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The Literary Devices Analysis in *Professor* by Charlotte Bronte

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

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Academic year: 2021/2022

Dedication

I dedicate this modest work to

My beloved mother and father for their support, patience and encouragement. May Allah give them a long life.

To my lovely sisters **Anfel** and **khadidja** and my dear brothers **Med Ali** and **Abd El-Karim**.

To my beloved husband **Abd El Ouahab GOURI**, who stood by me in my most challenging time.

To my grandfather and grandmother, may Allah grant them wellness and life.

To my friends, especially my dear **Ouafa REMMAL**.

To my family, **ABID**.

Aya ABID

From the depth of my heart, I dedicate this work:

To my decent parents, who inspired me to pursue this ambition with their support, patience, and encouragement.

To my lovely sister **Oumaima** and my protective brothers **Mohammed** and **Kossai**.

To my dearest aunts **Zara**, **Aicha**, **Oulaia**, **Chahra** and their wonderful children.

To my grandmother, may God prolong her life.

To my cheerful and dearest friends: **Aya Ouetouet** and **Aya Abid**, who have always been in my back.

To all who supported and encouraged me, and to all I love and respect.

To my family, **Remmal**.

Ouafa Remmal

Acknowledgements

First of all, the greatest thanks go to Allah, who gave us the power to complete this work.

Special thanks with the deepest respect to our supervisor Mrs Souad KADDOURI for her guidance, help, encouragement, and academic support. Without her valuable remarks, comments, and advice, this work would never have been completed.

Also, we would like to express our sincere gratitude and appreciation to the members of jury for their reading and evaluating our work.

Moreover, we wish to express our great thanks to all teachers of the English Department at the University of El Oued, who helped us throughout the course of our study.

Finally, we are very thankful to Mr. Tedjani ZEGHOUANE who spared no effort to help us.

Abstract

The present study aims to stylistically analyse Charlotte Bronte's *The Professor* (1857). It especially attempts to analyse the novel's style of writing in terms of figures of speech and mode of narration, aiming to show their effect on this literary work. To carry out this study we have opted for a descriptive-analytical method based on stylistics and narratology analysis. This analysis shows that the various literary devices used in the novel contribute to making *The Professor* one of the most influential novels in classic English literature.

Keywords: Charlotte Bronte, the Professor, figures of speech, stylistic analysis, style, narratology, Victorian Age.

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General Introduction

Background of the Study

The Victorian literary period roughly coincides with the years that Queen Victoria ruled Great Britain and its Empire (1837-1901). During that era, a great transformation was marked in Britain from a predominantly rural, agricultural society into an urban and industrial one. The Victorians perceived their world as rapidly changing, with religious faith splintering and people of color agitating for the right to vote and rule themselves. New technologies like railroads and the steam printing press united Britons physically and intellectually. Victorian literature reflects these values, debates, and cultural concerns. It also differs from that of the eighteenth century and Romantic period most significantly because it was not aimed at a specialist or elite audience. (Royal Museums Greenwich).

The nineteenth century is often regarded as a high point in European literature in general and Victorian literature in particular. Victorian literature is literature written in England during the reign of Queen Victoria or roughly from 1837-1901. The Victorian age, more formally known as the Gothic age, was a time of great prosperity in Great Britain's literature (Evans 328). It is a literature that covers the whole nineteenth century and speaks of an age that witnessed great change. Furthermore, it reflects the intellectual patterns of the Victorian age, dealing with the examination of society, law, industrialism and historical ideals. It tends to describe life as it is unlike romanticism. Therefore, realism is the main concern of Victorian novel. Victorian literature has one main mission: to point a finger at social problems to raise people's consciousness (Fletcher 137).

From early to mid-19th century, the advancements made in the technology of printing, along with the mass production of paper and the speed of travel had a profound effect on literature and gave rise to a new reading public. Moreover, the Victorian period witnessed an intensive production of literary works, especially novels dealing with social realities during the Industrial Revolution (Cuddon 762). The most popular form of this type of dramatization was the novel. Hence, Victorian novels represented almost every aspect of nineteenth century Victorian life (Evans 328). Though poetry and prose were certainly distinguished, it was the novel that ultimately proved to be the Victorian's special literary achievement (ibid). Writers of that time challenged the ideas of religion, crime, sexuality, chauvinism and all other social controversies (Lewis 64). Furthermore, Victorian writers attempted to achieve their commitment through expressing the spirit of the age with all their resources of imagination, feelings and thought and by spotting light on the condition of England (Pollard). In addition, they try to show their readers that there are many problems behind the beautiful picture of Victorian society (Carter and McRae 272). The Victorian literary genres are poetry, drama and prose, which found recognition in the Victorian period. It was not only about writing novel, but also many poets produced a definite number of poems; their main themes were social injustice, romantic love and the loss of innocence (Taouli 14).

The Victorian period produced many writers whose work today would fit between popular fiction and literature. Lord Macaulay, according to Robert Huntington Fletcher, "is the first great figure, chronologically in the period" (139). Thomas Carlyle is also "considered as an eccentric and at the same time he is the most stimulating writer of the Victorian era" (ibid). Then, Charles Dickens who is considered the most representative literary figure of the whole Victorian age, treated comedy and criticized certain aspects of the Victorian compromise, in addition to the problems of society like poverty (Carter and McRae 272). He has written several novels which evoke images of early Victorian London, among them *Great Expectations* and *Oliver Twist*. The nineteenth-century also saw the emergence of many

female writers in England. For example, Elizabeth Gaskell, who was encouraged by Dicken; her novels are the mirror image of reality of the time. Also, Jane Austen, who centered on women at that time and wrote mainly about young heroines as they grew up and searched for personal happiness (ibid). One of her better known works is *Emma*. Another important female writer is Mary Wollstonecraft who fought against the dangers and social discrimination against women during the nineteenth century. Then there is George Eliot; her novels are based on realism and provide deep psychological insight. Furthermore, Bronte's sisters were great writers of the early 19th century. Anne, Emily and Charlotte are well known as novelists and poets whose novels have become classics. Anne is the youngest member of the Bronte literary family. Her first novel was *Agnes Grey* (1847) then, she wrote *The Tenant of Wild fell Hall* (1848). In addition to a *Book of Poems* (1846) which is a joint work between the three sisters, Emily Bronte is best known for her only novel, *Wuthering Heights* (1847). It is distinguished from other novels of the period by its dramatic and poetic presentation. The third name is Charlotte Bronte, the eldest of the three Bronte sisters. She is an outstanding novelist in the Victorian age and till now, she has written such novels that turned Charlotte into a successful literary figure not only on the thematic level but also in her special style. One of her novels is *The Professor* (1857) and it is the case of study in this paper.

Aim of the Study

This study aims to investigate the various literary devices used by Charlotte Bronte in her novel *The Professor*. Hence, the reader will be aware and get better understanding of her text through stylistic devices.

Statement of the Problem

Readers of any literary piece make their interpretations from their own point of view. The text under consideration in the current study is dense with literary devices. This leads to confusion in interpreting the accurate meaning. Thus, it would cause difficulty in grasping the hidden meaning or the message that exists beyond what is written. The research will conduct an examination of the meaning of the devices in the text in order to locate the key to the enigmatic meaning of these devices.

Research Questions

- 1) What are the literary devices used in *The Professor* (1857) by Charlotte Bronte?
- 2) What are the functions behind the extensive use of literary devices in the novel?
- 3) What messages are conveyed through the use of those literary devices?

