



ANALYSIS OF

JANE

EYRE

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## Introduction

*Jane Eyre*... One of the most important and momentous novels of the history of English literature. The study of Charlotte Brontë's work has become the main subject of my Research Project.

Why the analysis of a novel? This choice was mainly based on my passion towards literature and English. Therefore, my intention was to combine both passions in my project. I strongly believe we can get into new stories, unknown and unreal worlds through literature. Moreover, reading gives us the pleasure of meeting new characters that rarely leave us indifferent. It is about situations that, written down on the paper, can move us or give us important moral lessons.

Why *Jane Eyre*? Not only for the advice and recommendations of the English Department teachers, but also for its importance, as it is one of the first English feminist novels. The book contains a hard criticism to the oppressive and prejudiced society of the Victorian Era, which is seen through the main character's life (Jane). She actually becomes a heroine for the English society, as she shows her desire to improve being a young orphan girl and finally achieves her personal aims.

The analysis of *Jane Eyre* can be separated in four different blocks: first of all, there is an historical contextualization that sets the novel in the period of time and place it emerged, the nineteenth century England. Secondly, the biography of the author; thirdly, the central part of the project: the analysis of the novel's content (story, characters, genre, style, language, etc); and last of all, the comparison between the book and two of its several cinematographic versions (one which is old and the other one which is modern).

The research has been more simple than what I expected previously. Therefore, I was pleasantly surprised to see there was plenty of information related to the Victorian Era and the Brontë's work. However, getting into a certain historical period is always a difficult task, as there are a lot of particularities or peculiarities you must pay attention to: lifestyle, manners, clothing, standards of beauty, ideology, social organization and structure, etc.

The main source I have used is, of course, the core of the research project, which is the novel *Jane Eyre*. Moreover, I have worked with the information found on the

Internet, and I have watched two adaptations of the novel: the first one of 1944, directed by Robert Stevenson (in black and white), and the second one, of 2011, produced and coordinated by Cary Fukunaga.

The intensive reading of the novel has been the base for the elaboration of the project. About the organization of the work, I have divided my time doing the different parts of the project. So, I have carried out the research related to the historical context and analysis of the characters during July and August, while in September and October I basically worked on Brontë's biography and writing the project. Finally, during the month of November, I have been doing the comparison between both films based on *Jane Eyre*, which I said previously, and the novel itself.

*With thanks to*

*First of all, my tutor \*\*\*, who has given me essential guidelines and wise advises to carry out my project.*

*Secondly, the important task of correcting carried out by \*\*\*.*

*Thirdly, to all the English Department teachers of \*\*\*, who have worked altogether to orientate me and have given me a wide range of quality information and material.*

# 1 Historical Context

The nineteenth century is a period of change and unrest in England. After the Napoleonic wars, demands for reforms were common among the working and middle classes, who rejected the bad conditions in which labourers had to work. England emerged as an imperialist country, extending its land and possessions throughout Africa, America, etc. The four kings of this period should be highlighted: George III (1760-1820), George IV (1820-1830), William IV (1830-1837) and finally Queen Victoria (1837-1901), being this last figure the most remarkable one, so that the period is known as Victorian Era. Despite the strength of England as a splendid country, it is necessary to pay attention to the conditions in which people lived, specially the poorest ones. This way, one can see that, in most cases, the large amount of literature works of this period show the fact that everyday life for most English inhabitants in the time of industrial revolution was not as beautiful as it seemed to be.

## 1.1 Napoleonic Wars

The French revolution, which started in 1789, put an end to the monarchy by executing King Louis XVI. This date is especially important as it represents the end of absolutism, giving rise to a new era of convulsion, but more liberalist and open minded.

The revolution that carried out the general Napoleon Bonaparte, who took charge of the government in 1799, and became emperor in 1804, unleashed several wars around Europe due to his politics of conquest.

France was strong; it expanded its territories through Spain, Holland, Belgium, Prussia and Germany. However, Great Britain, thanks to its navigation superiority and its strong and important fleet, defeated the French army in 1805, during the Trafalgar fight. As the French lost their last opportunity to attack the Englishmen through the sea, Napoleon's army left its intention of conquering Great Britain and focused on other territories.

In 1812, after their unsuccessful try to take Russia territories and losing an important part of their army, Napoleon was not able to control Europe anymore and was exiled in Elba's island. Three years later, he could escape from there and return to France, where another fight between his army and Great Britain, Holland and Germany took

place. From this moment on, the period known as "Hundred Days" started and unchained the famous and definite loss of Napoleon in the Waterloo fight. Finally, the general was secluded in Santa Helena island where he died in 1821.

After his death, the Vienna congress took place (1814-15). It consisted of an international meeting set in Vienna in order to re-establish the Europe borders. Despite the fact that they tried to return to the regime and absolutism, they could not avoid the influence of liberalist ideas which grew up from the revolution and spread around Europe.

## 1.2 Anglican Church

The Anglican Church has its origins in Christianity, more specifically in Catholic religion, which is based on the Evangelic and the figure of Jesus as the creator. It emerged in the 1st century in Israel, which indicates the beginning of our era. It is thought that Jesus died to save all the humans and that he resuscitated among the dead. His most remarkable message was that of loving God more than anything else, and the others as oneself, even though they are our enemies.

Christianity suffered several divisions during the 17th century, as it developed into orthodox religion (that followed the catholic beliefs but had very different rituals), Protestantism and Catholic Romanic Church.

To understand the protestant Church better it must be compared to the Catholic one. On one hand, the catholic religion has seven sacraments, and the Church is in charge of interpreting the evangelic. Men can choose either to accept God's grace or to refuse it, being aware that his judgement, apart from being based on their faith, will also be for their actions. Furthermore, there is an established hierarchy that includes the figure of the Pope, the bishops and the parson, which can only be men.

On the other hand, the protestant Church, created by Martin Lutter, aimed to return to that Church that only followed the Jesus Christ Evangelic and moved away from the Catholic roman Church. Its theory is based on the belief of a Bible as a unique way to follow Christian life and organize the Church, so it was against the laws, traditions and authorities that had been introduced in the statement, among them the Pope. It also defended the only existence of Christ, neither the Saints nor any other figure. Finally,

God's grace was the only truth, as one's value only depended on his or her love and faith for God. Talking about the organization of this Church, the only sacraments it has are two: baptism and communion, and each person can interpret the evangelic freely. Moreover, there is no hierarchy, except from the Anglican religion, where there are the parsons, bishops and archbishops, either men or women.

Another type of protestant people were, for example, the Calvinist, especially found in France, Netherlands, Scandinavia, Scotland and North America.

The Anglican Church belongs to the protestant religion. In England, in 1534, during the reign of Enrich the VIII, the separation from the Roman Catholic Church took place as the King wanted to divorce his wife, Catherine from Aragon, but the Pope did not allow it because the Catholic religion considered marriage was a union that lasted forever. Due to this fact, the head of the Monarchy, King Enrich VIII, took also charge of religion and finished the link with the Roman one.

The fact that humans see religion as a link with a superior figure created two types of faiths and behaviours: people who follow the Bible in a strict and rigid way so they can justify their actions thanks to religion, taking many times advantage of it. An example is Mr. Brocklehurst's cruelty towards the poor girls, while his family is living luxuriously. He justified his cruel behaviour by means of saying that his religion made him behave this way. Another example could be St. John, who excused his cold and authoritarian behaviour, hard spirit and lack of affection towards the close people by saying it was essential to reach God. Focusing on the novel, the reason why the religious power appears so frequently in the book and has big importance is because monarchy and Church were all charged by the Queen, so the same rules were given to both levels.

### **1.3 Politics: Imperialism and Colonialism**

Imperialism represented the country's expansion and control of the territory of many colonies. Latin America and the seaports of Asia and Africa were the first to be colonized by Europeans. Native Americans were killed or subdued to European rules.

Imperialism can be defined as the moment when the Empire itself is being expanded with no obstacles because of its power, becoming this way, the central core of the empire.



Even though colonialism actually started in the fifteenth century, the European civilization experienced an important acceleration of this expansion during the latest nineteenth century, mostly because they had achieved power thanks to the progress of industrialization. However, the Spanish case was different, as it lost its colonies in South America (Cuba, Puerto Rico...), which finally became governed by the United States at the end of the century.

Great Britain was not an exception; it can even be said it was the most powerful European Empire at that time, followed by France (which possessed Southeast Asia and North Africa). This strength as a state was, in part, thanks to the complexity of commercial networks: the successful steamer and railway gave the idea of a transatlantic navigation line. Moreover, in 1839, a new iron boat was designed, bigger and more powerful, while industrialization was in important progress.

The colonization and territory expansion of the state was controversial during the 1840s, as the successful expansion was contrasted to the miserable life of most inhabitants of Great Britain. Apart from this, the country could not afford the immigrants that arrived.

English colonizers thought their spirit ruled the world. They civilised everything they conquered. Their art, literature and knowledge were exemplary among the rest of places. They considered themselves rich, powerful, smart and religious. This proud feeling is represented in Great Britain's hymn: "Rule, Britannia".

In the nineteenth century, England possessed the following colonies and territories:

<b>AFRICA</b>	Natal (1856,1910), Basutolan (1884,1965), Gold Coast (1874-1957), Transvaal (1877,1884), Sierra Leone (1888, 1895)
<b>NORTH AMERICA</b>	Nova Scotia (1713-1867), Prince Edward Island (1769-1873), New Brunswick (1784-1867), Assiniboia (1812- 1836), Canada (1841-1867), Newfoundland (1583-1818).
<b>CENTRAL AMERICA AND THE CARIBBEAN</b>	Barbuda (1628-1833), Jamaica (1670-1953), Leeward Islands (1671-1816, 1833-1871), South Caribbean Islands (1763-1802), Dominica (1784-1871), Grenada (1802-1833), Trinidad and Tobago (1802-1888), St. Lucia (1803, 1838), Windward Islands (1833, 1956), Turks and Caicos Islands (1848-1874), Barbados (1885-1958), Antigua-Barbuda-Montserrat (1816-1832), Antigua (1832-1833).
<b>SOUTH AMERICA</b>	Berbice (1814-1831), Demerara-Essequibo (1814-1831), British Guiana (1831-1961).

<b>AUSTRALASIA AND THE PACIFIC</b>	New Guinea (1886-1906), Fiji (1874-1877), New South Wales (1788-1901), New Zealand (1841-1907), Pitcairn Islands (1887-1898), Queensland (1859-1901), Van Diemen's Land (1825-1855), Tasmania (1855-1901), Victoria (1851-1901), Swan River (1829-1832), Western Australia (1832-1901).
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Source: Web

## 1.4 Missions

At the beginning of the Anglican Church, there was little orientation to missions for several reasons, the religious conflicts between Protestants (Lutherans, Calvinists, etc) and the belief that human responsibilities were under the control of the sovereignty and power of God.

The English Missionary movement started in 1792 under the exemplary Guillermo Carey, a strong defender of the Evangelic. He was remarkable to translate the Bible in six different languages, consequently leading people to carry the Evangelization process in several colonies.

During the 19<sup>th</sup> century, the number of missionaries increased significantly, despite the risks volunteering included. Moreover, the help of the faithful people also rose, gaining the Church from 30.000 pounds in 1830 to 150.000 pounds in 1875.

English missionaries did not have the same education as in other territories such as Germany, Scotland and North America. Among the 650 London people that were sent to the missions between 1815 and 1891, only 250 had graduated at university.

Missionary people were strong, brave and bold people, as they had to defy the trip, the sea and outface death and danger in order to follow their religion. They saw death as a glorious and proud ending, and evangelization and salvation the essential aims they had to accomplish.

While they were carrying out their work, they found persecution and hostility. Thousands of them returned unhealthy, died of tropic diseases or became martyrs. However, they could endure the situation without shame or pity for themselves because their sympathy towards the others was unlimited: they loved their enemies, they did well for those who harmed them and they prayed for those who persecuted them.

Missionary people could be divided into two important figures and movements: Quakerism and Puritanism.

The Quakers were members of the religious Society of Friends, which was created in the 1650s in England. George Fox was its founder or the most remarkable figure. The movement extended while being persecuted, most of the members were sent to prison or murdered due to their beliefs: the pastor or sacraments were not necessary, but listening to God's voice in own's interior, mysticism and spiritual rituals, their simple dresses, the spiritual equality between the man and the woman, the importance of being honest and their opposition to slavery. They were ruled by the feeling of belonging to a solid group formed by equals, without hierarchy.

