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1820, too, the Bronte family moved to Haworth, Mrs. Bronte dying the following year. In 1824 the four eldest Bronte daughters were enrolled as pupils at the Clergy Daughter's School at Cowan Bridge. Charlotte, with her Byronic brother and her tragic sisters, have become the center of a great romantic legend, the cult of the Brontës. Charlotte is the central figure in this cult partly because (though she died at thirty-eight) she survived all the rest, partly because she wrote more that the others did, and at least in part because after her death she was the subject of a great biography. In this course paper you may get more information about life Charlotte Bronte and her novel Jayne Rayne

In a very real sense Charlotte's life was spent in mourning, in a struggle against the grim realities which surrounded her — abandonment, brutalization, emotional deprivation The paper consists of introduction and two chapters followed by conclusion. The first chapter is about Charlotes' life Also it consists of An Appreciation, **Passion Dreams and the Supernatural in *Jane Eyre*** *etc.* 1820, too, the Bronte family moved to Haworth, Mrs. Bronte dying the following year. In 1824 the four eldest Bronte daughters were enrolled as pupils at the Clergy Daughter's School at Cowan Bridge. The following year Maria and Elizabeth, the two eldest daughters, became ill, left the school and died: Charlotte and Emily, understandably, were brought home.In 1826 Mr. Bronte brought home a box of wooden soldiers for Branwell to play with. Charlotte, Emily, Branwell, and Ann, playing with the soldiers, conceived of and began to write in great detail about an

imaginary world which they called Angria. In 1831 Charlotte became a pupil at the school at Roe Head, but she left school the following year to teach her sisters at home. She returned returns to Roe Head School in 1835 as a governess: for a time her sister Emily attended the same school as a pupil, but became homesick and returned to Haworth. Ann took her place from 1836 to 1837.In 1838, Charlotte left Roe Head School. In 1839 she accepted a position as governess in the Sidgewick family, but left after three months and returned to Haworth. In 1841 she became governess in the White family, but left, once again, after nine months. Upon her return to Haworth the three sisters, led by Charlotte, decided to open their own school after the necessary preparations had been completed. In 1842 Charlotte and Emily went to Brussels to complete their studies. After a trip home to Haworth, Charlotte returned alone to Brussels, where she remained until 1844.Upon her return home the sisters embarked upon their project for founding a school, which proved to be an abject failure: their advertisements did not elicit a single response from the public. The following year Charlotte discovered Emily's poems, and decided to publish a selection of the poems of all three sisters: 1846 brought the publication of their Poems, written under the pseudonyms of Currer, Ellis and Acton Bell. Charlotte also completed *The Professor,* which was rejected for publication. The following year, however, Charlotte's *Jane Eyre,* Emily's *Wuthering Heights*, and Ann's *Agnes Grey* were all published, still under the Bell pseudonyms. In 1848 Charlotte and Ann visited their publishers in London, and revealed the true identities of the "Bells." In the same year Branwell Bronte, by

now an alcoholic and a drug addict, died, and Emily died shortly thereafter. Ann died the following year.

In 1849 Charlotte, visiting London, began to move in literary circles, making the acquaintance, for example, of Thackeray. In 1850 Charlotte edited her sister's various works, and met Mrs. Gaskell. In 1851she visited the Great Exhibition in London, and attended a series of lectures given by Thackeray. The Rev. A. B. Nicholls, curate of Haworth since 1845, proposed marriage to Charlotte in 1852. The Rev. Mr. Bronte objected violently, and Charlotte, who, though she may have pitied him, was in any case not in love with him, refused him. Nicholls left Haworth in the following year, the same in which Charlotte's *Villette* was published. By 1854, however, Mr. Bronte's opposition to the proposed marriage had weakened, and Charlotte and Nicholls became engaged. Nicholls returned as curate at Haworth, and they were married, though it seems clear that Charlotte, though she admired him, still did not love him.

In 1854 Charlotte, expecting a child, caught pneumonia. It was an illness which could have been cured, but she seems to have seized upon it (consciously or unconsciously) as an opportunity of ending her life, and after a lengthy and painful illness, she died, probably of dehydration. 1857 saw the postumous publication of The Professor, which had been written in 1845-46, and in that same year Mrs. Gaskell's *Life of Charlotte Bronte* was published.

I.1 Charlotte Bronte: An Appreciation

Charlotte, with her Byronic brother and her tragic sisters, have become the center of a great romantic legend, the cult of the Brontës. Charlotte is the central figure in this cult partly because (though she died at thirty-eight) she survived all

the rest, partly because she wrote more that the others did, and at least in part because after her death she was the subject of a great biography.

Charlotte was possessed of a remarkably complex character: she was indomitably honest, tenacious, stoic, full of integrity and determination and independence of thought, enthusiastic, passionate, and yet emotionally insecure, shy, sensitive, physically frail, secretly obsessed with her own ugliness — she was thin, short, and plain, with a reddish face, missing teeth and an overhanging brow, though friends speak of her lovely eyes and beautiful hair — and prone to psychosomatic ilnesses.

Charlotte, Anne, and Emily Brontë became authors despite (or perhaps because of) the strange life — outwardly empty, inwardly rich — which they led as children: Charlotte herself, looking back on the years at Haworth, wrote of their feeling of being "buried with inferior minds."

All of her fictions, with their intensely romantic emphasis on the Gothic and the supernatural, with their intense sexuality (not always detected or acknowledged by contemporary readers — Queen Victoria called *Jane Eyre* "really a wonderful book," which she would certainly not have done had she really understood it) their implicit satire, and their emphasis on the sustaining power of the inner life of the imagination, are autobiographical, at least in a psychological sense. The only great passion of her life was a guilty and a doomed one one: as his pupil in Brussels she fell in love with M. Heger, a married man with a large family, and her love was not reciprocated. It is no accident that all of her novels are secretly fairy tales, variations on the Cinderella theme. Her adolescent fantasies set in the imaginary country called, significantly, Angria, were reworked, as she matured, into great novels, all of them concerned with doomed, ardent, sensitive, lonely, passionate heroines who are versions of herself.