Research Hypotheses

To answer the previous questions, we suggest the following hypotheses:

- 1) Charlotte used in her novel *The Professor* several literary devices among them we may consider metaphor, simile, symbolism and personification.
- 2) The extensive use of literary devices in *The Professor* (1857) creates Bronte's unique style of writing.
- 3) The literary devices are used in order to convey themes of religion, patriotism, love and marriage and gender struggle.

Research Methodology

The principal part of our study is a novel titled *The Professor* (1857) by Charlotte Bronte, and it will be conducted through an analytical descriptive investigation of the instances of the literary devices.

Structure of the Dissertation

This dissertation is divided into three chapters, the first chapter provides the historical background of the Victorian age including the industrial revolution and its impact on British society. Moreover, it provides an overview of Victorian literature in terms of Victorian novels, realism, and the prominent figures of that era. The second chapter discusses the literary style and stylistics as well as the description of the major literary devices used in *the professor* and narratology. The third chapter discusses Bronte's biography. In addition to a short summary of the novel, setting, major characters and major themes. Then it deals with the practical analysis of the literary elements along with interpretation and illustration from the novel.

CHAPTER ONE

The Victorian Age and Literature: Historical Background

Chapter One: The Victorian Age and Literature: Historical Background

Introduction

1. Victorian period
 - 1.1. Historical Background
 - 1.2. The Industrial Revolution
2. Victorian Literature
 - 2.1. An overview of the Victorian Literature
 - 2.2. The Victorian Novel
 - 2.3. The Victorian Realism
 - 2.4. Major Victorian Writers

Conclusion

Introduction

During the nineteenth century, Britain underwent significant changes in a variety of disciplines including religion, business, politics, social life and literature. Many novelists, poets, playwrights and other authors who were major figures in English literature arose as a result of these shifts. In this chapter, we provide a discussion around the historical background of the Victorian period and its literature.

1. Historical Background

1.1. Victorian Period

The Victorian Age refers to the period when Queen Victoria ruled Britain at the age of 18, it started in 1837 and ended in 1901, after her uncle's death the King William IV. This period is considered the second-longest reign in Britain after Queen Elizabeth II (History). Coddun stated that Victorian England started with the adoption of the first reform bill in 1832 (760).

Ronald Carter and John McRae claimed in their *The Routledge History of Literature in English* that:

"The term Victorian age' is often used to cover the whole of the nineteenth century. Open Victoria came to the throne in 1837, at a time when the monarchy as an institution was not particularly popular. But as the success of the nation reached its peak and then began to decline, the monarch assumed a greater and greater symbolic importance. Victoria, widowed in 1861, became Empress of India, and by her death in Igor had come to represent the nation in a way which only Queen Elizabeth I had done in the past" (271).

Due to the greatness and power of Queen Victoria, many places in Britain were named after her. For instance, Queen Victoria Building in Sydney. During her reign, Great Britain became one of the greatest empires in the world. As result of a various development which tackled all aspects of life. Starting with the massive growth in the population density because of the improvement of health care and living condition. In addition to the development of economical situations that came as result of the industrial revolution which led to the emergence of railways to facilitate the transportation of goods and products around the different parts of the Kingdom. People were replaced by machines to double the production. The Victorian economy became a very different existence from the earlier centuries.

"A history of the Victorian age records a period of economic expansion and rapid change. If change can be measured by change to the capital city of a country, then the history of the growth of London during this century is revealing. When Queen Victoria came to the throne, the population of London was about two million inhabitants; at her death in 1901, the population had increased to 6. million. The growth of London and of other major cities in Great Britain marked a final stage in the change from a way of life based on the land to a modern urban economy based on manufacturing, international trade and financial institutions" (ibid).

The Victorian era witnessed many events and incidents, such as the invention of the first telephone communication by Alexander Graham Bell in 1876. Great Britain and France proclaimed the war against Russia in 1854 and it was called Crimean War (History).

1.2. The Industrial Revolution

The industrial revolution emerged as a turning point in the European economy, in addition to other fields. It started in the late 17th century and lasted until the 19th century. The term "industrial revolution" describes a period of development in Europe and America that saw the transformation of predominantly rural agricultural communities into industrialized

urban societies. Due to the development of new machinery and techniques in textiles, iron production and other sectors, goods that were formerly carefully produced by hand began to be manufactured in huge amounts by machines in factories (History). However, the industrial revolution has been regarded as a disaster which polluted the English landscape, causing social injustice and awful physical misery to the workers. Despite damaging wars and a high population increase, most British people's material living conditions improved, and technological advances not only offered economic benefits but also stimulated greater intellectual ability. Thus, innovation is viewed as a social and economic process driven by circumstances such as armed conflict as well as the legal and institutional environment (Ashton I).

"The steam engine, the water frame, the spinning jenny and the coke blast furnace increased the use of coal and capital relative to labor. They were adopted in Britain because labor was expensive and coal was cheap, and they were not used elsewhere because wages were low and energy dear" (Robert).

The mid-19th century saw the construction of a new network of canals and roads because of its importance in transporting products and resources. Other developments occurred in communication, finance, agricultural advancement and shipping. Also, multiple changes were made in all domains including living conditions, the economy and politics. As a result, industry substituted agriculture leading to the establishment of significant industries, rural emigration and the creation of a workforce and a non-landed bourgeoisie (Evans, Chris, and Göran Rydén 122).

The major issue for historians dealing with the societal implications of industrialization is judging the results of a process that is today understood as both complicated and time-consuming. Britain was a very different society than it had been in the past (O'Brien 01). The Victorian social structure is based on class differences containing the upper class, middle class and lower class. This social classification is based on a group of varieties that

distinguish each class such as financial strength, values, beliefs and expectations. Different classes use distinct terms to express the same thoughts, and they have different accents, jobs, education and religious origins, political opinions, manners and lifestyles (Lawton and Richard 02).

The upper class, consists the Nobel and the royal families and other titled people. Those who had inherited their titles as well as their fortune and reputation. They are employers, they appoint people from other lower classes to work for them so they do not need to work manually they just give orders. Also, the aristocratic individuals get the most prestigious jobs due to their scientific competence, since they received a higher education in bordering institutions. Another privilege of the upper class is the advanced healthcare (Williams 307). However, the lower or working class is consisted of unskilled people who were forced to work under tough and brutal circumstances, they had no place to stay in and the majority of them lived in the streets since their poor salary could not meet their daily needs. They worked in farms, factories and as servants in palaces (Foster 32). They became fundamental to the nineteenth-century upper class identity and more politically important, due to the growth of industrialists and manufacturing managers, the middle class flourished (Williams 175).

2. The Victorian Literature

2.1. An Overview of the Victorian Literature:

Before getting into a full discussion of Victorian literature and its features, it is necessary to first define the words "literature" and "novel". The term "literature" has different definitions that change from one scholar to another based on literary criteria that must be present in all literary works. Cuddon defines it as works from the major genres of drama, lyrics, epic, novel, ode, and short story (424). The form and language of something cannot determine whether it is literature or not; for example, some critics argue that Shakespeare's works have not always been regarded as literature, and may not be considered in the future

(Laga). Further, the term "novel" is originally taken from the Italian word "novella", which means "a tale piece of news". It is used to describe works where the only commonality between them is that they are long pieces of prose fiction (Cuddon 494).

The phrase "Victorian literature" refers to the literary works produced during the reign of Queen Victoria. It witnessed a radical change from the Romantic literature to the vastly different literature of the 20th century (McIlvain 02).

