

Subject and Power in "Porphyria's Lover"

JENNIFER GRIBBLE

In his pioneering book, Robert Langbaum sees the dramatic monologue as a generic response to nineteenth-century cultural crisis, enabling debate of contending ideas, requiring the reader to respond to its speaking subject with a balance of "sympathy" and "judgement".¹ Later critics have found in the dramatic monologue a tension between the passionate utterance associated with romantic lyricism and the challenge to idealist notions of the single and essential self,² one which gives the poet a political or "interventionist" role.³ And certainly for Robert Browning, the dramatic monologue seems to have offered a way out of the dilemma of "the subjective poet" as he himself characterized it: a movement out of the solipsism of addressing the state of his own soul, reaching beyond the confessional mode towards dramatization and the attainment of a more authoritative or public vision, dialectical in its strategies, the attainment of "what God sees".⁴

By the end of "Porphyria's Lover", "God has not said a word". And what the reader might see is problematic. The tension between sympathy and judgement seems entangled in a series of interpretative puzzles relating not only to the speaking subject, but also to the subject of whom he speaks, the silenced Porphyria. There is, in addition, some uncertainty about the poem's real "subject" (what it's really about), an uncertainty related to the status of its confessional form. Is this, as its 1842 title, "Madhouse Cell", suggests,⁵ the "confession" of an incarcerated madman to a priest or perhaps a psychiatrist? Or does it represent "overheard speech", "private utterance"?⁶ Is the speaker primarily justifying himself to himself? Is he indulging a pornographic fantasy, a dream of seduction which conjures the woman in response to infantile needs,⁷ implicating the reader as voyeur, and if so, to what extent does Browning share in that fantasy?

Interpretative questions raised by the poem's subject, and by the state of mind of the speaking subject, and by the speaker's interpretation of Porphyria's behaviour, intersect with questions raised by the various power struggles represented in the poem. Does it represent Porphyria as innocent victim, or as innocent (or knowing) seductress? It was not her lover who gave her a name associated with the wiles and temptations of the serpent.⁸ Variant readings have attempted to adjudicate the poem's class and gender politics, seeing Porphyria as "promiscuous",⁹ "too proud to marry him",¹⁰ the lover as "a working class man who strangles his mistress in order to keep her true and faithful",¹¹ the murder as a displacement of erotic passion,¹² or an indictment of the bourgeois values that infect and alienate desire,¹³ or the outcome of "a politics of appropriation"¹⁴ that enshrines the woman as textual object.

About the basic narrative of the poem most readers would agree: that it deals with a clandestine meeting, real or imagined, transgressive in terms of contemporary sexual mores and codes of conduct, the outcome of which is the killing of the woman. Some light is shed, perhaps, by its relationship, on the one hand, with other of Browning's monologues like "In the Laboratory", "Andrea del Sarto", "My Last Duchess", which take an ironic look at obsessive, self-justifying and even murderous lovers, and, on the other, with the paired lyrics "Meeting at Night" and "Parting at Morning" which celebrate a manifestly sexual, clandestine love consummated outside the constraints of social life.

"Porphyria's Lover", probably the first dramatic monologue Browning wrote, predates these poems, though it anticipates their preoccupation with the intersections and collisions of social constraints and libidinous energies in a surprisingly radical way. It is also instructive to position this poem of 1836 in relation to Jane Austen's *Pride and Prejudice* (1813) and Elizabeth Gaskell's *North and South* (1855), in terms of attitudes to sexual transgression. Jane Bennet is very sure of the "useful lesson" to be learned from her unmarried sister Lydia's sexual relationship with the profligate Wickham:

that loss of virtue in a female is irretrievable, that one false step involves her in endless ruin, that her reputation is no less brittle than it is beautiful, and that she cannot be too much guarded in her behaviour.¹⁵

