

CHAPTER IV

ANALYSIS

A. Intrinsic Approach

A. 1. Character and Characterization

The main character in Charlotte Brontë's *Villette* is Lucy Snowe. The minor characters analyzed in this thesis are only them who are making direct interaction with the main character, Lucy Snowe. It is because of the importance of them. They will be included in character and characterization in order to illuminate Lucy Snowe's characteristics. How those characters behave to Lucy, according to their personality, affect Lucy's psychological development.

A. 1. 1. Major Character (Lucy Snowe)

Lucy Snowe is an orphan. She is solitary in her life. She is a goddaughter of Mrs. Bretton before at last the Brettons move to another city. She is 15 year old when the family leaves her. It is too early for a single girl to be left. In that age a Victorian girl was assumed as a pre-woman: in addition, old to be called a girl but too young to be called a woman. Physically she is not very fine. She is not a beautiful woman. She comes from middle-class Victorian family. She is not well dressed. Her appearance is plain. Lucy Snowe is a poor orphan. Her family does not inherit wealth to her. She does not

know her relatives anymore but an old servant of her family. And, she does not help much but to comfort Lucy without knowing how to advise her.

Lucy is a good observer. She observes all people and happenings in her environment completely. And, she reckons her observation to compare with her existence. She never lets happenings go for nothing without any value to her. That is why Lucy is easy to adapt in a new place and with new people.

She is a religious person who always thinks positively about what happen to her. In addition, the direction from God always lessens her struggle. In long vacation, when every one but a cook enjoy their pleasure, Lucy has to look after an imbecile pupil. She does not complain God even she thinks it a part of His Justice.

I used to pray to Heaven for consolation and support! ... I did not, in my heart, arraign the mercy or Justice of God for this; I concluded it to be part of His great plan... this number I was one.
(160)

On one level, Lucy is a patient girl. She works as a nurse for an old sprinter, Miss Marchmont. Living with her makes Lucy know how to behave in front of a pathetic woman. She gets accustomed to apply calm attitude. She must serve her anytime, patiently and carefully. It is a kind of exercise for Lucy provided by God before she faces life in Villette. In Villette she is a nurse-governess for Mme Beck's children and English teacher in Mme Beck's girl

school. There, she has once had to take care of a cretin while all personnel of the school enjoy the summer holiday.

Lucy is a woman with high empathy. She is accustomed to help the oppressed. She likes to do whatever is needed by the people. People will like her even need her. She understands things needed by people before her. With Paulina (when she is still living with the Brettons) she is close for Paulina feels comfortable near her. People will not directly like her from her physical appearance even Paulina at first is trenchant to her. However, they will like her because she always behaves nicely.

Talking about boys, Lucy is rather difficult to define. She considers that all boys are full of fault (30). After becoming adult, her assumption goes to a direction that she will live solitary, without having a fiancé, until she finds a match. It is because she occasionally lives alone. It guides her to a condition of independence for it is hard for an independent people like her to share personal life with others. Anyhow Lucy enjoys her life with God. She relies on Him about anything happen to her. Ginevra Fanshawe claims her as one who is never in love and never will be. Even, the young woman accuses her as one who does not know the feeling. Actually, Lucy knows well what Ginevra means by love but that is not "love" Lucy needs. She needs different kind of it.

Lucy is a woman who never concludes that essential love is love between man and woman. Man to woman love is only a phenomenal love. To

her, essential love is the love to God that later emerges in its form as love to a human beings' love upon others.

As Lucy Snowe does not have close friends, she has to make many decisions by herself. She ever makes friendships with three other teachers but they are all parasites to her physical and mental existence (126). She is quite busy to manage all her physical and psychological strength to face many problems in her life. And, referring to the statement of the previous paragraph, the most difficult problem among hers lies upon love affair. Later in *Villette*, she puts some consideration to come to an idea that she lets Paul Emanuel be her special friend.

Though one of Lucy Snowe's natural characteristics is coward, interaction with society modifies it into a powerful self-confidence. She succeeds in educating herself to become a self-confident woman. In this case, she accepts Mme Beck's offer to teach in a class to substitute the absent English teacher although she knows that the bourgeois schoolgirls will show her a campaign of tittering and whispering(75). She also goes to the theatre with the Brettons though after that Ginevra Fanshawe and M Paul Emanuel criticize her concerning her unsuitable gown(329). She also faces Zelic St. Pierre, the pathetic teacher, bravely while other teachers avoid her in order to anticipate problems.

Most of all she is an independent woman. She has been aware of independent life since she finds that the Brettons has moved somewhere. She

teaches herself that self-reliance is needed. Then, exertion is forced upon her by circumstances. That is why she accepts her neighbor's offer to take care of Miss Marchmont. Victorian girl of her age was in the middle of "flirting" phase. They liked to flirt to the men together with her friends. However, Lucy is not. She thinks that she has nothing to be proud of in front of boys. She has no wealth. She has no single support to color her life but the God she trusts.

The writer finds that Lucy Snowe is a freethinker. She does not want any other people determine her way of behaving. Readers will see the fact when she refuses the offer of M. Paul H. de Bassompierre to be Poly's (Paulina) governess because she does not want to lose her chance of maintaining her own life freedom.

...a handsome sum—thrice my present salary...Rather than fill the former post in any great house, I would deliberately have taken a housemaid's place... swept bedrooms, and staircases, in peace and independence...(306)

She also refuses Mrs. Bretton's offer to stay in her house and leave Mme Beck's Pensionnat (234). She does it not because of not having respect or appreciation to them. She only does not want to bother other people's freedom; and she does not want to be occupied by others' covered slavery.

In a very meagre case, this characteristic looks clear when Mme Beck holds a party; M Paul Emanuel and the schoolgirls perform a play. Unfortunately, one female-character-artist is disqualified of being ill. Lucy is

asked to replace the missing-rolc. She receives the role but a small crash between her and the make-up man takes place. The cause is that Lucy intends to use on the clothes by herself.

“You do not like these clothes?” he asked, pointing to the masculine vestments.