"The energy of Victorian literature is its most striking trait, and self-exploration is its favourite theme." Victorians produced a staggeringly large body of literature, renowned for its variety. Their writing is distinguished by its particularity, eccentricity long-windedness, earnestness, ornateness, fantasy, humour, experimentation and self consciousness" (Sharp and Henderson 469).

Since Victorian literature was raised as a rejection of Romanticism and its idealization, Victorian authors worked on portraying a realistic image of everyday life by showing its actual issues and concerns. Cuddon asserts that the majority of the writing during that period was about contemporary social problems such as the impact of industrialization, the influence of evolutionary theory and sociopolitical reform movements (761).

This age is believed to be a high period of uncertainty and pessimism. People started to question everything around them. Victorian novelists tried to show their loyalty by focusing their attention on the 'condition-of-England question' (coote 470). They tend to reveal what is hidden behind the attractive image of their society and give a real depiction to their readers.

" That which in England is conveniently described as the Victorian Age of literature has a character of its own, at once brilliant, diverse, and complex. It is an age peculiarly difficult to label in a phrase; but its copious and versatile gifts will make it memorable in the history of modern civilisation. The Victorian Age, it is true, has no Shakespeare or Milton, no Bacon or

Hume, no Fielding or Scott—no supreme master in poetry, philosophy, or romance, whose work is incorporated with the thought of the world, who is destined to form epochs and to endure for centuries. Its genius is more scientific than literary, more historical than dramatic, greater in discovery than in abstract thought" (Harrison 03).

Mulder summarized it by saying that the Victorian period is associated with realism in works that seek to describe the world and the mind; they attempt to reflect the Victorian world with its social problems and should aspire to communicate the writer's personal private feelings and determine what would be real in literary fiction.

2.2. Victorian Novel

The novel differs from the short story and the novelette in that its size allows for a broader diversity of characters, more complexity of plot (or plots), production of units, development of setting and more persistent analysis of character and motives than the shorter, more focused styles (M. H. Abrams 190).

The Victorian novel has strayed from the conception of "art for the sake of art" to the depiction of reality. Novels during this era were made to tell a story and to look at the individuals in the society by discussing real life issues such as poverty, poor health conditions and illiteracy. For many people, reading a literary work is a technique to communicate about the reality, about what might be good and bad. The literary work contains a distinct message that is expressed carefully (Ayuningtiyas).

There are similarities in the published novels when it comes to the major themes. They focused on the extensive documenting of the poor's suffering, the reproduction of working-class speech through dialect, the critique of industrialism's impacts, the discussion of current reform movements such as Chartism and Utilitarianism, and some effort at a solution to social

issues. *"In period of disruptive change, the novel was assuming a central role in contemporary debate" (Louis 15).*

In the 18th century, the majority of readers were women, and female novelists were expected to produce sentimental works involving fantasy, love, and desire. However, the Victorian female authors reversed the expectations that the protagonist role is only for the male character, while women are presented as victims, reviling the first spark of feminist thinking. Elizabeth Gaskell and the Bronte sisters are among the outstanding figures who contributed to developing female writing and promoting women's status in that period (Ronald Carter and John McRae 289).

2.3. The Victorian Realism

Drabble defines realism as *"A literary term so widely used as to be more or less meaningless except when used in contradistinction to some other movement, e.g. naturalism, expressionism, surrealism"*. Literary critics utilize the concept of realism in two different ways. First, to describe a literary movement in the 18th century that included Honoré de Balzac in France, George Eliot in England, and William Dean Howells in America. Secondly, to define a repeated pattern of depicting human life and emotions in literature throughout eras and literary forms (M. H. Abrams 260).

Realism as a literary movement focuses on portraying reality as the main purpose of art. Romanticism and Realism are two contradictory notions since Romanticism serves to present reality as we would desire it to be—more attractive, adventurous, exciting or heroic than reality. On the other hand, the French realism school emphasized authenticity as well as factual documentation, social understanding and the scientific character of the material world while avoiding lyrical diction, idealization and exaggeration (Drabble 833).

Victorian authors found inspiration for their writings in everyday and real-life settings. They insisted on depicting the lifestyle and culture of people from the middle and lower classes. As a response, the setting has become critical in portraying the true essence of the people and location (Hollington 66).

2.4. Major Victorian Writers

A significant number of writers emerged during the Victorian era. They produced artistic novels that fall between popular fiction and non-fiction. Robert Huntington claims that Lord Macaulay is the first famous person in history, in addition to Thomas Carlyle who is seen as a very eccentric person, yet he is the most stimulating Victorian writer. Another prominent figure is Charles Dickens, he is often regarded as the most iconic literary figure of the Victorian era. He tackled the humour and questioned some aspects of the Victorian compromise, as well as social concerns such as poverty (Carter and McRae 273). William Makepeace Thackeray began his literary career as a journalist, he tended to depict situations of a more middle class flavor than Dickens (Ghazali 64).

The nineteenth-century literature was not known only for its male writers, but also for giving birth to a great number of female novelists. The Bronte sisters, who focused on feminine personalities and painted a picture of women's hardships in Victorian society, Dickens supported Elizabeth Gaskell, and her books were a mirror reflection of the time's reality. Also, Jane Austen, who emphasized women at that period and wrote mostly about young heroines as they matured and sought personal happiness (Carter and McRae 294), Mary Wollstonecraft was another significant female writer who battled against the perils and social prejudice faced by women throughout the nineteenth century. Then there is George Eliot, whose works are grounded in realism and provide profound psychological understanding (Wikipedia).

Further, There were many poets including Elizabeth Barrett Browning, Robert Browning, Alfred Lord Tennyson and Mathew Arnold who were considered as the greatest poets of the Victorian era.

Conclusion

To some up, this chapter started with a historical background of the Victorian age because understanding Victorian literature first being familiar with England at that time. The Victorian period is considered a transitional period due to the developments that occurred. Next, it has provided a short overview of the industrial revolution and its impact on British society; during the nineteenth century, Britain saw great changes in many domains, including social life. In addition to an overview of Victorian literature which is described as a "great age of literature", novels became the major genre of writing. Also, Victorian writers began to use themes of social issues like poverty and child labor in their writings. They described life as it is; they followed realism as a technique of writing. This chapter comes up with a general review of Victorian Realism. The many shifts which Victorian life witnessed contributed to the emergence of numerous novelists, poets, playwrights and other authors who became well-known personalities in English literature.

CHAPTER TWO

Literary Figures: General Overview

Chapter Two: Literary Figures: General Overview

Introduction

1. Literary Styles

1.2. Stylistics

2. Figures of Speech

2.1. Metaphor

2.2. Simile

2.3. Symbolism

2.4. Personification

3. Narratology

3.1. Narrative Technique

3.2. Significance of Narrative Technique

Conclusion

Introduction

Every author seeks to be creative in his/her writing through presenting his/her work in an unrivaled way. By combining the parts of literary style together to make up their own style. And one of these parts is figurative language, in which the writers use literary devices to convey their content effectively to their audiences. Furthermore, they catch the readers' attention and facilitate their comprehension. On the other hand, the reader can explore the target meaning via stylistic analysis of the text and this would also be a way to detect the ingenuity of the writer's style. The principal object of this chapter is to provide an overview of the terms "literary style" and "stylistics."