Rather unfairly, Matthew Arnold, after reading *Villette*, wrote that her mind "contained nothing but hunger, rebellion, and rage": Virginia Woolf, more perceptively, suggested that "All her force, and it is the more tremendous for being constricted, goes into the assertion, "I love," "I hate," "I suffer."

In a very real sense Charlotte's life was spent in mourning, in a struggle against the grim realities which surrounded her — abandonment, brutalization, emotional deprivation, death (during her life she was forced to confront the traumatic loss of her mother, her four sisters, and her brother) and the search for reality, for her own identity.

She wrote because writing provided her with a psychological release: life without composition was unthinkable to her. Full of manifestations of her sense of deprivation, tension, and repression, her creative work — intuitively, almost unconscously — came more and more to provide her with a means of "filling the time which spreads between me and the grave," as one of her characters puts it. She saw only one escape from the trials of life, the one which her sisters and brother had already taken and the one which she eventually chose for herself. Vehemently anti-Calvinistic, she was nevertheless frequently preoccupied with a fear of damnation, but in the end she seems to have chosen death as an alternative to life. Her triumph lay in her ability to employ her remarkable creative powers to transmute her own experiences into great art, but also in her ability to survive for as long as she did in a world which was, so far as her own life was concerned, almost unbelievably burdened with great sorrow and with genuine tragedy.

I.1.1 Passion, Dreams, and the Supernatural in *Jane Eyre*

.Rochester's mention of prescience — both foreshadowing and premonition — come up again and again throughout the work. "I knew. . . you would do me good

in some way . . . I saw it in your eyes when I first beheld you," Rochester tells Jane. Both he and she believe implicitly the things they read in eyes, in nature, in dreams. Jane has dreams which she considers unlucky, and sure enough, ill fortune befalls her or her kin. When she is in a garden which seems "Eden-like" and laden with "honey-dew", the love of her life proposes to her. However, that very night the old horse-chestnut tree at the bottom of the garden is struck by lightning and split in half, hinting at the difficulties that lie in store for the couple.

The turbulent exploration of Jane's emotions so characteristic of the text reveals some of Bronte's most prevalent ideas — that judgment must always "warn passion," and that the sweet "hills of Beulah" are found within oneself.

As Jane grows throughout the book, one of the most important things she learns is to rule her heart with her mind. When a child at Gateshead she becomes entirely swept up in an emotional tantrum, which proves to be the most painful memory of her childhood. At the pivotal point in the plot when Jane decides to leave Rochester, she puts her love for him second to the knowledge that she cannot ethically remain with him - the "counteracting breeze" once again preventing her from reaching paradise. Only when Rochester has become worthy of her, and judgment and passion move toward the same end, can she marry him and achieve complete happiness./

Charlotte Bronte, like her heroine, traveled to wondrous lands within the confines of her own head. While Jane, engrossed in Bewick's *History of British Birds,* was mentally traversing "solitary rocks and promontories", her creator might have been calling to mind memories of her own sojourns in imagined lands. By the time she was a teacher at the Roe Head school, Charlotte and her brother Branwell had been writing stories and poems about an African kingdom called Angria for many years. While she was away at the school, the fate of the

inhabitants of the country lay in Branwell's hands, which made her very nervous, as he was given to intrigue and violence. She was unhappy with her situation, loathing the available company and describing herself as "chained to this chair prisoned within these four bare walls," and so her happiest hours were spent in the wild landscapes of her mind. "What I imagined grew morbidly vivid," she says, and indeed her visions of Angria are almost more real to her than what is actually happening around her. "All this day I have been in a dream, half miserable and half ecstatic: miserable because I could not follow it out uninterruptedly; ecstatic because it shewed almost in the vivid light of reality the on goings of the infernal world. (She sometimes referred to Angria as" infernal" or below.") When pupils or fellow teachers interrupt her reveries she is furious, saying once, "But just then a dolt came up with a lesson. I thought I should have vomited."

About 1839 Bronte finally left Angria, saying 'still, I long to quit for a while that burning clime where we have sojourned too long . . . The mind would cease from excitement and turn now to a cooler region, where the dawn breaks grey and sober and the coming day, for a time at least, is subdued in clouds " (all materials from the Norton critical edition of *Jane Eyre*). Though she did at last consent to leave her imaginary world behind, it played such a large part in her child and early adulthood that there is no doubt her recollection of time spent there affected Jane's experience.

I.1.2 Charlotte Bronte A Modern Woman . Without a doubt, Charlotte Brontë was progressive in her beliefs. In a time when women were considered little more than social adornments and bearers of offspring, Charlotte Brontë bravely contradicted society through her writing. Her novels speak volumes for the oppressed woman; thus establishing Charlotte Brontë as one of the first modern women of her time. To refer to Charlotte Brontë as a feminist would, however, be an insufferable misrepresentation. Unlike George Sand, who by appearances and

her standard of living epitomized the nineteenth-century feminist, Charlotte Brontë withdrew from a society that would not entirely accept her, and expressed her stifled ideals through her words. Slight in size, perpetually modest, it was Brontë□s suppressed spirit that gave way to her literary fantasies. She often likened herself to others in her oppressed situation; the ugly daughter or poor spinster, which she equated to slaves imprisoned by circumstances beyond their control.

The options for the proper yet impoverished woman during the time were limited □a governess or teacher, roles Charlotte Bronte considered forms of bondage, as well. She believed that a governess had no existence, and was not considered a living or rational being except in connection with the wearisome duties she was forced to perform (Gilbert and Gubar, 347-51). Marriage was always a viable solution, yet Charlotte Brontë would only marry a man she respected, no matter his status or fortune. She resigned to live in the role society placed upon her, yet no one, not even a stringent society, could hamper her burgeoning emotions. It was through her words that Charlotte Brontë created a woman of free thought, intellect, and strong moral character; the same traits Charlotte herself possessed.

It was a dreary existence on the Yorkshire moors for the Brontë children. Charlotte was an intelligent youth, who took an early interest in politics. Her interest, solely on her own accord, was self-taught by reading the newspapers her father left lying about. By the age of nine, she knew more about politics than most grown men.