“I don’t object to some of them, but I won’t have them all... And I will, Monsieur; but it must be arranged in my own way; nobody must meddle; the thing must not be forced upon me. Just let me dress myself.” (140)

Lucy Snowe is a wise woman who will say wisdom toward others’ to ease their trouble. She tends to give her friends advice in order to help them solve their problems. Ginevra Fanshawe calls her Mother Wisdom. Although Ginevra does it to make a joke on her, it is a fact that it is wisdom Ginevra feels but she reject Lucy’s words due to the fact that Lucy’s advice opposes her wants.

A. 1. 2. Minor Characters

- **Miss Marchmont**

Lucy Snowe lives with Miss Marchmont only for few months but Miss Marchmont is included as one most affective people in Lucy’s life. In the novel the chapter of Miss Marchmont consists only of 7 (seven) pages, and after that she is never called but once more, only 1,38 per cent of the whole

content. However, in Miss Marchmont's house she fills her soul with high life spirit facing even the worst condition. Miss Marchmont is like a mother for Lucy (...it was rather like mother rating her daughter, 34). Her unstable old mood never brings anger for Lucy. All her words, how harsh they are, never irritate Lucy. Her scolds even make Lucy feel secure as if she were in her own home. From them Lucy learns Miss Marchmont's discipline to be applied later in Villette.

Miss Marchmont is a wise old spinster. She understands fully her weak condition. She knows that whosoever takes care of her will meet trouble of her physical and psychological pain. That is why she leaves the choice to Lucy whether she will approve to accompany her or not.

She made her proposal to me after tea, as she and I sat alone by her fireside.

"It will not be an easy life," said she..., "for I require a good deal of attention, and you will be much confined; yet perhaps, contrasted with the existence you have lately led, it may appear tolerable."

(33).

Miss Marchmont also often asks her to discuss certain subject. She likes talking about her broken love story. She is a loyal lover to her death fiancée. From her, Lucy learns that love is not to possess but to sacrifice.

- **Madame Beck (Modeste Maria Beck)**

Mme Beck is the headmistress of Pensionnat Beck and also the mistress of mansion Rue Fossette. She is the woman who gives Lucy Snowe shelter in Villette. She is an educated middle-upper class Belgian. She is forty years old (69).

She is one of moderate mistress among others in her time. She is mild enough to rule her governess, teachers, and servants. She lets them do freely as long as they do no harm to her and her system. However, she will fire them without hesitation or bargaining after finding even one single fault. In the other side, Mme Beck is a charitable woman. She does a great deal of goods especially having regard with her pupils' welfare.

Mme Beck is busy every day. She always has something to do at least spying on her workers. She does manage her four teachers, eight masters, and three children at the same time without apparent effort. Her way of managing her school is professional. She never lets her pupils and the staffs feel uneasy in that place.

... Nothing could be better than all her arrangement for the physical well being of her scholars. ...the lessons were well distributed and made incomparably easy to the learner; there was a liberty of amusement,...a provision which keeps the girls healthy; the food was abundant and good:... her method in all these matters was easy, liberal, salutary and rational...(71).

Especially to her teachers, she sometimes spends time with them. She knows that without any attention, workers will get bored. To Lucy, she talks about English and asks about Englishwomen, and their superior intelligence. Mme Beck considers English women are one step forward compared with others (71).

All those perfection of Mme Beck does not erase the possibility of her making fault. It does not mean that Mme Beck is a perfect woman before Lucy. Even, absolutely Mme Beck is the most disturbing in Lucy's life. Behind her professionalism, Mme Beck hides a school of bad characteristics. She is a spy of all her workers. She does not care that her way of inspecting make them think negatively about her. Lucy is very angry at it although to protest she does not dare.

By the way, Mme Beck is a repressive leader. She does nothing much to repress her men but by looking at them with suspicious eyes is sharper than the razor edge in their hearts. Her repressive and inspecting acts draw Lucy to a competitive condition especially with Zelig St. Pierre in doing educating process. Mme Beck notices that Lucy's teaching achievement is much better than Zelig St Pierre. Mme Beck gives more Privilege to Lucy such as exit-permit with the Brettons, whereas To Zelig Mme Beck gives ordinary present as she does to the other teachers. Mme Beck is the one whose attitude gives Lucy idea about how to behave freely without damaging others' feeling and her own moral. She tends to absorb Mme Beck's mental strength and letting

the negative ones away. In addition, Mme Beck is one three person who dislikes her relationship with Paul Emanuel. Mme Beck applies her manipulative actions to break their emotional-tie between them. Even, she bravely commands Goton, the cook, to bring for Lucy a glass of drink with drug added in it.

...”if he wanted to marry ever so much—he could not do it; he has too large a family already in his hand; Mere Walvarens, Pere Silas, Dame Agnes... There never was a man like him for laying on himself burdens greater than he can bear... Besides he has ...Justine Marie... who has been an angel in heaven.” (407)

“Your bed shall be warm....she (Goton) shall give you a sedative.”

“Madame... Make your own bed warm and soft;...if you have sorrow or disappointment,... I know you have, seek your own palliatives... Leave me, however. Leave me, I say!” ...(460)

...Goton came, bringing me something to drink. I was consumed with thirst—I drank eagerly; the beverage was sweet, but I tasted a drug. (461)

Mme Beck is found by Lucy as flirtation doer. She is not as clean as the society knows. She sneaks at night when the “school” is sleeping to enjoy her world in balls, operas, or plays. With him are many gentlemen friends (483).

- **John Graham Bretton**

John Graham Bretton is the single son of the late Mr. Bretton of Bretton with Mrs. Louisa Lucy Bretton. He is a doctor in Villette. He and his mother have been ten years in Villette. He knows Villette well: the galleries, halls, theatres, and streets in Villette.

He is a model of middle-upper intellectual Englishman. He likes art although he enjoys it in his thought not in discussion with any other people. He is a genius among others. His habit is punctuality. He is able to manage his time properly without neglecting his family's right of coming together with him (183).

His appearance is charming. His eyes, which charm many women and girls in Mme Beck's pensionnat, are blue (96). His hair is silky straight. According to Ginevra Fanshawe, Dr. John is physically perfect but emotionally a serious, impassioned man, too grave and too impressible (316). Although he grows in an absence of a father, he is not spoiled by his mother. Even, he is the protector of her; and later to Lucy.