When Margaret Hale shields John Thornton from the hostile mob in *North and South*, her apparent "fall", "hugging him before all the people", symbolically destroys her virginity, as suggested by the "thread of dark-red blood" that falls from her wound, and exposes her to such a loss of reputation that she is later suspected of murder. In *Ruth*, published two years earlier, Gaskell directly explores the plight of the "fallen woman", and relates her heroine's sexual transgression to the absence of familial or societal discussion of desire:

too young when her mother died to have received any cautions or words of advice respecting *the* subject of a woman's life – if, indeed, wise parents ever directly speak of what, in its depth and power, cannot be put into words – which is a brooding spirit with no definite form or shape that men should know it, but which is there, and present before we have recognized and realized its existence.¹⁶

Silence, privacy, taboo: the social policing of sexual desire was, throughout the nineteenth century, underwritten by the tracts of evangelical religion, most notably those of the Society for the Suppression of Vice, founded in 1802. In 1858, William Acton, in his influential work on Prostitution, establishes an absolute gulf between the typical middle-class wife "not much troubled with sexual feeling of any kind" and the mistress her husband might keep as a willing participant in "sexual excitement".¹⁷

At the same time, as Steven Marcus revealed in *The Other Victorians*, the official silencing of the discussion and practice of sexuality was accompanied by a thriving trade in prostitution, and by such works of pornography as *My Secret Life*, which details the immersion of its anonymous middle class

author in an underworld of prodigious sexual activity. Not only in the underworld, however, did discussion take place. In the late eighteenth century, to the disgust of the poet Southey, for whom it could not be “heard without indignation by one who had a wife, a sister, a daughter”, the economist Malthus openly referred to “the pleasures of the flesh”, concluding that the deferral of sexual pleasure was one of the miseries that might curb population growth.¹⁸ Richard and Jane Carlile, in *Every Woman’s Book or What is Love containing the Most Important Instructions for the Prudent Regulation of the Principle of Love and the Number of a Family*, as well as offering a practical guide to birth control, pleaded for a freeing of the sexual passions from the constraints of the marriage laws, and for the establishment of “Temples of Venus”, where young men and women might enjoy safe, non-reproductive, health-preserving, extramarital sexual intercourse.¹⁹

Partly because of this preoccupation with sexuality, Michel Foucault, in his *History of Sexuality*, challenges “the repression hypothesis”:

we must therefore abandon the hypothesis that modern industrial societies ushered in an age of increased repression ... It is said that no society has been more prudish; never have the agencies of power taken such care to feign ignorance of the thing they prohibited, as if they were determined to have nothing to do with it. But it is the opposite that has become apparent...never have there been more centres of power; never more attention manifested and verbalized; never more circular contacts and leakages; never more sites where the intensity of pleasures and the persistency of power catch hold, only to spread elsewhere.²⁰

Foucault’s argument is with the Freudian view that a barrier of repression holds in check impulses and energies that threaten the social order.²¹ Foucault not only finds evidence to the contrary, he also rejects the negativity of the notion of power as repression. Power can only be accepted and become effective because it is active: “it traverses and produces things, it induces

pleasure, forms, knowledge, produces discourse."²² During the nineteenth century, when "sex became a matter that required individuals to place themselves under surveillance",²³ the individual develops "technologies of the self", through which to comply with this surveillance. Foucault's developing interest in these "technologies" seems to have been part of the long-term history of subjectivity foreshadowed in his introduction to the second volume of the *History of Sexuality*. Arguably, there is an unresolved contradiction in Foucault's thinking about both subjectivity and sexuality. Self-transformation presupposes a self that owns itself and its own body: as Lyn Hunt argues, "if subjectivity, gender, and sexuality are shaped by discourse and representation (i.e. by man-made conventions) rather than by nature, then they are subject to change."²⁴

