journeyed to find the source and definition of his status in the heroic community. This journey, or quest as it was called, is not relegated to heroes of the past. More often than not, these journeys are figurative, but frequently they coincide with literal journeys from home, the safe place, where the psyche is not usually challenged beyond conventional role assumptions. The typecasting of women in traditional roles (mother, daughter, wife, mistress) bears some truth, but it also restricts understanding of the feminine role, which can be complex and multi-faceted. Carol S. Pearson in The Hero Within suggests that "what our lives are like depends to great extent on the script we consciously, or more likely, unconsciously, have adopted" (xxv). The female often begins her journey conforming to the "roles" that she thinks she is expected to fill. These roles may be defined as archetypes, patterns of behaviour that control our quests, or therefore, our lives.

Pearson's view of the heroic journey is circular. Each person making a quest for self-understanding does so in his or her own way. There is a basic line which begins with the Innocent archetype and concludes with the Sage, but all people (or characters) will not experience all types nor will they experience them in the same sequence. The female characters in novels are not so very different from the

female characters in everyday life. Moreover, the female character is not so very different from the male character. There are basic discrepancies in the ways that men and women grow and develop but the core personality of any archetype is not exclusive to male or female. "In fact, there is a rather predictable sequence of human development . . . even though our culture has encouraged men and women to identify with [various archetypes] differently" (Pearson 4).

The terms _hero_ and _heroine_ have traditionally been used to distinguish the male and female protagonists in literature. Despite the fact that many scholars persist in this sex stereotyping, the label, _hero_ - especially according to Pearson - can be applied to any character. In _The Female Hero in American and British Literature_, Pearson's collaboration with Katherine Pope, masculine qualities are not a prerequisite to heroism. "An exploration of the heroic journeys of women - and men who are relatively powerless because of class or race - makes clear that the archetypal hero masters the world by understanding it, not by dominating, controlling, or owning the world or other people" (Pearson and Pope 5). This understanding of the world necessitates an understanding of the self, and that contributes to the hero label. Every experience, painful and pleasant, helps to move the self into more complete discovery. Pearson says this journey is necessary for a healthy life and that those who deny the quest, experience nonlife.

This emptiness or "nonlife" constitutes, according to Pearson, the primary subject of modern literature: alienation and despair (1). This "primary subject" often focuses on the female character, who, as a female hero, is not easily defined; she is, more often than not, a melange of good and bad, strong and weak. She is human and believable as opposed to the male hero who is too often larger than life. "In a number of stories, the female protagonist discovers for the first time that she has a separate, heroic self, which conflicts with her conventional self-image, and she subsequently decides . . . to keep the authentic self hidden and to continue to speak and act according to the conventional script" (Pearson and Pope 49). Despite this dual nature, which might seem to stifle self-understanding rather than promote it, the female hero eventually assimilates her many selves into one and concludes her journey.

> The fact that the female hero does not martyr herself for others and that she undergoes the journey for her own benefit absolutely violates female sex-role conditioning, which teaches a woman to be selfless. Yet fundamental to the new consciousness she embodies is a paradox: undertaking a heroic quest to discover the true self is less selfish than the more traditional role of selfless helpmate. Because the hero does not give up her life for others, she has no

> reason to entrap them, make them feel guilty, or dominate them. (Pearson 14-15)

By refusing to sacrifice herself or her own needs, the female hero is more able to help others and, in effect, be truly heroic. She is more introspective and psychological than her male counterpart. She too, though, must fall from innocence to experience.

Pearson and Pope agree that both male and female heroes begin their quests in a state of "static spiritual purity" and conclude in one of "energy and chaos." The hero's participation in each situation along the way reflects some aspect of the transformation from timelessness to consciousness of time, "from immortality to mortality, from ignorance to knowledge" (142).

Jane Austen, Charlotte Brontë, Emily Brontë, and Anne Brontë all tackle the subject of the female protagonist on the road to self-discovery. Each of these nineteenth century women understands the psyche of the female hero as defined by Pearson and Pope who say that "any author who chooses a woman as the <u>central</u> character in the story understands at some level that women are primary beings, and that they are not ultimately defined according to partriarchal assumptions" (12). The characters in the novels by Austen and the Brontës are heroes rather than heroines. They are not only the characters around whom the stories revolve, but they exhibit stronger, more passionate personalities than their male counterparts.

They rarely perform what readers may assume as traditional heroic deeds but prove themselves worthy of respect by acknowledging their limitations and learning from them.

Despite the fact that Austen's Emma Woodhouse and Anne Elliot, Emily Brontë's Catherine Earnshaw, Anne Brontë's Helen Huntingdon, and Charlotte Brontë's Lucy Snowe are nineteenth-century characters, they are timeless in their representation of the female hero. Each character's archetypal personality individualizes her quest. Her relationships with other characters and with her society also contribute to her gradual claim of heroism. Alike and different, each hero has her own distinct questing pattern. As Pearson states in The Hero Within, "Individuals chart their own unique courses through . . . stages [of awareness], and there are predictable differences in the ways people encounter them" (6). These "predictable differences" as well as the similarities of the heroes will be the basis for this work. Each hero's course patterns her quest for self-understanding, and the examination of each quest can help the reader make better sense of his or her own journey.

Chapter I Emma Woodhouse in Jane Austen's Emma

"Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her" (Austen 3). The word "seemed," in Austen's initial description of her protagonist, is a very accurate state-of-being verb. Yes, Emma is a composite of all that most would deem attractive in a young woman; however, she is far from heroic status when the novel opens. She must make the journey and travel through the stages that will eventually reward her with the knowledge and maturity that she lacks at the beginning of her story. In truth, she does "unite some of the best blessings of existence," but her personality is a union of various archetypes - positive and negative.

In Jane Austen and the Drama of Woman, LeRoy Smith believes that "Austen's most absorbing study of the relationships between power and ego appears in Emma. Emma Woodhouse is the most egotistical of her heroines; the basis of her energy and style is self-love . . . . She is occupied with her own view of things [and] more than anything else she seeks to manipulate others" (37). This view suggests a very dominant personality - what Pearson and Seivert in Heroes at Work would define as the Ruler. The very label ruler conjures up images of a despot who

controls by intimidation and subjugation; consequently, Emma's personality that resembles this archetype does have some of those aspects. Her position in Highbury contributes to this rather mythological view. "The Woodhouses were first in consequence there. All looked up to them" (Austen 5). In addition to the rather controlling elements of the Ruler archetype, Emma also possesses the positive creativity of the Ruler. She is resourceful and does manage to create order from "seemingly chaotic elements . . . . making them into a harmonious whole" (Pearson and Seivert 24). It must be acknowledged, though, that the chaos is created by Emma herself. Her management of it and the lessons she learns earn her the hero label.

Because Emma's imagination creates much of the chaos in her life, she also bears strong resemblance to Pearson's Magician. This imagination causes her to misinterpret things and make incorrect judgments. However, Emma's imagination is more positive than negative, for "the magician creates what has never been before by opening up to inspiration and then by manifesting new ideas into concrete reality" (Pearson and Seivert 22). Further, "we cannot _not_ be Magicians. We cannot live without ordering and arranging life" (Pearson 116-117). This reorganization trait of the Magician connects with the Ruler's need for control and order. Emma's two most dominant archetypes blend well with one

another. There is no real conflict within her personalities. Sandra Gilbert and Susan Gubar, however, state that "Austen suggests a psychic conflict exists in all women -- that there is a problem between personal identity and social role. Only with a double vision does a "self" survive" (112). They state that many women are driven to schizophrenia with this dual consciousness, but Austen's characters thrive because of their contradictory selves. In Emma's case, this is especially true; her Ruler personality seems to create her Magician one. Both the Magician and the Ruler are mature roles, and Pearson suggests that they would more than likely occur at a later stage of life than that in which we view Emma. However, Emma is mature for twenty-one; taking her dead mother's place, she has been mistress of her father's house and of the social scene of Highbury.

Emma's need for control and organization stems partly from her very comfortable yet staid situation. Tony Tanner describes the world in _Emma_ as one of sameness or "as-ever-ness" (191). He admires Emma's "enchanting perfection" of character but acknowledges that she is "a curiously displaced person, a centre without a circle, a figure-force of perpetual restlessness" (189). Emma does not have enough to do; therefore, she creates situations. This is easy for her because she is a young woman with "the power of having rather too much her own way, and a disposition to think a little too well of herself" (Austen 3).

This attitude, together with her situation at home (mistress of her father's house), has created an independence of character which is dangerous. She relies on no one's advice and feels especially content about her own decisions and conclusions. Any threat to her independence frightens her, and "one potential source of danger . . . is the emotion of love" (Smith 134). She values love as the most important aspect of marriage, but she fears the power of it as it might affect her self-control.

Much of Emma's self-control stems from her relationships with others. She enjoys the role of teacher/advisor to Harriet Smith. This independence and busyness make her blind to the control she exercises over poor Harriet. In all fairness, concerning Mr. Martin's proposal, Emma does tell Harriet, "I shall not give you any advice . . . . I will have nothing to do with it. This is a point which you must settle with your own feelings" (Austen 47). And, too, Harriet does plead with Emma to tell her what to do. However, Emma is aware of Harriet's uncertainty, and her profession of non-interference may have been purely theatrical. She tells the wavering Harriet, "I lay it down as a general rule, Harriet, that if a woman doubts as to whether she should accept a man or not, she certainly ought to refuse him . . . . But do not imagine that I want to influence you" (Austen 47). After Harriet decides to refuse Mr. Martin, Emma admits to

keeping her true feelings to herself while Harriet was in suspense but tells her she is "perfectly right . . . doing just what [she] ought" (Austen 48).

Harriet's refusal stirs some responsibility on Emma's part. No study of Emma Woodhouse could be complete without analyzing the matchmaker urge Emma obviously possesses. Once again Emma's situation creates her choices. Pearson and Pope define this position as the captor role, "which is frequently the product of a conventional woman's loneliness and boredom" (118). She is attached to the Cinderella myth that happiness can be found by marrying above one's own social position. She becomes "other-directed", setting aside her own life and growth for the sake of directing others' lives. Emma ignores the feelings of those whom she is trying to control and becomes a social snob and matchmaker (Pearson and Pope 117). "Mr. Knightley, Emma's conscience and eventual partner, understands that Emma's machinations arrest her own development" (Pearson and Pope 117). He comments that Emma's relationship with Harriet prevents her own growth because Harriet "is a flatterer in all her ways; and so much the worse, because undesigned . . . . How can Emma imagine that she has anything to learn herself, while Harriet is presenting such a delightful inferiority?" (Austen 34).

With Harriet Smith, Emma substitutes manipulation for

true friendship, but this is not the only negative relationship she has. With Miss Bates, Emma is "contemptuous of this courageous, impoverished woman on her own, who is neither clever nor beautiful but who is able to survive and remain generous in spirit in the shabbiness of genteel poverty" (Pearson and Pope 118). Emma remarks to Harriet that the only likeness between herself and Miss Bates is their both being unmarried. In fact, she says "if I thought I should ever be like Miss Bates, --so silly, so satisfied, so smiling, so prosing, so undistinguishing and unfastidious, and so apt to tell everything relative to everybody about me, I would marry tomorrow" (Austen 79). Emma's jealousy of Jane Fairfax can serve as a third example of her negative connections with other women. Harriet inquires whether or not Emma knows Miss Bates's niece, and Emma retorts:

> Oh, yes; we are always forced to be acquainted whenever she comes to Highbury . . . . Heaven forbid, at least, that I should ever bore people half so much about all the Knightleys together as she does about Jane Fairfax. One is sick of the very name of Jane Fairfax. (Austen 80)

Pearson and Pope logically conclude that Emma's relationships with other women are unsympathetic and competitive (118), and Tony Tanner perceptively asserts that "Emma is so very class-conscious that it would be difficult to defend her from the accusation of being a

snob" (194). He gives evidence of her desire to receive an invitation to the Coles' dinner party so that she can exhibit the power of refusal and teach them a lesson. Emma's opinion of these good people is that "they were of low origin, in trade, and only moderately genteel" (Austen 188).

Emma's relationship with her father promotes the attitudes and relationships she has toward others. Margaret Kirkham, in Jane Austen: Feminisim and Fiction, says "that in her roll of devoted daughter, Emma comes close to the sentimental stereotype. However, what Austen does is show this aspect of her life and character in such a way as to criticize the romanticization of devoted daughters" (125). Kirkham goes on to say that "by making Mr. Woodhouse a selfish 'old woman,' Jane Austen mocks her heroine in one respect where she believes herself to be above reproach. Unable to see him as he really is, Emma suffers from a particularly insidious form of parental tyranny for, with all her apparent independence, she is prevented from growing up" (126). Q. D. Leavis in "A Critical Theory of Jane Austen's Writings: Part I" states that "Mr. Woodhouse's valetudinarianism is a useful symbol of the way he battens on Emma thwarting her own healthy instinct for living" (19-21).