Like his mother, he is a kind helpful man. He helps sick people as a physician; in addition, he also helps any people who needs him. He is the one who shows the way to an inn at Lucy's first arrival in Villette. And he is also the one who helps Lucy when she fainted in the snowy evening. He also gives his favor to a young girl in the theatre when it is in fire.

Dr. John is one of Lucy's influential friends. His existence in Villette means a lot to her. His social rank makes her life a little bit easier in her new environment among new people. Lucy once becomes his secret admirer while she loves Lucy for the sake of brotherhood.

He is not a coward in facing his making mistakes. He will admit his mistake without any hesitation. (...”Perhaps I deserved them Lucy. If you don't respect me, I am sure it is because I am not respectable...: I must manage badly in some way...” 194)

- **Paul David Carl Emanuel**

M Paul Emanuel is a little man almost forty. He is a professor of Literature in Mme Beck's pensionnat. He is the cousin of Mme Beck. Even though he is a little man, his way of behaving causes fright and esteem among the school girls. He is a stormy man. His words are often poignant. Moreover, his teaching style is loved by almost all of the girls. Some of them weep when Mme Beck is acknowledging his plan to go abroad for an indefinite long time. His English ability is not so manageable that he asks Lucy to be his translator in each examination. Not like Dr. John, he is not a punctual man. He always makes people wait.

He is also like his cousin: like to do secret inspection upon other people. He observes Lucy from the first time she arrives in that school. He also recognizes that Zclie St. Pierre and Lucy Snowe are not in fine relationship. Once he tells them after their quarreling: “I will then divide my

pair of pistols between you... it will only be the old quarrel of France and England).

He is a loyal Catholic. He prefers doing pilgrimage to Rome during holiday to enjoying it like the other people do. However, he is a tolerant man. He does not make negative appreciation to Lucy's faith, Protestantism. He says to Lucy, "...God is good, and loves all the sincere." (433). Even, he proposes Lucy to be married.

People note him as a mature intellect. M Paul performs a mentally strong person. In fact, he is not as perfect as what people consider him. To Lucy, he says that he is a lonely man who needs love and care of a sister (...a lonely man like me, who has no sister, must be too glad to find in some woman's heart a sister's pure affection." (418).

In addition, he is a faithful lover. He does anything for the one whom he loves. He manages a school for Lucy secretly; he tells that he is making a long voyage to West Indies while he is actually completing a chateau for her). He pays Lucy attention by giving all his love to her. Unfortunately, he does not live long. He died in a ship wreck.

- **Zelie St. Pierre**

Zelie St Pierre is a French teacher in Mme Beck's girls school.

She is a senior mistress there. She teaches French. She is bored of being a teacher and hoping much to get a new position to get a better life. She hates work, and loves what she calls pleasure; being an insipid, heartless, brainless dissipation of time. No wonder that she is lazy and uncreative in the girl class. She hopes a husband to help her pay her debt.

Zelie St Pierre is the prototype of French lady, fashionable. She always tries hard to perform perfectly and expects admiration from men. She even is brave to criticize other woman in front of many others just to get personal admiration from certain man.

She is jealous to all women especially to the more beautiful ones. Her salary is always anticipated in dress, perfumes, cosmetics, confectionery, and condiments. Frequently, she is encumbered with debt in fulfilling her passionate style. She spends much money to buy trivial things. Anyone in that school recognizes that her eyes are rather long upon M Paul Emanuel. She often makes effort to charm him. On his birthday party, she spends two francs to buy a bouquet for him (348).

People like her does not play significant role in contributing good effect to Lucy directly but people like her stimulates Lucy's clear-thinking and makes her careful.

- **Ginevra Fanshawe**

She is a girl Lucy met in *The Vivid*, the name of ship she is on board to go abroad. The girl is beautiful. She is 17 years old. She is so young, so fresh,

and with delicacy of skin and flexibility of shape altogether English and charming (...and not found in the list of continental female charms. 86). Her dresses are the prototype of upper class style.

She is not a very clever girl. She is not able to follow the lessons at school normally. She is lazy to study. She comes to the country just to upgrade her position in her former society in England.

... I know nothing—nothing in the world—I except that I play and dance beautifully-and French and German of course I know, to speak; but I can't read or write them very well.... in history, geography, arithmetic, and so on, I am quite a baby... and I write English so badly...(51)

She is a Protestant but not religious girl (they call me a Protestant, you know, but really I am not sure whether I am one or not... I don't in the least care for that (51). Unfortunately, she is very harsh girl. She cannot control her emotion. She never lets men pass her without looking at her. She enjoys the world if it gives her enjoyment of passion and wealth. She wants to get married with Labassecourian noble and to be rich. She is continuously doing flirtation here and there.

She is the cousin of Paulina Mary Home de Bassompierre. Paulina's father is her godfather for her father is not rich enough to finance her education. However, she is not a thankful people who is willing to state thanksgiving to certain charity of others'. Even, she scolds on his charity.

Moreover, she compensates her hatred and anger by disturbing his uncle's daughter. She shows off her experience with her admirer in front of Paulina (275).

- **Mrs. Louisa Lucy Bretton**

Mrs. Bretton is the godmother of Lucy Snowe in England before she and her son, John Graham Bretton, moves to another country. She is the widow of Mr. Bretton of Bretton. According to Lucy she is a beautiful woman:

She was not young... but she was still handsome, tall, well-made, and though dark for an Englishwoman, yet wearing always the clearness of health in her brunette cheek,... cheerful black eyes.(1)

Mrs. Bretton is a picture of an ideal Victorian wife. She stays at home accompanied by servants. She is also loyal to her partner even after his death. She does not intend to marry again. She devotes her love to their child, John Graham Bretton. To her son, she is so overprotective that she often worries about John. She also manages all John's manner. She never likes John eating much. She, implicitly by joke, says to John that she does not want a woman but her to stay in their house. However, when she finds that John is going to marry Paulina, she accepts it sincerely.

To Lucy, she is a good godmother. Lucy reckons her as a woman who never drops into sadness; such as her opposite (185). She does not much affect upon Lucy but at least Lucy learns maternity from her. Lucy is very respectful to her due to the fact that she was her former trustee in

England and her (and her child) help in Vilette. Knowing that Lucy is her goddaughter, she is rather sorry that she did not bring Lucy with them when they decided to move from England. That is why she offers Lucy to live with them in La Terrasse, their house.