1. Literary Style

To comprehend the term "Literary style", first one must know the notion of "Style". Broadly, the word "style" indicates how an individual speaks, writes and acts. Besides, it means the way a man dresses or lives. Whereas in the field of literature, it has a distinct meaning. According to Abrams, it is *"the manner of linguistic expression in prose or verse. It is how speakers or writers say whatever that it they say"* (203). Which he relates style to the method used by people in their speaking and writing.

In the same context, Satoto depicts style as *"a dress of thought or a manner of expression"* (36). And it can be viewed as a rhetorical expression which is regarded with the decoration of language as if it were something essential for the reader's comprehension.

Furthermore, there are a number of substantial elements that are combined together to create a writer's unique style; among them, diction, figurative language, voice, grammar and sentence structure. Cuddon states that:

"The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his

sentences (whether they be loose or periodic), the shape of his paragraphs – indeed, of every conceivable aspect of his language and the way in which he uses it" (688).

Through stylistics analysis, one can determine the special style of each writer and provide the literary meaning that are inspired by specific diction. Moreover, stylistics analysis explains fruitfully the relationship between the basic linguistic stylistic features in a piece of writing and the literary meaning or the effects that are experienced by the readers.

Additionally, Cuddon classified style depends on certain aspects and he claimed that is helpful at time. This classification is divided according to:

"(a) according to period: Metaphysical, Augustan, Georgian, etc.

(b) according to individual authors: Chaucerian, Miltonic, Gibbonian, Jamesian

(c) according to level: grand, middle, low and plain.

(d) according to language: scientific, expository, poetic, emotive,

(e) referential, journalistic, etc." (688)

1.1. Stylistics

It may sound simple to define the term "Stylistics", but it is totally the opposite because of the broadness of the stylistics' field and the numerous definitions from several scholars. According to Ghazala *"stylistics is usually linked to the study of the language in literature"* (14). Boase-Beier shares the same concept with Ghazala, stating that *"the study of language and style in texts, usually literary texts,"* (07). That is stylistics is commonly examined with literary texts, in which language is the essence of the stylistics analysis. Thus, there is a solid link between stylistics and literature. (Ghazala 14).

Another definition is coined by Verschueren et al., claiming *that "stylistics is the study of style in language. It focuses on the way in which language varies under the influence of*

factors such as context, purpose, author and period" (514). This denotes that stylistics analyzes the language according to particular aspects. A further definition would make things more clear; Chapman defines style as:

"...the product of a social situation. That is people adopt a particular register (i.e., a form of language) according to the situation. The situation can be a legal register, religious, educational, scientific or economic one" (11).

Thus, the person's status creates the special style. In other words, one can follow the form of language appropriate to his field.

2. Figures of speech

Figurative language or literary devices is a term or expression that employs metaphorical meaning to reach specific sense or impact, rather than its literal meaning or exact word's order. According to Abrams, figures of speech are an essential part of every type of discourse, not just in poetry. Aristotle claims that the examination of figures of speech is the basis of the majority of analysis and modern categorization (96).

Figures of speech play an important role in shaping literature and giving it an aesthetic spirit; they refer to specific aspects of literature by which authors create meaning through language and by which readers understand and appreciate the writer's works and the language that uses figures of speech; it is called figurative language and its purpose is to add clarity and the speech's beauty (Fadaee 45).

Figurative language is any use of language in which the target meaning differs from the literal meaning of the words themselves; it has some distinguishing characteristics that differentiate it from nonfigurative language. Therefore, figurative language includes exaggeration in speech (ibid). Metaphor, simile, personification, irony, oxymoron and other methods fall under the category of figurative language.

2.1. Metaphor

Figurative language has been divided into two basic categories: schemes and tropes. Schemes comprise rhetorical figures involving repetition (rhyme, assonance, and so on), whereas tropes involve figures including variances in form or meaning. A metaphor falls into the latter category. It is used to communicate certain concepts and to make sense of the world around us, either unconsciously or intentionally. A metaphor is a key rhetorical device in literature. It is a literary device in which one thing is compared to another by stating something different, such as "life is a journey" (Kovecses 06).

A metaphor contrasts two or more words in a statement. It has been identified as a rhetorical device that is an implicit comparison between two objects without the use of "as" or "like" (Lakoff & Johnson 148). According to Lakoff and Johnson, a metaphor is a comparison that demonstrates how two objects that are not comparable in most aspects are similar in one significant sense. Aristotle states:

"Metaphors like epithets, must be fitting, which means that they must fairly correspond to the thing signified: failing this, their inappropriateness will be conspicuous: the want of harmony between two things is emphasized by their being placed side by side" (Quoted in Roberts 154).

2.2. Simile

According to Cuddon, the term "simile" is defined as, "... is a figure of speech in which one item is likened to another in order to enhance an image; this figure is recognizable by the use of words such as "like" or "as" (998). Similes are used in both written and spoken language; they are also employed in poetry and prose (ibid). They are used to enhance a writer's description of a person, location, concept or item. Ortony asserts in his book:

"Comparison statements are easily recognizable by their use of one or another copula of similitude: like, is like, looks like, as is adj as, resembles... and so on" (218).

A simile is an explicit comparison (Cuddon 657), which means that the various components of this form are obvious. It is divided into two sections that are joined by a simile marker (ibid.). According to Miller, the majority of linguists think that a simile is a metaphor, but there are others who disagree.

2.3. Symbolism

A symbol is derived from the Greek word "symbolon," which means "token sign" and is derived from the verb "symballein," which means "to put together" (Webster). Symbolism or the use of symbols is the application of an item, an attitude, a belief or a value to symbolise an abstract notion; it takes something ordinary or fundamental and transforms it into something greater than it is in reality (Fadaee). Cuddon states:

"The word "symbol" derives from the Greek verb "symballein", "to throw together", and its noun "symbolon", "mark" or "sign". It is an object, animate or inanimate, which represents or stands for something else " (699).

Sadowski states that a symbol has a literal meaning "what it is" as well as a symbolic meaning "what it symbolizes". In other words, a symbol must be a concrete thing that one can catch with his hands or at least be a visible object, whereas the represented idea must be an abstract thing that is invisible and intangible; it is a type of figure of speech used to enhance the beauty of the text and it has figurative meaning in addition to its literal meaning (ibid).

Symbolism in literature is the depth and hidden meaning of a work; it is frequently used to describe a moral, religious belief or value through symbols; for example, scales represent

justice, doves represent peace, lions represent courage and crosses represent Christianity (Cuddon 699).

2.4. Personification

A figure of speech in which human thoughts, actions, perceptions and emotions are explicitly transferred to inanimate things or abstract concepts is known as personification (Paxson 08). In other words, personification is the representation of an abstract notion as a human being. It is connected to metaphor; in Greek it is called "prosopopeia" and it occurs when an abstract or inanimate object is given human characteristics or feelings (ibid). Personification refers to the technique of portraying an abstract entity with a purposefully fictitious personality (ibid).

According to Paxson, personification is concerned with making an absent person appear present or making a mute item speak. Its purpose is to link the semantic marker of human with that of inhuman. Paxson suggests the following example:

- The wind mumbled through the branches.

The speaker imparts to the wind one of the human characteristics of whispering.