The one character who seems able to promote Emma's positive growth is Mr. Knightley. He sees her weaknesses

and tries to alert her to them. He is not afraid of reproach when he tells her she is wrong to discourage Harriet from Mr. Martin or when he alerts Emma to her rudeness to Miss Bates at Box Hill. In confidence, he whispers to Emma:

> I must once more speak to you as I have been used to do; a privilege rather endured than allowed, perhaps, but I must still use it. I cannot see you acting wrong, without a remonstrance. How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation? Emma, I had not thought it possible. (Austen 343-344)

He is able to make her see the error in her behavior, and, as Pearson and Pope state, he serves as her conscience. Gilbert Ryle's essay "Jane Austen and the Moralists" poses the question: "Why was Emma wrong to try to arrange Harriet's life, when Mr. Knightley was right to try to improve Emma's mind and character?" He answers by concluding that Mr. Knightley advises and scolds Emma face to face. This is true; Emma is well aware of what Mr. Knightley expects of her; she is no puppet that he manipulates (9). When he finally proposes to Emma he apologetically recalls his rather forward way with her:

> You hear nothing but truth from me. I have blamed you, and lectured you, and you have borne it as no

> other woman in England would have borne it . . . God knows, I have been an indifferent lover. But you understand me. Yes, you see, you can understand my feelings - and will return them if you can. (395)

There is mutual understanding in this relationship which has contributed to Emma's growth. Emma changes as a result of her interaction with all the characters, but it is Mr. Knightley who effects the most positive and permanent alteration in character.

Emma's world of the eighteenth century uppercrust English society contributes significantly to her character. Although environment can bear heavily on personality, Emma's main conflict is within herself rather than with her society. However, Austen's focus is dual - Emma struggles with herself and with the world around her. "In Emma the two contests are clearly linked: the struggle within Emma is between internalized patriarchal values and her instinctive sense of selfhood, the self versus the world internalized rather than the self-divided" (Smith 132). Emma's personality demands the conflict; the "Ruler" archetype refuses to subordinate to others or to self. Despite the fact that Emma is a strong independent character, she does not behave in a militant way because hers, as Tony Tanner reveals, is a "no exit" society. She does not have the power to effect material change in her

world. "In Emma's society there is no room for maneuver, no room for rearrangement, no room for any kind of escape . . . . This is an aspect of Emma's small hierarchial society which Jane Austen keeps before us. It explains a lot about Emma's spirited imagination, which is constantly unfixing and refixing things in a most irresponsible way" (Tanner 191).

Pearson and Pope see the female protagonist from Eve to Emma very often in possession of intelligence and vitality that exceed the stifling and uneventful place that convention has assigned her. When these vital and independent women are trapped by a restrictive environment, they often become "domesticated Lady Macbeths, wreaking havoc in the lives of those they are forced to live for and through" (118). This does happen to Emma in her relationships with her father and with Harriet. Happily, her "havoc" is not comparable to Lady Macbeth's, and she learns to live for and through herself.

Emma arrives at her moment of truth while reflecting on the social organization of her world. Tanner exposes how she can finally see beyond the pretentions as he asserts "In her reflections Emma can see both the arbitrariness and injustice in the social designations of a 'somebody' or a 'nobody'" (197). Emma contemplates the respective fates of Jane Fairfax and Mrs. Churchill, and "The contrast between Mrs. Churchill's importance in the world,

and Jane Fairfax's, struck her; one was everything, the other nothing, and she sat musing on this difference of woman's destiny . . . . " (Austen 353). Tanner uses this example to suggest that the real key to the class system, behind family name, property, money, and rank is, really, marriage. This is what is responsible for creating 'somebodies' and 'nobodies' (197). However, "Emma is unique among Jane Austen's heroines in that she is rich enough to think that she does not need a marriage with a proper man - with property - in order to exist properly in society. Marriage is a game she can play with other people" (Tanner 180), and this game is possible because of the society in which Emma lives.

> Society has encouraged Emma to exercise gamesmanship instead of honesty, to control rather than to share, to live through others rather than find her own fulfillment. The final discovery that prompts Emma's exit is the paradoxical truth that no matter how hard people may try to maintain convention, conventions themselves change with the passing of time; thus those rigidly committed to certain forms and manners eventually find that even convention has moved beyond them. (Pearson and Pope 119)

Emma probably does not "need" a marriage with a proper man, but, when that fate is hers, her life falls

into place. The conflicts between the established patriarchal world and her own sense of self disappear when she admits her feelings for Mr. Knightley. Because the Ruler/Magician archetypes are timeless, Emma would behave no differently today. Society is no longer the controller of destiny as it was in Emma's day, but in many ways it is controlled by established traditional views. However, in the twentieth century, Emma would not be unique. She would find many kindred spirits with similar conflicts of self versus society.

LeRoy Smith says Austen describes Emma "as an egotist, and her problems are viewed as problems within her own personality - excessive pride, lack of control over her imagination and self-deception. Her greatest faults are a love of power and a desire to dominate, which she overcomes through a process of self-discovery and the acquisition of self-knowledge" (129). These confirm her Ruler and Magician archetypes and the conflict of divided self. Though her archetypes never collide, they both must be tempered before she achieves her hero status.

Experience proves to be the teacher for Emma Woodhouse; she is, in the words of LeRoy Smith, "a manager of destinies" (135), but she also learns to manage her own fate as a result of so much supervisory experience. Emma's self awareness is most evident when Harriet confesses her affection for Mr. Knightley. Initially,

Emma believes that she has twice misdirected Harriet's feelings, first with Mr. Elton and now with Mr. Churchill. Her relief over Harriet's denial of loving Mr. Churchill is quickly exchanged for mortification when she learns that the object of Harriet's affection is none other than Mr. Knightley himself.

> Her own conduct, as well as her own heart, was before her in the same few minutes. She saw it all with a clearness which had never blessed her before. How improperly had she been acting by Harriet! How inconsiderate, how indelicate, how irrational, how unfeeling, had been her conduct! What blindness, what madness had led her on! It struck her with dreadful force, and she was ready to give it every bad name in the world. (Austen 375)

Pearson and Pope suggest that, because of her vanity, Emma is utterly blind to her plot's destructiveness to herself and to Harriet. They clearly see Austen herself acknowledging that "the woman who indulges in the other directed life is often rendered more blindly ignorant of the destruction she is wreaking by the belief that she can read others' thoughts and know them better than they know themselves" (116). This arrogance had been fostered throughout Emma's life. The superiority she enjoyed made it natural for her to assume a leadership role. Emma knows

she is superior; she, as well as

> her friends believe her capable of answering questions which puzzle less quick and assured girls, an ability shown to be necessary in a world of professions and falsehoods, puzzles, charades and riddles. But word games deceive especially those players who think they have discovered hidden meanings, and Emma misinterprets every riddle. (Gilbert and Gubar 158)

LeRoy Smith concludes that "roles, disguises, intrigues, and games are signs of false relationships. They are the instruments by which the powerful manipulate the weak and which the weak adopt to survive" (140). This _is_ the very pattern of Emma's and Harriet's lives, but it is one destined to be broken.

As long as Emma is on the outside of the circle - the ringmaster, so to speak - she continues to meddle and direct the life course of Harriet. She has never acknowledged to herself or to anyone else her feelings for Mr. Knightley. Only when she perceives that her future with him is threatened does she realize "that Mr. Knightley must marry no one but herself" (Austen 375). This acknowledgement contributes to Emma's rite of passage. She is finally beginning to understand the complicated process of emotions. Her games are no longer amusing because she has become a player rather than a

director. She is trapped in her own behavior. So, Emma "exits - that is, she ceases to follow blindly the persuasion and prejudice of conventional society - when she realizes the self-deception, destructiveness, and loneliness of the manipulative role" (Pearson and Pope 119). The exit from past behavior is a vital step in Emma's journey. It is a psychological exit that enables Emma to realize that nothing is inevitable - that things do not have to remain constant (Pearson and Pope 79).

Pearson and Pope acknowledge that "in most novels the hero has some power to change her life, but that power is limited by the culture . . . . The protagonists in Jane Austen's novels . . . [often] settle for some accomodation to conventional society" (228). This is not a concession because "usually this accomodation is marked by a marriage to a man who respects the hero and therefore will not exercise the more oppressive aspects of the conventional partriarchal power" (Pearson and Pope 228). Mr. Knightley does not intend to tame Emma, only to help her see herself more clearly, which he is convinced will temper her personality. Pearson and Pope go on to say that the psychological development of the hero includes some "dampening of spirit" so she may fit the traditional role. Emma is rewarded with marriage to Mr. Knightley when she realizes her limitations and learns to be more considerate and less meddlesome. Yet, she is only dampened, not tamed, and it

is obvious that she will continue her independence even within the limitations of her marriage (228). Marriage to Mr. Knightley will, in fact, complete Emma. Her "engagement to the man who is the novel's ideal in morals, manners, kindness, and good sense symbolizes her attainment of these qualities" (Pearson and Pope 120).

Emma's reflections at the end of the novel give credit to her growth process: "With insufferable vanity had she believed herself in the secret of everybody's feelings; with unpardonable arrogance proposed to arrange everyone's destiny. She was proved to be universally mistaken" (Austen 379). LeRoy Smith understands that Emma is Jane Austen's representative of the danger, as well as the need, of exercising control over one's life. In the course of her quest, she sees the negatives of masculine assertion as well as those of feminine passivity. Both behaviors threaten individualism. Her aggression provokes the same isolation and loneliness as her docility would, and it creates in her the very masculine treatment of women that had always disgusted her in men. Therefore, Emma resists the feminine stereotype only to embrace the masculine in a unified whole (Smith 136,142). Emma's divided self begins to merge, and she has a stronger sense of who she is and what her purpose in life should be.

> Indisputably, Emma is a novel about education,
> in the course of which Emma Woodhouse acquires

> self-knowledge . . . and concord between the sexes, represented by the integration of two selves, male and female, through the dissolution of artificial social and psychological barriers. (Smith 142)

This assimilation of selves contributes to Emma's journey, and she is a "manager of destinies" (Smith 135), but not only the destinies of others. Through trial and error, she masters her environment. She is misdirected at times, but she learns that mastery comes through understanding, "not by dominating, controlling, or owning the world or other people" (Pearson and Pope 5). Emma is a hero; she has slain the dragons that try to invade everyone's lives: vanity, ignorance, and arrogance.

Chapter 2 Anne Elliot in Jane Austen's Persuasion

Unlike Emma Woodhouse, who challenges social forces by taking the aggressive path, Anne Elliot deeply develops her inner life and becomes attached to her feelings (Smith 132). The reader is immediately drawn to the self-sacrificing Anne who has been "forced into prudence in her youth [and] learned romance as she grew older: the natural sequel of an unnatural beginning" (Austen 25). Anne is the oldest of Jane Austen's protagonists, and she is in many ways the most mature. Despite her age and maturity, she still has not discovered "the treasure of [her] true [self]" (Pearson 1). Tony Tanner best explains her unnatural situation:

> Anne, born into repression and non-recognition, has to learn romance - a deliberate oxymoron surely, for romance is associated with spontaneous feelings. But in Anne's case these had been blocked; her father gave them all the negative. To find her own positive she has, as it were, to diseducate herself from the authorities who, whether by silence or disapproval or forceful opposition, dominated the early part of her life when she was - in relation to Captain Wentworth - becoming somebody. Anne has to start on a long and arduous second life which is based on loss, denial, deprivation. This is the 'unnatural beginning' to her life and to Jane

> Austen's novel, which differs quite radically from her previous works in that there . . . her heroines tend to graduate from romance to prudence (Tanner 212-213).

This reversal of logical development makes Anne Elliot unique not only within Jane Austen's works, but in most works in general. The reader can not assume a "knowing stance" in relationship to this protagonist. She is mature and practical at the beginning of her story and only has to learn love - or rather acknowledge the love she has earlier denied.

Archetypically, Anne Elliot is best defined in terms of a Caretaker or Martyr. Carol Pearson in The Hero Within admits that "sacrifice and martyrdom have received much bad press lately" (99). The negatives that are often associated with the martyr incline most to forget that what motivates the martyr is often love and concern for others. This is the case with Anne; she does not seek commendation and respect for her loving behavior. She behaves the way she does for the benefit of others, not for herself. Pearson states, "At best we do not sacrifice ourselves for others; we help others and we sharpen and define ourselves as we make choices. We sacrifice some things we could be for other things, and in this way create, carve out a self, an identity" (106-107). Anne is sharpening her identity, but most of this chiseling of

character comes about as a result of the selfishness of her family members. Austen reveals Sir Walter Elliot's character and his regard for Anne in the following:

> Her father had found little to admire in her, (so totally different were her delicate features and mild dark eyes from his own); there could be nothing in them now that she was faded and thin, to excite his esteem. He had never indulged much hope, he had now none, of ever reading her name in any other page of his favorite work. (Austen 4)

Mr. Elliot does not foster any self esteem in his middle daughter and requires absolutely nothing of her, no affection, no attention, no companionship. Anne's younger sister, Mary, does require Anne's services, but it is just that, her "services." Mary, like her father, does not want Anne's affection. She wants to have someone who will answer her every whim, take care of her children, and in general, make her life more comfortable. Mary is "often a little unwell" (Austen 27) and dwells on her own complaints. Whenever anything is the matter, she claims Anne, preempting any kind of travel or amusement that Anne may have planned. "I cannot possibly do without Anne," is Mary's reasoning; and Elizabeth's reply is, "Then I am sure Anne had better stay, for nobody will want her in Bath" (Austen 27-28). Mary's requiring her sister's service, Elizabeth's dismissing her attraction or interest to others, and Sir Walter's general apathy all contribute

to Anne's withdrawal from her self and her attraction to the needs of others. Jane Austen explains:

> Anne, with an elegance of mind and sweetness of character, which must have placed her high with any people of real understanding, was nobody with either father or sister: her word had no weight; her convenience was always to give way; -she was only Anne. (3)

Anne's caretaker archetype can be seen most clearly after she has been summoned to the home of her sister and brother-in-law, Mary and Charles Musgrove. While Anne is there, Mary's son suffers from a bad fall, dislocating his collarbone and injuring his back.