Puritanism was a community of English Protestants during the 16<sup>th</sup> and 17<sup>th</sup> century. Its origins are related to the proposal of a more extended reformation of the Anglican Church that took place during the Elisabeth's reign in 1559. They were characterized for being more compromised with God and for their belief of predestination (God's authority in human issues). The individual was supposed to be created by God's grace, so he had to carry a hard and humble life in return, underestimating himself and believing in God's forgiveness. They defended the private study of the Bible and the simplicity of the rituals. They were structured in a hierarchy. Most of them followed

Presbyterianism: religion based on the Bible and the importance of Baptism and of Psalms. This movement can be directly related to Mr. Brocklehurst, who follows the Bible strictly, and religion and Pietism taken to the extreme. So, for him as for Puritans, everything is sin and offensive and life should be humble, resigned and simple, without excesses.

## **1.5 Society**

From the 1830s, the rigid oligarchy of that moment was dissolved as more men could vote, besides many constitutions allowed the representation of different territories. The 80% of the population was workers, and the inhabitants could only be considered middle class if they had, at least, one servant. That job was mainly for women and was badly paid. Another fact that should be brought up is the high children mortality rate, which made families try to have many children.

The household and the family were the most important, valuable and essential things during the Victorian Era. The family environment represented a quiet and peaceful place, so a refuge for those who had to survive among a bourgeoisie society whose aim was the personal effort, achievement and competence. Moreover, even though the family did not want to, it was obliged to receive a relative in case he/she needed help and maintain him/her.

The family structure represented a clear hierarchy, in which the father had all the power, that is why it is known as a household led by a paternal dictatorship. Women were supposed to be submissive and ready to serve their husbands whenever necessary, while they were making all the important decisions.

In powerful families, the father was the head of the family and normally a strict person, while children and wife were obliged to obey him and call him by master. The mother organized meetings such as meals, visited her dressmaker, but she did not do the housework. Both the father and the mother were concerned about their children education, and were in charge of showing them what was good and bad, and also to punish them in case they had a bad behaviour, as for them, avoiding the stick meant spoiling the child.

Children, in this case, could hardly see their parents as they spent most of their time in their own rooms and were accompanied by the nanny, who was in charge of looking after them and doing the housework as well. As they grew up, they could either be educated by a governess or sent to school. Once they had achieved education, men were supposed to start working, while the only women's aim was to get married. The most important servants in a wealthy house were the cook and the housekeeper; both had servants under them who mostly came from rural places in order to earn money.

As far as women are concerned, the ones belonging to the low class were offered some kind of work in factories, which allowed them to escape from the hard job of servants. Middle classes women had the only possibility of getting a respectable job becoming a governess, but they received a low wage and were trapped in the ambiguous situation of not belonging to any social group or class and the feeling of exclusion inside the house they worked in.

Until 1882, all the properties and money that women possessed belonged to their husbands. The divorce did not become legal until 1857; however it was hardly common in the 19<sup>th</sup> century.

## **1.6 Work and Industrial Revolution**

During the 19<sup>th</sup> century, Great Britain was transformed by the industrial revolution. While in 1801 only a 20% of the population lived in cities, in 1851 it rose to 50% and in 1881 it represented most part of the society. This means that an important change was experienced: most inhabitants moved from the rural and agricultural sector to the big cities and the handmade products were substituted by the machines and factories by the end of the century.

As the number of factories was increasing, firstly the textile one, country people started to move to the city in order to find a higher wage than that of a farmer, whose situation was getting worse (they earned little money and they lost work due to machines). The housework or shop work was also gradually substituted by the machines work. So, cities became overpopulated.

The workers' houses were situated near the factories they worked in, this way, they could get there easily. They were built in the quickest and cheapest possible way.

There were about two or four rooms usually distributed in two floors, but there were no toilets and the inhabitants of a street had to share them outside. The buildings were built in two rows, so they had neither windows nor backyards. The streets that separated these buildings were extremely narrow and too many people lived in each house.

Many workers were also living in the colonies, as their owner had a smart system to control them, which was supposed to protect them. The fact that all the services (bars, markets, schools and clinics) could be found inside the colony made the inhabitants stay there and, moreover, spend the money they had earned working. So, the same wages the owner was giving were recovered with benefits of his business.

Cities were dirty and unhealthy, in part because of the trash that was thrown in the streets, which produced big epidemic diseases. The smoke (result of the burning coal of factories that made the machines work) produced an immense smoke layer that covered all the streets. So, the city was characterized by pollution, dirt, and black smoke.

As workers conditions were extremely hard, many laws were passed in order to defend the labourers. The first effective law for women and children was passed in 1833, forbidding children under nine to work in factories, from nine to twelve years old they could not work more than twelve hours per day or 48 per week, apart from having two obligatory lesson hours per day. From thirteen to eighteen they could work a maximum of 69 hours per week and, finally, people under eighteen were not allowed to work at nights. In 1844, no person under eight could work and in 1847 the law said that children and women were not allowed to work more than ten hours per day.

The conditions in the coal mines were also terrible, as children from five years old were working there until 1842, when a law forbade people under ten and all women to work underground. To see how cruel that job was, it should be known that the animals that worked in the mines stayed there all life long, without going out any time. In 1875, children stopped working as chimney cleaners as a law did not accept it anymore.

Life expectancy in towns was low (significantly lower than in the countryside) and infant mortality was very high. British towns and cities suffered important outbreaks of cholera in 1831-32 and in 1848-49, among other diseases.

## 1.7 Poverty

People are more conscious or know more about Victorian poverty because, for the first time and especially through literature, the life of the lower classes of the period is detailed.

The self help was defended, so the people who asked for charity were frowned. Poor families could not triumph, as hard work and saving money was not enough. In many cases, people were blamed for being poor. Poverty was symbol of degradation, as when Jane arrives at Whitcross and finds no help.

The housework was a job hated by lower people, mostly because women were separated from their husbands and parents from children.

Lower classes were the most affected by children mortality. The novel *Jane Eyre* shows the fact that the rate of mortality among children is one of the greatest concerns. Between 1841 and 1850 and according to the registration of Wales and Great Britain, 153 out of 1000 children died during their childbirth. This means that, in the lowest sectors the growth of population was negative, as the number of births was not high enough to counteract the number of deceased. Disease, hunger and bad life conditions were common and gave penniless people a life expectancy of forty years.

In general, the Victorian period could be described as hypocrite because social institutions and justice hid the miserable life of those who were underestimated for being poor and obliged to live unnoticed among society.

## 1.8 Education

Education basically depended on the social class and sex of the child. On one hand, children from low classes grew up without attending a school and, for this reason, they were not able to read or write. On the other hand, privileged people were firstly looked after nannies and later educated by governesses or sent to schools, where they mainly learned classic literature and culture. However, this big difference was gradually reduced because, at the end of the century, all the children were educated at school, at

least, until they were twelve years old. Considering this situation, the fact that Jane could study French, drawing and history in a charity school was a privilege.

School rooms were scarcely decorated and grim. The blackboard was used and the teacher's table was situated in front of the students' ones. As there was normally a big number of students, the class was big and the teacher needed the help of an instructor. The teacher's jobs were held by women and no education was necessary to teach, but they were not well paid. Discipline and strict behaviour were essential; consequently many physical punishments were given.

Teachers were normally very strict and children older than thirteen years old had sometimes to help them control the class. The bad conditions of many schools gave rise to health problems. Moreover, they had to stand with some parents' accusations, who wanted to send their children to work instead of studying.

There were many different schools for poor children, the youngest ones could attend a Dame School, organized by a woman in her house, and the oldest ones went to a public school. The rest of establishments were carried out by the Church and charity, among whom were the Ragged Schools for the most disadvantaged people in society.

A Charity or boarding school in that era used to be a big building which had several rooms distributed with a specific purpose. As Jane describes in the book, there was a lobby, a classroom, a dormitory, a nursing, the teacher and children's bedrooms, the garden, and so on. These types of schools were working thanks to some benefactors and their charity help, as Helen Burns explains.



## 2 Biography of Charlotte Brontë

Charlotte Brontë was born in 1816 in the village of Thornton, West Riding, Yorkshire. She is the daughter of the Rev. Patrick Brontë and Maria Branwell and sister of Elizabeth, Maria, Branwell, Emily and Anne. In 1820 the family moved to Haworth, where Patrick Brontë had become rector, but Miss Brontë died the following year.

The successful English writer, author of *Jane Eyre*, is mainly known for her novels despite all the poetry she wrote at the beginning of her literary career. Moreover, she was familiar with the Romantic Poetry: she defended enthusiasm, the concern for human passions and feelings, the importance of nature, honest language, the difficulty in getting in society and self-independence as an essential quality of the individual.

Her change from a poet writer to a novelist took place after she had achieved recognition for her novel *Jane Eyre* and when there was a general change in the readers taste, preferring prose fiction to poetry (1830-1840).

Her father was born in Ireland and was the eldest son of a farmer, who chose to become a school teacher instead of working in the farm he was to inherit. As a result, he was admitted in St. John's College in Cambridge, in which he studied from 1802 to 1806. Next year, he became a priest in the Church of England. Apart from his sermons, he wrote the book *Cottage Poems*, published in 1811. His change from a modest person to this new and remarkable life was due to his efforts, talent and ambitions, qualities that her daughter Charlotte surely inherited.

Her mother was born in Cornwall and was the daughter of a tea merchant. She married Patrick in 1812 and gave birth to six children in seven years: Maria (1813), Elizabeth (1815), Charlotte (1816), Patrick Branwell (1817), Emily (1818) and Anne (1820). However, she died at the age of thirty-eight of cancer, leaving a sad and empty feeling in the whole family. Although Charlotte was very young when she lost her mother, she could remember some things about her and she had the opportunity to read letters she had sent to her father during the courtship. The necessity to have a mother was evident, as it can be seen in a letter that Charlotte wrote to one of her friends in 1850:

"I wish she had lived and that I had known her".

Charlotte's aunt Elizabeth, her mother's sister, moved to Haworth after the terrible loss in order to look after the children and help Patrick. So, she stayed there until she died

in 1842. It seems she was a rigid and a gloomy woman, but Charlotte once described her as a:

“Lively and intelligent person, without fear”.

During the childhood of the four children, they used to play around the parsonage and read, while they were starting to create an imaginative world which would lead them to write literature. Maria, the eldest sister, became a kind of family leader, as she was a companion for her father and sisters, she read for them and directed little dramas, becoming the first one interested in the literary world.

In 1824, when Charlotte was eight years old, the four eldest siblings were sent to “Clergy Daughter's School at Cowan Bridge”<sup>1</sup> in the Parish of Tunstall, whose founder was the Reverend William Carus Wilson<sup>2</sup> and Miss Ann Evans<sup>3</sup>, its superintendent. Their father found it necessary because he had six children to take care of with a low income, besides the school offered what he expected: a plain and useful education. He wanted to guarantee the children's welfare, the same as Charlotte, whose aim was to earn money and become independent.

Charlotte's first experience in the school was negative, as the statement could not recognize the student's talent, but it discouraged them. So, it attributed Charlotte only a few abilities and knowledge: sewing, reading, writing and arithmetic. She also found the conditions of the school too hard; the food was badly prepared and unsanitary, consequently many diseases, such as typhus or low fever, affected the girls and increased significantly the death number among them. During this hard period, Maria fell ill and was harshly treated<sup>4</sup> until she was taken home by her father, who had noticed her big problem, and she died in May 1825. This event was followed by the death of Elizabeth in June, two weeks after Emily and Charlotte had been sent home, as she had fallen ill as well.

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<sup>1</sup> Represented as Lowood school in Jane Eyre

<sup>2</sup> Mr. Brocklehurst is based on him. Carus Wilson aroused controversy.

<sup>3</sup> Miss Temple is said to represent Miss Ann Evans.

<sup>4</sup> Maria was mistreated while she was ill, especially by Miss Andrews at Cowan Bridge. This is represented by Miss Scatcherd's hard treatment and punishments to Helen before she died.

Their loss affected Charlotte's life terribly, and forced her to become the eldest sister of a motherless family, which consequently developed her leadership and responsibility in the family (constant features that appear reflected in her life and literary career).