The Bronte children were all avid readers, and since they were isolated children, plagued often by illness, death, and desolation, they frequently retreated into a world of literary fantasy, spawned by the works of Sir Walter Scott, as well

as other romantic authors of the time. Spurred by their vivid imaginations, the children invented role-playing games, at times with the aide of wooden toys, other times in provisional costumes. While many children of the time spent their leisure in such pursuits, it was the manner in which the girls specifically played that provides insight into the strength of their spirit, particularly Charlotte, who was mature beyond her years, and was perceived as a mother figure to her surviving siblings. It was during these imaginative dramas that the girls portrayed legendry figures, figures of strength throughout history: Bonaparte, Caesar, Hannibal, and the Duke of Wellington (Gaskell, Chap V). Such were no ordinary games of make believe, but elaborate, well-written dramas. It was the archetypical male hero who interested the girls, not weak or impressionable females. Even female historical figures who appeared strong, such as Cleopatra, did not interested Charlotte, for Cleopatra used her sexuality to attain greatness, instead of achieving it on her own. Charlotte rejected the use of sexuality to attract men in any form, and criticized women who resorted to this female characteristic as lacking self-respect, a fate she deemed worse than death.

It was Charlotte who provided the *noms de plume* that were deliberately ambiguous in gender for her and her sisters (Gilbert and Guber, 347-51). It is a fact that woman authors during the time were not received as seriously as men; however, as Currier Bell, Charlotte had the freedom to create her characters the way she wanted. Concealed by anonymity, she created heroines with genuine ideas and erudite views, who, above all, respected themselves, and weren't afraid to declare it. For Charlotte Brontë, it was the ideal emotional outlet.

A woman who revealed an independent spirit was rare, if non-existence during Charlotte Bronte's time. Such feelings were typically concealed beneath a stoic exterior, suppressing the creative, emotional, and spiritual self. Such suppression had dangerous consequences an unhappy, unfulfilled life. Charlotte

Brontë wrote that imagination was a restless faculty which needed to be heard and exercised. "Are we to be quite deaf to her cry and insensate to her struggles?" (Gaskell, Chap II).

Charlotte Bronte withdrew into the world she created. It was through her writing that she was allowed to breathe life into her suppressed self and dreams. Charlotte Bronte spoke of the evils of the condition of women, deep-rooted within the structure of the social system (Moers, 18). Charlotte Brontë urged women not to linger on such problems; though the literary world must be grateful she did not heed her own advice. It was through her discontent that the characters of Jane Eyre and Lucy Snowe were born.

Jane Eyre, arguably Charlotte Bronte's *tour de force* intermibles autobiographical elements with romantic notions of the period. In the character Jane, Charlotte Bronte created a slight woman, in all respects plain, modest, morally strong and intelligent. Like the author, Jane's isolation created her persona, providing her with the necessary survival skills. Jane does not need a man to make her feel worthy; instead, she carries her self-worth in her mind and determination. Through Jane, Bronte exhibits resentment toward a society that has scorned her, while maintaining a detachment toward humanity as a whole (Moers, 18).

When Jane ultimately falls in love, she embraces the notion of love itself, not the label or profits derived from it. However, Jane will not sacrifice her morals or self-respect for any man. In essence, she will not sacrifice herself. It is imperative to her to remain true to herself. Nothing can tempt Jane in this respect: wealth, status, or love.

I care for myself. The more solitary, the more friendless,

the more unsustaned I am, the more I will respect myself (301).

Like Jane, Charlotte herself was determined to marry a man she respected. In fact, she refused several offers of marriage that would have afforded her a life of ease, simply because the offers did not come from men she deemed her equal, or rather she felt them intellectually and morally deficient. She believed that a good woman, like any decent man, could not live without self-respect. She believed passion a temporary emotion that could easily give way to disgust, or worse, indifference. "God help the woman who is left to love passionately and alone" (Gaskell, Chap IX).

Jane returns to Rochester and finally offers her unconditional love to him when he essentially has nothing left. Blind and penniless, Rochester can only offer himself, proving that for Brontë love transcends the societal expectations of marriage, and is based instead on mutual respect and love.

At the time, *Jane Eyre* was considered a radical book that deposed authority, violated human code, and fostered rebellion and Chartism in the homes of society. A reviewer in *The London Quarterly Review* stated that *Jane Eyre* was the personification of an unregenerate and undisciplined spirit, and that the character of Jane was destitute of all attractive, feminine qualities. A governess, the reviewer reminds her reader, is not a real woman, but a burden to society. No real woman would create a character as unseemly as *Jane Eyre*; if she did, she has "long forfeited the society of her own sex" (Ridgy, December 1848). Currier Bell was thus believed to be a man, who had no concept of the role of women in society.

In *Villette*, Charlotte draws directly from her earlier days in Brussels, and her one-sided love for a married professor. Instead of creating a romantic portrait

filled with passion and childish love, Brontë takes her unrequited love in stride and creates Lucy Snowe, one of the most altruistic, honest, and independent heroines in English Literature. With Lucy, pedigree, social position and recondite intellectual acquisitions are compared to third-class lodgers (58). Indeed the portrait is similar to the character of Jane Eyre &mdas; both heroines' intelligence and moral judgment is superior to those around them, even the heroes of the novels.

In Rochester, Bronte created a hero much like that of other literary heroes of the day: rich, dashing, and romantic, adding to the gothic style of the novel. Yet in *Villette*, a more mature author created the antithesis of the literary hero. Paul Emmanuel lacks all romance, is instead pure flesh and blood, and humanly flawed. Yet, through his flaws, Lucy recognizes a generous soul, and together they form a bond of mutual respect. Bronte is reminding her readers, or rather enlightening them to the fact that women of self-respect and intellect can seek their place in the world, without the assistance of men.

Bronte, in her subtlety, wrote of simple women, who relied upon the respect of themselves, rather than society, to provide fulfillment in their lives. Through her characters, Bronte gave the gift of the modern woman, a woman determined to make her own way, and live her life by her own set of standards, dictated not by society but by herself, and herself alone.

Chapter II

II.1 *Jane Eyre* is an intelligent, and passionate English orphan girl.