> It was an afternoon of distress, and Anne had everything to do at once - the apothecary to send for - the father to have pursued and informed - the mother to support and keep from hysterics - the servants to control - the youngest child to banish, and the poor suffering one to attend and soothe. (Austen 45-46)

After the initial chaos has subsided, it is Anne who misses the dinner party at Mary's in-laws. Charles Musgrove suggests that he attend the dinner alone, but Mary will not hear of it. She calls him unfeeling to leave his poor sick child and laments that <u>she</u> alone is forced to have a disagreeable evening. Anne comes to her

rescue by volunteering to remain with the child. Witnessing the selfish behavior of her sister, Anne is encouraged to react in a different way. She sacrifices herself in the process, missing her opportunity for a meeting with Frederick Wentworth, the only man she has ever loved. Left behind, Anne experiences "as many sensations of comfort, as were, perhaps, ever likely to be hers" (Austen 50). Mary Poovey in "_Persuasion_ and the Promises of Love" believes that Anne's fusion of duty and happiness creates a double problem. Because Anne's satisfaction in feeling useful is her only happiness, she is driven to virtue at least partly out of personal need. On the other hand, since this satisfaction is virtually her only assurance that what she does is right, Anne will be inclined to associate duty with happiness (160-161).

Even when Anne is persuaded by Lady Russell to repel the attentions of Captain Wentworth, there is sacrificial (rather than selfish) rejection. Austen tells us:

> She was persuaded to believe the engagement a wrong thing - indiscreet, improper, hardly capable of success, and not deserving it. But it was not a merely selfish caution, under which she acted, in putting an end to it. Had she not imagined herself consulting his good, even more than her own, she could hardly have given him up. The belief in being prudent, and self-denying

> principally for his advantage, was her chief consolation. (23)

The title of Anne Elliot's story gives a clue to the hero's character. Tony Tanner contemplates "Persuasion. Not Persuasion and...Resistance, Refusal, Rebellion, for instance. In previous titles using abstract nouns Jane Austen had deployed pairs" (208). This time, as Tanner observes, there is no struggle or debate. The contrasts and arguments are merged in one word just as they are in one girl. She is the loneliest of Austen's protagonists, and persuaded by others, she must learn to repersuade herself (208). Before she can do this, she is continually "persuaded" by others, which accounts for her over-willingness to sacrifice her own good for the sake of others. "Anne leaps at the chance to act in compliance with the wishes of anyone else, to act according to any rule that seems to exist outside herself" (Poovey 160). Anne Elliot's sense of duty is a result of the lack of regard given her by her family. She feels as though her service to others will reward her with her father's and sister's approbation. Her sense of isolation and inferiority are logical fruits of the fact that "Excepting one short period of her life, she had never, since the age of fourteen, never since the loss of her dear mother, known the happiness of being listened to, or encouraged by any just appreciation or real taste" (Austen 39-40).

If Anne's first reaction to this psychological abuse is the need to be of service so that she will be accepted, her later response is detachment. Pearson and Seibert explain that the Sage archetype achieves transcendence through detachment. The Sage's journey requires one to break ties in order to grow and find wisdom, and to be quiet long enough to hear oneself think (28). This description fits Anne Elliot after she has joined her family at Bath. Her perspectives have changed somewhat. LeRoy Smith describes Anne as having "a firm sense of her own and others' identity. She acts and perceives - and is not just acted upon and perceived" (164).

Evidence of her perception can be seen in a conversation she has with Captain Harville. Harville is complaining that his sister Fanny would not have forgotten Benwick as quickly as he seems to have forgotten her. They have an interchange on the constancy of women, and Anne stresses that women's quiet, confined lives promote an allegiance that men's occupation and exertion weakens. Harville argues and tries to use literature as his proof. He says, "I do not think I ever opened a book in my life which had not something to say upon women's inconstancy . . . . But perhaps you will say, these are all written by men" (Austen 209). This is exactly what Anne is thinking. She replies "Yes, yes, if you please no reference to examples in books. Men have had every

advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands" (Austen 209). Part of Anne's detachment has been because of her sex, but this has helped her to achieve the goal of the Sage: "to realize self or truth through silence and contemplation" (Pearson and Seibert 28). This contemplation <u>has</u> made Anne a Sage. In addition to her already perceptive understanding of others, she understands herself and her position in the scheme of things. Jane Austen frequently reminds us that the years have faded Anne's bloom, but those years have also given her an advantage. "Her feelings at twenty-seven are the riper and deeper emotions that come with suffering" (Smith 158).

Anne's Martyr/Caretaker archetype and her Sage archetype are both influenced by her relationships with her family. On the other hand, Lady Russell, Anne's mother's intimate friend, is the one person who respects and nourishes Anne. Ironically, her influence and persuasion prove to be temporarily detrimental to Anne's happiness. Gilbert and Gubar explain how "Austen explores in <u>Persuasion</u> the effects on women of submission to authority and the renunciation of one's life story. Eight years before the novel begins, Anne has been persuaded to renounce her romance with Captain Wentworth, but this decision sickened her by turning her into a nonentity" (175). Because Lady Russell is the only one who has ever listened to Anne, Anne

reciprocates when Lady Russell convinces her not to accept Captain Wentworth's proposal. According to LeRoy Smith:

> Lady Russell is a woman of good sense and good intentions, and she loves Anne Elliot like a daughter. Her view of marriage, however, is shaped by patriarchal values. Well provided for, like Emma Woodhouse, she sees no need to marry but attempts to guide the marital destiny of another . . . . Although acting with integrity and solicitude, Lady Russell represents a threat to Anne's possibilities of happiness, the menace of one who 'loves' her but whose advice would hold her in social bondage. (161)

Naturally, this benevolent advice conflicts with Anne's best interest. There is a central problem here concerning old and new values, resolution and willfulness. Anne's initial yielding to the negative persuasion of Lady Russell causes her to suppress her love for and prevent her marriage to Wentworth (Tanner 233). Luckily, Anne's relationships with her family and with Lady Russell do not inflict permanent damage on her sense of selfhood. In fairy-tale fashion, Anne Elliot does marry Frederick Wentworth. By coming to terms with her own decision, Anne purges herself of the negative attitudes and persuasions which have plagued her most of her life, and she is rewarded as a hero upon completion of a quest.

Social position in Persuasion is significant: more than one person is said to be 'nothing' or 'nobody.' Frederick Wentworth's brother "was nobody . . . quite unconnected" (Austen 20) because he was 'just' a curate. Anne is a nobody because she is unmarried. When Captain Wentworth reappears, he is "as high in his profession as merit and activity could place him [and is] no longer nobody" (Austen 222). Tony Tanner describes the state of society in Persuasion as contrary to the normal sources of stability and order. All of the customary concerns - position, property, and manners - have been radically transformed. There are new values; instead of a regard for position and property and family, there is a new respect for rank, connections, money, and private relationships. Lady Russell esteems Sir Walter as a baronet but not as a husband or father. Mary looks not at Mr. Elliot but at his horses, arms, and livery. She admires only the insignia of rank (215-216).

In line with Tony Tanner, who believes the society in Persuasion is at variance with tradition, is LeRoy Smith. Smith sees the "patriarchal family as spiritually bankrupt and futile" (159). He says that Jane Austen offers the conjugal family in place of the patriarchal, the self-made man in place of the primogeniture, and marriage based on individual choice in place of marriage for family advantage (159). In other words, the discredited patriarichal

family symbolizes a vanishing patriarchal society. Issues that reflect a changing culture are closer to the surface in this Austen novel than any of her others. She "particularly celebrates women's strength . . . . Outwardly less spirited than her younger counterparts, Anne possesses an unmatched depth and firmness of commitment to an ideal of personal and sexual fulfillment" (Smith 158). Anne's discussion with Captain Harville about constancy is one example of this, and Smith calls it "the fullest and most direct comment in [Austen] on the conditions of life for a woman" (158). This conversation is evidence of Anne's security with herself. It "reveals [her] hard-won knowledge, confidence and objectivity . . . . With confidence in her own identity, she can press her argument thoughtfully and vigorously despite masculine opposition" (Smith 165).

Poovey reveals that "in direct contrast to Emma, Austen's previous novel, Persuasion is punctuated by dramatic changes of locale" (156). Each time Anne is forced to move, she realizes that "a removal from one set of people to another, though at a distance of only three miles, will often include a total change of conversation, opinion, and idea" (Austen 35). Therefore, the contrasting social values in one locale may vary greatly with another environment within the novel. Anne's confrontation with these diverse values contributes to the formulation of her own set of ideals. By contemplating the various opinions of those around her, she learns to understand and eventually have

confidence in herself. Gilbert and Gubar put this intellectual journey in perspective:

> [In Anne's] pilgrimage from Kellynch Hall to Upper Cross and Lyme to Bath, the landscapes she encounters function as a kind of psychic geography of her development so that, when the withered hedgerows and tawney autumnal meadows are replaced by the invigorating breezes and flowing tides of Lyme, we are hardly surprised that Anne's bloom is restored. (Gilbert and Gubar 178)

So, the education of Anne Elliot occurs despite and partly because of the fact that her world is scattered and her connections with family are less than adequate. Tanner argues that Anne's "healing efforts are necessarily more local and limited in the scattered and diffused world of _Persuasion_" (244). He explains that Anne _would have_ saved her father's house but is not allowed to. She _is_ given permission to "nurse a sick child here, tend a wounded girl there, sympathize with a grieving bereft lover, provide concrete help when Wentworth cries out for it" (244), but society is too far gone in disarray to be fixed by one alone. Nonetheless, she mends her own life, and, in finding happiness with Wentworth, reveals that very likely she would not have been happy eight years earlier had she accepted him then. She believes that doing other than what Lady Russell advised would have made her

suffer in conscience. At that time, she was not independent enough to have been comfortable with a decision so contrary to the wishes of the one person who loved her. She tells Wentworth:

> I was right in submitting to her, and . . . if I had done otherwise, I should have suffered more in continuing the engagement than I did even in giving it up, because I should have suffered in my conscience. I have now, as far as such a sentiment is allowable in human nature, nothing to reproach myself with; and if I mistake not, a strong sense of duty is no bad part of a woman's portion. (Austen 220)

This duty does not restrict her now. She still feels its purpose in her life, but she also understands "that no judgment is absolute and that even such 'objective' principles as 'duty' may be susceptible to personal interpretation and abuse" (Poovey 156-157).

The Caretaker, the Sage, the easily-persuaded girl of nineteen, develops into the mature twenty-seven-year-old hero. Anne's divided self has been influenced by the various environments and personalities she has encountered. LeRoy Smith compares Anne Elliot's process of self and mutual discovery to the concept of androgynous being: a dualistic view of human nature which conceives of the masculine and feminine as separate personality aspects which coexist in every individual. He says that a character

with dualistic traits is freer than others to develop values and goals, has a wider range of experience, and is better acquainted with the emotional and rational meaning of life (171-172). Anne Elliot's feminine personality is most obvious in her Caretaker archetype, in her willingness "to be claimed as good, . . . [rather] than being rejected as no good at all . . . glad to be thought of some use" (Austen 28). Her masculine personality surfaces in her practical approach concerning her father's financial difficulties. "Every commendation of Anne's had been on the side of honesty against importance. She wanted more vigorous measures, a more complete reformation, a quicker release from debt" (Austen 9). LeRoy Smith logically concludes that Anne's struggle to assert her sense of self, discover her purpose in life, and establish a loving marriage provide Jane Austen with a number of familiar themes. One of them has Austen condemming marriages based on traditional patriarchal principles; another has her deploring falsehood and encouraging openess, a third has Austen stressing the duality of human nature - instead of sexual stereotyping (157). These themes are concurrent with the lessons the hero learns. Anne Elliot finds happiness and therefore completes the heroic quest by claiming herself.

Chapter 3 Catherine Earnshaw in Emily Brontë's *Wuthering Heights*

Division is the framework of Emily Brontë's *Wuthering Heights.* The narration is divided between the chronologically shuffled story of Nelly Dean and the natural sequence story of Mr. Lockwood. The narrative itself is divided between two generations, and the central female character is split in her own sense of being. When she asserts "Nelly, I am Heathcliff" (Bronte 74), Catherine Earnshaw feels a duality in her nature and eventually is literally divided from her natural environment. The dichotomy of Catherine's situation even extends beyond her physical life, when her spirit occupies a significant part of the novel.