Once all four children were at home, Patrick became their teacher. Moreover, they could take books from their father's library, such as John Bunyan's *Pilgrim's Progress*, Hannah More's *Moral Sketches*, Walter Scott's *The lay of the last minstrel*, and of course, the *Bible*. They also had access to a private residence called Pondem House, which carried contemporary novels and poetry. However, the Brontë's learning started in June 1826, when the brother and sisters began to create an imaginary world by playing with wooden soldiers that their father had given Patrick as a present.

As they named the toys after their childhood heroes, Charlotte decided to call her one Duke of Wellington, and from this moment on she created *Glass Town*, which later became the unreal world *Angria*. Charles and Arthur<sup>5</sup>, the Wellington children, appear in different adventures. However, not all their juvenile writings were based on imaginary events because many of them were related to contemporary facts such as the Catholic Emancipation, British colonizing in Africa, etc.

In 1829 Branwell edited *Blackwood's young men magazine* based on the original *Blackwood's Edinburgh magazine*. Charlotte also joined the magazine, so they worked together by publishing different genres: plays, poems, letters, essays, etc. It was during this period that Charlotte emerged and defined herself as a poet by publishing her sixty-five poems, most of them based on *Glass Town* or their unreal stories. It is finally necessary to know her influence from William Wordsworth to write about landscapes and from Thomas Moore in her poems written as songs.

In 1831 Charlotte became a pupil at the school at Roe Head in Mirfield, near Deusbury, where she made two friends: Ellen Nussey, a conservative and loyal woman whom Charlotte corresponded during her life and Mary Taylor, radical and intelligent. It seems she woke up Brontë's most ambitious and rebellious feeling. She published *The first duty of woman*, whose aim was the importance of woman to earn enough money to be independent. Brontë stayed at Roe Head for eighteen months and her knowledge

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<sup>5</sup> Character that becomes the duke of Zamorna and is Charlotte's Byronic hero: passionate, moody, exulting, adored by his wife, etc.

increased so significantly that she received some awards for her academic achievements. She was completely dedicated to her studies as her aim was to become a governess, that is the reason why she only wrote three poems during this time.

In 1832 she returned home and entered the world of *Angria* again, writing about 2.200 lines of poetry, which showed the importance of the characters and the content of the tale, but its low poetic forms. This fact meant she was starting to change her writing from poetry to prose fiction. Three years later she returned to Miss Wooler's school, in part because she had the opportunity to play out her *Angrian Tales*.

The first discouragement she suffered was due to the unfair reply of Robert Southey, an important poet of England, to whom Brontë had asked his opinion of her writings. He could not accept woman writers, as in his opinion it was not their business. Despite the masculine authority of his reply, Charlotte kept writing a lot of poetry.

In December 1838 Charlotte left Roe Head School, but she continued working as a governess<sup>6</sup>, first in Sidgewick family, nearby Lothersdale (from May to July 1839) and then in the White family, in Randow (March to December 1841). However, these two experiences were negative for her, as this part of a letter she sent to Nussey shows:

“[...] no one but myself can tell you how hard a governess's work is for me— for no one but myself is aware how utterly averse my whole mind and nature are to the employment [...]”.

In 1841, Brontë was planning to start an ambitious project and asked her aunt Branwell economic help to establish a school that she and her sisters would operate. To get this aim, Charlotte first accepted to direct Roe Head so she could experience how to rule an institution, but later Mary Taylor had a better proposal for her and Emily: attending a school in Brussels to improve their French, Italian and German. Although they acquired an important knowledge there, they never felt comfortable because of the difference of age, faith, culture and language with their peers. So, once they came back to Haworth in 1842 for their aunt Branwell's funeral, Emily decided not to return to Brussels. However, Charlotte Brontë came back there and continued her studies, in part because she had the help of Constantin Heger, the director of the school and husband of Claire

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<sup>6</sup> Jane also becomes a governess—a neutral point from which to observe and describe the oppressive social ideas and practices of the nineteenth-century Victorian society.

Zoe Heger. He gave advices, encouraged her and taught her literature, becoming a support and an excellent teacher for Brontë, as a part of a letter she sent to Heger in 1844 reflects:

“My literature master [...] the only master that I have ever had”.

Thanks to his help, she had the intention of publishing her poems. It is evident their relationship was becoming closer, so Heger's wife tried to create distance between them, consequently Charlotte left the Belgian school in the same year, with her pride hurt and unrequited affections. However, they corresponded for a long time; it is in these letters where Brontë's affection for him can be seen.

The return of Charlotte to Haworth opened a hopeless period: the Brontë sisters started to feel disappointed as there was no one who would attend their school. However, a year later, this depressed moment ended, exactly when Charlotte Brontë found a notebook with Emily's poems and she insisted on her to publish them. So, in 1846 a selection of the poems that the three sisters had written was published, under the pseudonymous of Currer, Ellis and Acton Bell. The book was shared in equal parts for each writer, but Emily's superiority in poetry was noticeable.

Charlotte took charge and was the only responsible for contacting the publisher, who opened her mind to business and also to a creative world that had always been inside her. As a result, her determination to succeed as a literary author in the Victorian era increased.

In 1847, she persisted in publishing her first novel, *The Professor*, but it was rejected nine times and was not published until 1857.

However, *Jane Eyre*<sup>7</sup> was published in 1847 as an autobiography, again under the pseudonymous of Currer Bell, after being received with enthusiasm by the head of the firm George Smith. It was described as a wild, thrilling and exciting novel<sup>8</sup>, in which the

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<sup>7</sup> It was written at this time because of many reasons: The excitement she felt for her unreal world of *Angria* gave her a real emotion for her relationship with Heger, the tensions after she had returned from Brussels to see that her feelings were not corresponded, that she could not open her school and she could not share literature stories with Branwell anymore: real emotion and private world of imagination were mixed.

<sup>8</sup> All these features are those which supposedly her previous novel *The professor* lacked.

two main characters<sup>9</sup> undergo an important growth. Brontë had then the satisfaction of seeing her novel immediately achieving an important success, despite some criticism<sup>10</sup>. At the same time, Emily's *Wuthering Heights*<sup>11</sup> and Ann's *Agnes Grey* were published, still under the Bell pseudonyms.

In January 1848, apart from the publication of Anne's *Tenant of Wildfell Hall*; a second edition of *Jane Eyre* was published, containing some corrections by the author and a preface dedicated to Thackeray. A third edition was set in April with more revisions and a note explaining that Currer Bell was the author of *Jane Eyre*. This was followed by a fourth edition, with no corrections, in 1850, a fifth of 3.000 copies was printed after Charlotte's death in 1855, and in 1857 a new edition of about 25.000 copies was printed and sold within half a year.

Anne and Charlotte revealed the true identities of the Bells. In the same year Branwell died of alcohol and drug problems<sup>12</sup>, after him Emily and the next year Anne, when Charlotte published *Shirley* (1849).

From 1849 Charlotte entered literary circles by visiting London and she met Thackeray and Mrs. Gaskell, her future biographer. Some time later she refused a marriage proposal from James Taylor, a member of her publishing house.

Her next published novel was *Villette*, which was set in Brussels and published in 1853. Next year, the Rev. A. B. Nicholls and Charlotte became engaged after many problems due to the opposition of her father. Although Charlotte admired him, she did not love him. In this same period, she began writing *Emma*, but did not finish it.

Charlotte got pregnant soon, but she caught pneumonia and it seems she took advantage of it to end her life, as it could probably have been cured with treatment.

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<sup>9</sup> It seems the main characters, Rochester and Jane, were based on George's *Sans Consuelo*, from which she took the heroine's integrity, independence, devotion towards her brilliant master and her own experience to create a relationship of reciprocal love between the two protagonists.

<sup>10</sup> The Christian Remembrancer in April 1848 described *Jane Eyre*'s morality "questionable", and in December of the same year the Quarterly Review condemned it for "coarseness of language and laxity of tone, finding that it combined "genuine power with...horrid taste" and that the author had committed the highest moral offence of "making an unworthy character interesting".

<sup>11</sup> Charlotte was profoundly affected by this book, describing it as "Moorish, wild and knotty as a root of heath".

<sup>12</sup> John Reed's decline into alcoholism and dissolution is based on Branwell's problems before his death.

After her death, her previously rejected novel *The Professor* was published posthumously (1857), and a year after there was the publication of Mrs. Gaskell's *Life of Charlotte Brontë*, which helped the reader understand how the author's life of *Jane Eyre* was.

As a conclusion, Charlotte Brontë became the most remarkably figure of the Brontë's family, firstly because of his brother's problems and her sisters' tragic deaths, which made her the only survivor, even though she also died very early (38 years old). Secondly because of her great narrative works, such as her autobiography *Jane Eyre*. Thirdly because she became the subject of the great biography of Mrs. Gaskell. As a person, she was honest, full of integrity and independent, shy, passionate, sensitive, but physically frail and obsessed with her ugliness<sup>13</sup>. Her only great passion was her affection towards M. Heger, the director of the school in Brussels, but it finished with a feeling of guilt and hopeless love. In contrast to her success as a writer, she had a miserable life; she was forced to accept the loss of her mother, four sisters and one brother, so she spent her life in mourning. It seems the only way for her to carry on was writing and literature.

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<sup>13</sup> Charlotte Brontë's personality is actually represented in the character of Jane Eyre, as it is an autobiography.

### 3 Plot Summary

Jane Eyre is an orphan girl that lives in Gateshead Hall, the house of her aunt and cousins. However, she is really unhappy because the Reeds mistreat her and make her feel inferior. So, the child is brought up in a rich house, but she has less right than the servants and no love or affection from anyone, except Bessie, one servant, who sometimes treats her kindly. When Jane is ten years old, Mrs. Reed decides to send her to school, as she cannot stand her. Mr. Brocklehurst, the director of Lowood, visits the family and accepts the girl as a student. In the school, life is not easy; the austere building where the girls live is accompanied by the cruelty of the director, who uses religion to justify the bad conditions and mistreatments that the orphans suffer. There, Jane knows her best friend, Helen Burns, who later dies of tuberculosis during a typhus epidemic that affects the school. Moreover, Jane learns many advices from Miss Temple, the only kind teacher who takes care of the students. The main character lives there during eight years, six as a student and, after improving considerably in all subjects, two as a teacher.

After that, she decides to change her life, and she starts working as a governess in Thornfield Hall, Mr. Rochester's house. Adèle is her pupil, a French girl that the master brought to be educated in England. Mrs. Fairfax, the housekeeper, receives Jane kindly and seems happy with her arrival. Time goes on, but Edward Rochester does not appear. One day, while Jane is bringing a letter to Hay, she finds a man who falls from his horse and helps him. This man is the master, so they meet again at Thornfield, but he is quite mysterious and arrogant. However, he starts to be kinder and warmer towards Jane later on the novel. In some occasion, the house seems to hide a secret, as many accidents take place there. One night, for example, the governess hears a horrible scream and realizes there is fire in Edward's room, so she helps him and saves his life. From this moment on, the reader starts seeing they love each other. Next day, the master disappears and does not come back until some weeks later, when he arrives with some guests. Jane has to stand with some criticism from the guests and she feels bad, especially to see Miss Ingram, one of the rich women in Thornfield, very close to Edward. While they are all staying in the house, a man called Mason arrives and waits for the master there. The same night someone attacks him on the third floor and Jane has to look after him. Some days later, Jane receives a visit from Robert, the coachman of the Reeds, who tells her that Mrs. Reed is very ill because her son has killed himself. So, Jane visits Gateshead and the dying woman



tells her that John Eyre, Jane's uncle, was interested in adopting her years ago, but she avoided it by saying the child was dead. Nevertheless, Mrs. Reed does not show affection towards her, and a few days later she dies. Jane comes back to Thornfield and the reader clearly sees she loves Edward, and so he does. One day, the governess and the master meet in the garden and they tell each other they are in love, so they decide to marry. The courtship ends without any problem, but the day of the marriage brings bad news. When they are in the church, Briggs, a lawyer, appears with Mason and tells the truth: Rochester is already married to a madwoman, Mason's sister. This person is responsible for all the strange accidents and noises of the house. Jane cannot stand with this situation and decides to leave Edward, although he tries to make her stay. The woman arrives at Morton, a small village, with no money, and she finds no help. After days of walking and begging, when she is very ill and hungry, she is received in Moor House by the Rivers. She gets on well with Mary and Diana, the two sisters, but finds St. John, the brother, quite distant and cold. This man, who is the rector of the village, offers her to work as a teacher in a school for girls. A year passes, and Jane still thinks of Edward. One night, St. John comes to her school and tells her she has received an inheritance from John Eyre, her uncle, and that he has found out they are cousins. The woman decides to share the money between the four relatives: Mary, Diana, St. John and her, and live in Moor House with them. St. John, whose aim is to become missionary and move to India, asks Jane to marry him in order to go with him to work, but she cannot accept it, as she does not love him. In the end, Jane hears a desperate call from Edward, and comes back to Thornfield. However, she finds the house in ruins and a man explains her that Bertha, the mad woman, set fire there, and the master moved to Ferndean. So, Jane goes there and finds Edward blind and without an arm, but she loves him even more. Finally, Edward and Jane marry and live happily forever.