- **Paulina Mary Home de Bassompierre**

She is the only one daughter of M Paul Home de Bassompierre; so she is Ginevra Fanshawe's cousin. Her mother has been dead since she was not yet seven. She is full of love, full of care and rather childish. She is also overprotective particularly to her father. She and her father once became the Brettons' guests in England. They met Lucy there. And, by accident they meet together again in Vilette.

Significantly, Paulina does not affect Lucy but Lucy likes her for her honesty. And by her honesty, Lucy supposes that Paulina is the one who knows her correctly.

Madame Beck esteemed me learned and blue; Miss Fanshawe, caustic, ironic, and cynical; Mr. Home, a model teacher..., conventional, strict... Professor Paul Emanuel,... mine was rather a fiery and rash nature-adventurous... If anyone knew me it was little Paulina Mary. (309).

A. 2. Setting

A. 2. 1. Physical Setting

The physical setting of this story will be two places in one era. The places are England and Villette (Brussels) whereas the era is Victorian Age. Although Victorian refers to England, the quality of Villette is still Victorian, for Brussels as its model setting was under the guardian of the Great Britain at that time.

A. 2. 1. 1. England

England, in Victorian Age, was a modern era. The age in which Lucy Snowe was created was an era when the spirit of revitalization moved. The image of freedom was very popular in that era. Freedom in all aspects of life was echoed.

England at that era was ruled by Queen Victoria. She was a wise enough woman to become a leader of a monarchy. The very remarkable things in Victorian Age were the classical culture and its nobility style. At that time, the social stratification with ascribed aspects was very popular. Achieved rank (because of education, career success) in society had not been well – appreciated but by the holders of new ideal value such as philosophers, literary men, certain scholars. However, the middle-class rank began to be respected. In Victorian Age, bigotry was also popular. Hatred between Protestant and Catholic believers was at the climax of its accumulation.

In Lucy Snowe's society itself, the culture is also Victorian. All those characteristics above represents Lucy's village. The village where Lucy and the Bretton live is fifty miles far from London, the heart of England. Bretton is like ordinary village. It is green by the tree, blue by the clean sky, cheerful by the birds and children's laughter, but sad by the leave of the working women. Some of women in her village go abroad and get married there with the foreigners. Fortunately, her life is guaranteed by the Brettons, a respected family in their village so that it is not necessary for her to set out for London to work in industrial place. She never goes to modern town like London before. It affects her knowledge about this "world". Facing the fact that she is left by her "family", she has no other choice but working with her limited knowledge in the other place with different sphere.

A. 2. 1. 2. Vilette/Brussels

As Vilette is a description of Brussels Charlotte Bronte made according to her experience, it is very important to know how it was when Charlotte Bronte visited the town.

It was a newly independent country. It fell under France rule during Napoleon's reign. After the battle of Waterloo in 1815, Prussia, Britain, Russia, and Austria, established a kingdom uniting the Netherlands and Belgians, to be ruled by the Dutch King, William I of Orange. The Belgians, however, resented their subservience to the Dutch, from whom they were separated

both by language and religion. The Netherlands was largely Protestant, whereas Belgium was dominated by Catholic. However, after four day fight, William I was forced to accept Belgium independence. The new constitution, which the new king swore to defend, was the most liberal in Europe, guaranteeing freedom of the press, freedom of assembly, of education and of religion.

Brussels/Villette is 40 miles from Boue Marine, the continental port in Europe land. It is the harbour in which Lucy disembarks just before she decides to set out for Villette. Villette is a cosmopolitan city, still partly medieval in character. The upper town is largely eighteenth century and neo-classical, containing many hotels particuliers, parks, and the Palais Royal; the lower town retains an imprint of Spanish style with narrow streets where traders and shopkeepers flourish. The heart of the city holds a pauper population in timbered tenement. The school where Lucy Snowe is teaching lies in the town middle stratum, surrounded by prosperous middle-class houses and other scholastic establishment. It is Lucy's hobby to trespass school backyard garden to reach the city-park.

Education guarantee in Villette is better than in England. English girls come to get more liberal education. Ginevra Fanshawe is one example.

Villette is a cosmopolitan city, and in this school were girls of almost every European nation, and likewise of very varied rank in

life. Equality is much practiced in Labassecour; though not republican in form (80).

The Labassecour holds the reign of the modern monarch. They have special right in certain way of rule. They sometime ascertain holiday and its activity. They have ever claimed a day off for all activities in town just because of the young prince's birthday party.

Almost all of the citizen religion is Catholic. No wonder that it is difficult for Lucy Snowe to find Protestant chapel. However, people's religiosity begins to fade. Their idea moves to soft secular way.

Mme Beck's house is also a modern one though physically people will think it is the same with the common old mansion. Its interior design is modern. The rooms are all well furnished. They are all equipped with room heater. Behind it is a large garden linking the house with the heart of the town. Lucy feels the difference between her England and Vilette (All this was very unEnglish: truly I was in a foreign land. 67)

A. 2. 2. Emotional Setting

Lucy Snowe's emotional condition in those two places, England and Vilette, are just slightly different. Therefore, the emotional setting is almost the same. She lives in England only in 6 (six) chapters and the rest are in Vilette.

In England her mood is very fluctuate and she is about to fail in controlling her emotion. She is in stable mental condition when she is still living with the Bretton. Her days are happiness and peace.

Time always flowed smoothly for me at my godmother's side... like the gliding of a full river through a plain. My visits to her resembled the sojourn of Christian and Hope beside a certain pleasant stream...but I liked peace so well. (2)

The peace begins to shake just after the Brettons leaves England. Confusion comes to her. She has to seek "new life". She is sued by her basic need. However, there is a colorful hope among her unrest. Divinity always exists in her soul. The spirit of survival flourishes in her heart. The hope of getting back the peaceful life fills her heart.