This divided self first surfaces after the young Catherine has been exposed to the civilized environment of Thrushcross Grange, which is markedly different from the earthy natural life she has known at Wuthering Heights. She begins to replace affection with ambition and soon announces to Nelly Dean that she will marry Edgar Linton, the representative of this higher order. The rub is Heathcliff, Catherine's constant companion and soul mate. Catherine knows her decision is the wrong one when Nelly quizzes her with "All seems smooth and easy - where is the obstacle?" (Brontë 71). Her answer makes it clear that

her choice is not of the heart, "'Here and here!' replied Catherine, striking one hand on her forehead, and the other on her breast. 'In whichever place the soul lives - in my soul, and in my heart, I am convinced I'm wrong!'" (Brontë 71). This early declaration of the divided self reveals the conflicts that Catherine Earnshaw is bound to meet.

H. M. Dalaeski in The Divided Heroine: A Recurrent Pattern in Six English Novels explains Catherine's split. After Nelly's "catechism" (Brontë 70) to Catherine concerning why she loves Edgar Linton:

> It is clear that Cathy's feeling for Heathcliff and Edgar is different in kind, and springs from different levels of her being; indeed it is because each engages only half of her, as it were, that she seems to think she can safely have both. But it is also clear that she loves both of them, and it is this fact that eventually destroys her. Pulled between the two men, she is divided between the opposed principles they represent, between the two sides of her own nature. (35)

Daleski goes on to say that the manner in which Catherine announces Edgar's proposal and her acceptance makes it seem as though she is attempting to have her cake and eat it, to marry Edgar and have Heathcliff remain "as much to [her] as he has been all his lifetime" (Brontë 73).

Gilbert and Gubar in The Madwoman in the Attic stress that Catherine's flaw of wanting and having everything - of not being mature enough to know her own mind - is not relevant because she has no meaningful choices. She must marry Edgar, because there is no one else to marry (227). Her rationale of how she loves Edgar "I love the ground under his feet, and the air over his head" (Brontë 71) is a parody of the genteel romantic declaration that proves how well her education has indoctrinated her with the literary romanticism supposed proper for young ladies. It recalls a swooning femininity that associates all energies with the attractions of fathers, husbands, and lovers (Gilbert and Gubar 77). Her denial of Heathcliff as a potential husband when she says "it would degrade me to marry Heathcliff now" (Brontë 72) is also a product of her education. Her entrance to ladyhood has been accompanied by Heathcliff's fall to a male's position of powerlessness (Gilbert and Gubar 277).

This reversal of fortune - Catherine's admission to Thrushcross Grange society and Heathcliff's further decline as a stableboy - creates an identity problem for Catherine. When she considers Heathcliff's influence on her life, she admits "he's more myself than I am" (Brontë 72). Gilbert and Gubar believe that "she means that as her exiled self the nameless 'gipsy' really does preserve in his body more of her original being than she retains" (276). It is during this conflict that Catherine scribbles

the writing which Mr. Lockwood finds on the window sill. Gilbert and Gubar rightly state that this, from the very first, announces Emily Brontë's central concern with identity (276): "A name repeated in all kinds of characters, large, and small, Catherine Earnshaw here and there varied to Catherine Heathcliff, and then again to Catherine Linton" (Brontë 25). Catherine is, in effect, "trying on" the different identities that all conflict with each other. It is no wonder that Heathcliff is more Catherine than Catherine is herself, "for he has only a single name, while she has so many that she may be said in a sense to have none . . . . What Catherine . . . must learn is that she does not know her own name, and therefore cannot know either who she is or whom she is destined to be" (Gilbert and Gubar 276).

Catherine's illusions concerning herself and her relationships with Heathcliff and Linton reveal her innocence and naivete. Pearson tells us that "innocence is a natural state for children, but when carried into adulthood it requires an astonishing amount of denial and narcissism; and yet it is not uncommon for adults to believe that others should be making their life Edenic" (26). Catherine does deny her true feelings when she goes ahead and marries Linton after admitting she "had no more business to marry [him] than [she had] to be in heaven" (Brontë 72). She _is_ egocentric in her misery afterwards when she tells Nelly "I begin to fancy you don't like me.

How strange! I thought, though everybody hated and despised each other, they could not avoid loving me" (Brontë 104). When the Innocent realizes that all those around her are not contributing wholeheartedly to her comfort and satisfaction, she becomes angry and resentful. Catherine fails to see her unhappiness with Edgar as her own fault, and she wants others to suffer as she has. She admits that if her suicide would kill Edgar, she would do it directly. She tells Heathcliff, "I care nothing for your sufferings. Why shouldn't you suffer? I do!" (Brontë 133).

Catherine also exhibits characteristics of the Orphan, one whom Pearson labels as a disappointed idealist. "The world is seen as dangerous; villains and pitfalls are everywhere. People feel like damsels-in-distress, forced to cope with a hostile environment without appropriate strength or skills" (Pearson 27). During Catherine's delirium, which has been self-induced as a means of denying the conflict between Linton and Heathcliff, she is the archetypal damsel-in-distress. Because she knows that she is not in possession of the strength or skills to deal with this situation, she hopes her foolish behavior will win sympathy and all will be forgotten. And, too, her environment has indeed been "hostile." She is out of her element at Thrushcross Grange, and she cannot survive in a world so contrary to her natural state. Pearson explains that

"the Orphan's story is about a felt powerlessness, about a yearning for a return to a primal kind of innocence, an innocence that is fully childlike, where their[sic.] every need is cared for by an all-loving mother or father figure" (28). Catherine's parents are never represented as all-loving, but Heathcliff spoils and dotes on her, making those early happy years (when they were children) what she longs for when she feels the prison of Thrushcross Grange closing in around her. The stifling environment of the Grange provokes a yearning for the freer life of Wuthering Heights. She says to Nelly, "I wish I were out of doors - I wish I were a girl again, half savage, and hardy, and free; and laughing at injuries, not maddening under them! . . . . I'm sure I should be myself were I once among the heather on those hills" (Brontë 107). She has convinced herself that her childhood was idealistic. "Regression to childhood is her escape from, and refutation of, a difficult adult present that is of her own making" (Homans 104-105). Catherine is what Pearson defines as a "narcissistic Orphan." She seems to be directed by desire, wanting this and wanting that, but her desires are not truly educated ones. She does not have a genuine sense of identity and consequently feels an emptiness which creates a false desire (54). Without knowing who she really is, she can not know what she really wants.

Catherine fails to move completely away from the Innocent and Orphan archetypes. Her premature death

prevents her from ever coming to any true understanding of herself. She is miserable in the life she has created for herself and "wearying to escape into that glorious world" away from her "shattered prison" (Brontë 134).

Yet, because Catherine is almost solely motivated by love, she can also be identified as a Lover. In Heroes at Work, Pearson and Seivert define the Lover's story in this familiar pattern: "falls in love, is miserable at being separated from love object but is finally reunited" (26). Catherine's story does conform to this pattern; she falls in love with Heathcliff, is devastated when he leaves, and is reunited briefly with him in this life and forever after in the next. The lover's goal, according to Pearson and Seivert, is to be in loving relationships. Catherine's whole focus is love and fulfillment. She is not the beneficiary of familial love, so she seeks it with Heathcliff and with Edgar. She believes that she can love both men because her love for them is so different. She articulates this separation of emotions with "my love for Linton is like the foliage in the woods. Time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath - a source of little visable delight, but necessary" (Brontë 74). To Catherine, love and marriage are unrelated - just as her selves are separate.

Catherine's personality can be further understood in light of her relationships with other characters in

Wuthering Heights. With Heathcliff, she feels an affinity like with no other in the world. She tries to articulate this to Nelly:

> I cannot express it; but surely you and everybody have a notion that there is, or should be, an existence of yours beyond you. What were the use of my creation if I were entirely contained here? My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning; my great thought in living is himself. If all else perished, and he remained, I should still continue to be; and, if all else remained, and he were annihilated, the Universe would turn to a mighty stranger. I should not seem a part of it. (Brontë 74)

This all-consuming sense of herself at one with Heathcliff is what motivates her relationship with Isabella, who also loves Heathcliff. Catherine has chosen Edgar Linton, albeit after three years of Heathcliff's absence, and her relationship with Heathcliff is naturally altered. However, Catherine, unlike the Magician in Pearson's The Hero Within, is unwilling to give "up the illusion that we can force life to fit our own scripts" (118). Upon Heathcliff's return to Wuthering Heights, he is received by Catherine in much the same way as Edgar had been three years before. Now Heathcliff is the suitor - of a married

woman - because Catherine is still in a denial mode. Earlier, she had denied that she loved Heathcliff when she married Linton. Now that Heathcliff is back, she denies that she is Mrs. Linton. This causes her resentment of Isabella, whom she sees as a rival for Heathcliff's affection. She pretends to be concerned for Isabella's interests when she warns her that he is a "fierce, pitiless, wolfish man" (Brontë 90). Actually, if she can not have Heathcliff, she doesn't want anyone else to have him either.

The misjudgments that Catherine commits can be partly blamed on her relationships with Nelly Dean and with her brother, Hindley Earnshaw. Nelly confesses in her narrative, "I own I did not like her after her infancy was past; and I vexed her frequently by trying to bring down her arrogance; she never took an aversion to me, though" (Brontë 61). This lack of regard on the part of the one person who could have provided Catherine with some guidance contributes significantly to Catherine's tragic fall. Had Nelly dealt responsibly with Catherine's confusion, especially on the night of her announcement of Edgar Linton's proposal, Catherine might very well have married Heathcliff instead. At the very least, Heathcliff might not have run away if Nelly had revealed his presence before Catherine blurted out how degrading it would be to marry him. Nelly's critical judgments should have given way to constructive advice. She professed such wisdom but

never offered much help to her young charge. Hindley is no more of a role model than Nelly Dean. He "gave himself up to reckless dissipation" (Brontë 61) when his wife died, and his "bad ways and bad companions formed a pretty example for Catherine and Heathcliff" (Brontë 61). Besides his lack of concern and bad example, he encourages Catherine's association with the Lintons, which contributes to the conflict she has with environment. Even Edgar Linton contributes to Catherine's distorted sense of who she is. From the very beginning of his courtship, he displays his weak and submissive character. Catherine's spoiled and wayward behavior when she shakes Hareton, pinches and slaps Nelly, and boxes Linton's ears only repels him temporarily. "The soft thing looked askance through the window: he possessed the power to depart as much as a cat possesses the power to leave a mouse half killed, or a bird half eaten" (Brontë 66). This weakness on Edgar's part only serves to kindle Catherine's willfullness. She is well aware that she has secured his devotion and that nothing in her behavior can extinguish it. In describing the first weeks of Catherine's life as Mrs. Linton at the Grange, Nelly observes, "It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn" (Brontë 81). Edgar and his sister are both very attentive to Catherine's comfort, and ironically this indulgence contributes to Catherine's malaise and discontent at Thrushcross Grange.

The world of Wuthering Heights is an isolated one. The Linton and Earnshaw households are the only ones for miles around. There is no social environment around which the events of the novel can be staged. "What Jane Austen includes - 'parties, picnics, and country dances' (Virginia Woolf) - is just what Emily Brontë excludes" (Eubank 322). Eubank explains that for all its seclusion, the world of Catherine Earnshaw Linton is also inclusive - "It has everything that matters: birth, death, love, hatred, nature, the seasons. And so it . . . becomes a microcosm of the human condition" (322). This is a valid point; however, as Gilbert and Gubar have said, Catherine "has no meaningful choices" (277). If her world had included even half of the parties, picnics and dances that Emma Woodhouse and Anne Elliot had the privilege of attending, her decisions might very well have been based on more legitimate options. Society, or lack of society, is responsible for Catherine's fatalistic acceptance of Edgar Linton, a man whom she never should have married. Had there been others against which to measure Heathcliff rather that just his opposite, Catherine would have seen that her emotional choice of Heathcliff was not the wrong one.

Pearson and Pope explain how Wuthering Heights is "distinctive in its concern for the effect of . . . cultural dichotomy on women" (159). They soundly argue that the lover in literary works is often a shadow figure

who beckons the hero to acknowledge her repressed qualities in order to be more complete. The hero is frequently in conflict with two realms of reality - one is Dionysian (chaotic, dynamic, sensual) and the other is Apollonian (ordered, static, cerebral). Traditionally, the hero will deny the passionate realm, in this case, Heathcliff, because custom associates passion with evil (155). This implies that the choice between two men is also a choice between good and bad, but Pearson and Pope believe that "the reader, or the hero, or both, must reject that duality. Just as the villain and the rescuer are not opposites, Apollonian and Dionysian qualities are not irreconcilable" (161). Catherine failed to reject this duality because her society failed to provide her with other meaningful choices.