Jane Eyre is a first-person narrative of the title character, a small, plain-faced, intelligent, and passionate English orphan girl. The plot follows the form of a Bildungsroman, a novel that tells the story of a child's maturation and focuses on the emotions and experiences that lead to her maturity. The novel goes through five distinct stages: (1) Jane's childhood at Gateshead, where she is abused by her aunt and cousin; (2) her education at Lowood School, where she acquires friends and role models but also suffers privations; (3) her time as governess at Thornfield Manor, where she falls in love with her Byronic employer, Edward Rochester; (4) her time with the Rivers family at Marsh's End (or Moor House) and at Morton, where her cold clergyman-cousin St. John Rivers proposes to her; and (5) her reunion with and marriage to her beloved Rochester at his house of Ferndean. Partly autobiographical, the novel abounds with social criticism and sinister Gothic elements.

Jane Eyre is divided into 38 chapters, and most editions are at least 400 pages long (although the preface and introduction on some copies can take up another 100). In the original version, *Jane Eyre* was published in three volumes: Volume One (Chapter 1 - Chapter 15), Volume Two (Chapter 16 - Chapter 26), Volume Three (Chapter 27 - Chapter 38).

The novel begins in Gateshead Hall, where a ten-year-old orphan named Jane Eyre is living with her mother's brother's family. The brother, surnamed Reed, dies shortly after adopting Jane. His wife, Mrs. Sarah Reed, and their three children (John, Eliza and Georgiana) neglect and abuse Jane, for they resent Mr. Reed's preference for the little orphan in their midst. In addition, they dislike Jane's plain looks and quiet yet passionate character. Thus, the novel begins with young John Reed bullying Jane, who retaliates with unwonted violence. Jane is blamed for the ensuing fight, and Mrs. Reed has two of the servants drag her off and lock her up in the red-room, the unused chamber where Mr. Reed had died. Still locked in that night, Jane sees a light and panics, thinking that her uncle's

ghost has come. Her scream rouses the house, but Mrs. Reed just locks up Jane for longer. Then Jane has a fit and passes out. A doctor, Mr. Lloyd, comes to Gateshead Hall and suggests that Jane go to school.

Mr. Brocklehurst is a cold, cruel, self-righteous, and highly hypocritical clergyman who runs a charity school called Lowood. He accepts Jane as a pupil in his school. Jane is infuriated, however, when Mrs. Reed tells him, falsely, that Jane is a liar. After Brocklehurst departs, Jane bluntly tells Mrs. Reed how she hates the Reed family. Mrs. Reed, so shocked that she is scarcely capable of responding, leaves the drawing room in haste.

Jane finds life at Lowood to be grim. Miss Maria Temple, the youthful superintendent, is just and kind, but another teacher, Miss Scatcherd, is sour and abusive. Mr. Brocklehurst, visiting the school for an inspection, has Jane placed on a tall stool before the entire assemblage. He then tells them that "...this girl, this child, the native of a Christian land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut–this girl is–a liar!"

Later that day, Miss Temple allows Jane to speak in her own defence. After Jane does so, Miss Temple writes to Mr. Lloyd. His reply agrees with Jane's, and she is cleared of Mr. Brocklehurst's accusation.

Mr. Brocklehurst embezzles the school's funds to support his family's luxurious lifestyle while hypocritically preaching to others a doctrine of privation and poverty. As a result, Lowood's eighty pupils must make do with cold rooms, poor meals, and thin garments whilst his family lives in comfort. The majority become sick from a typhus epidemic that strikes the school. *Jane* is impressed with one pupil, Helen Burns, who accepts Miss Scatcherd's cruelty and the school's deficiencies with passive dignity, practising the Christian teaching of turning the other cheek. Jane admires and loves the gentle Helen and they become best

friends, but Jane cannot bring herself to emulate her friend's behaviour. While the typhus epidemic is raging, Helen dies of consumption in Jane's arms. Many die in the typhus epidemic, and Mr. Brocklehurst's neglect and dishonesty are laid bare. Several rich and kindly people donate to put up a new school building in a more healthful location. New rules are **made, and improvements in diet and clothing are introduced. Though Mr. Brocklehurst can not be overlooked, due to his** wealth and family connections, new people are brought in to share his duties of treasurer and inspector, and conditions improve dramatically at Lowood.

The narrative resumes eight years later. Jane has been a teacher at Lowood for two years, but she thirsts for a better and brighter future. She advertises for a governess and is hired by Mrs. Alice Fairfax, housekeeper of the Gothic manor of Thornfield, to teach a rather spoiled but amiable little French girl named Adèle Varens. A few months after her arrival at Thornfield, Jane goes for a walk and aids a horseman who takes a fall.He is rude to her and calls her a 'witch' but she helps him back on the horse. On her return to Thornfield, Jane discovers that the horseman is her employer, Mr. Edward Rochester, a moody, charismatic gentleman nearly twenty years older than Jane. Adèle is his ward.

Rochester seems quite taken with Jane. He repeatedly summons her to his presence and talks with her. Adèle, he says, is the illegitimate daughter of a French opera singer, Celine, who was his mistress for a time, though he doubts Adèle is his daughter. That same night, Jane hears eerie laughter coming from the hallway, and upon opening the door she sees smoke coming from Rochester's chamber. Rushing into his room, she finds his bed curtains ablaze and douses them with water, saving Rochester's life. Rochester says a matronly servant named Grace Poole is responsible, yet does not fire her, and Grace Poole shows no signs of remorse or guilt. Jane is amazed and perplexed. But by this time, Rochester and Jane are in love with each other, though they do not show it.

Soon after the fire incident, Mr. Rochester departs Thornfield, reportedly to the Continent. He returns expectedly with a party of high-class ladies and gentlemen, including Miss Blanche Ingram, a beautiful but shallow socialite whom he seems to be courting. The party is interrupted when a strange old gypsy woman arrives and insists on telling everyone's fortunes. When Jane's turn comes, the gypsy tells her a great deal about her life and feelings, much to Jane's surprise. Then the gypsy reveals "herself" to be Rochester in disguise.

That night, after a piercing scream wakes everyone in the house, Mr. Rochester comes to Jane for help in attending to a wounded guest, a certain Mr. Richard Mason, a queer Englishman from the West Indies. Mr. Mason has been stabbed and bitten in the arm, and a surgeon comes and secretly whisks the wounded man away. Again, Rochester hints that Grace Poole is responsible.