3. Narratology

Narration is more current in our lives than is generally assumed because it is more than just the act of establishing a tale through jotting, cinematography or painting; it occurs everywhere, as Fludernik states it :

" The word narrative, though, is related to the verb narrate." Narrative is all around us, not just in the novel or in literal documents. Narrative is associated over all with the act of history and is to be constituted wherever someone tells us about something. (01)

Narratology originated from structuralism and the semiotics branch. It aims to study and analyze the narrative structure and how it works. Narratology explores the common elements in the narratives and what distinguishes one from the other (Britannica). And as Fludernik describes it; it is predicated on an ensemble of narrative propositions, narrative text, images, events and artistic artifacts that tell a story as it strives to understand, estimate and dissect narratives and how they affect audience perception.

The modern version of narratology started with Vladimir Propp, who is one of the most understanding Russian Formalist figures. He had decreased the number of all folk tales in his book *Morphology of the Folk Tale* (1928) into seven 'spheres of action' and thirty-one fixed elements or 'functions'. The function is the introductory unit of the narrative 'language' and denotes or refers to the conduct which constitutes the narrative and the functions tend to follow a logical sequence (Cuddon 458).

3.1. Narrative Technique

The term "narrative" has several and shifting meanings. It is deduced from the Latin words "narrare", which means to relate and "gnarus", which stands for to know. So, narrative means to relate in order to learn. It is the method used by authors to achieve specific artistic and emotional effects in their stories and it plays an important function in shaping the sequence of events. However, the term "narrative technique" is regarded as the common point among stories as well as singular stories. According to Barbara Hardy, it is a "*primary act of mind.*" "*We supplicate in narrative, recall, anticipate, hope, despair, believe, suspect, plan, revise, condemn, produce, gossip, learn, hate and love in narrative*" (31). Thus, the narrative approach embraces the majority of human conduct and its simple description is anything that tells a tale.

Michael J. Toolan argues that the essential key to the narrative system is events or the changing of circumstances. He describes it as "*a perceived race-related, aimlessly related*

circumstance" (7). The word "non-randomly related events' in this description emphasizes that the narrative is not an unformed combination of events but a structured group of events. According to Ronald Barthes, "*it is via story that we make meaning of our reality*" (Stuart Sim 275).

3.3. Significance of Narrative Technique

Narrative technique is a significant method that authors use to make their writing more creative and beautiful. Appointing the right technique in writing will create a unique impact on the work, in addition to transmitting the message clearly to the readers. Furthermore, using techniques, the novelist can transmit and interpret reality into a piece of art. The use of literary devices is considered a tool for making creation.

Mark Schorer believes that if an author does not prioritize technical advancements, he or she will pay a high price. The approach does in fact suit the novel's purpose. He continues, "Narrative style is principally the tool by which he discovers, objectifies, examines, and analyzes his/her subject, and his/her dexterity determines his/her success" (251). It is the question of how methods rather than what subjects are important in affecting paradigm changes, erecting literary seminaries and establishing pivotal literary trends. As a result, the storyteller's style is not only an ornament or an added value to the material but the fundamental character of the subject matter itself.

Conclusion

To sum up, an investigation of the linguistic stylistic elements of a certain literary work would enhance the reading experience by providing the reader with a range of vantage points from which to approach the text. The principal aim of this chapter is to provide an insight into the field of stylistics and literary styles, starting with a general explanation of the literary styles and how they can be spotted and the various definitions of the term style and its classification. Furthermore, it investigates the stylistic approach through which the study is conducted.

CHAPTER THREE

Literary Analysis of Charlotte Bronte's *The Professor*

Chapter Three: Literary Analysis of Charlotte Bronte's *The Professor*

Introduction

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Conclusion

Introduction

In Charlotte Bronte's debut work, *The Professor*, she recounts her experience in Brussels from a masculine perspective. Charlotte used a range of literary devices in her work to create a cohesive masterpiece for her audience. This chapter provides an overview of the author; to get an idea of the circumstances in which she arose and the factors affecting her style of writing, followed by an analysis of the novel dealing with the plot summary, major themes and characters, in addition to the novel's setting. It also investigates the main figurative languages used frequently by Charlotte in portraying her ideas in an artistic manner, such as metaphor, simile, symbolism and personification.

1. Charlotte Bronte Profile

Charlotte Bronte was one of the outstanding figures in the Victorian age as an English novelist and poet. She was born on April 21, 1816 in Thornton, Yorkshire. In 1821 Charlotte lost her mother, leaving her and her siblings in the care of their aunt Elizabeth Barnwell. Bronte had a brother called Barnwell and four sisters: Maria, Elizabeth, Anne and Emily. The Bronte family was fortunate because it was not only Charlotte who had a creative sense of writing, but Anne and Emily as well. (Gaskell).

In 1824, Charlotte joined her four sisters at the clergy daughter's school in Cowan Bridge. In 1825 due to the poor health of the two sisters, Maria and Elizabeth, their school sent them home. Maria died just a few days after returning home and Elizabeth died a few months later. At that point, the father Patrick Bronte takes the decision that he will educate his residual daughters and son at home (Ibid).

Charlotte Bronte was a pupil at Roe Head School in Cowan Bridge, where she met her two life-long friends, Ellen Nussey and Mary Taylor. She admired her teacher at the school, M. Heger, who later married her. (Joyce).

Between October 1847 and June 1848, Charlotte and her two surviving sisters, Emily and Anne, emerged quietly as successful novelists. In 1847, they released a collection of poetry titled "Poems of Currer, Ellis, and Acton Bell" under pseudonyms (ibid).

Charlotte Bronte is well known for her three novels: *Jane Eyre* (1847), *Shirley* (1849), and *Villette* (1853). However, Charlotte's first work is *The Professor* (published posthumously in 1857) depicts her somber reaction to her childhood excesses. It is told in the first person by an English tutor in Brussels and is based on Charlotte's experiences there with sex and role reversal (Britannica).

In 1854, Charlotte married for the second time Arthur Bell Nicholls, and she passed away the next year during her pregnancy, on March 31, 1855 in Haworth, Yorkshire, England.

2. Analysis of the Novel

2.1. Plot Summary

The plot revolves around William Crimsworth, who is orphaned at a young age and raised by his aristocratic uncles during his growing years. Desperate to liberate himself and become self-sufficient, he makes the hasty decision to follow in his father's footsteps and become a trader. So, he writes to his estranged elder brother Edward Crimsworth. Despite his lack of natural fondness for his younger brother, he hires him as a counting clerk. Mr. Hunsden, a fellow merchant, takes note of William's mistreatment at the hands of his boss. He resolves to assist William by having him sacked from his job.

Later, Mr. Crimsworth secures a job at M. Pellet's boys' school. Despite the fact that he considers his Flemish students to be vulgar and unsophisticated, he actually enjoys teaching. His passion for his profession rapidly qualifies him to teach English in the afternoons at Mlle

Reuter's pensionnat. The girls disappoint him when he sees that most of them are as rude and ignorant as the boys, but he finds his time at the pension pleasant.

During this period, he begins to develop feelings for Mlle Reuter, but these feelings are quickly dashed when her true character is revealed. When William loses interest in Mlle Reuter, a new student joins his classes. Mlle Henri catches his interest when he notices that she has a good English accent and shows promise.

Mlle Reuter fires Mlle Henri because she is envious of William. He feels that he cannot live under the same roof as the manipulative headmistress, so he leaves his job which makes him unable to marry or support his sweetheart. He starts searching for a job so he can pursue his wishes and marry Mlle Henri. Eventually, he is able to gain a post at the university as an English professor thanks to the assistance of Victor Vandenhuten. William asks Mlle Henri to marry him now that he is working, and she agrees, but with one condition: that she keep her job and he accepts her condition. They later open their own school and accumulate money in order to return to England one day. After a few years, they return to England and buy a house on Daisy Lane, where they live happily with their son, Victor.