Catherine's death at nineteen prevents her from completing her quest for self-discovery. In her illness which extends several months, she is unable to recogonize her own face in the mirror. She thinks the mirror in her room at the Grange is the black press which was in her old room at the Heights. Gilbert and Gubar explain that:

> Her fragmentation has now gone so far beyond the psychic split betokened by her division from Heathcliff that body and image (or body and soul) have separated . . . . The image Catherine sees in the mirror is neither gothic nor alien - though she is alienated from it - but hideously

> familiar, and further proof that her madness may equal sanity. Catherine sees in the mirror an image of who and what she has really become in the world's terms: 'Mrs. Linton, the lady of Thrushcross Grange.' And oddly enough, this image appears to be stored like an article of clothing . . . in one of the cupboards of childhood, the black press from her old room at the Heights. (283)

Catherine has never reconciled herself to the fact that she is Mrs. Linton. She tells Nelly that she has "endured very, very bitter misery" though she has never "expressed the agony [she] frequently felt" (Brontë 87). This is evidence of Catherine's acknowledgement of her mistake as well as confirmation that she had not done anything about it. Gilbert and Gubar admit that "it has often been argued that Catherine's anxiety and uncertainty about her own identity represents a moral failing, a fatal flaw in her own character which leads to her inability to choose between Edgar and Heathcliff" (276). When Heathcliff finally confronts her, "Why did you betray your own heart, Cathy?" (Brontë 134), he brings to light what Gilbert and Gubar call a Blakeian form of moral criticism. In other words, those who restrain desire do so because their desire or will is weak enough to be restrained (276). Heathcliff tells Catherine that she deserves this misery she is experiencing, that she has

killed herself. Despite the brutality of this deathbed accusation, this is legitimate criticism. Catherine cannot reconcile the split in self; she wastes away and dies.

Catherine's death is not the end of her story because "Emily Brontë does away with the most universally accepted of all antitheses - the antithesis between life and death. She believes in the immortality of the soul" (Cecil 304). This in itself is not so unusual, but as Cecil goes on to say, Brontë's credence extends to the immortality of the soul <u>in this world.</u> Brontë does not see human conflict as ending with death. Catherine Earnshaw dreams of being homesick in heaven, homesick for Wuthering Heights, the native land of her spirit. This dream is a prophecy, for when Catherine does die, her spirit returns to Wuthering Heights. She is not an ineffective ghost; as much as in life, she influences Heathcliff (305). When Heathcliff relates his graveyard experience to Nelly, he gives evidence of her presence:

> There was another sigh, close at my ear. I appeared to feel the warm breath of it displacing the sleet-laden wind. I knew no living thing in flesh and blood was by; but as certainly as you perceive the approach to some substantial body in the dark, though it cannot be discerned, so certainly I felt that Cathy was there, not under me, but on earth. (Brontë 229)

Catherine, as well, before her death, hints that she will not rest quietly in the Gimmerton Kirkyard. "I'll not be there by myself; they may bury me twelve feet deep, and throw the church down over me, but I won't rest till you are with me. I never will" (Brontë 108). Pearson and Pope state that "for a powerful and passionate woman, death is a greater source of fulfillment than conventional living" (238). This is true for Catherine, whose untamed personality and wild love for Heathcliff could never have been corralled in the conventional and restrictive environment of Thrushcross Grange. In _Wuthering Heights_, Catherine's unity in death with Heathcliff is the reconciliation of her former divided self. Only in death is she able to accomplish her quest for self-fulfillment.

Chapter 4 Helen Huntingdon in Anne Brontë's The Tenant of Wildfell Hall

The dual role of Helen Huntingdon in Anne Brontë's The Tenant of Wildfell Hall defines her very divided nature. First, she is the mysterious Mrs. Graham, delineated by first person narrator, Gilbert Markham. The reader sees her as Gilbert does and develops a naturally limited perspective of her character. Only when Markham's "Mrs. Graham" reveals herself as Mrs. Huntingdon through her own journal accounts does her true personality surface. "Mrs. Graham" is indeed a product of Mrs. Huntingdon, but Helen's spirit and her motivations are understood only through her diary. The frame story, the in medias res beginning, and the two narrators all contribute to the same complexity and depth of plot and structure that was so much a part of Emily Brontë's Wuthering Heights. Within the complex and highly woven structure, there emerges a complex and divided hero who is truly a developing character. As A. Craig Bell in his essay, "Anne Bronte: A Re-Appraisal," recognizes: "The woman who, unknown to [Markham], has experienced the ruin of her hopes, is not the same woman we meet in the first entries of her diary. She is a different creature" (319). Again, the woman whom Markham meets and then reads about is not the same woman whom he marries at the close of the novel. Helen Huntingdon experiences situations and conflicts which give rise to a character totally at variance with

the young innocent she used to be.

When Helen's aunt tries to warn her about the profligate Huntingdon, the Innocent archetype in Helen answers that she has "influence sufficient to save him from some errors, and she should think her life well spent in the effort to preserve so noble a nature from destruction" (Brontë 166). In The Hero Within, Pearson defines the Innocent as living in an Edenic world where all needs are met and everyone loves and cares for everyone else. She recognizes childhood and the early stages of romance as correlatives to this experience. Helen's infatuation with Arthur Huntingdon is naïve, hopeful, innocent. She writes:

> [I am looking forward to] the chance of meeting Mr. Huntingdon once again; for still he is always in my thoughts and in my dreams. In all my employments, whatever I do, or see, or hear, has an ultimate reference to him: whatever skill or knowledge I acquire is some day to be turned to his advantage or amusement; whatever new beauties in nature or art I discover are to be depicted to meet his eye, or stored in my memory to be told him at some future period. (Brontë 168)

She is consumed with what will make him happy, with what will give him amusement. She is concerned only with being the vehicle of all the knowledge and beauty that she

discovers and with delivering the prizes to him. This aspect of Helen's character adheres to Pearson's Caretaker archetype. Helen wants to nurture and guide Huntingdon, even at the risk of sacrificing her own happiness. She wants to save him from those lurid companions whose "chief delight [according to her aunt] is to wallow in vice, and vie with each other who can run fastest and farthest down the headlong road to the place prepared for the devil" (Brontë 167). Helen is duly warned, unlike Catherine Earnshaw, who must make her decisions without any guidance from the wisdom of her elders. However, the advice fails to divert Helen who tells her good aunt that she has such confidence in the man she loves that she would "willingly risk [her] happiness for the chance of securing his" (Brontë 167). Even after he has subjected her to his sick cruelty, to long months alone while he gambled and drank in London, to his adultery within her own household, she still plays the dutiful wife. However well she plays the patient Griselda role, she is not rewarded in the same way. When she tells her husband she is willing to do anything to relieve him from his pain, he hisses from his deathbed:

> Yes, now, my immaculate angel; but once you have secured your reward, and find yourself safe in heaven, and me howling in hell-fire, catch your lifting a finger to serve me <u>then</u>! No, you'll look complacently on, and not so much as dip the

> tip of your finger in the water to cool my tongue! (Brontë 446)

Winifred Gerin, in her "Introduction to The Tenant of Wildfell Hall, says that Helen "is no patient Griselda, but a strong-minded young woman who clearly weighs up the issues facing her: the destructive effect of the marriage on herself and its powerlessness to benefit Huntingdon" (15). True, Helen does eventually have "enough" of the abusive treatment and walks out on him. But, it is for her son's sake more than for her own and she does return to this miserable excuse of a man when he is dying, hence, the Martyr label. Pearson and Pope in The Female Hero in American and British Literature explain this difficulty in letting go of past mistakes:

> The female character who does not recognize the pernicious effects of the myth of romantic love on her life, and thereby believes her marriage was freely chosen, assumes all the guilt of the marriage's failure. She is a failure either by choosing the wrong man or by her inability to transform him into a prince. Typically, she will spend the rest of her life doing penance for her mistake by adopting the role of the self-sacrificing mother. (40)

Helen's dualistic nature can be understood in terms of what Pearson calls the "'fortunate fall,' which propels us out of dependency into our journeys" (48). She explains

that pain can be productive and necessary for growth and change (48). Helen's ritualistic journal writing serves as a catalyst for her personal growth and for her ability to act upon her own instincts and leave Grassdale. In it, she articulates the pain and suffering she experiences at the hands of her husband, and, through it, she gains an inner peace with herself and her decisions. Pearson's Wanderer archetype begins in captivity, and this is clearly Helen Huntingdon's state when Gilbert first meets her. Yes, at this point she has physically left Arthur, but her journey is not complete. It began before she took her bold step of departure; the journal served to propel her, but even the actual removal from Grassdale is not enough to set her free. This is obvious by the way she has to live at Wildfell Hall: aloof, mysterious, ever-watchful. Pearson explains that if one has strong Martyr tendencies, "the urge to the quest may seem selfish and therefore wrong because it involves turning one's back on care and duty in the pursuit of self-discovery and self-actualization" (52). In Helen's case, this is a bit of a paradox. She rationalizes that her departure is only for her son's welfare; however, her self-discovery and peace of mind will enhance his welfare as much as will the removal from his father. Helen's conflict is, of course, accentuated because she is a woman. Pearson acknowledges that the pressure to conform is stronger for women because their role has been associated

with nurturance and duty. Women often neglect their journeys because they fear hurting those for whom they are responsible, yet failing to make a quest will surely be detrimental (53).

Helen's Wanderer stage is necessary to the completion of her journey. She grows when she is alone and searching for answers. Whether she is writing about the day to day conflicts or living in solitude at Wildfell Hall and analyzing those conflicts, she is changing. Her earlier roles of Innocent and Caretaker give way to Wanderer, and "as she chooses among all these roles and tries them on for size, she begins to get some notion of who she is" (Pearson 62).

Helen's loneliness is a prerequisite to self-understanding. She understands the need to distance herself from other people in order to come to terms with her situation. However, there are people in Helen's life who positively and negatively influence her. Gilbert Markham, who loves Helen, serves primarily as a foil to her very complex and intriguing character. He is practical and straightforward, yet with a romantic nature, while Helen seems, through his narrative at least, to be unsentimental and mysterious. His affection and loyalty restore Helen's faith in love - a faith she had surely lost during her marriage to Arthur.

Helen's close association with Esther Hargrave serves to enhance her sense of self. Esther, like Gilbert, admires

Helen and looks to her for comfort and advice. As Esther's confidante, Helen comes to acknowledge some truths about love and marriage that she had previously ignored. She implores Esther:

> When I tell you not to marry for love alone—there are many, many other things to be considered. Keep both heart and hand in your possession, till you see good reason to part with them; and if such an occasion should never present itself, comfort your mind with this reflection: that, though in single life your joys will not be very many, your sorrows, at least, will not be more than you can bear. Marriage *may* change your circumstances for the better, but in my private opinion it is far more likely to produce a contrary result. (Brontë 380)

This philosophy is contrary to that of the young innocent Helen; thus Esther is the beneficiary of Helen's experience. Helen, too, gains from this friendship. She feels needed and is treated with respect; her opinion is valued and her company enjoyed. In addition, Helen can see herself in Esther and, with the wisdom acquired through the years, gains perspective on her situation while helping Esther with hers.

The character with the most profound impact on Helen is certainly Arthur Huntingdon. His role defines Helen's; "he is the awful warning on whom the moral purpose depends,

the initiator or instigator behind all the events, the most original and vividly presented personality" (Craik 51). Huntingdon is not only vile and corrupt, but he corrupts those around him. His marriage to Helen almost reduces her to a state of stagnation. His treatment of her is abusive and degrading. He sarcastically announces to his fellow scoundrels:

> My wife! What wife? I have no wife, . . .or if I have, look you, gentlemen, I value her so highly that anyone among you, that can fancy her, may have her and welcome - you may, by Jove and my blessing into the bargain! (Brontë 361)

This public declaration of repulsion, this offer of his wife to any one who would have her, not only humiliates Helen but strengthens her will to remove herself and her son from the poisonious environment at Grassdale.

The environment in The Tenant of Wildfell Hall is as diverse as the two narratives. Markham's world is rural, domestic, and serene. The social scale is a modest one, "going no higher up . . . than the rector and the gentlemen farmer and their families" (Craik 40). Markham invests his narrative with daily rituals common to the Yorkshire countryside: there are small picnics by the seaside, walks on the moors, tea parties for the neighbors. Ironically, this is the society in which Helen Huntingdon is uncomfortable and which she wishes to avoid. She is ill at ease with her new neighbors because she is

"on the run" - constantly afraid of being apprehended by her diabolical husband, but life at Wildfell Hall itself is simple, and so Helen is able to collect her thoughts and resolve some conflict without the confusion of the social whirl of Grassdale.

The social level is slightly higher at Grassdale. There are gentlemen farmers there, too, but "they can afford not to know how to farm their own land" (Craik 41). Helen's humiliation at social gatherings is reminiscent of the earlier episodes in Markham's story. Whenever there are occasions for fellowship, either in Wildfell Hall or in Grassdale Maner, Helen is either misunderstood (as Mrs. Graham) or abused (as Mrs. Huntingdon).