Jane receives word that Mrs. Reed, upon hearing of her son John's apparent suicide after leading a life of dissipation and debt, has suffered a near-fatal stroke and is asking for her. So Jane returns to Gateshead, where she encounters her cousins Eliza and Georgiana Reed. Eliza has become a self-righteous puritan. Georgiana, much admired for her beauty in London a season or two ago, has become plump and vapid, always moaning about her love affair with Lord Edwin Vere. Eliza, out of envy, had prevented their marriage. The two sisters despise each other and are barely on speaking terms.

Although she rejects Jane's efforts at reconciliation, Mrs. Reed gives Jane a letter that she had previously withheld out of spite. The letter is from Jane's father's brother, John Eyre, notifying her of his intent to leave her his fortune upon his death. Mrs. Reed dies in the night, and no one mourns her. Eliza enters a convent in France, and Georgiana travels to London, eventually marrying a wealthy but worn-out society man.

After Jane returns to Thornfield, she and Rochester gradually reveal their love for each other.Though Jane accepts Rochester's proposal of marriage, she is plagued by doubts about it. She feels she is Rochester's inferior and continues to address him as "master" even after they are engaged. Her forebodings deepen when a strange, savage-looking woman sneaks into her room one night and rips her wedding veil in two. Yet again, Rochester attributes the incident to Grace Poole.

The wedding goes ahead nevertheless. But during the ceremony in the church, the mysterious Mr. Mason and a lawyer step forth and declare that Rochester cannot marry Jane because his own wife is still alive. Rochester bitterly admits this fact, explaining that his wife is a violent madwoman whom he keeps imprisoned in the attic, where Grace Poole looks after her. But Grace Poole imbibes gin immoderately, occasionally giving the madwoman an opportunity to escape. It is Rochester's mad wife who is responsible for the strange events at Thornfield. Rochester nearly committed bigamy, and kept this fact from Jane. The wedding is cancelled, and Jane is heartbroken.

Back at the manorhouse, Rochester explains further. Under pressure from his father to make an advantageous marriage, and lured by Bertha's vast inheritance and personal beauty, Rochester had as a young man married Bertha. When Bertha became openly insane, Rochester locked her up in Thornfield and departed for a life of sensuality in Europe.

Rochester then asks Jane to accompany him to the south of France, where they will live as husband and wife, even though they cannot be married. But Jane refuses to give up her self-respect by becoming a rich man's mistress, even though she loves him still.

But she does not trust herself to refuse a second time. In the dead of night, Jane slips out of Thornfield and takes a coach far away to the north of England. When her money gives out, she sleeps outdoors on the moor and reluctantly begs for food. One night, freezing and starving, she comes to Moor House (or Marsh End) and begs for help. St. John Rivers, the young clergyman who lives in the house, admits her.

Jane, who gives the false surname of Elliott, quickly recovers under the care of St. John and his two kind sisters, Diana and Mary. St. John arranges for Jane to teach a charity school for girls in the village of Morton. At the school, Jane observes the interactions of St. John, a cold and stern man but a truly devout Christian, and Rosamond Oliver, a beautiful but silly young heiress. Jane comes to believe that the two are in love, and boldly says so to St John. St. John confesses his love but says that Rosamond would make a most unsuitable wife for a missionary, which he intends to become.

One snowy night, St. John unexpectedly arrives at Jane's cottage. Suspecting Jane's true identity, he relates Jane's experiences at Thornfield and says that her uncle, John Eyre, has died and left Jane his fortune of 20,000 pounds. After confessing her true identity, Jane arranges to share her inheritance with the Riverses, who turn out to be her cousins.

Not long afterwards, St. John decides to travel to India and devote his life to missionary work. He asks Jane to accompany him as his wife. Jane consents to go to India but adamantly refuses to marry him because they are not in love. St. John is not cruel or hypocritical like Mr. Brocklehurst, but he does not respect other people's feelings when they conflict with his own. He continues to pressure Jane to marry him, and his forceful personality almost causes her to capitulate. But at that moment she hears what she thinks is Rochester's voice calling her name, and this gives her the strength to reject St. John completely.

The next day, Jane takes a coach to Thornfield. But only blackened ruins lie where the manorhouse once stood. An innkeeper tells Jane that Rochester's mad wife set the fire and then committed suicide by jumping from the roof. Rochester rescued the servants from the burning mansion but lost a hand and his eyesight in the process. He now lives in an isolated manor house called Ferndean. Going to Ferndean, Jane reunites with Rochester. At first, he fears that she will refuse to marry a blind cripple, but Jane accepts him without hesitation.

II.1.2 Fantasy, Realism, and Narrative in Jane Eyre and Alice in Wonderland.

Both Charlotte Bronte and Lewis Carroll infuse their work with elements of the fantastic: a fact evident in both *Jane Eyre* and *Alice in Wonderland*. However, a common use of the fantastic does not mean these authors strive for identical imaginative effects. From the moment Alice falls down the hole into Wonderland, many realistic constraints do not apply to her, not even the law of gravity. Unlike Humpty Dumpty, a great fall brings her no harm; in fact she has sufficient time to observe her surroundings while she tumbles. To represent the discombobulating nature of the way children experience life, Carroll creates an entire world in which reality appears slippery. Children move in and out of fairy tales. Indeed, they move in and out of their own skins, in a way that simply cannot be explained. In part, Carroll uses the fantastic in *Alice in Wonderland* to highlight the absurdity that underlies many supposedly rational adult behaviors.

Bronte incorporates fantastic elements into a more realistic narrative structure by weaving in references to fairy tales, prophetic dreams, mythic imagery and extraordinary plot twists. In part, she uses the fantastic to inform the reader of concealed emotional subtexts in the novel. Her prophetic dreams provide the reader with vital information regarding the state of Jane's emotional health.