In the new place, Villette, her mental often gets attacks but she has exercised well. Failure is not the end of a struggle. Life is more colorful in Villette. In the meantime, idea of solitude is with her. The sphere of high spirit and her mood of hope mixed in her lonesome. Her nature of solitary goes on (...and I chose solitude, 126). Solitary pushes the image of independence; and it is the general idea of her new life in Villette. Her life is not bound to someone or something that she can freely act by the limitation of her religious and moral value. Even she is not bound to her "Boss", Mme Beck. The longing for love makes Lucy's life dynamic. She never lets love go from her

life. Her love source is God. That is why her spirit never dies although her lover, M Paul Emanuel, pass away.

The sorrow of Lucy only will be found when the novel is analyzed with the idea of materialism. To find out Lucy's essential independent is scrutinising the story with divinity ideal.

A. 3. Plot

Charlotte Bronte's *Villette* is a story about the struggle of an orphan in which she has to earn a living. Furthermore, she has to learn that her need is not only eating and sleeping as a bird. She, however, has to fulfil a set of ranking needs. She realizes that life is not only living hand to mouth. In addition, she is alone in this life. She does not have any near relatives to discuss about what to do that she has to force all her ability to face the reality. Unfortunately her life is not as smooth as she hopes. She meets many and more problems anytime she steps forward. She recognizes that in fact life is sometimes defeating enemies.

Lucy's very first understanding of life is that she has to find new place after previous place is gone. When she is under the guardian of Mrs. Bretton, she might not know the value of safety and security for she gets those two things automatically. This is Lucy's first love base. Here she feels love and care. However, losing old environment means seeking a new one. Lucy

undergoes an acute despair. The way she describes her own feeling is so pity. Luckily, she keeps holding God tightly in all occasion.

Picture me then idle, basking... I even know there was a storm... we cast with our own hands the tackling out of the ship; a heavy tempest lay on us; all hope that we should be saved was taken away. In fine, the ship was lost, the crew perished. (32)

She receives then the offer to take care of Miss Marchmont, a bitterly ill old spinster living alone. In her second place, Lucy learns safety and security. With her, Lucy finds her second love base. Miss Marchmont, moreover, gives her love; and they are so close that they belong to each other. Unluckily, Miss Marchmont passes away. She is once more left alone without friends with more needs to fulfil. She begins to feel that the conflicts are not only inside her heart. Her conflicts now also come from her interaction with the environment. The wild nature, the coarse men confront her. Her needs come to her all together. She feels hungry and thirsty. It is bless of God that the possibility of attacking by starve is small. She is now proposed to find shelter in which she will be able to run her life for longer time than few-day-count. She must survive. In London, where she decides to transit before continuing her direction abroad, she is touched with loneliness and confusion.

as I sat down by the bed and rested my head and arms on the pillow, a terrible oppression overcame me. All at once my position rose on me like a ghost...desolate, almost blank of hope...What

was I doing here alone in great London? What should I do on the morrow? What prospects had I in life? What friends had I on earth? ... (44).

Her confusion above is her expression upon what and how she will get all in her mind. The conflict arises in her heart because of her awareness of the importance of all of them in her life; and if she is not able to get them, she will face more trouble. By God's blessing, Lucy makes up her mind. She is not afraid to the challenges after her. Difficulty is her mate to pass her life.

Her plan to go overseas forces her to check the ship departure in the harbor. Eventually, she decides to embark on 'The Vivid, the ship bound to Boue Marine. In the ship, she makes a brief acquaintance with Ginevra Fanshawe, a student in a private girl school. She gives Lucy a suggestion to go there to look for a chance to get a job.

Arriving in Villette, she has to fight against her fright of strange man. Fortunately, she meets a man who is willing to become her interpreter and show her the way to an inn, which in fact is the location of the girl boarding school. Easily she is accepted to work there as a nurse-governess for Mme Beck's children. In her last place, she finds some parts of what she has been looking for all this time. She is not worried about food, shelter, and guardian anymore. She lives in a proper place.

However, her problems are amounting. Her longing for something abstract moves in her soul. She lives in a reasonably comfortable life but she

does not find the warmth of intimate relationship. At the same time, her dignity is confronted by the existence of jealous people in her environment. Lucy is among three greedy teachers, one selfish and inspecting headmistress, conceited noble schoolgirls, and other people in school environment.

Mme Beck is the woman haunting her life much. Since the first night she sleeps in her small chamber in a part of the dormitory, Mme Beck has inspected her. Lucy only cries her hot tears in expressing her anger. She undergoes the lack of parental and family love (...Loveless and inexpectant of love...I did not care twopence for her [Mme Beck] mistrust—but for the other reason... “Why should I bear malice?” 119).

Her next problem emerges between her and her fellow teachers. When Lucy tries to make closer relation with them, she is struck by new trouble. One of her friends, Zelig St Pierre likes to spend her whole salary for pleasure; after she blows up her cash, she will come to Lucy for a loan. She is jealous of Lucy for Lucy always gets good appreciation from Mme Beck for being punctual and proper in educating her pupils and children. The other teacher is one who is easily getting angry. She likes to scorn, scold and insult Lucy. Another one is a woman who is very stingy and proud of her saving. She likes going into Lucy's room to show Lucy her jewelry and cash.

Lucy undergoes conflict because of her Protestantism, too. Isabelle, one of Mme Beck teachers, says to Lucy that Lucy is going to go directly to hell due to her Protestantism. It seems that the priest has said to the people in

his sermons. Lucy is only able to laugh for it is impossible to do otherwise (83). Lucy decides to have no close friends in Villette. The only one serious chatting fellow is Dr. John, the physician of her mistress' daughters.

Ginevra Fanshawe, the girl she meets on the ship, is actually a rude personality. Her physical beauty is not the emission of her inner beauty. Lucy's admiring sense to her changes into a hidden dislike. Ginevra once ridicules Lucy being one who does not know what love is; in addition cannot feel it.

Lucy gets aware that she must be independent among all the pathetic people in her environment. She keeps longing for love and her relatives. She fills her soul with the love of God. At the same time, her heart says that she has to gain certain achievement to prove that she is an able woman.

Since the awareness emerges in her spirit, she manages to build self-confidence. She accepts a female role of a play in Mme Beck's party to substitute the absent artist (137-142). She also accepts M Paul Emanuel's requests her to become the translator in his literature examination, in fact she memorizes very little French.