## 4 Analysis of the Characters

### 4.1 Jane Eyre

It is the novel's narrator that probably speaks through the writer's voice and this way the book becomes an autobiography. Everything is told according to her point of view, and gradually the reader knows her, he/she thinks the same as her as he/she trusts her opinions and reflections.

Her father was a poor priest, her mother had married him against her family's objections and friends' will, and she was then disinherited. Both father and mother died of typhus within a month of difference.

She defends the liberty of mind and feeling and she believes it should be free for everyone:

"I am a free human being with an independent will, which I now exert to leave you" [266]

"To be together is for us to be at once as free as in solitude, as gay as in company" [475]

She goes through different stages during the book, specifically five. The first one is at Gateshead, where the narrator's point of view is introduced and people start seeing an intense, passionate, courageous and rebellious child that looks for the acceptance and the liberation of her feelings. She cannot find her place in society because she feels she belongs nowhere, that is what gives her the liberal and self-contained feeling.

Her education and life at Gateshead coincide with the upper classes, but as she is an orphan and has no money, she has fewer rights than the servants. This can be seen in the very first chapter, when Jane is punished unfairly to be locked in the red room after John's mistreatments.

This room also reveals the exclusion feeling that Jane suffers as she does not belong to any social class. The same happens to her in Thornfield, while she is between the upper class and the servants. However, the child would never refuse to grow up at Gateshead to live with her poor relatives and belong to the degrading environment of society:

“No, I was not heroic enough to purchase liberty at the price of caste” [25].

The second stage is at Lowood, where she basically learns to create a new opinion about God and religion by asking questions to her best friend Helen Burns. She can observe that her spiritual strength, humility and resignation contrasted with the hypocrisy of the director Mr. Brocklehurst. Helen’s speech about forgiveness and love to God somewhat determines her to forgive her benefactor Mrs. Reed later. Moreover, Helen follows the Christian aim of loving our enemies, while Jane shows her big sense of equality and reciprocity:

“I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved” [60]

Therefore, with Helen, the main character makes an important progress by learning how to moderate the power of her feelings. This can be seen while she is telling Miss Temple the situation at Gateshead in a more correct and quieter way, after Helen’s advice against the rage and criticism towards Mrs. Reed. Thanks to the correct speech of Jane, Miss Temple offers her the first opportunity to defend herself and escape from the false accusation of Mr. Brocklehurst. This second character, Miss Temple, is important because she teaches Jane to improve by her own effort and gain respect and acceptance of the others.

The rigid hierarchy of the Victorian Era always complicates Jane’s progress, as it forces her to be dependent due to the lack of money. Apart from this, there is the tradition and religion which implies that she carries her servitude for the others.

At Lowood, for example, after having spent eight years there, she realizes she needs to change and, conscious of these limitations, she just asks for a new servitude, as it is the maximum she can aspire to.

The third stage is situated in Thornfield, it is especially focused on the love and passion, the moral conflict between feeling and values, the spirit and flesh, as when she must decide whether staying at Edward’s side or following the human’s law and preserve her dignity.

This part includes the important topic of equality beyond social classes, especially when the governess is received and treated as an equal by both servants and master.

However, the class barriers do not disappear completely; Jane suffers when Edward's guests look down on her, as well as Mrs. Fairfax's disagreement when she finds out that the governess wants to marry her master. Even Jane forces herself to forget Edward because she is only a woman that works for him.

Jane can also be considered a woman defender, mostly because of her speeches and thoughts while she is staying at Thornfield:

"It is in vain to say human being ought to be satisfied with tranquillity: they must have action; and they will make it if they cannot find it... Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do... It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex" [114].

Another example would be talking to Edward

"Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? -You think wrong?- I have as much soul as you, -and full as much heart!" [265].

However, the equality she defends was quite usual in that period, as she only refers to equality in an emotional and sentimental level and not an acting level. A clear example is when she decides to separate from Rochester; she is not stronger than the law passed by men.

The fifth stage happens in Morton, where she is received by a family that lives in Moor House after many days without eating. Firstly, she observes the refuse and lack of empathy of people, who do not help her. Secondly, she learns to be humble and to take every opportunity she has, that is why she accepts becoming a teacher in a school for non-educated farmers' children in Morton. Thirdly, she discovers her cousin's existence and decides to share the inheritance in equal parts with them. For the first time, she finds the familiar affection she has been looking for. Lastly, Jane learns that, despite her faith, she does not have the vocation to serve the Maker unconditionally, but she needs the love of people, that is why she refuses to marry St. John.

The last stage is set in Ferndean, the farmhouse where Rochester lives with John and Mary. There, the two main characters meet after a year of being separated. The fact

that Jane sees Edward blind and one-armed is not an obstacle, but she loves him more than ever:

“And, reader, do you think I feared him in his blind ferocity?-if you do, you little know me. A soft hope blent with my sorrow that soon I should dare to drop a kiss on that brow of rock, and on those lids so sternly sealed beneath it” [454].

Finally, Jane finds the happiness she has been looking for during the whole novel by Edward's side:

“I have now been married ten years. I know what it is to live entirely for and with what I love best on earth. I hold myself supremely blest-blest beyond what language can express; because I am my husband's life as fully as he is mine”. [475]

Without refusing her independence:

“To be together is for us to be at once as free as in solitude, as gay as in company” [475].

In many cases, she finds herself in extreme decisions: the fight between feeling and liberty. When Edward proposes to her, she prefers not losing her integrity to following her passion and love for him. She does not accept to marry St. John either, because she would have to repress all her passion and feelings to fulfil a missionary work with him. However, none of the two marriages satisfies her and it is not until she has enough money to be independent, she can love her husband as an equal and marry legally that she finds her recompense as Edward's wife and she receives the conventional future she desired.

The main character represents a common Victorian woman, who had to be patient and less active than men. Moreover, they could not show their feelings, so they had to wait until men popped the question. This is exactly why Jane remains in silence during a long time. Women were supposed to be protected; they were symbols of misfortune and weakness as they frequently suffered nervous breakdowns and fainting due to giving birth and other reasons. Actually, this type of women (weak, submissive, fragile, sincere, simple, spiritually sensitive...) was the Romanticism stereotype and they were related to characters such as fairies, nymphs, etc. In most cases, however, they felt unhealthy and fainted because of the type of dress they wore. The aim of the dress

(the corset) was to modify and emphasize the woman's body shape, but its narrow waist led to respiratory and digestive problems.

The Romanticism beauty stereotype, which started in the mid 19<sup>th</sup> century, was completely the opposite to the beautiful stereotype of the beginning of the century, when the elegant, vigorous and energetic woman was the admired one. Brontë uses this comparison while contrasting the beauty of the majestic Blanche to that of the little and simple Jane.

Jane also describes the figure of a Victorian governess as a person with an ambiguous position. It should be reminded that Jane never belongs to a social class. This contraposition was exactly the one a governess had to face, living with a rich family and working as a private teacher. It was necessary for her to have the same behaviour as the upper class masters, but at the same time she was treated as another servant because she only worked to receive a wage.

Jane starts to undergo this tension when she falls in love with Edward. Even though they are people with the same knowledge, they are servant and master, that is why she finds it impossible to begin a relationship at the beginning. Moreover, the lack of respect towards the governesses during the guests meeting is clear, where Jane has to stand with the criticism and teasing of Blanche and her mother, among others, who accuse the governesses of being ridiculous and detestable people. This fact was based, especially, on the prejudice that humans have always had and will always have, as nowadays people also judge the others hastily and unfairly. Finally, it should be pointed out that Jane, as a main character of a great novel, brought up many surprises. The most controversial was to understand how an underestimated and unvalued position, as that of the governess, could be the main character's job and that she could teach the reader, from this position, important moral lessons using her determination and endeavour.

Physically, Jane is described as a little, plain, simple and unattractive person due mostly to her irregular lineaments. Her concern for her ugliness is clear, as she says she wishes to be more beautiful many times.

Through Jane's character, the writer emphasizes the importance of passion in a good relationship that some Evangelic doctrines defended. Moreover, this type of protestant

religion thought imagination, intensity and emotion were essential to understand oneself, as well as God's sacrifice.

Finally, it is necessary to pay attention to Jane's progress and evolution during the novel. Jane was an orphan, dependent and poor child at the beginning of the novel and achieved her independence and happiness married to his husband at the end. This is a clear criticism to the rigid Victorian hierarchy, as well as a hope for the thousand women that were in the same situation. Due to this evolution, Jane becomes a woman whose values come true: being married to the man she loves. This fact is the one that underlines her heroism.

## 4.2 Characters in Gateshead

### ❖ Mrs. Reed

She is Jane's aunt and benefactress, as her husband asked her before dying to look after the girl. She takes care of her until the girl is ten years old, when she sends her to Lowood.

She is physically described as a robust, square-shouldered and strong-limbed person, which intensifies her authority. Mrs. Reed is the responsible for Jane's terrible experience locked in the Red Room.

As she is forced to look after the girl, she excludes Jane from any activity the family does. In her opinion, the child is nothing but a poor orphan girl, so she is neither worthy of her nor of her children. However, she spoils her own children excessively and does not correct their mistakes. This attitude does not follow the family values of that Era, when children were strictly educated. Nowadays, children of rich families also grow up spoiled, as their parents offer them everything they ask for. As a consequence, there is a lack of valuing things.

This different and unfair treatment among children makes her a person unable to distinguish between right and wrong, justice and injustice, etc. For example, when Jane is unfairly hit by John, she punishes the girl for having defended herself instead of her son, who has started the fight.

Mrs. Reed neither understands Jane's rebellious personality and, consequently, she sees her as an enemy, an impulsive person who cannot control herself. That is why

she thinks it is necessary to educate her strictly to make her a useful woman. It actually seems her intention is to hinder Jane's life because, after mistreating her for ten years, she tells Mr. Brocklehurst she is a liar, which leads to her humiliation at school. Moreover, she takes the girl's opportunity to be helped by her uncle John Reed by saying she is dead.

Victorian hypocrisy can also be seen through this character. Before Jane leaves Gateshead, Mrs. Reed reminds her she has to talk well about the house she has lived in and the benevolence of her benefactress. So, the most important for her was to preserve a good image and be seen as an honest woman.

Later on the novel, when Jane is in Thornfield, Mrs. Reed falls ill due to her son's suicide. The governess visits her and, even though she looks for reconciliation, as she does not feel rage any more, the woman continues blaming her for the family's misfortunes. Thus, Mrs. Reed can never have affection towards her niece.

#### ❖ **Bessie**

She is a servant at Gateshead and the only one who, sometimes, treats Jane with some finesse and kindness by explaining her stories or singing songs. She is described as a smart person and pretty: slim and young woman, with black hair and nice features.

Although Bessie is the person who Jane appreciates the most in the house because of her kindness and gentleness, she is unpleasant and unreasonable many times. She can neither distinguish between justice and injustice, as she does not defend the child when she is punished unfairly. Once Jane has left to Lowood, she marries Robert Leaven, the coachman of the Reeds.

She is finally the only person from Gateshead that visits Jane when she is in Lowood. It is exactly the day Jane leaves to Thornfield that they meet and Bessie is surprised to see a great woman of much knowledge. The happiness of the girl for her visit shows that Bessie marked her childhood in a positive way.

#### ❖ **Abbot**

She is Mrs. Reed's maid, a bitter and unpleasant person, according to the main character's point of view. She thinks Jane has no quality to be accepted in the family, that is why she blames her dependency and tells her she has less right than the



servants. Abbot also warns Jane to be kind to Mrs. Reed if she does not want to live in a poorhouse. Finally, the maid always contrasts Georgiana's beauty with Jane's ugliness.

#### ❖ **Mr. Lloyd**

He is an apothecary that normally takes care of the servants when they are ill. He is the person who visits Jane after she has fainted in the red room. He always treats the child with kindness and, seeing her state of nervousness, he recommends the family to send her to school.