This use of the fantastic pplays a major role in *Jane Eyre* , which is not merely a parable or morality tale: Jane's success as a Bildungsroman heroine depends upon satisfying her emotional and spiritual needs, in addition to securing the safe domestic environment requisite at that time for female survival. Brontë's departure from a realistic plot might derive from Emotionalist moral philosophy, a school of moral philosophy which significantly affected nineteenth-century intellectual life in Britain. Brontë uses the fantastic to expand the parameters of societal conceptions of what is comprised by reality. Landow notes the implications of these ideas, "For psychology and theories of human nature: for the first time, philosophers no longer urged that the healthy human mind is organized hierarchically with reason, like a king, ruling will and passions. Reason now shares rule with feelings or emotions." By elevating the importance of emotion in Jane's maturation, Brontë creates a Bildungsroman not exclusively rooted in mastery of the external world, but focused as well on the vitality of the interior life.

II. 2.3 Fairy Tales in *Alice's Adventures in Wonderland* and *Jane Eyre.*

At one point in her autobiography, Jane Eyre, like Alice, imagines herself in a fairy tale. Of her first encounters with Rochester, Jane writes: "I remembered certain of Bessie's tales, wherein figured a North-of-England spirit, called a 'Gytrash,' which, in the form of horse, mule, or large dog, haunted solitary ways, and sometimes came upon travellers, as this horse was now coming upon me" (p. 98). This passage and the passage in which Alice grows too large to fit in the White Rabbit's house bear a striking resemblance: in each, reality suddenly becomes distorted, and this distortion reveals new truths about the respective characters and their surroundings.

When Alice becomes too large, for example, this fantastic change helps explain how this little girl, and how most children, view growing up. For them, maturation is purely physical. Alice says to herself, "But I'm grown up now," because at this early stage she does not discern the difference between physical and mental growth. Perhaps this moment provides her with the first clue: even though Alice has become so much bigger, she still does not possess the ability to write her own fairy tale. The imagery of this scene certainly emphasizes ideas of initiation. The overgrown Alice pressed against all four walls of a house to small to contain her evokes an image of pregnancy. When Alice leaves the house — is "born" into the world of Wonderland — she experience adventures that cause her to rethink her preconceived notions of maturity. Likewise, when she says, "There ought to be a book written about me," Alice's fantasy takes on a new dimension, a sort of meta-reality for the reader.

Just as Alice reconsiders her ideas of adulthood, the reader should reconsider his or her conceptions of fairy tales. Carroll, after all, supplants the "traditional kind of children's story," which enforces "lessons of obedience and prudence" with his own style of anecdote (Donald J. Gray, in *Alice in Wonderland,* 11). The traditional children's books popular before Carroll's time got their morals across by having impudent children suffer all sorts of catastrophes. In Carroll's world, the children know better than the adults.

Similarly, Jane Eyre distinguishes between childhood and adulthood when explaining her momentary fantasy. When the memories of nursery stories — pure "rubbish," as she calls them — rush into Jane's head, they take on a new and horrible face "with a vigour and vividness beyond what childhood could give" (p. 98). This image now brings more fright into Jane's heart than it ever did in her childhood. By recognizing this fact, Jane inverts children's and adult's values in the same way Carroll does in *Alice*. A child, we expect, would find fairy tales

more horrible than adults. Since the reverse holds true for Jane, the reader infers that she still possesses a fanciful, girlish nature. The imagery here also gives us a clue of her immaturity. In spite of the immediate equation she makes between Rochester and the evil-spirited Gytrash, Jane still does not see Rochester's beastliness until much later. An appearance of a human figure breaks the "spell" (p. 98). A more experienced adult, however, would know that a human being can possess qualities more frightening than those of any fairy tale monster.

II.3 Dreams in "*Jane Eyre*"

Jane Eyre contains a number of significant dreams and day-dreams. Despite her distaste for fantasies and inefficiency, the eponymous narrator, Jane, is a frequent day-dreamer. Edward Rochester, Jane's employer at Thornfield, recounts observing her pace around in a day-dream. When the voice of a servant, Mrs. Fairfax, awakens Jane, Rochester imagines her thinking "My fine visions are all very well, but I must not forget they are absolutely unreal," and finding a task to complete to ensure she does not slip back into daydreaming (3.22).

This suppression of day-dreams reflects the trend of Jane learning to suppress her passions over the course of the novel. After a turbulent childhood, Jane fulfills a Victorian ideal of womanhood, and grows more graceful and composed as she completes her education. Despite her placid exterior, Jane still maintains a wild and active dream life According to Maurianne Adams, Jane even pays "inordinate attention to the details of her dream life" (85). Jane's dreams thus reveal the raw emotions she attempts to mask in order to be an ideal Victorian lady.

When Jane becomes a governess at Thornfield, Rochester takes interest in three watercolor imaginative landscapes she painted while at Lowood school.

They reveal her great awareness for dreams. Jane describes the drawings as visions of her "spiritual eye" and notes, "The subjects had indeed risen vividly on my mind" (1.242). Rochester declares, "I daresay you did exist in a kind of artist's dreamland while you blent and arranged these" (1.244).

The first painting shows a ship's mast a bare hand, and a bracelet rising out of a turbulent green sea. The second painting is of a wind-rustled hill below a night sky in which a cosmic female form is visible. The third is a monumental bleak human head rising out of the ocean, supported by hands and resting on an iceberg. Adams argues that the pictures represent the scope of Jane's unconscious life. In the first two, the mast, arm, and the hill are Jane's consciousness, while the submerged ship and body and the faint cosmic woman are her consciousness. The third image, "depicts the ice-bound landscape of Jane's despair" (Adams 85). Jane's dream art may thus reveal the extent of her suppressed, passionate, unconscious.

Besides providing glimpses into the unconscious, dreams in *Jane Eyre* can also serve as "presentiments," or warnings of future events. As Homans notes, Charlotte Bronte often uses the gothic form of literalizing, or making some aspect of the dreams come true.

A dream in *Jane Eyre* can serve as a general symbol. Jane believes the superstition of her old governess Bessie, that "to dream of children was a sure sign of trouble, either to one's self or one's kin" (2.6). Indeed, the day after Bessie dreamt of a child, Bessie found out her sister was dead.