The role of society in this novel extends beyond the actual environments of Wildfell Hall and Grassdale Manor. The position of a married woman, however unhappy, was immutable. Barbara and Gareth Lloyd Evens in their Companion to the Brontës assert that Anne Brontë, like her sister Charlotte, felt keenly the state of Victorian women in a world so predominately ruled by men. This sounds contradictory; it was the Victorian Age, but Anne Brontë subtly expresses her awareness of the crass and cruel double standards of this society. After Huntingdon tries to dispose of his wife to his friends, he accuses her of being unfaithful to him! (326). Helen is virtually at this man's mercy every day of her life until his death. Only his passing from the earth relieves her of the tension

and torture she has endured as Mrs. Arthur Huntingdon. If Helen had left her husband in 1991, found a peaceful refuge at a place like Wildfell Hall, and the love and understanding of a man like Gilbert Markham, she would not have felt such a compelling need to return to the scene of her misery. The decisions that Helen makes are made in part because of the world in which she lives.

Helen Huntingdon's marriage is a miserable one, devoid of passion, affection and respect. However, this marriage gives meaning and security to her life, which is why she finds it so difficult to leave. Pearson says that society is more tolerant of men who want to reject their old roles. It is easier for them not to feel trapped by parenthood (63), but Helen Huntingdon never resents the child for whom she must make her choices. In fact, the choices are always for him rather than because of him. Carol Pearson goes on to explain that women eventually come to see that everything they do is preordained by the roles they chose and decisions they made many years ago. Most of those decisions were made without sufficient experience or guidance or before the woman knew what she really wanted. This can bring regret but also knowledge and capability to make better choices in the future (63). This idea applies to Helen, who realizes her mistake but who does not accept the consequences of it in regard to her son. She relates in her journal the contents of a letter to her aunt, "I told her I was sensible of my error: I did not complain of

its punishment, and I was sorry to trouble my friends of its consequences; but in duty to my son, I must submit no longer; it was absolutely necessary that he should be delivered from his father's corrupting influence" (Brontë 391). Helen's movement away from her roles of Innocent and Martyr provide her with the solution to her problems. Pearson asserts:

> Paradoxically, often it is in resolving what sometimes seems an intolerable opposition that people find out more fully who they are. They come to know themselves moment by moment by the decisions they make, trying to reconcile their care for others with their responsibility to themselves. Maturity comes with that curious mixture of taking responsibility for their prior choices while being as imaginative as possible in finding ways to continue their journey (63).

Helen's decision to leave her husband and seek a sanctuary is motivated, of course, by her response to her degenerate husband. Pearson notes that "the transformative person or concept for the Wanderer is the villain or captor. In fact, it is the identification of the villain as a real threat that motivates the journey" (65). Helen's acknowledgement of her husband as a threat to her son is evidence of this identification process. In her innocence, Helen had thought Arthur Huntingdon the answer to her dreams, and, according to Pearson, the Wanderer in each of

us "sooner or later will experience our 'kings' and 'queens' - the people we serve or who we thought would save us - as villains and tyrants" (66). Realizing how critical it is for her to break away from the villain, Helen exits and begins the final stage of her self-discovery.

"The archetypal Wanderer," explains Pearson," . . . moves from dependence to independence to an autonomy defined in the context of interdependence. Many who have learned to embrace their independence and even solitariness find later that they miss human connection" (72). When Helen is alone at Wildfell Hall, she is especially vulnerable to the affections of Markham because she, as Pearson understands, has "become capable of experiencing intimacy at a new level, [for she has] developed a strong enough sense of self that [she is] not afraid of being swallowed up in the other" (72). Helen finds a man in Gilbert Markham who will love her exactly for who she is. Pearson goes on to explain how love is the reward for being true to oneself, but the full enjoyment of the reward does not come until one gains the Warrior's ability to assert wishes, the Martyr's capacity to give and commit to others, and the Magician's knowledge that there is no scarcity of love (72). Helen has demonstrated her capacity for care and commitment, but it is only in returning to Grassdale that she can fulfill her quest and assume the roles of Warrior and Magician. Pearson associates the Warrior's consciousness with

self-defense. She also sees a close relationship between the Martyr and the Warrior archetypes. The Martyr sees herself as sacrificing for others while the Warrior assumes the responsibility of slaying others to protect herself (75). Helen hopes to slay her dragon by conversion. Arthur Huntingdon does not need to be destroyed if he can be converted, or so Helen seems to believe. He can be saved if he adopts the same belief system as the hero (Pearson 77-78). Helen's letter to her brother reveals this missionary attempt. She relates a bedside conversation with her husband where she tells him, "I came to offer you that comfort and assistance your situation required; . . . to benefit your soul as well as your body, and awaken some sense of contrition" (Brontë 430). In a succeeding letter, Helen relates more of her vain attempts to convert the dying Huntingdon. She tells him "there is joy and glory after, if you will but try to reach it" (Brontë 450). Helen's Warrior archetype surfaces not only in her conversion efforts but in her demand that her husband sign an agreement whereby he promises to leave young Arthur under her "care and protection" (Brontë 431) and to let her take him "whenever and wherever" she pleases (Brontë 431). This bold move reflects the lessons that Helen has learned from her previous mistakes and is evidence that this woman will think ahead in every one of her future decisions. W. A. Craik concludes that Brontë "convincingly makes the obstinacy and overconfidence,

which cause the downfall of Helen at eighteen, transmute themselves into the determination and assurance that ultimately rescue her son"(50).

Pearson asserts that "instead of struggling against powerlessness, loneliness, fear, or pain, the Magician accepts them as part of the fabric of life and hence opens up to discovering the lessons they bring us" (127). This is directly in line with the "fortunate fall" that Pearson says the Wanderer must experience; hence, the Magician is a natural sequence of Helen's Wanderer archetype. After her experiences with Arthur Huntingdon and her sanctuary at Wildfell Hall, Helen develops faith in herself and begins to understand, according to Pearson's definition of the Magician, that she is not life's victim (117). "Magicians gain great faith in themselves, in God, in the universe. That faith makes it possible sometimes simply to wait for clarity when bad things appear to be happening" (Pearson 131). After Huntingdon's death, when Markham finds Helen living at Staningley Hall, she is finally able to renew her friendship with him. Hoping he is still in love with her and seeking an affirmation, Helen metaphorically offers him a winter rose. Markham clumsily accepts the rose but fails to grasp it - whereby Helen miscontrues his hesitation and snatches it from his hand. She has learned too much, however, to give up so easily. She tells him "The rose I gave you was an emblem of my heart" (Brontë 485). Pearson explains that honesty and

openess can make one extremely vulnerable. "It does not allow for manipulation, . . . but it does allow for intimacy, for love, and occasionally for magic moments of transcendence" (143).

Helen has come to terms with herself and her heroic journey is almost complete. Pearson admits that there are stages in becoming a Magician, beginning with the archetype of the Innocent. Helen goes through this phase when she first meets Huntingdon. The lessons of the Martyr, the Wanderer, and the Warrior are also hers. She uses her power for her own benefit and for her son's; she believes in herself and her ideals, and she is couragous enough to assert her beliefs. With these steps behind her, Helen can use the power of the Magician. Helen looks back over her life and recognizes that she has been a cocreator of her fate. This conscious responsibility "requires the audacity and confidence of the Warrior to name and confront dragons. Doing so responsibly and well requires the Martyr's ability to let go and love the universe" (Pearson 148). As the Magician both takes control and lets go in her life, she opens herself up to the joy that can be hers. Fundamentally, this means that, when she is ready for a new love, she will find one (Pearson 148). Helen is not ready for Gilbert Markham at Wildfell Hall - and the circumstance of her marital state is only part of the reason. Magicians "have learned to be peaceful, caring, and respectful of others and themselves, . . . and

they attract what they are" (Pearson 150). Helen and the man she has attracted both recognize the abundance of natural gifts that can be theirs. The reader has no doubt that their marriage will be happy and fulfilling and that Helen has met and conquered the challenges of her heroic quest.

Chapter Five Lucy Snowe in Charlotte Brontë's Vilette

The first-person narrative of Charlotte Brontë's Vilette provides the reader with a profound understanding of Lucy Snowe's nature. The story is told in retrospect, with an older and wiser Lucy recounting the times of her life. Susan Fromberg Schaeffer in "The Sharp Lesson of Experience" explains how Lucy "is, at times, capable of self-irony. This self-irony implies a considerable self-knowledge, knowledge that Lucy Snowe as a young woman did not possess" (xxviii). This implication that Lucy gains possession of self-knowledge does indicate the personal growth associated with the heroic journey, but "even as an old woman, Lucy Snowe cannot allow herself full insight into her own character" (Schaeffer xxviii). So while the reader must rely on much of the protagonist's point of view, he must also evaluate her through the perceptive observations of her creator. Lucy is a confused combination of character types who is "so radically divided that to many critics and readers she actually appears schizophrenic" (Schaeffer xii paraphrasing Gilbert and Gubar 403).

At the beginning of her story, Lucy is a combination Orphan/Caretaker. Pearson and Pope compare her to the "traditional classic hero, . . . an orphan who is forced out of a conventional existence by the death of her parents" (85). Lucy is, in a sense, at the mercy of anyone in the world who will employ her. She admits,

"there remained no possibility of dependence on others: to myself alone could I look" (Brontë 32). Carol Pearson defines the Orphan as a disappointed idealist (27). Lucy is never represented as idealistic because the days of her childhood are largely omitted from the narrative, but we can logically assume that those days were happy and somewhat idyllic. Lucy even tells the reader to picture her "idle, basking, plump, and happy, stretched on a cushioned desk, warmed with constant sunshine, rocked by breezes indolently soft" (Brontë 31). She then extends her analogy by stating that she must have "fallen overboard, or that there must have been some wreck at last" (Brontë 31) which according to Pearson and Pope causes her to see the world as "dangerous [with] villains and pitfalls . . . everywhere" (27). Pearson goes on to explain how the Orphan is "forced to cope with a hostile environment without appropriate strength or skills" (27). Lucy Snowe does not feel at liberty to make any of her own choices. She immediately and dutifully answers the summons of the rhuematic Miss Marchmont. Lucy's short time with this invalid is not a happy one, but it is productive. She is denied the pleasures of youth - even "walks in the fresh air" (Brontë 34) - but she tells the reader how she is given "the originality of [Miss Marchmont's] character to study: the steadiness of her virtue, . . . the power of her passions, to admire, the truth of her feelings to trust" (Brontë 34). Lucy had first resisted the role of companion to the ailing Miss Marchmont, but she concedes to the service

because of her respect for the woman. Pearson and Pope reveal how her choice to stay suggests that, to her, goodness and suffering are synonymous (85). She clings to this role, wanting, as she says, "to compromise with Fate . . . and escape occasional great agonies by submitting to a whole life of privation and small pains" (Brontë 34). Pearson tells us that the Martyr embraces suffering, believing that it will bring redemption (98). This is true in Lucy's case, for, after her nightmare that her well-loved dead kinsmen love <u>her</u> no more, she leaves the pensionnat in complete despair, thinking to herself: "It seemed to me that at this hour there was affection and sorrow in Heaven above for all pain suffered on earth beneath" (Brontë 152). Pearson explains that Martyrs believe that salvation can only be learned by suffering and hard work. They work hard to please others - God, their mates, or their employers. Their efforts can be either conscious or unconscious attempts to gain what they desperately need (101). Schaeffer explains that Lucy:

> willingly submits to the tyrannical and unscrupulous surveillance [of] Madame Beck [because she] understands the nature of the bargain Lucy has made with life: Lucy will sacrifice herself and accept a life of small privations - <u>provided the sacrifice is voluntary</u> - in exchange for the absence of severe suffering (xxix)

One can not help but see Lucy Snowe's life as lonely. This is certainly a self-imposed alienation whereby Lucy consciously separates herself because of her lack of self confidence. She sets up "barriers to intimacy because [her] developmental task is to confront being alone" (Pearson 59). Pearson explains how some people will not grow until they are abandoned, and she uses Lucy Snowe as a prime example. Lucy willingly gives her life over to serving almost anyone, but, each time, Brontë kills the person off. This desire to serve associates Lucy with the Caretaker archetype, but it also resembles the Wanderer since she is moving from one cause or person to another, searching for someone for whom she can sacrifice. In Heroes at Work, Pearson and Seivert state that "the Wanderer archtype emerges in our lives during times of exploration and journeying, whether those travels are external or internal" (14). Lucy's internal conflicts provoke an external journey. This external journey is representative of the psychological quest she is undertaking. Her spirits are especially low during the school vacation, when she is left alone. The internal despair is evident as Lucy writes:

> My heart almost died within me; miserable longings strained its chords. How long were the September days! How gloomy the forsaken garden - gray now with the dust of a town - summer departed. Looking forward at the commencement

> of those eight weeks, I hardly knew how I was to live to the end. My spirits had long been gradually sinking; now that the prop of employment was withdrawn, they went down fast. Even to look forward was not to hope: the dumb future spoke no comfort, offered no promise, gave no inducement to bear present evil in reliance on future good. A sorrowful indifference to existence often pressed on me - a despairing resignation to reach betimes the end of all things earthly. (Brontë 148)

Lucy is very much aware of her increasing internal conflicts, but this awareness fails to prevent a deep depression. When, as she explains, "The solitude and the stillness of the long dormitory could not be borne any longer" (Brontë 152), Lucy makes her break - her external journey - by leaving the confines of the pensionnat. She pronounces:

> That evening more firmly than ever fastened into my soul the conviction that Fate was of stone, and Hope a false idol - blind, bloodless, and of granite core. I felt, too, that the trial God had appointed me was gaining its climax, and must now be turned by my own hands, hot, feeble, trembling as they were. (Brontë 152)

Pearson and Seivert stress that the Wanderer's journey is about identity and finding one's vocation (14).