It is evident that in writing his *History of Sexuality*, Foucault was influenced by the work of Steven Marcus. *The Other Victorians* provided the title for Foucault's opening chapter, "*Nous autres, victoriens*". And Foucault was instrumental in the French translation and publication of *My Secret Life*,²⁵ for which he wrote an introduction in which he speculates that the pornographer's compulsive discussion of sex is grounded in "an old spiritual tradition" preserved in Protestant countries not in the form of the Catholic practice of confession, but "in keeping a diary of one's life, examining one's conscience on a blank sheet of paper."²⁶

"Porphyria's Lover" has been read as both kinds of "confession": as the formal acknowledgement of sin, in which the lunatic lover is defiant, or perhaps complacent, about divine judgement, and as the kind of self-heroicization that might link it with the sexual narratives found in *My Secret Life*. The poem's most obvious source was the death-cell confession of a young man condemned for the murder of his mistress, in a story by John Wilson, purporting to be the transcript of the MS diary of Goschen, a German priest:

Do you think that there was no pleasure in murdering her? I
grasped her by that radiant, that golden hair. I bared those

snow-white breasts – I dragged her sweet body towards me, and, as God is my witness, I stabbed, and stabbed her with this dagger, forty times, through and through her heart. She never so much as gave one shriek, for she was dead in a moment – but she would not have shrieked had she endured pang after pang, for she saw my face of wrath turned upon her, – and she knew that my wrath was just, and that I did right to murder her who would have forsaken her lover in his insanity...I saw the dim eyes beneath the half-closed lids, – that face so changeful in its living beauty was now fixed as ice, and the balmy breath came from her sweet lips no more. My joy, my happiness, was perfect.²⁷

As Michael Mason points out, there are striking similarities also between Browning's poem and the 1820 poem "Marcian Colonna" by his friend Bryan Procter ("Barry Cornwall"), which acknowledges Goschen as its source:

Dead was she, and her mouth had fallen low
But still he watched her with a steadfast brow:
Unaltered as a rock he sate, while she
Lay changed to clay, and perish'd²⁸

And yet the differences between Browning's poem and its sources are even more significant than the similarities. Mason makes the case that Browning's lover is less obviously the lunatic; that Browning's interest in advances in British psychiatric theory led him to attempt an analysis of "rational lunacy", in which the speaker is "morally insane", that is, apparently sane and rational, yet compelled by sudden impulse to commit an atrocious act. Hence Browning's removal of the title "Madhouse Cell", with its overdetermined interpretative signal.

It is possible, however, following Foucault, to read the "confession" in ways that collapse the categories of "madness" and "sanity" altogether. In the analysis that follows, I shall explore the ways in which Foucault's view of the body as subject to the control of discourses that operate on nineteenth-century sexuality might help us to read "Porphyria's Lover",

and the ways in which "Porphyria's Lover" might help us to read Foucault. Among those discourses I shall touch on romanticism, on the class and gender politics of representation, and on the ideology of domestic and familial relations underpinned by institutional Christianity. What makes Browning's poem compelling is the way in which it explores the "struggling passion" of lovers caught in a matrix of cultural discourses, releasing in them conflicting and destructive attitudes and feelings.

The poem opens in an atmosphere of physical disturbance, in which the romantic melancholy of the speaker "with heart fit to break" is projected onto the natural world, evoking a nature which is importunate ("early" rain, wind "soon awake"), violent ("sullen", "tore"), frustrated ("for spite", "vex"). In "Meeting at Night", by contrast, "The grey sea and the long black land" and "the slushy sand" that receives the "pushing prow", ground the lovers' clandestine meeting at nightfall in a pervasive sense of the naturalness of physical pleasure. Such a sense is present in "Porphyria's Lover" by implication only, as the "norm" its ironic perspective continually invokes. The self-indulgent, even petulant mood of Porphyria's lover expresses itself in his romantic will-to-power, a "pathetic fallacy" that substitutes self-will for the self-transcendence experienced in romantic poetry's celebration of nature.