The annual holiday comes. Students go home, some of them enjoy the vacation with friends. Mme Beck and her family go to the seashore. The teachers and servants go back to their village. M Paul Emanuel does a pilgrimage to Rome. Lucy is left alone with the cook, Goton. With them is Marie Broc, an imbecile student whose stepmother does not want to fetch her. Seven weeks will be a very long time to pass in such circumstances. With her

provision of patience, she accompanies the cretin. She feeds her, cleans her, sleeping with her after at last the aunt of the weak girl comes to fetch her. Lucy's physical and psychological condition are very bad. She is tired and stressed. Her heart screams. She believes no doctor can cure her disease. Bored with the silent dormitory, she takes a walk one evening. Emptiness catches her.

The solitude and the stillness of the long dormitory could not be borne any longer; the ghastly white beds were turning into spectres—the coronal of each became a death's head,...I felt, too that the trial God had appointed me was gaining its climax... I knelt down with others on the stone pavement. It was an old solemn church...(16)

It is the climax of Lucy's life conflicts. The mental pressure has totally squeezed her. She is not able to bear her life burden. She tends to get advice from the priest. The Catholic priest startles having known that the confessor is a Protestant, suggests her to rest on her illness, commands her to come to his house the morrow morning. Lucy's body is not strong enough to carry on. He walks through the snowy night. And she is lost. She cannot recognize which part of Vilette she is on. Her vision has faded. Her consciousness decreases.

My heart did not fail at all in this conflict; I only wished that I had wings and could ascend the gale, spread and repose my pinions on

its strength career in its course, sweep where it swept... I remember no more (166-167).

When she is awake, she finds herself in "Bretton". The drapery, the porcelain, the picture of a boy (Graham: John's former nickname). They are all Bretton. Since then, she finds that the Brettons is in Villette. She is happy for God unites her with Mrs. Bretton, her godmother, and Mrs. Bretton's son, John Graham Bretton, the doctor treating Mme Beck's children.

She stays in La Terrasse, the mansion of the Brettons, until the annual school opening. She tastes the life of middle-upper class society in which she can go to the theatre, visits the art galleries, enjoying painting exhibitions, which she could not feel before. Now, she is recognized as Mademoiselle Lucy Snowe, an English teacher in Mme Beck's boarding school and the relatives of Dr. Bretton. The society's appreciation upon her increases. Her burden lessens. Lucy now has love and esteem with her.

Meanwhile, M Paul Emanuel gives sign love symptom to her. It is not influenced by Lucy's present position for actually Lucy and M Paul have made friendship (although at first it is a formal one). M Paul Emanuel proposes her marriage.

However, there is one thing that is always in her mind. In all that occasion she wants to be. She does not want her life go with the fate again although actually she believes with the fate. She manages to live in such situation. She does not want anyone to disturb her happiness. She wants to be

free from any disturbance. That is why she refuses the Bretton's offer to settle in La Terrasse and the offer of M Paul Home de Bassompierre to be Paulina's private teacher. She succeeds in managing her life. Thus, she is not going to drop it anymore.

In fact, Mme Beck seems to get irritated by the emotional tie between Lucy and her cousin (M Paul Emanuel). It is actually because Mme Beck wants him herself. When the plan of M Paul Emanuel to go abroad is acknowledged by Mme Beck, Lucy is very surprised. Gossip between her and the professor spreads all over the school. Furthermore, Mme Beck makes many acts to intimidate her. Even, Mme Beck some times adds drug in Lucy's drink with the reason of making her night sleep comfortable. In fact, because of over-charge or under-charged, Lucy unconsciously walks outside the mansion without knowing her direction. It is God's help to Lucy that in that unlucky night, she finds a group of bad men enjoy the night in a café; and Lucy recognizes them as Mme Beck, Perc Silas (the Catholic priest), Madame Walvarens, Mme Beck's brother, and M Paul Emanuel's twin brother. Lucy uncovers the secret of the family. M Paul Emanuel's going abroad is a lie. He is here somewhere in Villette.

The story stops smoothly. Fate fulfils the hope of Lucy, even if surprises her with a gift. M Paul Emanuel presents her a small chateau, a school for girls in the future days. In the document is printed in fair characters—

Externat de demoiselles. Numero 7, Faubourg Clotilde. Directrice, Mademoiselle Lucy Snowe. (498).

M Paul Emanuel says to Lucy "Lucy, take my love. One day share my life. Be my dearest, first on earth." (499) Then, he sails truly now to West Indies.

At the second year of the professor's leave, Lucy's girl school develops. A fortune comes to her from the forgotten Miss Marchmont. The old spinster inherits her ex-nurse hundreds pounds of fortune, sent by Mr. Marchmont, the cousin of Lucy's dear and dead mistress.

Eventually, the third year, the awaited time, comes. A bad news is received by Lucy, M Paul Emanuel is dead in a ship wreck.

Peace, be still! Oh! A thousand weepers, praying in agony on waiting shores, listened for that voice, but it was not uttered—not uttered till, when the hush came, some could not feel it: till, when the sun returned, his light was night to some! (507).

B. Extrinsic Approach

B. 1. Charlotte Bronte's ideal as reflected upon Vilette

Some people said that Charlotte Bronte's novels were autobiographical. Especially dealing with *Vilette*, she was many times called as an autobiographical novelist. Critics thought that she could not find any other

fact for her story instead of her own life cuts. In fact, they were not wholly right.

While critics present “autobiography” in their critical point of view about Charlotte Bronte’s works, the writer of this thesis offers a new perception about it. It is not a naïve action; to the contrary, it may give a new discourse to discuss. It may become a comparative material in comparative literature idea.

As literary work is defined in terms of the imaginative process which modifies and synthesizes the images, thoughts, and feelings of the literary men (Abrams, 22), anyone may express their happiness, disappointment or anger in their life through literal media with certain improvisation.

Charlotte Bronte is one of expressing person in the world. She dug her inner life treasure when she was writing her stories, including *Villette*. In *Villette* some aspects of Lucy Snowe, the main character, seems to be the copy of her characteristic. In this case, Charlotte Bronte could not deny that they are hers.