2.2. Settings

Brussels

William Crimsworth leaves the village of X-and travels throughout the world, eventually landing in Brussels, Belgium.

"Belgium! name unromantic and unpoetic, yet a name that whenever uttered has in my ear a sound, in my heart an echo, such as no other assemblage of syllables, however sweet or classic, can produce. Belgium!" (Bronte 36)

Brussels is the capital of Belgium and the European Union, its official languages are French and Dutch . It is a location where you can work, study and strive to better yourself. The Professor is set in Brussels for the most part. William Crimsworth moves there to discover his position in the world.

Daisy Lane

The Crimsworth's home is on Daisy Road, so named because it is the first lane to bloom with daisies in the spring. Mr. Hunsden, who inherited his father's land holds Daisy Lane. By the end of the story, Hunsden and Crimsworth had become friendly neighbors. The narrative concludes with Daisy Lane, lovely and straightforward.

“My heart yearned towards my native county of ----shire; and it is in ----shire I now live; it is in the library of my own home I am now writing. That home lies amid a sequestered and rather hilly region, thirty miles removed from X----; a region whose verdure the smoke of mills has not yet sullied, whose waters still run pure, whose swells of moorland preserve in some ferny glens that lie between them the very primal wildness of nature, her moss, her bracken, her blue-bells, her scents of reed and heather, her free and fresh breezes.”(Bronte 182)

Eton

William Crimsworth attended Eton College as a kid, the institution where his relatives sent him to be schooled. Throughout the story, William makes frequent references to his life at Eton, his friends, and his plans to send his son Victor there as well. At Eton, 19 British Prime Ministers and many other noteworthy people attended.

“He must soon go to Eton, where, I suspect, his first year or two will be utter wretchedness: to leave me, his mother, and his home, will give his heart an agonized wrench; then, the fagging will not suit him--but emulation, thirst after knowledge, the glory of success, will stir and reward him in time.”(Bronte 187)

X_

William Crimsworth and his brother Edward live in a tiny mill town in England, where William lives in an apartment and Edward lives in a manor house a little distance away. Every time William's name is mentioned, it is simply referred to as "X-". The impoverished lived in town, while the affluent lived on the outside.

Bronte did not reveal the real name of the town; instead she chose the letter "X" to indicate it. This technique of omitting the name of the location gives the novel a personal and memoir feel, which is supported by the content and style of *The Professor* as if the writer does not want the genuine events to be recognized.

"The Lord never made either your face or head for X---- What good can your bumps of ideality, comparison, self-esteem, conscientiousness, do you here? But if you like Bigben Close, stay there; it's your own affair, not mine."(Bronte 17)

2.3. Major Characters

William Crimsworth

The story is told from the first narrator's perspective. William Crimsworth is a calm and intelligent man who is not very attractive. He is brilliant men, tenacious and hard worker.

"though I was not so handsome; my features were less regular; I had a darker eye, and a broader brow—in form I was greatly inferior—thinner, slighter, not so tall. As an animal,"(Bronte 09).

He has a strong hatred for Roman Catholicism, as well as for illiteracy and sloth. When he is forced into the company of young ladies, William critiques them harshly while looking for a marriage.

Edward Crimsworth

Mr. Edward Crimsworth is William Crimsworth's older brother. In addition to being an unreligious man, he has a harsh personality, selfish, offensive and rude.

"Mr. Crimsworth, that gentleman, who himself frequented no place of worship, and owned no God but Mammon, turned the information into a weapon of attack against the equability of my temper" (Bronte 13).

He never had a close connection with his brother William, which was owed in part to the fact that they never interacted as youngsters. With his straight nose, arched brows and full physique, he is far more attractive than William

Mlle Reuter

Mlle Zorade Reuter is the devious headmistress of an all-girls boarding school in Brussels, Belgium. She is a malevolent and manipulative woman. Behind her outer charm, she looks for all of her workers' flaws in order to figure out how to effectively govern them.

So, when teachers or masters become troublesome and inefficient—when, in short, the interests of the school would suffer from their retaining their places—I mind my knitting, events progress, circumstances glide past; I see one which, if pushed ever so little awry, will render untenable the post I wish to have vacated—the deed is done—the stumbling-block removed—and no one saw me: I have not made an enemy, I am rid of an incumbrance" (Bronte 109).

Mlle Henri

Frances Evans Henri is the only child of a Swiss pastor and an Englishwoman. She is a devout Protestant who despises Catholics. She is adorable and seductive; there is no clear description for her in the novel . William stated:

"I have not painted her complexion, nor her eyes, nor her hair, nor even drawn the outline of her shape. You cannot tell whether her nose was aquiline or retrouse, whether her chin was long or short, her face square or oval;" (Bronte 84)

Her ambition is to go to England and teach French and other scholastic courses.

M. Pelet

Mr. Pelet's is a headmaster at all-boys institution in Brussels, Belgium. William regards his physical appearance as *"fine et spirituelle"* (Bronte 41). He does not appear severe and has a soft demeanour about him. He had a habit of bringing up the unwanted subject of love and was occasionally critical. He was characterized as a true Frenchman, William felt he had traditional French attitudes towards women and marriage

2.4. Major Themes

2.4.1. Religion

"I long to live once more among Protestants; they are more honest than Catholics; a Romish school is a building with porous walls, a hollow floor, and a false ceiling; every room in this house, monsieur, has eyeholes and ear-holes; and what the house is, the inhabitants are very treacherous." (Bronte 100)

This work makes several references to religion. Throughout the novel, Catholics are shown to be inferior and untrustworthy. Mlle Reuter is a Catholic who is shown as a manipulative, deceitful and uncaring individual with two personalities. She pretends to care about you before stabbing your back. This trait is seen when she dismisses Mlle Henri to care for her ailing aunt, despite the fact that this leaves her without money. Furthermore, William feels that Catholicism is corrupting his students by instilling erroneous principles in them. On the other hand, Protestants are portrayed considerably more favorably. William, like Charlotte Bronte is a devout Christian. since he is portrayed as a guy with excellent moral principles, honesty and perseverance. Mlle Henri is also a protestant with many attributes like diligence,

longsuffering, knowledge and so on. All of this suggests that protesters are moral and honorable people.

2.4.2. Patriotism

The theme of patriotism is dominant throughout the novel in multiple characters. In Charlotte Bronte's *The Professor*, the main character, William Crimsworth, is a teacher who encounters students from a variety of Catholic nations, not just those of Flemish and Belgian heritage and he describes them badly. Even though Crimsworth, in some situations can find some positive sides in his foreign students, he frequently criticizes the Catholic religion. *"Sylvie was gentle in manners, intelligent in mind; she was sincere, as far as her religion would permit her to be so" (Bronte 103).*

Moreover, William had English students and the difference in treatment is quite clear. He believes that England is better than any other country. Mlle Francis Henry also has a sense of nationalism. She has a strong loyalty to her father's homeland and to her homeland, Switzerland. When Mr. Hunsden makes offensive remarks about the Swiss service, she defends them quickly and passionately. Francis also feels very close to her mother's homeland, England. She sees this as the Garden of Eden and, like William, considers the English superior to the natives.