The poem's setting draws further on the discourse of romanticism in providing a distinctly gothic space within which the opening contest between nature and society is to be played out. The speaker's emphasis on the isolation of his cottage recalls Steven Marcus's definition of the characteristic setting of pornography ("pornotopia"), that realm within which the needs represented in sexual confession shape a landscape entirely in accordance with those needs.²⁹ And yet in its apparent freedom from surveillance, the cottage seems to promise the kind of space envisaged by the Carliles, in which the unmarried might indulge in sexual pleasure.

What prevents the scene from flowering into the kind of mutually-achieved love celebrated in "Meeting at Night" can be

heard in the staccato rhythms and sullen tone in which the male speaking voice appropriates nature's power. In the power dynamics that infect this meeting there is a similar dysfunction in the physical energies of the woman. Her potentially erotic flight "through wind and rain" is instantly transformed into the domestic servitude and busyness of the "angel in the house", and the clandestine space is transformed into the holy ground of domestic ideology. Instead of "two hearts beating, each to each!" a succession of tasks must be performed before Porphyria can sit down by her lover and call his name. It is "the cheerless grate" that she makes "Blaze up", and the enjambement draws attention to the displacement of passion.

In terms of that domestic ideology, Porphyria's flight, unchaperoned, from the socially-defended space and activity of the "gay feast" might seem to promise the breaking of further taboos. The bringing of physical comfort and intimacy, suggestive of mutual physical contentment, is experienced by the male, however, as sexually seductive: the reiterated "and" records his escalating rapt attention to the woman's progressive undressing, her attempt to rouse him first by calling his name, and then by offering "her smooth white shoulder bare". At the "gay feast", bare shoulders are a socially sanctioned display of marketable female beauty. In the secluded cottage, Porphyria's shedding of the garments that connect her with that world, and her apparent humbling of herself ("kneeled", "stooping"), literally letting down her hair as she offers a supportive shoulder, seem to denature and deflect desire into a maddening display of the social dutifulness that separates her from him.

Whereas in "My Last Duchess" we are in no doubt of the roles of victim and aggressor, or that the Duke murders his young wife because her physical vitality challenges his need for absolute control, there is surely no such "judgement" available in "Porphyria's Lover". Both the man and the woman are destructively caught up in the controlling effects of the discourses that have shaped them. The climactic sequence of the verbs ("withdrew", "laid", "untied", "let fall", "sat down", "called", "put", "made", "displaced", "spread"), and the

sibilants ("smooth white shoulders bare"), the repetitions ("all her yellow hair", "And spread, o'er all, her yellow hair"), register the male sense of a taunting quality ambiguously positioned between tenderness and seductiveness as Porphyria conforms herself to the contemporary comfort-giving ideal of womanhood.

Within this clandestine space, and given Porphyria's apparent preparedness to compromise herself by the indulgence of "struggling passion", however "sudden" and intermittent, there seems no reason why she should not now give herself "for ever". That phrase signifies not only sexual union, however: it echoes the social contract and religious sacrament of Christian marriage. In terms of the social context and codes established in this poem, such a self-giving must affirm the very social and religious values of church and family that separate the lovers. Porphyria's self-giving is a contradiction in terms. Those codes of conduct that shape the deferral and displacement of passion in Porphyria also dictate that her lover should not interpret her solicitude for him as sexual invitation, and that he should do no more than sit companionably beside her.

At the climactic moment, the listener's approval is sought, subsuming the reader's subject position within an agreed value system that brings together romanticism, domestic ideology, and Christian idealism, in the collision course that produces its chilling outcome:

Be sure I looked up at her eyes
Happy and proud; at last I knew
Porphyria worshipped me; surprise
Made my heart swell, and still it grew
While I debated what to do.