Later on the novel, Jane explains her childhood to Miss. Temple, so the teacher sends a letter to the man. Mr. Lloyd, with his answer, affirms Jane's story, which proves Jane is not a liar and Mr. Brocklehurst's accusations are false.

#### ❖ **Georgiana Reed**

She is one of the daughters of Mrs. Reed. Georgiana stands out for her beauty: long and curly hair, blue eyes that give her immunity for all her mistakes. Her beauty is always contrasted with Jane's ugliness.

She is described as a spoilt, spiteful, impertinent and cheeky girl. As an adult, she becomes a superficial person, as Jane says when she sees her again while she is visiting Mrs. Reed. Georgiana's aim is to attract attention and being admired by everyone. This is why the relationship with her sister Eliza is not good. Georgiana finally marries a rich and old man, which Jane does not like, as for her it is synonym of dependence to the husband. Her impulsive and irrational behaviour represents the feeling without judgement.

#### ❖ **Eliza Reed**

She is the other daughter of Mrs. Reed. As a child, she is stubborn and selfish, but she evolves into a strict and serious person who keeps her always busy. Eliza becomes the Mother Superior of a convent. She represents exactly the opposite of her sister, as judgement and reason are her only principles.

### ❖ John Reed

He is Mrs. Reed's son. When the novel starts, he is fourteen years old and he is large and stout for his age. He also has a discoloured and unhealthy skin, wrinkles on his wide face, heavy limbs and large extremities. He does not attend school because, according to her mother, he became unhealthy of studying and feeling homesick, but it was actually due to the cakes and sweetmeats Mrs. Reed sent him.

He is also a violent boy who mistreats and kills animals, criticizes her mother and has no respect towards anyone. Moreover, he represents Jane's biggest horror at Gateshead, as he is constantly punishing her unfairly because he believes an orphan and poor girl is not worthy of living in a rich family. No one can question this opinion because he is the young master, the only son of the Reeds, so the person who is to inherit the family fortune. He is the most spoiled child; her mother can never see his mistakes and mistreatments to Jane. For example, John throws the orphan a book she was reading and is absolved from any punishment.

John's suicide after losing the family's money causes his mother's illness and Jane's return to Gateshead.

His role in the novel exemplifies the case of a spoiled and indulged boy who wastes and ruins his own life. This is contrasted with Jane's triumph after being harshly educated and, in many cases, mistreated.

### ❖ Uncle Reed

He is Jane's uncle, her mother's brother. He has already died when the novel starts, so he only appears mentioned by other characters. It was him who received Jane after she had lost her parents and who, before dying, made his wife promise she would always take care of the girl as if she were her own child. This promise is not accomplished and Jane thinks, especially when she is punished and locked, how different her life would be if her uncle Reed was still alive.

He died in the red room, that is why nobody sleeps there and only the servants go there to clean it. When Jane is locked in the room, she remembers him and she is afraid of seeing his ghost. This fear is common in Romantic novels, as it gives charm and morbidity.

### ❖ John Eyre

He never appears directly in the novel, but always through the allusions of other characters. He is the other Jane's uncle that lives in Madeira. He has the intention of helping her niece, that is why he visits her at Gateshead, but she has already been sent to Lowood. After that, he sends a letter to Mrs. Reed explaining his intention of adopting the girl, but the woman answers stating Jane has died because she does not want anybody to help her. When Jane knows this, she tries to contact him with the hope he would help her, but it is too late, as he is extremely ill. When he dies, he leaves the whole inheritance to Jane. However, he forgets about his other nephews John, Mary and Diana, due to a strong fight he had with their father that could never forgive. So, John Eyre represents Jane's opportunity to start again in a hopeless moment. Thanks to him she finds out she has cousins and she has enough money to be independent.

When uncle Eyre knows Jane will marry Rochester, he says it to Mason, as he has represented his family for many years. Mason then explains Edward's situation and the man asks him to provide the illegal marriage.

## 4.3 Characters in Lowood

### ❖ Mr. Brocklehurst

Her mother, Naomi Brocklehurst, paid the rebuilding of the new part of the school so he is the owner.

The first time Jane meets him, she describes him as a tall man, with large features, big nose and mouth and output teeth.

He represents the most cruel and hypocritical character in the novel, as he uses Christian religion and piety to forbid good conditions to the young girls. However, he and his family live luxuriously. So, the girls are given little food, an extremely austere life and, moreover, Mr. Brocklehurst decides their physical aspect. For example, he cuts Helen's hair because he believes it is a symbol of vanity.

The threat is one of his most resources, as when he first talks to Jane about the idea of Hell. Moreover, he has no pity and accuses unfairly: it should be reminded that it is him

who humiliates Jane in front of all the students, only based on what Mrs. Reed has told him.

He believes her interpretation of good and bad is the same as God's, that is why he thinks nobody can question any of his decisions and tries, gradually, to inculcate his hypocrite values to the girls.

After the typhus epidemic, his mistreatments to the girls are known and he is abased and disreputable. Many rich people help the school economically in order to improve its conditions and Mr. Brocklehurst has to share the direction of Lowood with other men who are more benevolent and sympathetic.

This character, in that period, was mostly seen as an exemplary man: a correct person, with Christian and good behaviour. Apparently, his mission was to save the girls and lead them along the correct path to God. However, the behaviour that was before allowed and even admired would become punished by law nowadays, as he was committing an important crime: children mistreatment.

#### ❖ Helen Burns

She has no mother and she was also received by the Lowood institution. She becomes Jane's best friend, but she is a little bit older than she is.

She has the typical romantic features: spiritual strength, humility and resignation, which contrasts with both the hypocrite religion of Mr. Brocklehurst and the questionable nature of Jane. She sees death as the achievement of happiness she has been waiting for throughout life, the end of sufferings, while Jane hopes to find this happiness in life.

She is resigned, submissive; she believes she is too weak to correct her defects. So, life for her is a bitter path to eternal salvation, death, as well as to justice. This is exactly what she tries to teach Jane, as well as the value of loving one's enemies. Her intelligence is remarkable; Jane herself is surprised with her capacity and knowledge. Although she is mistreated by Miss Scatcherd, she never gets angry or criticizes her, quite the opposite; she thanks the teacher for trying to correct her mistakes. Unlike Jane, she can remove rage, bad memories and feelings. She is far away from passion, but sometimes she remembers Northumberland and her home.

She represents self-denial, so, sacrifice and suppression to follow her faith. She dies of tuberculosis during the big epidemic at school and talks to Jane about the House she will have, as she expects to find eternal rest next to God.

Her speeches about forgiveness and love to God are important because they will help Jane, later on the novel, to remove the rage she feels for Mrs. Reed and forgive her.

#### ❖ Miss Temple

Her role is determinant for Jane while she is at Lowood. She is the only teacher that takes care of the children and tries to persuade the director to be more benevolent. For example, she tries to convince him not to cut Helen's hair or to give more food to the girls.

She is kind, good-natured and smart. She gives Jane the opportunity to show who she really is, as she does not believe the director's accusations. After that, she excludes her of any blame in public.

Miss Temple becomes Jane's refuge during the eight years she spends at the school. When she leaves, there is no link that keeps the girl at that place any more, so she is also ready to start again out of the institution.

#### ❖ Other teachers

Firstly, Miss Scatcherd is the grammar and history teacher. She is a bad tempered person and punishes Helen unfairly several times, even when she is ill. Secondly, Madame Pierrot is from Lisle and teaches French. Thanks to her, Jane learns the language, which will be really useful later to talk to her pupil Adèle. Finally, Mrs. Smith is in charge of different labours, arranging clothes, etc. All in all, it can be said that these characters are not given much importance in the novel.

## 4.4 Characters in Thornfield

### ❖ Edward Rochester

He is the master of Thornfield Hall because his father and brother have already died.

He appears for the first time when Jane is going to Hay to send a letter. She stops to rest and sees a horseman and a dog with him. He suddenly loses control of the horse and falls to the ground, which somewhat is an humiliation for him that causes Jane's sympathy, as well as her interest in him.

This type of gentleman would not be suitable in the Victorian Era, as he should be sensitive, patient, a person who does not cause any trouble to the others, but the opposite, offers them all his attention and help. The environment of their meeting is typically romantic: solitude, coldness, stormy, foggy, etc.

He could be classified as a Byron hero: a heroic character but sometimes imperfect and with human features. It was first represented by Lord Byron, an important English poet of the Romanticism. Edward has different features to be considered this type of personage. Firstly, he has a dark past that is found out on his wedding day. His father and brother fooled him to marry a rich woman of Jamaica, Bertha, for convenience reasons. He accepted when he hardly knew her, and this mistake always causes problems and troubles in his life, as his wife is completely mad. From that moment on, he starts to travel around Europe and to be with different women, such as Céline Varens, Adèle's mother, the girl he has adopted. That is why he is looking for forgiveness and redemption all along the novel, especially when he loses Jane. It is in that moment when he starts praying and finally finds his recompense at Jane's side.

He represents love and passion, despite the complexity of his character: it is important to know he introduces himself as a cold, bad-humoured, bipolar, arrogant and mysterious person towards Jane at the beginning. However, as the novel goes on, he shows the readers his most passionate, emotional and tender side, and it is not until he and Jane become engaged that he confesses he has loved her since the very first day.

He is self-critical, the decision he made is pursuing him. He neither agrees with the law that forbids divorce. Moreover, he somewhat refuses his social position when he decides to marry the woman he loves, not the suitable one for him in the economic level.

He is romantic and looks for the love he has never received from Bertha. He is also passionate, his feelings are intense and are often linked with the element of fire:

“I knew you would do me good in some way, I saw it in your eyes when I first beheld you” [158]

While Jane thinks:

“Strange energy was in his voice; strange fire in his look” [158]

Physically, he is far from attractive. However, Jane sees him as the most handsome man :

“Most true is it that beauty is in the eye of the gazer. My master’s colourless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth, all energy, decision, will, were not beautiful, according to rule, but they were more than beautiful to me, they were full of an interest an influence that quite mastered me...” [183]

This is exactly what makes the relationship possible between them, two plain people that fall in love and find plenty beauty in one another.

### ❖ **Bertha Mason**

She is the daughter of a rich and important man from Jamaica that knows Edward’s father. She was to inherit thirty thousand pounds, so Rochester’s family convinced him to marry her.

She is an essential character in the novel, as she gives the intensity and the intrigue of Thornfield. She is also the cause of the separation of the two main characters.

She inherited the madness from her family and also because of her vices and excesses when she was young. This illness is found out once she is already married, and after four years of living with his husband, she is locked in Thornfield by Edward. She is under the responsibility of Grace Poole, a nurse that looks after her as her madness has become much worse.

She represents the most gothic part of the novel by her phantasmagorical calls and laughs. Furthermore, she is responsible for the violent conflicts that take place in the house, such as to set fire in Edward's room or to tear Jane's dress.

Her aspect and personality is linked to that of an animal:

“What it was, whether beast or human being, one could not, at first sight, tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing; and a quantity of dark, grizzled hair, wild as a mane, hid its head and face” [307].

She is also described as a tall, large and corpulent woman, with discoloured and savage face, and red eyes.

The fact that Bertha is from Jamaica releases some racism. It is basically a criticism of the inferiority of those colonies compared to England, and the woman locked in the room represents the repression of colonized people.

To understand the way Bertha is treated better, it is essential to know the history of mental illnesses. This type of disease lacked, until recently, treatment. Mental problems were commonly attributed to women, as they were the weakest sex and supposedly more susceptible to suffer breakdowns. Before 1850, mad people were blamed for being possessed by evil and having soul illness, that is why they were treated like animals. These people normally remained untreated at home or were sent to asylums, where they lived in appalling conditions: they were kept in cages, chained, given little and unhealthy food; they wore few clothes and no shoes and lived in the dirt. This type of treatment is noticeable in the novel:

“Grace Poole gave him a cord, and he pinioned them behind her: with more rope, which was at hand, he bound her to a chair” [308].

From 1850, moral treatment replaced the idea of demonic possession, so specialists thought those patients, who suffered from brain damage, should be in an appropriate environment, clean and healthy. However, the lack of progress in medicine and the overcrowded hospitals were two clear obstacles to treat the affected people as it was necessary. Moreover, by that time, it was also thought this type of illness was hereditary or caused by one's vices, such as alcoholism, as it is also said in the book.