2.4.3. Love and Marriage

Henri's physical attractiveness was what drew him to William. He only began to enjoy her physical attractiveness once he fell in love with her. Marriage was a highly significant component of life throughout the Victorian era. Once William is in love, he can brush aside Mr. Hunsden's unpleasant and disrespectful words. He has hope for the future and someone to care about. The breadth of Mlle Henri's cerebral skills was what originally drew him to her, he only began to enjoy her physical attractiveness once he fell in love with her.

2.4.4. Gender Struggle

The idea of gender differences is quite obvious in the novel. The protagonist, William, is the mirror of Charlotte Bronte's female personality. Since he has feminine features and represents a female voice and this can be seen through his speech in the novel.

"I was not so handsome; my features were less regular; I had a darker eye, and a broader brow—in form I was greatly inferior—thinner, slighter, not so tall, he says, and "I must be a slave" (Bronte 09).

Only women care about their physical features, but William cares about them as well. That is clear evidence of his female voice. Also, Bronte uses the word "slave" to show that William is treated as inferior by his family. In other words, he is like a woman due to the fact that women were inferior in that period of time.

Moreover, the female characters in *The Professor* show a strong feminist insistence on gaining equal professional status with their husbands, whereas their husbands tend to be dominant. The character Frances, for example, was not a very successful worker. Even though she always wanted to be a strong and independent woman, Frances believes that her job gives her respect and completes her. That is, she accepts marrying Crimsworth only if he allows her to continue her work as a teacher. William loved her and even accepted her condition of working after marriage. This step made him an untraditional man and more open to the idea that women are independent.

2.5.Narration in The Professor

The Professor (firstly named *The Master*) is the Charlotte Bronte's first full novel which had been refused to be published for nine times. Until she fed up trying with them. Yet, the novel was published after her passing away. But, the published novel was editing by Mr.

Nicholls to be a revised version. *The professor* was criticized by T.Wemyss Reid saying that, at that point the dominant concept was that the fiction is a way to escape from reality. According to Reid, " it was this belief that condemned *The Professor* when Bronte offered it to the publishers at the beginning". (quoted in Bloom 113). Bronte talks about her rejected novel in one of her letters:

" I set up the beginning veritably delicate, the whole narrative deficient in incident and in general attractiveness; yet the middle and ultimate portion of the work, all that relates to Brussels, the Belgian academy, etc., is as good as I can write it contains further pith, further substance, further reality, in my judgment, than important of fane Eyre. It gives, I suppose, a new view of a grade, an occupation, and a class of characters — all veritably commonplace, veritably insignificant in themselves " Letter, 14 December, 1847(Bentley).

Charlotte was not oblivious of the fact that the readers at that time (The Victorian era) enjoy reading fiction narrates a romantic story rather than story that describes the real life (Bronte 6,7) and (Pinion 95).

The Professor has been received many criticisms such as, it is "a rehearsal for *Villette*" (Lane quoted in Federico 186) and an early "failed" (Basch quoted in Federico 186). In addition to receiving a lot of readers' criticisms.

Most critics analyze Bronte's novels from the female perspective. In this context, Helene Moglen claims that choosing a male narrator is a proof that Bronte is "*bound to the ambivalent attitudes of adolescence*" (as quoted in Federico 186), because she has not the daring to relate the female voice to the authority. Bronte attempted to write the novel from the male point of view. It is quite difficult to feel what man feels or how they think and imagine. However, Bronte succeeded in this challenge. She directed the reader to how the masculine domination at the Victorian age resulted unfairly on women's freedom and life.

According to Lanser, the authorial mode has allowed women access to manly power by separating the chronicling "I" from the womanish body (ibid). In this bid to be the autobiographical man, Bronte makes an trouble to imagine what he imagines and indeed to have a manly body, more particularly she intends to explore the social impacts of her culture's delineations of gender by diving the liabilities of coitus from a manly perspective (ibid).

Cohen believes that this departure is due to Bronte's hot affections for Constantine Heger, her wedded tutor under whom she worked for two times in Brussels before beginning to write the novel. Smith latterly defends the biographical account, saying" In changing her life into her work, Charlotte to some measure controlled its suffering by making herself — or at least her first- person narrator — the master (ibid)."

Charlotte Bronte's *The Professor* is a self-help tale of self-improvement. In her first novel, Charlotte employs the word "the needed," which Davies defines as an industrial idiom. *The Professor's* protagonist seeks love and after a series of perilous mishaps finds it.

Charlotte suffered from "mood swings", which can be seen in her letters to her beloved instructor which she attributes to her heroine. She expresses her rage, bigotry and sexual jealousy while hiding her male narrator's rage towards deviant Brussels schoolgirls.

"Aurelia Koslow, a German fraulein, or rather a half-breed... somewhat Tartar features... slovenly... dirty"; 'Juanna Trista ... of mixed Belgian and Spanish origin . . . precisely the same shape of skull as Pope Alexander the Sixth . . . she made noises with her mouth like a horse" (Bronte).

Another storyteller genera Bronte employs is word painting , from which her narrator borrows the system of stationary picture, he begs the compendiums to" *just look then while I open my portfolio and show them a delineation or two"*(Bronte). Bronte's word painting style creates pleasurable goods, similar as when William sensations at a rainbow " a sky like opal; azure intermingled with sanguine the enlarged sun, noble in Tyrian tinctures, dipped his brim

formerly ...”(Bronte). She employs vocabulary ways similar as diffusion (' Tyrian colours'), instantiation(' dipped his brim'), high register words with a hint of locution' intermingled' and visionary afflatus 'methought' (Davies 82).

2.6. Figurative Language

It is a language which utilizes literary devices such as symbolism, simile, metaphor or personification. It must be distinguished from everyday language.

2.6.1. Figures of Speech

The Oxford English Dictionary defines figures of speech as: "a word or phrase used in a different way from its usual meaning in order to create a particular mental picture or effect" (The Oxford English Dictionary). That is to say, they are words or phrases which have a hidden meaning behind their literal ones like those used by Emily Bronte in the professor such as: simile, metaphor, repetitions and symbolism and others.

2.6.1.1. Metaphor

Metaphor plays a great part in the novel (*The Professor*). The main aim of Charlotte Bronte in using metaphors is to affect the readers psychologically as well as add a literary gorgeousness. Charlotte succeeded in comparing ideas in a smart and unequalled way, through which the readers can create lively images in their imagination and make them more attached to the events and the actions of the story. Also being able to sense the character's feelings and emotions. Here are some examples from the novel:

1. *"The mill was before us, vomiting soot from its long chimney and quivering through its thick brick walls with the commotion of its iron bowels" (Bronte 10).*

The comparison here was of the mill to the body, in which Bronte used the metaphor of a body to the mill because the ancient motors were regularly made of iron and motors can also be portrayed as having bowels because of their casings, their motor blocks and sumps, which contain their moving parts in the same way that our bowels are contained inside our bodies. Also, the noise that was making it was coming from the inside (the belly).

2. *"Frances rose, as if restless; she passed before me to stir the fire, which did not want stirring; she lifted and put down the little ornaments on the mantelpiece; her dress waved within a yard of me; slight, straight, and elegant, she stood erect on the hearth" (Bronte 151).*

Bronte compares William's sexual wishes to the fire; when he sows Frances he cannot contain his strong feelings for her. Bronte described sexual lust as the fire and here the reader can understand William's true feelings towards Frances and how he feels when he sees her.