The climactic "mine, mine" is made possible not by the enduring power of art, as in "My Last Duchess", but by the romantic absolutism that assures the lover of his power to possess, to control, to save, and to avenge. "Happy and proud" resonates with emotional and social satisfaction. But the phrase

is syntactically ambiguous, holding in question whether it is the lover's or Porphyria's eyes that contain the declaration. The persistent blurring of the distinction between observation and projection in the lover's narrative also comes to a climax here. These are the eyes in which he will later see not happiness and pride, but innocent laughter. Now, he sees acknowledgement of her "worship". Yet he too, the line insists, is "happy and proud"; the triumph with which his narrative has charted the woman's self-abasement now permits the emotional spontaneity of "surprise", accompanied by the sexual suggestiveness of "swelling" and "growing".

But instead of the reciprocal feeling signalled in "happy and proud", the answering response of the man is subject to a series of deflections, beginning with the detachment signified in "debate". The pattern established by Porphyria, whereby desire is deflected and denatured is completed by her lover. The poem has elaborated the terms of the debate in its connection of the moral and market values that govern sexual behaviour with the moralizing and aestheticizing effects of representations of female beauty in the discourse of nineteenth-century romanticism. Porphyria's physical perfection is guaranteed by her sexual withholding, the logical outcome of which is that the lover prolong the moment in which she can, indeed, give herself to him forever: "That moment she was mine, mine, fair / Perfectly pure and good."

As in "My Last Duchess", "a politics of appropriation" is explored, in which the male gaze asserts its mastery and possession. In "Porphyria's Lover", however, the appropriation is finally achieved not by the enduring power of art, but by the apparent disconnection of a particular and private moment of physical intimacy from the social and moral constraints and moral judgements attaching to sexual transgression. Nevertheless, there is a tendentiousness in the announcement made by these lines that registers the full and ambiguous force of the controlling discourse of sexual morality. The murder, when it comes, at once accuses Porphyria of her sexual "fall", and saves her from it. The enactment of the murder has a

Browning's "Porphyria's Lover"

ritualized quality that underlines the speaker's sense of himself as moral agent:

... all her hair
In one long yellow string I wound
Three times her little throat around
And strangled her.

In this deferred response to Porphyria's seductive beauty, reprisal and wooing are chillingly entangled. The exemplary care with which the dead body is "propped" establishes this dispenser of appropriate action and tender lover as psychopath. His appeal, once again, to the listener, is self-exonerating: "No pain felt she; / I am quite sure she felt no pain." This is a moment of sexual union without pain for the woman, and the endearments with which he describes his infantilized beloved ("little throat", "smiling rosy little head"), in her doll-like amiability, celebrate her eternal virginity.

Browning here anticipates the direction Victorian romanticism will take in its morbid linkages between female beauty, love, and death in such a poem as D.G. Rossetti's "The Blessed Damozel", for example. The contest between the lover and nature which sets the tone and announces the pervasive theme of "Porphyria's Lover" now takes its most obscene form in the wooing of the dead woman, whose extinguished life is tantalizingly evoked in a series of natural images. The simile "As a shut bud that holds a bee" dangles, syntactically, between his hand and her eyes, but either way recalling the perfection of the beautiful body now only ever about to be gathered into the natural processes of flowering and fertility. The ghoulish adverb "warily" positions the lover parting lids that suggest labial lips, prompting the instant reply of eyes that "laugh", though their laughter is innocent, "without a stain". In a sequence that amounts to necrophilia, sexual rectitude is adhered to, even while the poem graphically exposes the cost of this controlling discourse. The love-making is careful, gentle, and precise in its reversal of the situation in which Porphyria

has courted and baffled and mocked her lover's desire. It is safe, now, for him to offer his "burning kiss", restoring by physical pressure an illusion of the life he has taken, the bright blush which signals both desire and its social constraints.³⁰ And it is safe, now, for him to prop *her* head on *his* shoulder, gallantly bearing its weight, the heavier for being drooping and "still".