Finally, in the 1880s, many people were against the bad conditions of asylums, which started to change: patients were then given more food, clothes and shoes and were sometimes unchained. Consequently, new theories emerged by neurologists, as the use of static electricity. So, by the end of the century, a revolution in the psychiatric field took place.

Talking more specifically about the Victorian Era, the mental illness was usually attributed to women unfairly. As the Victorian woman had to be passive, with no personality and emotion, and completely dedicated to the housework, any one who refused this behaviour was punished. The intellectual woman, for example, who wanted to study and be sociable, was called hysteric. Other women suffered from anorexia in order to keep a feminine figure that pleased their husbands. Finally, lesbians or spinsters refused to be an accessory of men and to have sexual relations with them, so they were also accused of madness and unacceptable behaviour. All these people were forced to go to asylums in order to show how those who did not accept the woman role were punished. This fact was exactly what made most of the women keep silent and submissive.

In conclusion, Bertha Mason can be seen as a controversial character nowadays. Brontë can be criticized for her lack of sympathy towards a woman that has been removed from her country, suffered from a mental illness and treated like an animal. However, what now seems to people an unacceptable attitude towards this woman was then common and typical. Finally, Bertha sets fire in Thornfield and kills herself.

#### ❖ Alice Fairfax

She is the housekeeper at Thornfield Hall, a distant relative from Mr. Rochester. She is a widow and has no family, as his husband died fifteen years ago. She is in charge of tidying up and controlling the house because the owner's visits are always unexpected.

From the beginning, she receives Jane with kindness

“I little expected such a reception; I anticipated only coldness and stiffness: this is not like what I have heard of the treatment of governesses...” Jane thinks [100].

She is seen by Jane as a person with good personality, kind, educated, gentle and intelligent. She is happy with Jane's arrival because she will enliven the house and would be an equal person to talk to, not like the servants whose knowledge is limited.

Her kind attitude changes at the moment she knows about the marriage of Jane and the master

“Equality of position and fortune is often advisable in such cases; and there are twenty years of difference in your ages... gentlemen in his station are not accustomed to marry their governesses” [278].

With these comments and her scepticism and coldness, she makes Jane cry. However, her words let the reader think that maybe something will go wrong between the two protagonists.

After Thornfield is burnt, she is sent to a house far away by Mr. Rochester.

#### ❖ **Adèle Varens**

She is the illegitimate daughter of a French opera dancer, Céline Varens. This woman deceived Edward Rochester and escaped to Italy with a singer, leaving the child with him. After that, Rochester took her to Thornfield because he thought she would grow up in better conditions.

She is a friendly, but spoilt and disoriented child, naughty sometimes. But as Jane takes care of her and educates her in a kind but rigid, strict and disciplined way, she can give up her vices and become an obedient and good student.

She is not remarkably intelligent or has a defined personality that excels her among other children of her age, but she is not deficient and has no defect that puts her below the others. Moreover, she has a big affection towards Jane.

She enjoys dancing as her mother did, being smarten up as a <<madamme>>, that is why she represents the humour in many scenes.

Once Thornfield is burnt, she is sent to a school. Later, Jane moves her to another institution more benevolent and less strict, so, the school Adèle attends has nothing to do with Lowood.

### ❖ **Grace Poole**

She is an enigmatic character, supposedly the responsible one for the noises and weird events of Thornfield. But actually she is a nurse that looks after Bertha, the mad woman. She mostly remains isolated in Bertha's room, but the few times she meets Jane, she has a suspicious and strange behaviour.

Her role in the novel is also essential because she is used by the author as a little trap to hide Jane's ignorance towards the mad woman. So, through Grace Poole, Jane's concerns in the house are justified.

Her job is very hard, but she receives a good wage. She is physically not attractive, with strong figure, ugly face and she is coarse.

After Jane discovers Edward's secret, the man wants her to continue looking after Bertha at Thornfield and that her son moves there. He promises her a big quantity of money, as she would do anything to earn it.

### ❖ **Blanche Ingram**

She is one of Mr. Rochester's guests at Thornfield Hall, who was in Leas to visit the Esthon family with her mother and sister. Edward pretends to marry her to make Jane jealous. Actually, even though Rochester tells his intention of getting married many times, he never mentions her name.

Although she is very beautiful, described as a person with noble bust, sloping shoulders, graceful neck, dark eyes... Jane notices her inferiority towards her because of many reasons: she has the same pride as her mother, a satirical laugh, she is hard-hearted, she detests Adèle, she is too superficial and has no opinion at all.

She is always wearing elegant clothes and never discreet, which suits her personality. For example, she is once dressed in white, with a veil that covers her head and a long garland of roses on the front.

Finally, she is not interested in Edward anymore because he has made her believe he did not possess a third part of what she expected. So, it is clear their marriage would only be for convenience.

### ❖ Other guests

Among the other guests, many characters should be mentioned:

- Mary Ingram: She is Blanche's sister. She seems kind and friendly and her face is delicate and skinned. However, she needs to be more vital, more expressive, as she has nothing to do or say.
- Lady Ingram: She is a widow about forty or fifty years old. Her shape is fine; her hair black and her teeth perfect. She is a well preserved woman, but she has an expression of insupportable haughtiness and she is too proud. Her voice is deep and she is dogmatic, which reminds Jane of Mrs. Reed.
- Lord Ingram: Brother of Mary and Blanche, tall and handsome, but with the same lack of vivacity as Mary.
- Mrs. Esthon: She is an attractive woman and well preserved. She has two daughters: Amy, the eldest, who is little, naive, and child-like in face and manner, but piquant in form. The youngest, Louisa, is taller, with a pretty face and elegant figure. Her husband is a judge and an important gentleman.
- Lady Lynn: She is a large and stout person of about forty who is always richly dressed. She has black hair and her children are Henry and Frederick, two handsome young men.
- Mrs. Dent: She is an elegant person, with slight figure. She has a pale and gentle face, and fair hair. Her husband is a colonel, a refined man.

Talking in general, all the guests look down on Jane or ignore her. She is forced to spend some time with them, but she feels uncomfortable as she is not part of the group, so she only observes what they do from a distance.

### ❖ Richard Mason

He is Bertha Mason's brother. He visits Thornfield while Edward is away, so he waits with the guests. He is injured by her sister when he tries to visit her at midnight and later looked after by Jane until Edward brings the doctor. Next day, before the residents of the house wake up, he is already sent away by the owner because he does not want anybody to suspect.

He is a well-mannered man of about forty. He is attractive, but he has some unpleasant features in the face and his big eyes are lifeless.

He is the one who reveals Edward's secret during the wedding, thanks to the help of the lawyer Briggs.

He knows John Eyre, as this man has represented his family and house for many years. During his journey to Jamaica, he stops in Madeira, where he meets Mr. Eyre. This man tells him about the marriage, so he explains him the truth about the man that is going to marry his niece. After that, he does what John Eyre has asked him to do: forbid the marriage between Jane and Edward.

## 4.5 Characters in Morton

### ❖ St. John

He is the priest of Morton and the brother of Mary and Diana. He is the person who saves the main character's life, after she has asked for help in the house and fainted in the garden.

He is a young man, about twenty eight years old. He is tall and slender, with a Greek face and pure outlines: straight and classic nose, Athenian mouth and chin, blue eyes, brown lashes, pale forehead and blond hair. This profile would correspond to one of the Victorian stereotypes, the classical beauty. Its features were balance, physical and mental harmony, sensuality, coldness and self-control in a person in order to get his or her moral aims.

He is a great person and good-natured, but harsh and cold as the ice. He lacks feeling, which completely contrasts Jane's passionate nature.

Throughout the book, the reader can see Jane's learning to control her most romantic and sometimes problematic impulsive behaviour in order to follow virtue, charity and humility. These are the qualities St. John defends, although, to achieve them, he shows his most selfish, authoritarian and cold side of his personality. He is the character who represents judgement without feeling, as it is the same reason which leads him. That is why sometimes love and affection are thought to be unknown qualities for him. So, he uses religion to justify her actions and attitudes towards the others.

The biggest sacrifice he does to accomplish his task as a missionary is refusing to marry the woman he loves, Rosamond. He believes she is not the suitable woman for him, so he proposes to Jane. The main character is seen as a docile, diligent, disinterested, constant, courageous, kind and very heroic person for him, so the best one to work hard with him. However, Jane refuses immediately, because becoming her wife would mean repressing her feelings and nature. This answer is not the one St. John expects, so he starts using his coldness and indifference to punish her and make her change her opinion.

During her speech in the Church of Morton about the Calvinist rituals, Jane realises that the priest has not found the calm and peace of God yet, as she describes his words as a hard punishment. This oration is common in evangelism, where the personal effort, firmness, discipline, hard work and talent are essential to achieve the highest challenges and approach to God.

It should be finally highlighted that St. John is the character that gives end to the book. It talks about his imminent death and salvation. Although he never marries, he can achieve his aims and succeed as a missionary. Jane finally values his effort and strength as a God's servant, this way she reflects it.

#### ❖ **Mary Rivers**

She is an intelligent, gentle and kind person, but quite reserved and distant. She is a governess and finishes marrying a navy captain, an elegant and good man, Fitzjames.

#### ❖ **Diana Rivers**

She has nice eyes and a charming face. She is also a beautiful, strong, instinctive, vital and confident person. She is quite authoritarian, but also willful. She works as a governess like her sister until she marries Mr. Wharton, an intelligent, honest priest and her brother's classmate.

Both cousins, Mary and Diana, are a big support for Jane during her stay in Morton. From the first moment, they take care of her and spend much time with her. Once Jane gets better, she describes their company as incredible. The protagonist enjoys learning

from them and teaching them. They have the same opinion in most of the things and they get on very well. After they are all married, they keep visiting each other.

#### ❖ **Hannah**

She has been the servant at Moor House for thirty years and has looked after the brother and two sisters.

When she knows Jane well, she regrets having closed the door before her without offering the help she needed. She once accuses Jane of being a beggar, of having neither money nor a house, which molests Jane. The main character, then, makes her realize her cruelty and unchristian attitude, so she finally recognises her mistake and apologises. From this moment on, they become good friends.

When Moor House is left alone, as Mary and Diana start working as governesses and Jane as a teacher, Hannah moves to the parsonage with St. John. Later on the novel, she helps Jane to clean and remodel Moor House to make a surprise to Mary and Diana.

#### ❖ **Rosamond Oliver**

She is a rich man's daughter, the owner of the needle factory in Morton. Thanks to her and her father economic help, a school for boys was opened in the village and later one for girls, in which Jane works as a teacher. She is described as a young woman of perfect beauty, and with delicate features. She is flirty, impulsive, generous, naive, intelligent, friendly and unconscious, but, above all, good-hearted.

She has the intention of marrying St. John, but seeing his indifference, she gets engaged to Mr. Granby, an appreciated and important man.

## **5 Genre, Style and Narration in *Jane Eyre***

Jane Eyre's story is narrated in first person, so Jane is the narrator and main character at the same time. Actually, Jane's point of view is the one of the author of the novel because it is qualified as an autobiography. As the whole story is written from the same point of view, the reader gradually believes in Jane and does not question or doubt what she says, but the people and the world is seen through her eyes. It should be

pointed out, firstly, the moments she addresses to the readers directly to catch their attention:

“Gentle reader, may you never feel what I then felt!” [339].

“Reader, I married him” [473]

Secondly, the way in which the story is narrated, retrospectively, so, from Jane’s memories since she was a child. What is remarkable is the exactitude she remembers all her life, and more specifically some occasions, such as the one locked in the red room.

Talking about the language of the novel, it is interesting to observe that, even though the narrator writes about an objective description, it is always based on the subjective one. This way, the reader can live the same situation as the character is living. Moreover, a big quantity of adjectives are used in order to describe both the inside of the characters (personality and feelings) and the views. In some occasions, the same landscape in which the action is set is used to describe the character’s state of mind. For example, the book starts comparing the sadness of Jane’s feeling in Gateshead with the winter coldness:

“There was no possibility of taking a walk that day [...] the cold winter wind had brought with it clouds so sombre and a rain so penetrating” [7].

Moreover, it can represent a signal or a clue for what is going to happen, as the description of the evening when Jane and Rochester decide to marry:

“Skies so pure, sun so radiant [...] the fields round Thornfield were green and shorn; the roads white and baked; the trees were in their dark prime” [259]

It changes suddenly for the arrival of a storm:

“But what had befallen the night? The moon was not yet set, and we were all in shadow: I could scarcely see my master’s face, near as I was” [268].