The writer counts their close resemblance started from the quality of *solitary*. Solitary life is Lucy Snowe’s. Lucy Snowe does not have any relatives or any friends to share her problems but the Fate. Anyhow, Charlotte Bronte was fairly the like. She had relatives; father, brother, sisters and aunt; but she had no one to share her idea, hope, anger, disappointment, her perception upon woman’s ideal appreciation, et cetera.

Lucy is made as an orphan. Actually, Charlotte was not, but she put herself as Lucy is. Charlotte lost her mother when she was very young. Her father was too much care to her brother, Branwell, as if he never had had three living sisters. He let the girls grow by the Nature. Her aunt was only the manager of their financial matters and never cared of the girls' need of love. They grew up under the lack of parental love. This fact built a reality in Charlotte Bronte's consciousness that she had no mother and father. She made her life by herself. She arranged anything with any friends but God. She went searching this essence of life without any guide but Him.

Lucy is also made to meet woman characters needing patience in behaving. None of these female prototypes by which Lucy is confronted appears satisfactory. Beginning with Miss Marchmont, an old maid, bitter and alone, the teachers in Mme Beck's pensionat especially Mlle Zelic St. Pierre, Mrs. Bretton, kind but overprotective to her son, and last but not least Mme Beck, a successful, competent, admirable, but manipulative and selfish.

Charlotte Bronte wanted to inform the readers that her absence of mother never changed her to a woman who was not able to respect a "mother". She wanted to show the readers her control power in front of women's emotion through Lucy's relief acceptance upon all bad attitude directed to her. Once more Charlotte Bronte showed the power of love in this life (Lucy's life). Unfortunately, by her loving and caring people did not wake up from their hatred.

The second parallel aspect is *religion*. Lucy Snowe and Charlotte Brontë are both Protestants. Conscious or not, Charlotte Brontë tent to share the position of Lucy Snowe with herself. The underlying thing in their religiosity is their commitment and loyalty to their faith. Here, she made Lucy as her microphone of her principal strength. In chapter of The Dryad in *Villette*, M. Paul Emanuel, the professor loving her, gives her high appreciation for being Protestant. M Paul Emanuel himself is a Catholic. M Paul Emanuel is actually an imaginative character to disguise M Constantin Heger, who she idolized. They had same characteristic. M Heger provided Charlotte Brontë with an intellectual model she could respect. He was also a pattern of a committed Catholic who did not conform to her Protestantism. In some parts of the novel, people surrounding Lucy Snowe even give her trial in order to ridicule her Protestantism. Ginevra Fanshawe does it by her careless Protestantism. Ginevra never thinks twice of her faith. She just cares of wealth and passion.

As the setting is Victorian Age, when the conflicts between the Protestantism and the Catholicism arouse, Charlotte Brontë underlined the fact by uniting the Catholic Paul and the Protestant Lucy. She wanted to prove that the different sects of her religion could not their love but the death.

The next similarity is their visit to Brussels. *Villette* is Brussels in Charlotte Brontë's imaginative world. She made an imaginative town, *Villette*, to disguise Brussels. The differences lay on their aims of coming in Belgium and of course the detail happenings during in the country.

As mentioned in the Sketch of Charlotte Bronte, Charlotte Bronte accompanied by Emily came to Brussels to learn French and German, Italian and also school management. They did it to upgrade the plan of running Brontes girls' own private school. Whereas, Lucy comes to Villette is to nothing even she does not know before that she will stay there and become a teacher, receive a private-school-will-be as a gift from her lover, M Paul Emanuel. Lucy gets an idea to turn her direction to the place because of Ginevra Fanshawe, a friend in the ship, who gives her information about Mme Beck pensionnat, where Lucy might get a job as a babysitter of Mme Beck.

Of course in some details, those two visits have similarity. The writer gives example: the first experience of teaching in a classroom. Charlotte Bronte felt so nervous when she was ordered to teach a girl class in Pensionnat Heger. She depicted them in her letter to Ellen Nussey, July 1842 as follows:

If the national character of the Belgians is to be measured by the character of the girl in the school, it is a character singularly cold, selfish, animal and inferior...their principles are rotten to the core.
(Gordon,34)

Lucy Snowe, her heroine in *Villette*, also describes her first experience of teaching class in Mme Beck's private girls school not very differently.

“In classe, madame?” “...for I knew the number, and with my usual base habit of cowardice... Mademoiselles Blanche, Virginie,

and Angelique opened by tittering and whispering; these soon swelled into murmurs and short laughs, which the remoter benches caught up and echoed more loudly... “ (78)

However, they have one significant difference: Charlotte did not have further interest in teaching while Lucy Snowe does have it and tend to continue her career as teacher (from that day I ceased to be nursery-governess, and became English teacher 79). It seems that Charlotte Bronte wanted to pour out her judgement upon Belgian girls honestly whether to her friend (Ellen Nussey) and to readers.

In *Villette*, Lucy Snowe is struck by a reality that a man loves her. She must make a decision what to say and how to do. She faces a dilemma. She finds a lover who firstly seems to criticize her in any occasion. As the opposite, Charlotte Bronte underwent such a different occurrence. She loved a man who had had a wife. He was the headmaster of the school where she studied and later taught in Brussels. M Heger was her idol. Charlotte expressed her love via letter which made Mme Heger, her lover's wife, irritated.

The parallelisms above are only referring to the characterization not including in plot (sequence of events, conflicts, and climax). If only Charlotte Bronte tent to involve her whole experience in her *Villette*, she would had made Lucy stop teaching because of an affair with someone; and someone with whom she had an affair should had been Monsieur Beck, as the disguised character of Monsieur Heger, Mme Beck's husband. Charlotte had to manage

Lucy as a vicar daughter with living sisters and one brother. Charlotte also had to send Lucy's father and one sister to accompany her in *Villette*. There are still many things had to be done by Charlotte Bronte. Furthermore, one crucial thing she ought to do was to change the whole novel and create one brand new.

Eventually, the writer emphasizes that the involvement of Charlotte Bronte in her *Villette* is only *emotionally* not *rationaly*. What the writer means by emotionally is the way Charlotte Bronte emerged her own pure experiences without new consideration and filtering them in her literary work is only in characterization. What she did was to try to escape from her sad reality. She made a sweet bargaining in her imaginative truth. What she wrote in *Villette* are more about her hope upon her own life.