The moral and social implications he finds in his act are now heard in the celebration of his status and power. "Fled" is the scorned lover dependent on the unpredictable attentions of Porphyria. The woman who is the subject of this changed dynamic is now reduced to the object of her lover's will, an "it", and *her* "utmost will" he has divined and honoured. Out of her enforced silence, she is now made to speak:

So glad it has its utmost will,
That all it scorned at once is fled,
And I, its love, am gained instead!
Porphyria's love: she guessed not how
Her darling one wish would be heard.
And thus we sit together now,

The phrase "Porphyria's love" picks up "its love" in the preceding line, underlining one of its possible meanings: that she declares that he is the object of her love, gained by their eternal union. As well, the phrase seems to interrogate the nature and value of the love Porphyria bears for him in a way that questions his status as her now-acknowledged lover, and the certitude with which he has interpreted the love she bears him. Grammatically, subject and object coalesce. Triumph, and a sardonic recognition of futility, jostle for space. In this parody of union the boundaries of self and other are dissolved in the only way permitted by the discourses that shape identity and desire. As they sit in their parody of post-coital satisfaction, "Her darling one wish", inferred from the moment she sits by his side, murmuring how she loves him, has been re-animated and honoured.

The appeal to a watching or absent God recalls the institutional surveillance operating on desire, and places the murder in relationship to it. These lines suggest not so much guilt or defiance, as the expectation that God will not say a word. If God progressively absents himself in nineteenth-century discourse, this is perhaps because the religious function is being usurped by the power of other discourses operating on social experience. The lover's confession draws attention, however, to moral guidelines consistent with the institutional virtues of Christian discourse: the scene has transformed sexual license by an act that preserves physical and moral perfection, inflicts no pain, and joins the couple together in a spiritualized, eternal union that transcends sexual pleasure. Death is the ultimate chaperone. The woman's sexual fall is at once prevented, avenged, and proclaimed, in this tableau of the social ruin consequent on illicit sexual relationships.

Browning uses the dramatic monologue as a form through which to explore what Foucault sees as the nineteenth century's new kind of attention to sexuality, its new kind of political control of the body, a control that carries the interpretative challenge "to account for the fact that it is spoken about, to discover who does the speaking, the positions and viewpoints from which they speak."³¹ The speaker of this monologue is seen to inhabit the conflicting demands of a debased romanticism, and of the class and gender politics and moral and religious values of nineteenth-century domestic ideology. The poem ironically observes the "technologies of the self" through which he, like his lover, transforms desire in conformity with this discursive matrix. His changing emotions, from neurotic disturbance through arousal to deflection of desire and a final gross assertion of power, measure a self fractured by these demands. Speakers in Browning's later monologues are often described as "representative Victorians in fancy dress". There is no fancy dress, or overt historical transposition, in this early monologue. Its gothic setting and atmosphere, while it offers a degree of displacement, emphasizes the more starkly the ways in which the cultural shapings of desire in English society of the

1830s are not only generally, but perhaps also personally, troubling to Browning.

As Foucault's critics have pointed out, there is something unsatisfactory about a theory of the body that sees it as controlled by the discourses that shape the self, yet capable of the changes through which these discourses are accommodated. The fascination of "Porphyria's Lover" lies in its searching and dramatic exposure of such a process of accommodation. The lover's confession shares some of the features of pornography, but its continuing sense of a normative "nature" of genuine tenderness and passion, sexual fulfillment, and plenitude, keeps alive the possibility of a different kind of self-assertion. The syntactical ambiguities, images, patterns of echo and reversal through which "Porphyria's Lover" explores a self denatured by the destructive dilemmas of nineteenth-century sexuality, enlarge the project envisaged in Foucault's "History of the Self".