However, it is possible to find the contrast between nature and the situation, as the typhus epidemic in Lowood is set in a warm and beautiful spring.

Finally, the story can be divided in five different parts, each one of a particular meaning, according to the setting. Firstly, Jane spends her early childhood at Gateshead, a house where she is not accepted. Secondly, she is sent to Lowood and



has to live eight years of hard education, but she receives Miss Temple's help and Helen Burn's moral lessons. Thirdly, she moves to Thornfield in order to teach Adèle and she falls in love with Rochester. Fourthly, after discovering the truth about her master, she escapes to Morton and is received in Moor House, the home of her cousins. Finally, the two main characters meet again, after a year, at Ferdean, where Edward has lived since Thornfield was burnt. In two occasions, Jane returns to an earlier home and sees how the place and people have changed: She visits Gateshead again while she is working as a governess, to see the sick Mrs. Reed. She also comes back to Thornfield once she is at Moor house, and finds the house in ruins.

Some settings have a specific characterization. Thornfield, for example, is different from the other places, as it is more symbolic and personal: this can be seen through Mrs. Fairfax comment:

“Like a lifeless body, the house without its master has an air of decay” [73]

And Jane herself describes the house as more lively once Rochester has arrived.

## 5.1 *Jane Eyre* as a Romantic Novel

Romanticism has its origins at the end of 18<sup>th</sup> and beginning of 19<sup>th</sup> century, more specifically between 1800 and 1840. It was mainly created due to the ideology and events of the French revolution.

Its growth is also related to the Industrial Revolution, as it wanted to escape from reality, social and political abuses. The movement is against the rationalization of nature and follows a totally irrational ideology. So, it refuses the main aim of reason and order of the 18<sup>th</sup> century movement, classicism.

Talking about politics, it is associated with liberalism and radicalism, which leads to nationalism, the love for one's country<sup>14</sup>. Another of its important features must also be brought up: the constant appearance of strong feelings and emotions. It valued personal achievement and imagination as a resource. The originality and imagination

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<sup>14</sup> The Romanticism period is distinguished for the will of recovering the strength of one's country. In literature, the patriotic feeling of the author was noticeable. During the 19th century romanticism in Europe, the “Renaixença” emerged in Catalonia in order to strengthen the language in the Catalan culture and literature after centuries of decay.

of the author was essential to create a novel from nothingness and his or her close connection with nature, as the writer was distrustful of the world of men. Romanticism also brings a restless spirit, passionate personality, personal freedom, changing emotions and desire to get unattainable goals. Finally, the sensibility of women and children, the isolation of the artist, the presence of nature, satire and prejudice are also frequent in Romantic novels.

Important Victorian romantic writers were Lord Byron, talented poet and creator of the Byronic hero that Rochester represents, and Walter Scott, remarkable historic novelist and poet who Charlotte Brontë loved reading.

The romantic novel developed to the gothic one, which is characteristic in *Jane Eyre*.

The supernatural elements, typical of this gothic style, come basically from Bertha Mason. The unknown woman, at the beginning, makes the reader create a wide range of hypothesis about the origin of the phantasmagoric calls and the accidents in Thornfield, such as the fire set in Rochester's bedroom or the frightening person Jane sees. The solitude of the third floor is the perfect place to set the most horrific and intriguing part of the novel. Even though Bertha's madness represents the most gothic part in the novel, there are many more occasions which contain typical romantic features. The one in the red room, for example, where Jane believes she sees his uncle's ghost or her creation of fantastic worlds based on Bewick's books during her childhood. Moreover, another example is the first meeting of the two protagonists, when Jane immediately thinks of the "Gytrash"<sup>15</sup>. Edward also calls Jane fairy or elf since their relationship is closer, which leads the readers to an imaginative world.

Furthermore, voices and dreams that frequently appear are another example of this movement's style and sometimes reveal what is going to happen later. When Jane

decides to leave Lowood, she feels an interior voice that pushes her. The woman also hears Edward calling her while St. John is proposing to her. Finally, the moment when Jane and Rochester meet at Ferdean, it is proved that Edward called her and heard her answer, which shows the strength of their love, but in an irrational way.

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<sup>15</sup> The Romantics thought it was a large and black dog that haunted the solitary places and people in Northern England.

Dreams also have big importance in the book. They are used, as the voices, to reveal the future, but also to describe the main character's thoughts. When Jane is only a child, she starts taking Bessie's superstition. According to this woman, dreaming about a little child is synonymous of misfortune. Her superstition here becomes true because after Bessie having these dreams, her sister dies. Many years later, when Jane is already in Thornfield, she starts dreaming about children too, and then she is told about the death of John Reed and the illness of his mother. Later on the novel, when she is engaged to Edward, she dreams there is a barrier between them, that she is carrying a baby in her arms and cannot catch the man, who finally disappears. This dream is followed by another one; where Thornfield is in ruins and she has taken the baby, but cannot see Edward anymore and both Jane and the child fall because the walls collapse. These two last dreams also bring misfortunes: Bertha goes in Jane's bedroom and tears the wedding veil and the governess finds out the truth about Rochester. Everything has a meaning, the barrier between them was Bertha, Rochester's loss represents their imminent separation, and the house in ruins will be the fire caused by Bertha in Thornfield. The day before Jane escapes from Edward, she has another dream, this time dark and obscure, where she remembers the red room, and finally receives a message from her mother, who warned her to leave.

However, it seems the main characters can distinguish between reality and fiction, as many times she is convinced that what she has seen or heard is not real, but she knows it is.

## **5.2 *Jane Eyre* as a Realistic Novel**

Realism was extended during the 19th century and aimed to reflect the reality of the period with exactitude. This included the environment, the characters, who were described precisely (personality, dress, etc). Moreover, the problems of human existence were treated, that is why there is an interest in knowing the personality and conduct of the main characters, as well as their motivations and values. They are psychologically analyzed and the reader knows absolutely everything about them, so a narrator protagonist or omniscient is employed. The writers refuse the heroism of aristocracy and base their novel on the most degrading and disfavored environments or on the middle classes life. In many cases, their intention is to criticize the bad conditions in which they live and the bad habits of society, offering solutions to face it.

The style is accurate and elaborate, and several registers are used to suit the different characters. The places are real and well-known, or have an imaginary name based on a real background.

An important realistic novel is *Middlemarch* by George Eliot. In addition, William Dean Howells should be known as the introducer of realism to the United States: *The Rise of Silas Lapham*, *Stephen Crane*, etc. And, of course, the whole Charles Dickens's works, which narrate how life was like for homeless and poor people in the 19<sup>th</sup> century with accuracy and precision.

Leo Tolstoy, Gustave Flaubert, Benito Pérez Galdós, among many others, are some more examples of realistic writers. This movement developed to naturalism, created by Émile Zola. Naturalism aim is to describe reality objectively and with complete exactitude. It basically talks about the determination of human condition: changed by the genetic, the environment and society problems (poorness, alcoholism, etc).

Talking about *Jane Eyre*, there is also an important realistic influence, which combines with the romantic aspects and creates the novel's strength. The precise descriptions that frequently appear set the novel in a real place. The main characters are also realistic, a middle class young woman whose only option to escape from dependence is becoming a governess, and a rich man who made a mistake in the past and is now looking for forgiveness and, especially, unconditional love. However, the most realistic part is seen, as it is explained before, in the criticism of the novel. Once Jane's whole story is known and the different situations are experienced, the reader can realize that the strength and power of the period did not benefit everyone. It is in this type of books where one can see another side of the Era: the way disfavored people lived. So, in *Jane Eyre*, the clear problems of society are evident and are told from an ambiguous position, that of a governess, who is affected by the oppressive and hypocritical Victorian society. By this woman's experience, many unfair events can be seen: the cruel and hypocrite Mr. Brocklehurst, the mistreatment towards a child by the Reeds, the limited opportunities for a middle class woman, the lack of help to poor people, among others.

### 5.3 *Jane Eyre* as a Bildungsroman

The concept Bildungsroman comes from the German and means “formation novel”. It is a literary genre that first emerged in Germany and spread around Europe and the whole world. Its origins are related to Goethe’s novel *Wilhelm Meister’s Apprenticeship* (1795-96). It is also known as coming-of-age novel, as it is based on the physical, psychological, social or moral development of the protagonist from his or her youth to adulthood, who is looking for the meaning of life and nature. So, the aim of these novels is the change of the characters, who achieve maturity with effort and difficulty. Moreover, there is often a conflict between the protagonist and society, but he or she gradually learns to accept the others and to be accepted. At the end, the protagonist triumphs because his or her sadness and disappointment are over and he or she becomes an adult, achieves stability and happiness and is ready to help the others.

The progress of both main characters is clearly reflected in the novel. Jane, on one hand, refuses the life that has been given to her and looks for the achievement of her values, facing injustice. Edward, on the other hand, tries to release from the mistakes he made in the past, looking for redemption. This is the reason why *Jane Eyre* can also be classified as a novel with double bildungsroman structure. The success of Jane as a protagonist of a coming-of-age novel is thanks to the achievement of her values and her personal challenges, as well as the stability she finds at the end, a home and enough money to live. Finally, it should be observed that this bildungsroman is created by a combination of the external world and the interior life, as the protagonists’ feelings have a big importance while their maturity.

## 6 Practical Part


The practical part carried out in this project is based on the comparison between the novel *Jane Eyre* and two of its several cinematographic versions: the first one that emerged in 1944 and the other in 2011. The main aim of this part consists of observing how the adaptations have been carried out in both cases. As they are films based on a classic novel of the nineteenth century, it is important they have high quality to be at the same level as the book. To do this part, the fidelity of the films towards the novel must be observed, how the topics are treated and whether the film is set in the correct historical context.

The novel *Jane Eyre*, which is the central core of this research project, has been adapted several times, from the 1910s to nowadays, specifically last year. All the versions include:

- **1910:** Black and white silent film directed by Theodore Marston, starring Marie Eline as Jane and Frank Hall Crane as Mr Rochester.
- **1914:** Black and white silent film directed by Frank Hall Crane.
- **1914:** Black and white silent film directed by Martin Faust.
- **1915:** Black and white silent film directed by Travers Vale, starring Louise Vale as Jane and Alan Hale as Mr Rochester.
- **1918:** Black and white silent film directed by Edward José, starring Alice Brady as Jane and Elliott Dexter as Mr Rochester.
- **1921:** Black and white silent film directed by Hugo Ballin, starring Mabel Ballin as Jane and Norman Trevor as Mr Rochester.
- **1934:** Black and white film directed by Christy Cabanne, starring Virginia Bruce as Jane and Colin Clive as Mr Rochester.
- **1944:** Black and white film directed by Robert Stevenson, Orson Welles as Mr Rochester and Joan Fontaine as Jane.
- **1956:** Black and white TV miniseries starring Daphne Slater as Jane and Stanley Baker as Mr Rochester.
- **1963:** Black and white TV miniseries starring Ann Bell as Jane and Richard Leech as Mr Rochester.
- **1970:** First Colour adaptation of *Jane Eyre*. TV-film directed by Delbert Mann starring George C. Scott as Mr Rochester and Susannah York as Jane.

- **1973:** BBC miniseries starring Sorcha Cusack as Jane and Michael Jayston as Mr Rochester.
- **1983:** Television miniseries directed by Julian Amyes starring Zelah Clarke as Jane and Timothy Dalton as Mr Rochester.
- **1996:** Film directed by Franco Zeffirelli and starring William Hurt as Mr Rochester, Charlotte Gainsbourg as Jane.
- **1997:** TV adaptation directed by Robert Young and starring Laura Harling as Jane and Ciarán Hinds as Mr Rochester.
- **2006:** BBC miniseries directed by Susanna White starring Ruth Wilson as Jane and Toby Stephens as Mr Rochester.
- **2011:** Film directed by Cary Fukunaga starring Mia Wasikowska as Jane Eyre and Michael Fassbender as Rochester.