Crossing the English Channel into a foreign land and looking for work where she does not speak the language must be classified as stage one of Lucy's Wanderer archetype. Fleeing her safe dormitory on the night of her terrifying dream is stage two. Ironically, Lucy is rescued each time by the man whom she says she will love as long as she lives, Dr. John Graham. Schaeffer sees that "for all Lucy's complaints about the hand Fate has dealt her, it slowly becomes clear that Lucy herself has made a secret bargain with Fate" (xxvii). When she is given the chance to teach at the school, rather than serve as nursemaid and governess to Madame Beck's children, she shrinks from the responsibility: "My work had neither charm for my taste, nor hold on my interest, but it seemed to me a great thing to be without heavy anxiety, and relieved from intimate trial; the negation of severe suffering was the nearest approach to happiness I expected to know" (Brontë 71). This attitude is what destroys Lucy's chances for real happiness. Her perverse reliance on Fate and Reason shield her from accepting any of the blame when things go wrong in her life. Schaeffer acknowledges that Lucy's secret bargain with Fate is what drives off Dr. John and that the tragedies that befall her are those of her own character (xxvii). Even after the reunion with her godmother and Graham, she implores "Reason" not to let her think of them "too often, too much, too fondly" (Brontë 170). Reason, as well, denies her

her chance of romantic happiness with Dr. John and causes her wrongly to conclude that he regards her "in the light of a patient" (Brontë 244). Reason even convinces her to write two responses to the letter she receives from Dr. John. After "Feeling" propels her to write with the language of affection and warmth, "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 243). Reason has convinced Lucy that any happiness she experiences must be brief. She avoids hopefulness in order to avoid heartbreak.

Like Helen Huntingdon, Lucy Snowe's Wanderer personality not only encourages her to embrace independence and solitariness, but also to miss and desire human connection. Lucy's Warrior archetype emerges when she begins to assert herself socially and professionally. She literally buries her past when she procures a metal box and inters her letters from Dr. John under the old pear tree in Madame Beck's garden. This symbolic gesture gives Lucy what she calls "reinforced strength" (Brontë 284) to fight the battles of her life. Echoes of the Martyr/Caretaker surface when Lucy says "If life be a war, it seemed my destiny to conduct it single-handed" (Brontë 284), but this attitude also resembles the Warrior's need to confront the dragon and slay it. Pearson admits that the moral of the Warrior's story is

that good triumphs over evil and that with the courage to fight for herself, a person can affect her world (74). With her willingness to move beyond the frustrating relationship she had with Dr. John, Lucy opens herself to the possibility of an alliance with another man, M. Paul Emanuel. While M. Paul plays the "brownie's work" (Brontë 329) by leaving books in Lucy's desk, she weaves a watchguard for his fete, the day when he is to be honored by the students and teachers. These initial tokens of affection pave the way for a much deeper and more emotional attachment which Lucy claims wholeheartedly. Pearson explains how the Warrior's path is both intellectual and spiritual. Intellectually, the Warrior differentiates the positive and negative choices and people in her life. Spiritually, she knows which will promote energy and which will kill the life force within (75). Lucy knows that Dr. John, unknowingly, will kill her life force while Paul Emanuel will foster her spiritually and intellectually. Lucy recalls her warm affection for Dr. John, the "curious one-sided friendship which was half marble and half life; only on one hand truth, and on the other perhaps a jest" (Brontë 347). This realization is what allows her to bury her feeling for Dr. John but not to acknowledge its death. Sometimes she "thought the tomb unquiet" (Brontë 347), but just the same, she says "Good night, Dr. John; you are good, you are beautiful; but you are not mine. Good night and God bless you!" (Brontë 348).

Ironically, when she utters these cathartic words, M. Paul literally echoes them. It is at this precise moment that he formally offers his friendship and protection, and she willingly accepts both.

The reader is gratified when Lucy finally develops her warrioring capabilities. Lucy's willingness to identify the dragons in her life and to slay them in order to protect herself is long overdue. Pearson realizes that this is an important step of commitment to self-worth. When the hero acknowledges her right to be alive, to be loved and respected, and to refuse work that is demeaning, she is realizing self-worth (75). Lucy dreams of establishing her own school - breaking away from M. Beck and working for herself. This dream, much less its realization, could not have been Lucy's before she adopts the Warrior role. She encourages herself:

> Courage, Lucy Snowe! With self-denial and economy now, and steady exertion by and by, an object in life need not fail you. Venture not to complain that such an object is too selfish, too limited, and lacks interest; be content to labour for independence until you have proved, by winning that prize, your right to look higher. (Brontë 346)

Lucy is not directly influenced by any particular characters in the novel; however, most of them do have

significance in her life's direction, if not her actual choices. A statement made early in the novel by the frustrated Miss Marchmont not only provides a "philosophical framework for the novel" (Blom 136) but a personal philosophy for Lucy's life course. The dying Miss Marchmont tells Lucy that "We should acknowledge God merciful, but not always for us comprehensible. We should accept our own lot whatever it be, and try to render happy that of others" (Brontë 38). The story of Miss Marchmont's unconsumated love is an example of passion unfullfilled; Blom correctly states that "Lucy has been convinced from youth that happiness in this life is rare and reserved for those few beings particulary favored by God, and this belief remains as unchanged as her view that earthly bliss is not to be her portion" (149).

The personality of Lucy Snowe can be further defined in relation to Paulina de Bassompierre. Janice Carlisle in "The Face in the Mirror: Vilette and the Conventions of Autobiography" reveals that Lucy begins her story in Bretton because Paulina's stay there has a certain thematic effect in Vilette. Lucy's memory of her life at Bretton provokes a defensive response because the events which occur when Lucy is fourteen are reenacted when she is twenty-three. After two distressing periods of her life, Lucy finds herself with her godmother and overshadowed by the introduction of Paulina onto the scene. Both situations, at Bretton and at La Terrasse, are comfortable, but both

times the comfort is taken away (139-140). Lucy never admits jealousy; however, the competition with Paulina creates a tension that contributes to Lucy's attitude about herself. When the two are reunited at La Terrasse, Paulina paraphrasing Wordsworth's "Ode: Intimations of Immortality," indicates the poet's philosophy about the past's effect on the future as she persists "The child of seven years lives on in the girl of seventeen" (Brontë 265). Lucy approves of Paulina's view and recognizes an affinity which surprises her. She states:

> Her eyes were the eyes of one who can remember; one whose childhood does not fade like a dream, nor whose youth vanish [sic.] like a sunbeam. She would not take life, loosely and incoherently, in parts, and let one season slip as she entered on another: she would retain and add, often review from the commencement, and so grow in harmony and consistency as she grew in years. (Brontë 265)

Paulina acknowledges a feeling for the past that she says others are slow to recognize. Lucy feels the same way, but she "wondered to find [her] thoughts [Paulina's] : there are certain things in which we so rarely meet with our double that it seems a miracle when that chance befals" [sic.] (Brontë 266). So Lucy's relationship with Paulina is twofold. It secures for her a kindred spirit of a

sort, a trusted friend, but it also assures her that she must bury her feelings for Dr. John. Gilbert and Gubar acknowledge that Polly's memories of the Bretton days are as precious as Lucy's and that she, too, "receives Dr. John's letters with excitement, carrying them upstairs to secure the treasures under lock and key before savoring them at her leisure" (427). Lucy and Polly are, in fact, different sides of the same coin, but Paulina is "Lucy Snowe born under a lucky star, and her emergence marks the end of Dr. John's consciousness of Lucy herself as anything but an inoffensive shadow" (Gilbert and Gubar 427). Lucy's acknowledgement that "If anyone knew me it was little Paulina Mary" (Brontë 289) "makes no sense unless we assume Paulina Mary to be at once a character and a metaphor for Lucy's childhood self, the self as it was before it was deformed by tragedy" (Schaeffer xxiv).

Dr. John's impact on Lucy's character is dramatic. She exclaims "a new influence began to act upon [her] life, and sadness, for a certain space, was held at bay" (Brontë 242). This security, however, is brief. When his letters and attentions cease, she falls deeper into her fatalistic attitude, concluding that "these blanks were inevitable; the result of circumstances, the fiat of fate, a part of [her] life's lot, and - above all - a matter about whose origin no question must ever be asked" (Brontë 256). She is more embittered than consoled by Dr.

John's attentions, determined not to fool herself, and set "down under the head happiness that which is misery" (Brontë 347). She resolutely calls "anguish - anguish, and despair - despair" (Brontë 347). Gilbert and Gubar perceive that, in the process of writing her life story, it is clear that "Lucy has continued the learning process begun by the events she narrates, and the change in her outlook is reflected perhaps most specifically in the way she tells the story of the growing love between Dr. John and Polly" (427).

Gilbert and Gubar believe that Brontë sets up the glamour of Paulina and Dr. John's courtship against Lucy and M. Paul's friendship in order to emphasize the false expectations created by romantic infatuation (428). In this respect, M. Paul's role in Lucy's life is more clearly understood. He provides Lucy with the attention, understanding, and affection that Dr. John either could not provide or from whom Lucy would not accept. Gilbert and Gubar explain how M. Paul is "an anti-hero - small, dark, middle-aged, tyrannical, self-indulgent, sometimes cruel . . . . His very faults, however, make it impossible for Lucy to see him as anything other than an equal" (428). M. Paul is the man with whom Lucy finally finds happiness. His aid in her exit from the pensionnat and the establishment of her own school provide her with confidence in herself and in him - enough confidence to

accept his proposal and come to terms with her fate as influenced by his confession of love; she reflects:

> He deemed me born under his star: he seemed to have spread over me its beam like a banner. Once - unknown, and unloved, I held him harsh and strange . . . . now, penetrated with his influence, and living by his affection, having his worth by intellect, and his goodness by heart - I preferred him before all humanity. (Bronte 471)

In his absence, Lucy maintains this new found peace. His letters sustain her; in him "there was no sham and no cheat, and no hollow unreal in him" (Bronte 473). She thrives on the constancy of his affection and love. Previously she had hungered for the written word from Dr. John, comparing herself to "animals kept in cages, and so scantily fed as to be always upon the verge of famine awaiting their food as she awaited a letter" (Bronte 256). But now her letters from Paul are "real food that nourished, living water that refreshed" (Bronte 473).

Lucy's world in Vilette is largely one that she herself creates. Blom sees Lucy as master of her own fate when "tutored by Reason and fearing the rebuff it predicts, she willingly disguised her real self from Dr. John" (146). No one seems to understand Lucy or see her as she sees herself. She reflects on others' misconceptions, "What contradictory attributes of

character we sometimes find ascribed to us, according to the eye with which we are viewed!" (Brontë 289). Those who "view" Lucy see only what she allows them to see, and this picture is as contradictory as those attributes of character she finds ascribed to her. Gilbert and Gubar point out how she "consistently witholds information from other characters out of mere perversity" (418). The reader can easily agree with this condemnation, for there are countless examples when Lucy fails to explain herself or to tell the truth. For example, she fails to tell Dr. John that it is she whom he rescued on that stormy night of her arrival in Vilette, or that it is she who is his mother's godchild. This reticence can be attributed to Lucy's lack of confidence about her role at the pensionnat. Gilbert and Gubar explain that "Once again in Brontë's fiction, the madwoman in the attic emerges as a projection of her heroine's secret desires, in this case Lucy's need for nullity" (425). The appearance of the nun contributes significantly to the environment of Vilette and to the divided character of Lucy Snowe. Subconsciously, Lucy wants to be as incomprehensible to others as the nun is to her. Gilbert and Gubar suggest that because women are conditioned to believe their irrelevance to the important processes of society, they begin to live invisibly. Therefore, the nun is not only a projection of Lucy's need for anonymity, confinement, and

purity; the nun's way is also a symbol of what Lucy had been taught was the only socially acceptable life available to women - a life of service, self-denial, and chastity (426).

The fact that Lucy's nun is not at rest, but continues to haunt her, suggests that the reality of Lucy's world is contrary to the way she perceives it. Madame Beck's position in the novel gives credit to the possibilities for women in Lucy's world, and Lucy herself achieves an independent status which could in time equal her former employer's. Pearson and Pope argue that the myth of a woman needing a man to complete her is subtly contradicted in Vilette. By giving her credit, M. Paul helps Lucy learn to acknowledge her value as an independent person. He not only provides her with a place to live and work, he also gives her a reason to live and work. When he dies before they are to be married, he is deified in Lucy's mind. She mourns, but she recognizes how much more complete she is after his death (Pearson and Pope 237). Lucy tells the reader "I thought I loved him when he went away; I love him now in another degree; he is more my own" (Brontë 474). This is because he has been responsible for her self-recognition. His encouragement contributes to Lucy's attainment of her heroic quest.