B. 2. Social background of Charlotte Bronte, the Victorian, as well as Lucy Snowe's, her heroine.

Man to command and woman to obey;

All else confusion (Tennyson, *The Princess*; 1847)

Tennyson's idea through his artistic expression does not differ much from J.J Rousseu's opinion about woman's position in society in eighteenth century until the early nineteenth. They put women as inferior after men's superiority. It is not an accident that a poet and a philosophy stated this point

of view. Not only thinkers who declared such statement above. The society had received the opinion as a patent. And it was formulated into their thought, belief, and behavior.

Eighteenth century people, particularly Victorian, had believed that man and woman would never stand at the same rank. They differed from each other absolutely. They had never thought about possibility of equality between them. Thus, man and also most of Victorian women were willingly patterned by the faith.

In Victorian Age, women were inferior in domestic and all public field although England was in the reign of a woman-number-one-person, Queen Victoria. Women were excluded sexually, socially, and politically.

Since the positions of Victorian women are mentioned above, the ideal capacity of them never grew up as men's. The visible manner toward women might be seen as: women could not vote, a married woman could not own property or sue her husband for divorce, although actually the husband never provided responsibility as the protector of her, and no legal share in the house in which she lived and no control over the money she herself might inherit or earn.

Generally, the Victorian women were divided, following the divisions of social stratification, into three great classes i. e.: upper class, middle class and working class. Upper class was built by noble families due to their kinship with the King family. Middle class was occupied by merchants, landlord, priest

families, and scholars. The lowest grade if working class. It consisted of farmers, mine workers, maids, industrial workers, street dwellers, and so on.

The existence of the class rank above caused new form of superiority-inferiority. In the case of classes, the higher class was the superior of classes under it. Here, women got two kinds of pressure: pressure from man (social-sexual pressure) and pressure from their higher-class women friends (social pressure). Working class women were the acutely oppressed. They had to face both extreme realities of social pressure from her women friends, and social-sexual pressure from men including here economical problems in their family.

Employment prospects for women were poor and reflected class divisions as well as sexual superiority-inferiority. Where women were allowed to work were in factories and domestic service; And, their salary were much less than men's. The working women formed the majority of urban populations, as servant, as workers in shops and taverns, as vagrants and as prostitutes at one end of the social spectrum; and at the other, as residents and visitors drawn to amenities that the countryside could not offer: theatres, assembly rooms, lending libraries, concert halls... (Young, 300).

Whereas, more working class women than ever before worked outside the house, the middle class women were allowed no economically productive roles. Middle-class girls, not like their brothers, could not go to universities, engage in business or enter the learned professions. Victorian middle-class

women were educated just to attract husbands. In fact, Charlotte Bronte and her sisters and also her heroine in *Villette*, Lucy Snowe, got difficulty to do. It is an understatement to say that the Victorians displayed a deep ambiguity with regard to the work ethic for women, when many thousands were employed at hard labour and the right to work was denied to others.

...the Victorian middle classes, especially the women, expanded the formerly aristocratic idea of leisure and applied it as a concept to women. Women were depicted as ethereal beings; too pure to aspire to male ambitions, only virtuous as long as they remained isolated from the world of paid labour and professional advancement... (Gordon, 120).

However, the ideal was very little resemblance to the reality. In the majority of middle-class homes the housewife employed one maid-of-all-works and the housewife herself organized and performed the bulk of household and childcare duties. The women who had ambitions beyond the domestic sphere found few outlets for their talents.

The Victorian feminine ideal did not only damage women's human potential, it also failed to correspond to their economic and social needs. Able women were denied to use their talents: those who were not economically fortunate through inheritance, or marriage, had no effective means of earning a living.

Not all middle-class women could hope to find husbands, or male relations. Charlotte Bronte was one of them who fell into the significant category of poor but genteel woman. She who was unlikely to marry, having no dowry to attract men, and without independence, had to find work. And, it is what happens to Lucy Snowe in *Villette*. They, both Charlotte Bronte and Lucy Snowe found teaching as one acceptable form of suitable profession. Yet, it is true that women could support themselves as schoolteachers or governesses. However, teaching was not a profession which had formal standards of training. It was badly paid, especially in England, and poorly regarded at that time. Teachers were perceived by their employers as being little more than educated servants. Time schedule and free time were almost unknown. Mistress frequently patronized or bullied their governess Charlotte Bronte had experienced of being a schoolteacher and governess. She was one of plenty who realized the lack of existing approval toward Victorian women. She was one of few brave women in expressing her questions. A simple example is the discomfort felt by Lucy Snowe because of Mrs Beck's secret espionage.

Talking about education in Victorian, the writer finds a very interesting thing. Middle-class girls, as Charlotte Bronte and her sisters, were taught history, literature, geography, French, and possibly Italian. Their father sometimes taught them Latin or Greek. Those four languages were teaching subject in Victorian middle class education. German, being learnt by Charlotte

and Emily was not a teaching subject at that time. Lady-like activities were also given by middle-class girls. They were such as music, drawing, and fancy needlework. However, it depended on the inspiration and income of their parents. Apparently, the Victorian middle class women education was provided not for the sake of their intelligence. In addition, they were educated to attract husbands.

Politically, Victorian women were still timid in protesting for their new positions. In fact, as Charlotte Bronte then did, they entered literary world to show their power of rebellion toward the traditional belief of Victorian. Literary world offered an alternative route which the talented Victorian women could escape from a dependent position.

However, a warning came to them who tried to express their independent idea through literature. The way they had chosen was considered as a daydreaming. Robert Southey replied to Charlotte Bronte's letter of telling her wants to produce literary work:

Literature cannot be the business of a woman's life and it ought not to be. The more she is engaged in her proper duties, the less leisure will she have for it, even as an accomplishment and a recreation (Gordon, 125)

The result was not as hoped by the holders of Victorian feminine ideal, especially women writers, for more and more women writers were born through that era. Furthermore, the move of women liberty began to flourish.

In 1869 the Municipal Franchise Act gave single women property holders the right to vote in local elections; in 1870, Married Women's Property awarded women control over their own property; in 1875 women were allowed to sit on schoolboards, and in 1894 on parish and district councils.

CHAPTER V

CONCLUSION