3. *"Ere long, he tired of wasting his ammunition on a statue, but he did not throw away the shafts—he only kept them quiet in his quiver" (Bronte 14).*

Here Bronte describes William's receiving blasphemous sarcasm from his brother as ammunition. Moreover, Charlotte used the metaphor of a statue for William to describe his situation as inferior to his brother. Individual self-sustenance is presented metaphorically by *The Professor* as a stubborn ego. The narrator regularly depicts himself as figuratively trapped within armour or coned in a building, a depiction that renders his psychological inner physical and morphological: being caught within himself is like being imprisoned within a building.

2.6.1.2. Simile

Similes in *the professor* are used to convey concepts that may be difficult to understand. The benefit of using them is that they clarify a statement through a point of comparison,

allowing the receiver to form their own interpretation based on the point of comparison suggested by the simile. A figure of speech that adds flavour to our everyday conversations. Using similes will bring out details and give personality to any description.

1. *"I began to feel like a plant growing in humid darkness out of the slimy walls of a well" (Bronte 19).*

Here Bronte describes a character's dislike for his new job and considers the reasons why; the comparison shows how unsatisfied he was.

2. *"Eulalie swelled like an incensed turkey" (Bronte 59).*

In this statement, the narrator describes Eulalie's surprise when the teacher praises Sylvie's work and how she was very annoyed and jealous of her classmate.

3. *"the sense of insult and treachery lived in me like a kindling, though as yet smothered coal" (Bronte 77).*

In this statement, Charlotte Bronte was expressing William Crimsworth's feelings of shame and betrayal on the part of M. Pellet. She also described how he was feeling suffocated and uncomfortable in comparison with smothered coal.

4. *"It fell on my heart like light on stone" (Bronte 77).*

Here, Crimsworth shares feelings towards Mlle Reuter. He describes her lovely smile and how it affected him, illuminating his heart.

5. *"with their dark nun-like robes and softly braided hair" (Bronte 57).*

The line portrays the girls' appearance in the pensionnat; she compared their uniforms with nuns' dresses and the way they braid their hair. Charlotte's religious beliefs are clear in the novel,

as she adheres to the same Anglican church as her protagonist William. He was not very polite in describing the Catholic girls, which reflects Bronte's dislike of Roman Catholicism.

2.6.1.3. Symbolism

Bronte used symbols in order to convey something to her readers in a creative way, so they could visualize complex concepts and follow central themes.

Monsieur

Frances Henri refers to her teacher W. Crimsworth as "Monsieur" even after their marriage. This is more than just respect for authority; it is respect for his character and person. At the end of the story, Frances still calls her husband Monsieur because it has now become a term of affection for her.

"Why do you always call me "monsieur"? "Say William"

"I cannot pronounce your W; besides, "monsieur" belongs to you; I like it best" (Bronte 175).

Foreigners

Charlotte Bronte's *The Professor* is full of disparaging remarks about the French, Catholics, and Flemish. It is clear that she did not value foreign culture and so exalted her own in an attempt to mock theirs. Several allusions to "foreign" or "French" matters are made, portraying them as loose and unprincipled individuals. The novel's underlying discrimination can be assumed to be natural given the temporal period it arose from.

The poem

Mlle Henri's poem represents Mr. Crimsworth's feelings for her. It is not a literal recounting of her life but relies on events from her life as well as ones made up by the author. The poem inspires William to reveal his feelings for her and propose marriage, which she accepts.

"I gave, at first, attention close;

Then interest warm ensued;

From interest, as improvement rose,

Succeeded gratitude." (Bronte 150).

2.6.1.4. Personification

Personification is one of the most common literary methods. It is the way a writer presents non-humans as though they are human, giving them animation, sentiments, or attributes that only humans have.

1. *"Day by day did his malice watch my tact, hoping it would sleep, and prepared to steal snake-like on its slumber; but tact, if it be genuine, never sleeps" (Bronte 19)*

In this remark, tact is represented as a soldier who is constantly alert and on watch, his eyes never sleeping or resting.

2. *"my auricular nerve was expecting with resignation the discords of the sixteenth" (Bronte 86).*

When the sixteenth girl recited the paragraph in a fluent English accent like the locals, William provided his ear with the capacity to anticipate and consider anything.

3. *"The mill was before us, vomiting soot from its long chimney, and quivering through its thick brick walls with the commotion of its iron bowels" (Bronte 10).*

In this example, the mill is portrayed as if it were a sick person suffering from nausea, fever and stomach discomfort, causing him to vomit, tremble and have his guts constantly agitate and make noise.

Conclusion

Charlotte Bronte is regarded as one of the greatest English poets and writers of the Victorian era. Her command of the language is distinguished by spontaneity, chaste simplicity, and felicity in the selection of words and their arrangement into phrases, clauses, and sentences. This chapter sheds light on the stylistics study of Charlotte Bronte's *The Professor*, covering its storyline, characters, themes, narration style, language, and figures of speech. Bronte aimed to convey numerous topics and concepts like love, marriage, religion, patriotism, and others via an aesthetic writing style in her work.

General Conclusion

To recapitulate, literature is a broad subject of study as well as a primary instrument for authors to create, dream, and even critique. Because it addresses common difficulties projected onto universal human experiences, literature is the perfect mirror for society. For example, English literature has gone through several stages, each with its own influence and significance on literature, such as the Victorian period, which is regarded as one of the most important periods in English literary history. We sought to provide an overview of certain figures of speech utilized in *The Professor*, including simile, metaphor, symbolism, and the usage of personification, in our work.

This research focused not only on the employment of numerous literary techniques but also on a broad overview of the tale, such as a plot synopsis, a general examination of the Victorian Era and some features of Victorian literature, and the author's writing style in her work. The purpose of this research was to extract, understand, and identify this rhetorical device. Analyzing the novel and helping readers comprehend its significance and role in literary texts in general and in the professor in particular.

In fact, the author employs the analyzed literary devices to aid narration in this literary work, creating a vivid image for the reader of all the major events in this work. The fundamental goal of employing such stylistic techniques is to engage the reader in a cognitive mode and process in order to strengthen the narration. In other words, it serves a psychological purpose as well as provides the reader with information about the author's life and the people who lived during the Victorian era.

Indeed, Charlotte Bronte's *The Professor* was a masterwork that established her as one of the most important authors in English literary history. Furthermore, W. Crimsworth is one of the best heroes who portrayed the Victorian era. The novel is history written on paper with

a feminine gold pen that is still read and adored by many people all over the world. Bronte uses metaphorical description to add depth to her ideas and highlight several concerns addressed in the story, such as gender difficulties, love and patriotism. She represents and describes all of these things symbolically, to draw the reader into the plot and make the happenings appealing and fascinating. Finally, we hope that our examination will help the reader understand the significance of these rhetorical devices.

المخلص

تهدف الدراسة الحالية إلى إجراء تحليل أسلوبى لرواية شارلوت برونتي الأستاذ (1857). بالتحديد تحليل أسلوب كتابة الرواية من حيث الصور البيانية المستعملة و أسلوب السرد المستخدم لإظهار تأثيرها الجمالي على هذا العمل الأدبي. لإجراء هذه الدراسة اخترنا منهج تحليلي وصفي قائم على الأسلوبية و السرد، إذ يوضح هذا التحليل إن الصور البيانية المستعملة في الرواية تساهم في جعلها من أرقى الأعمال الفنية و الأكثر تأثيرا في الأدب الانجليزي الكلاسيكي.

الكلمات الدلالية : شارلوت برونتي، البروفيسور، الأدوات الأدبية، التحليل الأسلوبى، الأسلوب، العصر الفيكتوري.

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