Janice Carlisle cleverly explains how Vilette is a carapace of defenses against the almost intolerable

pain of memory" (134). She realizes that Lucy refuses to acknowledge the cost of retrospection in order to lessen her pain. Lucy never admits that her recollections are painful because she has been trained to hide her emotions (Carlisle 134-135). In one of her many conversations with "Reason," Lucy queries "But if I feel, may I never express?" (Brontë 219), and Reason, as always, stifles her desire to reveal her feelings with a firm "Never!" (Brontë 219). Gilbert and Gubar admit that "Lucy's evasions as a narrator indicate how far she (and all women) have come from silent submission and also how far all must yet go in finding a voice" (419).

The fact that Lucy travels through Pearson's archetypes of the Orphan, the Martyr, the Wanderer, and the Warrior contributes to her self-knowledge and her eventual role of Magician. Janice Carlisle explains that Lucy's narration assumes an emotional clarity near the end of the novel because she has managed to separate herself from her earlier self and emotions. This seems paradoxical, since the very events of Lucy's past have contributed to a barrier that might prevent emotional security; however, she has triumphed over her earlier inability to confront the implications of memory by actually writing down those memories in her life story. (145). The journal has been theraputic, in the same way that "both [Wordsworth's] The Prelude and [Tennyson's] In Memoriam attest to the way in which expression of

confusion or sorrow may become the means to certainty or consolation" (Carlisle 145).

Like Helen Huntingdon, Lucy Snowe is liberated through the faithful record of her life story, but it is more than this journalistic healing that contributes to the hero within both of these women. They are both transformed by what Pearson defines as "wise love" (141). She explains how one of the most positive things men and women can do for each other is the "liberating (metaphorical) whack on the side of the head that forces them out of playing tired, worn, old sex roles into finding out what it really means to be male or female - or human" (142). M. Paul's support and encouragement of Lucy echoes Gilbert Markham's love of and commitment to Helen Huntingdon. It is fundamental to her development that Lucy, like Helen, learns the Warrior's lessons before she adopts the Magician's viewpoint. Pearson uses the Beauty and the Beast myth to explain this theory. If a hero skips the Warrior role, she "will think that the Beauty and the Beast transformation can happen by an indiscriminating judgment, which does not show much self-esteem" (Pearson 142). Lucy's transformation at the conclusion of Vilette occurs because of her thoughtful and deliberate choices. Pearson continues her analogy concerning this kind of metamorphosis:

> It certainly would not transform Beast if Beauty's acceptance of him was a result of a

> belief that she did not desire anything more than beastliness. Nor would it serve if she simply thought that everything in life was wonderful and she loved everything equally. Being open to life and to love does not mean giving up the capacity to choose whom you wish to spend your time with and what you wish to do. The Magician is not sentimental or romantic. The goal is to recognize what is true about yourself and others. (142)

At the end of this novel, Lucy is certainly not "sentimental or romantic." Reason has been her constant guide, encouraging her to repress emotion. However, because M. Paul has found value in Lucy, Lucy finds it in herself, transforming the beast to the hero. Pearson points out that the Magician acts as a catalyst for change because she can clearly see and then foster the places and people where growth can occur (150). Lucy sees M. Paul and the house at Numero 7, Faubourg Clotilde in this way. In them can her growth, and consequently that of others, be nurtured.

Gilbert and Gubar confirm Lucy's character development. They reveal how "in the course of the novel she has learned to speak with her own voice, to emerge from the shadows: she defends her creed successfully against the persuasions of Père Silas and M. Paul; she speaks out for the lovers to Polly's father, and she

stands up against Madame Beck's interference (434). All of these steps forward are followed by moments of defeat and withdrawal, but the sum progress is toward self-articulation: Lucy is an accomplished author by the time she describes the climactic park scenes. She has become less evasive and increasingly concentrates on her own story rather than that of others. She now recognizes that the stimulus of intellectual love is more attractive to her than the foolish romantic love she witnesses in Ginerva and Polly (Gilbert and Gubar 434).

The sequence of events on the night that Madame Beck tries to drug Lucy with the sleeping potion furnish what Gilbert and Gubar so aptly define as a microcosm of the entire novel. All of those who have so prominently figured in Lucy's life in Vilette are in the park on this night when Lucy seeks shadows and calm. Her "imagination summons up before her the spirits that have haunted her past and present life" (Gilbert and Gubar 435). She sees the Bretons, the Bassompierres, Père Silas, Madame Beck, Madame Walravens, Justine Marie and M. Paul. She conjures images of the dead nun and misinterprets M. Paul's relationship with his ward. She reacts hastily to this, and "as she has repeatedly, . . . [advocates] repression" (Gilbert and Gubar 435). In characteristic style, she says "Truth, you are a good mistress to your faithful servants! (Brontë 448). This "truth," despite its inherent falsehood, is what Gilbert and Gubar believe

enables Lucy to defy the specter nun when she returns to school. Seeing Paul's nun in the park fills her with the courage to destroy this symbol of chastity and confinement (435). So ironically, Lucy's misinterpretations have a positive effect because, as Blom points out, "Lucy's intuitive association [of] her own imprisoned life with the story of the girl buried alive . . . [had made] the gloomy apparition the symbol of both her sterile present and her helpless future" (155). Lucy's imagination is a potent force that has consistently thwarted her chances for personal growth; however, this time it awards her some perspective.

Lucy's walk in the park does more than free her from the spector nun. Gilbert and Gubar point out how imagination has been the culprit on this dark and foggy night, causing Lucy to believe that she can exist invisibly at the illuminated festival and creating the romantic story of M. Paul and his ward. Lucy mocks her own gullibility after realizing that "Truth's message" is really nothing more than a projection of her worst fears. The entire distinction between appearance and reality breaks down in the park scenes because Lucy realizes that what she has so respectfully acknowledged as "Reason" is actually repressive witchcraft that would transform her into that sterile nun that had haunted her (436). The realization that her Truth is actually fiction is not

complete until the next morning. Lucy admits that she begins to "trust secretly that conjecture might have hurried [her] too fast and too far [and that] the distorting and discolouring magic of jealousy" (Brontë 458-459) is powerful indeed. Gilbert and Gubar acknowledge that even this awareness of the truth is accepted as a weakness by Lucy, but that her inability to passively acquiesce is a sure sign of her freedom from the old internal struggle. Lucy emerges from the park as a more complete and liberated person, able to express herself in the most threatening situations (436). This spiritual rite of passage enables her to confront one of the main impediments to her happy and successful future, Madame Beck. She is bold enough to defy Madame Beck's manipulative attempt to prevent Lucy's last chance to speak with Paul when she cries "My heart will break!" (Brontë 460). This acclamation of her heart and its needs is an affirmation of her successful heroic quest. She finally understands and seeks that which will complete her sense of self.

M. Paul's satisfactory answer to Lucy's question "Do I displease your eyes much?" (Brontë 463) confirms her newly found sense of worth. She confidently tells the reader, "Ever after that, I knew what I was for *him*; and what I might be for the rest of the world, I ceased painfully to care" (Brontë 463). This represents real

progress, for Lucy has "painfully cared" what the people in her life have felt. Gilbert and Gubar state that Brontë herself suggests that Lucy has learned that imaginative projection and reasoned apprehension are the same truth (437). "It is this recognition of the necessity and inadequacy of self-definition - this understanding of the need for frictions that assert their own limits by proclaiming their usefulness - that wins for Lucy finally a room of her own; indeed, a house of her own" (Gilbert and Gubar 437). The little house in the Faubourg Clotilde is an answer to Lucy's prayers and a fitting reward for her struggles. It is a symbol of her new found self and her independence from Madame Beck and all of the others who stifled her character.

In the final chapter of Vilette, Lucy writes:

> The secret of my success did not lie so much in myself, in any endowment, any power of mine, as in a new state of circumstances, a wonderfully changed life, a relieved heart. The spring which moved my energies lay far away beyond seas, in an Indian isle. At parting, I had been left a legacy; such a thought for the present, such a hope for the future, such a motive for a perservering, a laborious, an enterprising, a patient and a brave course - I could not flag. Few things shook me now; few things had

> importance to vex, intimidate, or depress me: most things pleased - mere trifles had a charm. (Brontë 472)

As Susan Schaeffer has explained, Lucy's narration of her life story can be ironic. In this observation, when Lucy claims that the secret of her success is due only to her changed circumstances, the reader can understand Schaeffer's conclusion. In truth, Lucy not only owes her successful quest to new circumstances, but also to a development in her personality and to M. Paul's endowment of faith: thus "even as an old woman, Lucy Snowe cannot allow herself full insight into her own character" (Schaeffer xxviii). Her character has gained so much strength and independence that even M. Paul's shipwreck fails to divert her course. Gilbert and Gubar believe that, through Lucy, Brontë proves that "the end of love must not be equated with the end of life" (438). Lucy's elusive conclusions - "Fear sometimes imagines a vain thing" (Brontë 471) and "leave sunny imaginations hope" (474) - allow Brontë to avoid "any definitive message except to remind us of the continued need for sustaining stories of survival" (Gilbert and Gubar 438). Lucy Snowe is a survivor, a character whose wisdom and insight are products of her struggle to understand and come to terms with herself.

Conclusion

Each female hero's story begins at a different point in her life; therefore, her process of growth and the attainment of her heroic quest is naturally distinct. Catherine Earnshaw dies before she reaches the age of most of these other female heroes. Her archetypes are the Innocent, Orphan, and Lover, two of which are associated with youth and inexperience because she never reaches adulthood. On the other hand, Helen Huntingdon, the oldest of these five heroes - and the only mother, experiences <u>five</u> predominant archetypes. She begins, as does Catherine, with the Innocent, but she travels through the roles of Caretaker, Wanderer, and Warrior before she settles comfortably with that of Magician. Her age, as well as her experience, is relative to her successful journey. Anne Elliot is also an "older hero" whose story commences <u>after</u> she has more than likely experienced the youthful archetypes. She is a Caretaker at the start of <u>Persuasion</u> and then falls easily into the role of Sage. We are privy to just two of her character types because of her age and because of her experience before the novel begins. Emma Woodhouse, like Catherine, is a youthful hero, but she exhibits a maturity which makes her seem much older and wiser than her chronological age; therefore, she conforms to archetypes not normally associated with young people, the Ruler and the Magician. Her positions as mistress of her father's house and one of

Highbury's social elite secure for her an exemption from a youthful or insecure characterization. Lucy Snowe's autobiographical account, like Helen Huntingdon's, provides the reader with a wider picture than that given of Catherine, Anne, or Emma. Her diary records her innocent days, and the reader witnesses her Caretaker, Wanderer, Warrior and Magician roles. She, like Helen, experiences a full range of archetypal plots because her story spans the more mature years of her life. These summations lead to the rather obvious conclusion that people will experience different archetypes at different times in the process of self-discovery. Each hero follows not a prescribed path of development, but a unique course on her way to emotional maturity.

However individual these heroes are, there are some common charcteristics that may have influenced their journeys. Each of these female heroes is motherless. Catherine Earnshaw's mother is alive at the beginning of Wuthering Heights, but she is barely mentioned and has absolutely no influence on her daughter's life. Her death when Catherine is very young nullifies her existence. Lucy's mother, as well as her whole family, has also been snatched from her at a tender age. Lucy's Orphan archetype cripples her with feelings of insecurity and incompetency. Anne's mother dies before Persuasion begins, but Anne does remember and bears her influence. Despite this memory and affection, Anne's motherless state

in the course of the novel is significant in her choices and their consequences. Helen's mother has no role in The Tenant of Wildfell Hall; she is reared by her aunt and uncle but her Orphan status enobles her with an independence that causes her to shun their protective advice and marry Arthur Huntingdon. Emma Woodhouse's "mother had died too long ago for her to have more than an indistinct remembrance of her caresses" (Austen 3). Emma's independence seems to suggest that she has been her own mother.

Pearson and Pope in The Female Hero in American and British Literature believe that the sense of being unmothered serves as a call to the quest (112). Without a mother's influence and protection, a female hero feels more of a need to search for her own answers, to experience trials firsthand. Necessity requires her independence at an earlier age, and she is forced to look beyond motherly nurture for strength and encouragement.

Each of the heroes in this work has searched for strength and encouragement. They have experienced the alienation and despair that Pearson states is the primary subject of literature (1). Through these experiences they have assumed various roles and interacted with people who have affected their perceptions about themselves, others, and the world around them. This is why they have grown and mastered their respective worlds. Pearson and Pope conclude that, at the end of the female hero's journey, the

hero is "free simply to be" (230). This freedom from the expectations of others, of society, of what she had expected of herself is the key to the hero's fulfillment and peace of mind, for "the treasure the hero claims at the completion of the journey is herself" (Pearson and Pope 223). By examining the heroes' quests, the reader is beneficiary to a host of revelations which can only serve to strengthen her own sense of self. Pearson and Pope agree that "in works in which the hero is more capable than those around her, but is similar enough to the general reader to be a positive role model, the idea of magical transformation is shown to have realistic psychological and sociological equivalents" (227). So while the novels entertain, they also instruct, and the didacticism is most evident in the hero's journey for self-understanding. Each hero, at the conclusion of her story, has found a peace within herself that did not exist at the start of the novel. She has experienced life and come to understand it.

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