- 1 Robert Langbaum, *The Poetry of Experience: the Dramatic Monologue in Modern Literary Tradition* (Harmondsworth: Penguin, 1974).
- 2 E. Warwick Slinn, "Poetry", in Herbert Tucker, ed., *A Companion to Victorian Literature and Culture* (Maldon, MA: Blackwell, 1999), p. 313.
- 3 Isobel Armstrong, *Victorian Poetry: Poetry, Poetics and Politics* (London and New York: Routledge, 1993), p. 141.
- 4 W. David Shaw, *The Dialectical Temper: The Rhetorical Art of Robert Browning* (Ithaca, NY: Cornell University Press, 1968), p. 123.
- 5 In *The Monthly Repository* of 1842 this poem and "Johannes Agricola" were entitled "Madhouse Cells I" and "II". In 1849 the title of this poem became "II. – Madhouse Cell. Porphyria's Lover". In 1863 the title was dropped and the two poems dissociated. See Robert Browning, *Selected Poems*, ed. Daniel Karlin (Harmondsworth: Penguin, 1989), p. 307.
- 6 David Eggenschwiler, "Psychological Complexity in *Porphyria's Lover*", *Victorian Poetry*, 8 (1970), p. 45.
- 7 As Armstrong suggests, p. 139.

- 8 Daniel Karlin, *Browning's Hatreds* (Oxford: Oxford University Press, 1993), p. 210, notes that even if Browning did not know that "porphyre" was an archaic name for serpent, he endows the woman with serpentine qualities.
- 9 Shaw, p. 75.
- 10 Leonard Burrows, *Browning the Poet* (Perth: University of Western Australia Press, 1969), p. 63.
- 11 Stephen Hawkin, *Robert Browning* (London and New York: Routledge, 2002), p. 66.
- 12 Langbaum, p. 83.
- 13 Armstrong, p. 146.
- 14 Slinn, p. 317.
- 15 *Pride and Prejudice* (Harmondsworth: Penguin, 1972), p. 132.
- 16 Elizabeth Gaskell, *Ruth: A Novel*, ed. Alan Shelston (Oxford: Oxford University Press, 1985), p. 44.
- 17 Quoted in Steven Marcus, *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth Century England* (London: Weidenfeld and Nicolson, 1966), p. 29.
- 18 *An Essay on the Principles of Population*, 1788, quoted in Thomas Laqueur, "Economics and Sex", in Domna C. Stanton ed., *Discourses of Sexuality from Aristotle to Aids* (Ann Arbor: University of Michigan Press, 1992), p. 203.
- 19 Stanton, p. 211.
- 20 Translated Robert Hurley (New York: Pantheon, 1978), p. 49.
- 21 See Nick Mansfield, *Subjectivity: Theories of the Self from Freud to Haraway* (Sydney: Allen and Unwin, 2000), for a useful summary of this debate.
- 22 "Truth and Power", quoted in Deborah Cook, *The Subject Finds a Voice: Foucault's Turn towards Subjectivity* (New York: Peter Lane, 1993), p. 6.
- 23 *History of Sexuality* Vol. 1, quoted in Lyn Hunt, "Foucault's Subject in the *History of Sexuality*", in Stanton, p. 81.
- 24 Stanton, p. 84.
- 25 Translated Christine Charmaux et al (Paris: Éditions des Formes du Secret), 1978.
- 26 Quoted in David Macey, *The Lives of Michel Foucault* (London: Hutchinson, 1987), p. 357.
- 27 "Extracts from Goschen's Diary No. 1", *Blackwood's Magazine*, 111 (1818), quoted in Michael Mason, "Browning and the Dramatic Monologue", in Isobel Armstrong, ed., *Robert Browning* (London: G. Bell and Sons, 1974), p. 256.

- 28 Quoted in Armstrong, *Robert Browning*, p. 257.
- 29 Armstrong, *Robert Browning*, p. 268.
- 30 John Wiltshire, *Jane Austen and the Body* (Cambridge: Cambridge University Press, 1992), p. 18, discusses the blush as bodily enigma.
- 31 *History of Sexuality*, quoted in Stanton, p. 201.

JENNIFER GRIBBLE is Honorary Associate Professor and Director of HSC English Studies in the Department of English, University of Sydney. Her research and publications centre on nineteenth century literature.