Dreams can also serve as complex representations for events in Jane's life. In volume two, chapter six, Jane herself begins having dreams about children. Gilbert and Gubar argue that these dreams correspond to the increasing

apprehension Jane feels towards a romance with Rochester. After taking an idyllic walk around Thornfield with Rochester, Jane has an initial series of child dreams:

". . . during the past week scarcely a night had gone over my couch that had not brought with it a dream of an infant: which I sometimes hushed in my arms, sometimes dandled on my knee, sometimes watched playing with daisies on a lawn; or again, dabbling its hands in running water. It was a wailing child this night, and a laughing one the next: now it nestled close to me, and now it ran from me" (2.141).

In accordance with Bessie's beliefs, Jane's visions bring her trouble. Jane wakes up from one of her dreams to the murderous cry of Bertha Mason, Rochester's mad wife whom he keeps locked in the attic of Thornfield. The day after that, Jane finds out that her cousin John has died and her Aunt Reed lies on her deathbed.

After Jane and Rochester become engaged, Jane has another pair of child dreams. During the first, Jane experiences "a strange, regretful consciousness of some barrier" dividing Rochester and her (1.268). She dreams that she carries a bawling child on an unknown road, and Rochester walks ahead of her. She tries to catch up to him, but her entreaties are muffled and her steps slowed, and Rochester walks farther and farther away.

In the second dream, Jane images the destruction of Thornfield. She wanders around the ruined estate, clutching the child because she "might not lay it down anywhere, however tired were my arms however much its weight impeded my progress" (1.271). As she struggles to climb a wall to get a better view of Rochester, the child clings to her neck, nearly strangling her. When she reaches the summit of the wall, she glimpses Rochester as a vanishing speck. The wall crumbles and she and they baby fall away as she wakes.

These dreams may reflect a fear that Jane muffles from herself and others, namely that marrying Rochester will alter her identity. Homans suggests that the child of the dreams may represent Jane's love for Rochester, or "Mrs. Rochester," the new identity Jane will assume after marriage. Alternately, the dreams may represents Jane's orphan childhood, an alter-ego that Jane cannot free herself of, even with marriage to Rochester. In any case, the dreams give marriage-anxious Jane an uneasy "intimation of what it would be like to become other than herself" (Homans 155).

Again in accordance with Bessie's prophecy, the dreams of children bring trouble. Jane wakes from the second dream to discover Bertha Mason tearing her wedding dress. Shortly thereafter, Richard Mason will break up Jane and Rochester's attempted marriage with the news that Rochester is still legally married to Bertha.

The pair of dreams is also eventually literalized. The barrier separating Jane and Rochester in her dream represents Rochester's preexisting marriage to Bertha Mason, a force that stands between Jane's union with him. Rochester riding away from Jane in her dream forewarns of his imminent separation from Jane. The dream of the destruction of Thornfield comes true when Bertha Mason burns down the estate. In volume three, when Jane returns to Thornfield and finds it "a blackened ruin," she remarks that part of Thornfield looks "as I had once seen it in a dream" (3.254).

Jane has another symbolic dream the night she decides to leave Rochester and Thornfield. In this dream, she has returned to the red room of Gateshead. As she looks up at the ceiling, it turns into clouds. A human form reminiscent of the cosmic woman in Jane's imaginative watercolor painting appears. Jane recounts,

She broke forth as never moon yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It spoke, to my spirit: immeasurably distant was the tone, yet so near, it whispered in my heart — "My daughter, flee temptation!" (3.43)

Again, Jane's emotions are reflected in her dream. Its decreased foreboding corresponds with Jane's release from marital apprehension as she decides to leave Thornfield. Again, the dream provides foreshadowing. The rising woman prefigures the spirit that later re-unites Jane and Rochester by inexplicably transmitting their messages, "Jane! Jane! Jane!" "I am coming: wait for me!" to each other over dozens of miles (3.300).

Jane's dreams can also directly depict her emotions. In Chapter 7 of volume 2, Jane hears that Rochester will marry Blanche Ingram, and she dreams of Blanche "closing the gates of Thornfield against me and pointing me out another road" while Rochester smiles sardonically (2.108). This dream reveals Jane's unhappiness at the prospect of Mr. Rochester marrying Blanche. In chapter 5 of volume 3, after her separation from Rochester, Jane recounts her recurring dreams

"dreams many colored, agitated, full of the ideal, the stirring, the stormy & mesh; dreams where, amidst unusual scenes, charged with adventure, with agitating risk and romantic chance, I still again and again met Mr. Rochester always at some exciting crisis; and then the sense of being in his arms, hearing his voice, meeting his eye, touching his hand and cheek, loving him, being loved by him &mdsh; the hope of passing a lifetime at his side, would be renewed, with all its first force and fire" (3.135).

These dreams reveal the love Jane maintains for Rochester, and prefigure her return and subsequent marriage to him.

While Jane has a vibrant dream life, she is usually able to differentiate distinctly between waking life and dreaming, even in ambiguous situations. Twice, Rochester and his servant Mrs. Fairfax unsuccessfully attempt to convince Jane that her sightings of Bertha Mason are dreams. One night, shortly before Jane discovers Rochester's room is ablaze, she hears a "demonic laugh" emanate from her keyhole (295). Mrs. Fairfax tells Jane that the laugh she perceived was not real by saying "you must have been dreaming" (2.4). Jane remains unconvinced and replies heatedly, "I was not dreaming" (2.4) Another night, Jane wakes to find Bertha tearing her wedding dress. Rochester assures her that her vision was "half dream, half reality," claiming that the woman Jane saw was Grace Poole and that her state "between sleeping and waking" caused her to envision the Grace in a hideous form (2.277). Jane outwardly accepts this reasoning, but reflects, "satisfied I was not (2.278)." Clearly, Jane can distinguish well between dream and reality.

Jane also emphasizes the distinction between dream and reality when she and Rochester first become engaged. Rochester becomes giddy at the prospect of marriage, and he speaks of his love for Jane in exuberant terms. "You are a beauty, in my eyes; and a beauty just after the desire of my heart, — delicate and aerial" (2.221). Jane quickly refutes him on the grounds that his statements belong in the dream world, not the world of reality. She rejects the idealized future he imagines for them, calling his musings "a fairy tale &mdsh; a day-dream" (2.220). She brushes off his compliments of her beauty, saying "You are dreaming, sir &mdsh; or you are sneering" (2.221).

Dreamlike states intrude upon Jane's waking life only on momentous occasions. When a gypsy fortune-teller who later proves to be Rochester in disguise demonstrates uncanny knowledge about her life, Jane loses her skepticism for the supernatural and falls into "a kind of dream" (2.98). After the gypsy woman analyzes Jane's physiognomy in a "rave of delirium," Jane wonders, "Where was I? Did I wake or sleep? Had I been dreaming? Did I dream still?" (2.102). In another instance of dream confusion, the day after Rochester asks Jane to marry him, Jane wonders "if it were a dream" (2.217). For Jane, confusing dream and wake requires an event of great magnitude.

Dreams in *Jane Eyre* thus serve several complex functions. They forewarn Jane of trouble or good fortune, and reveal Jane's passionate inner self to the reader. They can serve as general symbols, interpretive representations, or direct reflections of Jane's emotions. Despite their prevalence, Jane tries to separate her dreams from her waking life, and in her novel, Bronte maintains sturdy barriers between England and "dreamland."

II.3.1 Conflict between Emotion and Passion in "*Jane Eyre*" and "*Through the Looking Glass*"

In this passage from Lewis Carroll's *Through the Looking Glass* (1872), the theme that logic and reason conflict with emotion and passion emerges in characterization. When Alice and Tweedledee discuss the poem that Tweedledee recited about the Walrus and the Carpenter, one notices that Alice, young and full of emotion, relates to the Walrus because he "was a little sorry" for them. On the other hand, Tweedledee, fully understanding the situation as a series of logical facts, quickly points out that the Walrus ate more oysters than the Carpenter. As the conversation continues, and Alice quickly changes her mind and decides to like the Carpenter better because the Walrus was "mean," but once again Tweedledee makes a logical statement about the situation and confuses Alice.

Alice bases her judgments on emotion, whereas Tweedledee always seems to contradict her emotional statements using his reasoning.

Like Alice and Tweedledee, Jane Eyre and St. John Rivers of Brontë's *Jane Eyre* , value passion and reason differently. Their different views dramatically appear when St. John asks Jane to marry him. St. John feels that the proposed union would be logical; he reasons that Jane would be the perfect fit as a missionary wife and entreats her to simplify her "complicated interests, feelings, thoughts, wishes, aims; merge all considerations in one pupose" (357). Jane, on the other hand, later gives a wonderful display of emotion. "I scorn your idea of love,' I could not help saying, as I rose up and stood before him.... I scorn the counterfeit sentiment you offer: yes St. John, and I scorn you when you offer it" (359). Jane's display of emotion conflicts with St. John's subdued manner and logical reasoning. After listening to her adamant statement, St. John shows little emotion, except for a pair of compressed lips, and once again responds very calmly by reasoning why he did not deserve that statement. Through the characters of Alice and Tweedledee, and Jane and St. John, both Carroll and Bronte display the two distinct dimensions of passion and logic.

II.3.2. Genre, Plot, and Theme in Jane Eyre.

Looking at the two main characters' growth and development, one perceives that *Jane Eyre* has the structure of a double *Bildungsroman,* According to R. B. Martin, action moves towards the maturity and self-knowledge of its two central characters. Jane's maturation is, of course, the more detailed and central of the two, but Rochester's growth is necessary to complete Miss Bronte's vision of the world. Jane is kept by conscience and the force of example from making gross errors of judgment, but Rochester's story is of sin and redemption; the prudent and the imprudent inhabit the same world. The result is not to divide the novel but to intensify it by showing parallel although differing actions, an effect like that which Shakespeare achieves by doubling his plots, so that, for example, Gloucester's trials illuminate those of Lear [pp. 58-59].

II.3.3 Typology and Characterization: Moral Placement in *Jane Eyre*

Prose fiction, narrative poetry, and related forms, such as the dramatic monologue, frequently employ biblical typology as a device for creating and defining character. Charlotte Brontë's Jane Eyre (1847) provides examples of two contrasting uses of scriptural types to describe the moral and spiritual condition of a character. Immediately after Jane has fled from Rochester upon discovering the existence of his insane wife, she shuts herself in her room and discovers herself bereft of hope and faith. Describing herself to the reader in the third person, she confesses:

Jane Eyre, who had been an ardent, expectant woman -- almost a bride — was a cold, solitary girl again. . . . My hopes were all dead — struck with a subtle doom, such as, in one night, fell on all the first-born in the land of Egypt. I looked on my cherished wishes, yesterday so blooming and glowing; they lay stark, chill, livid corpses, that could never revive. I looked at my love: that feeling which was my master's -- which he had created; it shivered in my heart, like a suffering child in a cold cradle. (ch. 26)

In comparing her love to the dead first-born of the Egyptians who had perished in the tenth plague, Jane places that love within an existing spiritual context. She recognizes that she is being punished for not obeying the precepts of the true God, and she also realizes that she is guilty of the sin of the Egyptians -- of believing both that God's powers are limited and that they could evade his law.

Brontë has prepared for this scriptural allusion several chapters earlier. At the close of the twenty-fourth chapter, Jane admits, "My future husband was becoming to me my whole world; and more than the world: almost my hope of heaven. He stood between me and every thought of religion, as an eclipse intervenes between man and the broad sun. I could not, in those days, see God for his creature of whom I had made an idol." Jane worshipped a man instead of God, and she made an idol of Rochester, worshipping a false god and, as it turned out, a

false man as well. After discovering Bertha's existence, she finds her "faith death-struck", and her citation of the type of the first-born makes us aware that this faith was not merely a confidence of one mature woman in her beloved but faith raised to the level of religious belief. (1) She soon enough learns that such faith is false religion; but when she loses it, a merciful and forgiving God sustains her: "One idea only still throbbed life-like within me -- a remembrance of God: it begot a muttered prayer." Having found that the love and faith fathered upon her by Rochester have been blighted, she is sustained by God when a remembrance of Him "begot" a prayer. (2)

Jane's citation of this Exodus type to describe her own spiritual weakness and consequent punishment serves two ends. First, it places her character and actions within a clearly defined scheme of values; and, second, because she self-consciously and accurately applies this type to herself, it serves to dramatize her new self-awareness and her admission of guilt.