## 6.1 Reference Charts

<b>JANE EYRE (1944)</b>	
	
<b>DIRECTED BY</b>	Robert Stevenson <sup>16</sup>
<b>PRODUCED BY</b>	William Goetz Kenneth Macgowan Orson Welles
<b>SCREENPLAY BY</b>	Aldous Huxley <sup>17</sup> Robert Stevenson John Houseman
<b>WRITTEN BY</b>	John Houseman Aldous Huxley Robert Stevenson Henry Koster
<b>BASED ON</b>	Jane Eyre by Charlotte Brontë

<sup>16</sup> Robert Stevenson (Derbyshire, 1905- California, 1986) was an English film writer and director educated at Cambridge University. He worked for The Walt Disney Company directing 19 films during the 1960s and 70s. Nowadays, he is mostly famous for having directed the Julie Andrews musical and Mary Poppins, for which he received a nomination for Best Director Oscar.

<sup>17</sup> Aldous Huxley (Godalming, 1894 – Los Angeles, 1963), is an English writer, especially important for his work *Brave New World*. He is well known for his novels and essays, but he also wrote short stories, poetry, travel writing, film stories and scripts. Through his novels and essays, he treated the social roles, rules and features, and was finally one of the most important intellectuals at that time.



<b>STARRING</b>	<p>Orson Welles<sup>18</sup> (Edward)          Joan Fontaine<sup>19</sup> (Jane)          Liz Taylor<sup>20</sup> (Helen)          Margaret O'brien<sup>21</sup> (Adele)          Peggy Ann Garner (Jane as a child)          John Sutton (Dr. Rivers)          Henry Daniell (Brocklehurst)          Agnes Moorehead (Mrs. Reed)          Edit Barrett (Alice Fairfax)          Hilary Brooke (Blanche Ingram)          Sara Allgood (Bessie)</p>
<b>MUSIC BY</b>	Bernard Herrmann
<b>ART DIRECTION</b>	<p>James Basevi          Wiard B. Ihnen</p>
<b>SET DECORATIONS</b>	Thomas Little
<b>COSTUMES</b>	Rene Hubert


<sup>18</sup> Orson Welles (Kenosha, 1915 – Los Angeles, 1985) was an American actor, director, writer and producer. His first film was *Citizen Kane* (Oscar for best Original Screenplay), which was followed by directing others such as *Macbeth* (1948), *Otello* (1952), *Touch of Evil* (1958), *El proceso* (1962). He succeeded in his radio adaptation of the *War of the Worlds* in 1938, when everyone believed the extraterrestrial invasion was really happening. He was completely perfectionist and would have spent any amount of money and time on his films, so he was not interested in working for the U. S. Film industry, as their aim was to make box-office. That is why he spent most of his life in his independent-film production.

<sup>19</sup> Joan Fontaine (Tokyo, 1917) is a British American actress born in Tokio on the 22nd October 1917. Her sister is Olivia de Havilland, also an actress. She is the only actress that received an Academy Award for a performance in the film *Suspicion*.

<sup>20</sup> Elizabeth Rosemond Taylor (London, 1932 – Los Angeles, 2011), known as Liz Taylor, was an American actress born in England. After participating in several comedies, she achieved recognition for her role in *Father of the Bride*. Between 1950 and 1960 she succeeded in *Giant*, *Cat on a hot tin roof* and *Cleopatra*, apart from standing out for her beauty. About her personal life, she married eight times and she won the academy awards for the films *Who's afraid of Virginia Woolf* (1966) and *Butterfly 8* (1960).

<sup>21</sup> Margaret O'brien, (San Diego, 1937) is an American actress that appeared in films, television and theatre. She began her career as a child, at the age of four, and succeeded. She received a Juvenile Academy Award for her role of Adèle (outstanding child) in *Jane Eyre* 1944.

<b>MAKE UP ARTIST</b>	Guy Pearce
<b>SOUND</b>	W. D. Flick and Roger Heman
<b>CINEMATOGRAPHY</b>	George Barnes
<b>EDITING BY</b>	Walter Thompson
<b>DISTRIBUTED BY</b>	20th Century Fox
<b>RELEASE DATE(S)</b>	24 December 1943 (UK) 3 February 1944 (US)
<b>RUNNING TIME</b>	97 min
<b>COUNTRY</b>	United States
<b>LANGUAGE</b>	English

<b>JANE EYRE (2011)</b>	
	
<b>DIRECTED BY</b>	Cary Joji Fukunaga <sup>22</sup>
<b>PRODUCED BY</b>	Alison Owen Paul Trijbits
<b>SCREENPLAY BY</b>	Moira Buffini
<b>BASED ON</b>	Jane Eyre by Charlotte Brontë
<b>STARRING</b>	Mia Wasikowska <sup>23</sup> (Jane) Michael Fassbender <sup>24</sup> (Edward) Judi Dench <sup>25</sup> (Alice Fairfax) Jamie Bell (St. John Rivers) Sally Hawkins (Mrs. Reed) Imogen Poots (Blanche Ingram) Holliday Grainger (Diana Rivers)

<sup>22</sup> Cary Joji Fukunaga (Oakland, 1977) is an American film director, writer and cinematographer. He directed films such as *Victoria para Chino*, which received a Student Academy Award in 2005, *Sin nombre* or *No Blood, No Guts, No Glory*

<sup>23</sup> Mia Wasikowska (Canberra, 1989) is an Australian actress that started her career in Australian television and film and she succeeded in 2010 starring as Alice in *Alice in Wonderland* and appearing in *The Kids Are All Right*, for which she received the Hollywood Awards.

<sup>24</sup> Michael Fassbender (Heidelberg, 1977) is a German-Irish actor mostly known because of her roles in *Inglorious Basterds* (2009), *X-Men: First Class* (2011) and *Prometheus* (2012). For his role in *Shame*, he won the Volpi Cup best-actor award at the 68th Venice International Film Festival.

<sup>25</sup> Judi Dench (Yorkshire, 1934) is an actress of theatre, film and television. She played in several Shakespeare plays, as Juliet in *Romeo and Juliet*, and she is mostly famous for being M16 in James Bond films, from *GoldenEye* to *Skyfall*. She received an Academy Award for Best Actress for her films as *Mrs. Brown* (1998), *Iris* (2002), *Mrs Henderson Presents* (2006), *Notes on a Scandal* (2007).

	Tamzin Merchant (Mary Rivers) Romy Settbon Moore (Adele) Amelia Clarkson (Jane as a child) Freya Parks (Helen) Harry Lloyd (Mason) Valentina Cervi (Bertha)
<b>MUSIC BY</b>	Dario Marianelli
<b>MAKE UP</b>	Be Archer
<b>COSTUMES</b>	Michael O'connor
<b>CINEMATOGRAPHY</b>	Adriano Goldman
<b>EDITING BY</b>	Melanie Oliver
<b>STUDIO</b>	BBC Films Ruby Films
<b>DISTRIBUTED BY</b>	Focus features
<b>RELEASE DATE(S)</b>	11 March 2011 (united States) 9 september 2011 (United Kingdom)
<b>RUNNING TIME</b>	120 minutes
<b>COUNTRY</b>	United Kingdom United States
<b>LANGUAGE</b>	English French
<b>BOX OFFICE</b>	\$32,153,173

## 6.2 Comparison between the novel and the films

The two adaptations of *Jane Eyre* are quite faithful to the novel because of the protagonists' characterization and personality, the setting and the music, three essential features that reflect Jane's life in the nineteenth century England. Moreover, the most important aim of the films is achieved, as they convey intense feeling and can move people. This is the most positive of them because they can leave, as the novel,

no one indifferent. Nevertheless, both films omit or simplify certain episodes due to their limited time. A clear example is the omission of Moor House in the film of 1944.

The contrast between the two films is also remarkable because of the difference of time they emerged. As it is previously said, what they want to show is the same, the feeling and complicated life for a middle-age woman, following the novel as faithfully as possible. But, the way the actors perform, the environment, the speech... is quite different. Moreover, the film directed by Stevenson is in black and white, while the other one is in color. This fact has a big importance because it remarks which of the versions is old and which one is modern. On the one hand, the black and white image can only contrast the light, and sometimes it transmits oppression and tightness because of the poor landscapes. However, the film would lose its intensity, intrigue and tension if it were in color. On the other hand, the color image can show the landscapes, the clothing... perfectly, which gives more freedom, as when Jane is running in the moors. It is obvious to feel closer to the second one nowadays, as it is a recent film more suitable for the viewers. It is also essential to highlight the important role of the music in both films because it expresses, together with the characters and environment, certain feelings in several scenes.

The two adaptations also follow the genre of the novel, the romantic drama. This includes the romantic and gothic episodes, especially related to Bertha and set on the dark third floor of Thornfield. In addition, a realistic background is evident and gives strength to the story. So, the criticism of society, defense of justice, equality and women rights appear clearly, especially in the modern version. Finally, the bildungsroman structure is also represented through the evolution of the protagonists.

To conclude, one cannot decide whether the novel is better than the films or the opposite. It is very positive to read Brontë's book because of its importance in English literature and its unique style, but also watching the films to observe the adaptation and to have a broader view of the work. All in all, both the novel and the films are full of love and tension, but just expressed in a different way.

Chart 1: Jane Eyre

<b>CHARACTER</b>			
<i>JANE EYRE</i>	<b>Jane Eyre (the novel)</b>	<b>Jane Eyre (1944)</b>	<b>Jane Eyre (2011)</b>
<b>APPEARANCE</b>	She appears all along the novel, as she is the narrator and main character.	She appears all along the film, as she is the main character and the film is about her life.	She appears all along the film, as she is the main character and the film is about her life.
<b>PERSONALITY</b>	She is rebellious and passionate as a child, but educated and with self-control once she grows up. She is strong, self-contained, hard-working, kind and good-hearted.	She is rebellious and passionate as a child, but educated and with self-control once she grows up. She is strong, self-contained, hard-working, kind and good-hearted.	She is rebellious and passionate as a child, but educated and with self-control once she grows up. She is strong, self-contained, hard-working, kind and good-hearted.
<b>PHYSICAL DESCRIPTION</b>	She is described as a plain, obscure and little person.	The character of the film is faithful to the description of the novel, she is a little person with no remarkable beauty.	The character of the film is faithful to the description of the novel, she is a little person with no remarkable beauty.
<b>IMPORTANCE</b>	She is the narrator and main character, the core of the novel.	She is the main character, the core of the film, as it is based on her life.	She is the main character, the core of the film, as it is based on her life.

<b>HIS/HER END</b>	She finds happiness by Edward's side and marries him.	She finds happiness by Edward's side, marries him and has a son.	She finds happiness by Edward's side.
<b>VALUES AND MORALITY</b> <i>(Interests, feelings, emotions...)</i>	She defends independence, equality, justice and integrity as essential features in a person. She is also a woman defender. She has strong feelings and passions, but can control them by using reason as she grows up.	She defends justice and equality. She has strong feelings and passions, but can control them by using reason as she grows up.	She defends independence, equality, justice and integrity as essential features in a person. She is also a woman defender. She has strong feelings and passions, but can control them by using reason as she grows up.
<b>DOES HE/SHE FACE THE OBSTACLES ETHICALLY?</b>	Yes, a clear example is when she leaves Edward in order to preserve her integrity.	Yes, a clear example is when she leaves Edward in order to preserve her integrity.	Yes, a clear example is when she leaves Edward in order to preserve her integrity.







Chart 2: Edward Rochester




CHARACTER			
<i>EDWARD ROCHESTER</i>	<i>Jane Eyre (the novel)</i>	<i>Jane Eyre (1944)</i>	<i>Jane Eyre (2011)</i>
<b>APPEARANCE</b>	He first appears when Jane is going to Hay. He falls down from his horse and asks Jane to help him. From this moment on, he is present in all the chapters, except when he is in Leas and when Jane leaves the house.	He first appears when Jane is going to Hay. He falls down from his horse and asks Jane to help him. From this moment on, he is present in the film, except when he is in Leas and when Jane leaves the house.	He first appears when Jane is going to Hay. He falls down from his horse and asks Jane to help him. From this moment on, he is present in the film, except when he is in Leas and when Jane leaves the house.
<b>PERSONALITY</b>	Cold, bad-humored, bipolar, arrogant and mysterious person towards Jane at the beginning, but he later shows his most passionate and tender side.	Cold, bad-humored, bipolar, arrogant and mysterious person towards Jane at the beginning, but he later shows his most passionate and tender side.	Cold, bad-humored, bipolar, arrogant and mysterious person towards Jane at the beginning, but he later shows his most passionate and tender side.
<b>PHYSICAL DESCRIPTION</b>	He is far from the attractive; he has brown hair, a colorless face, strong and firm features and a square brow.	He is faithful to the novel's description as he has dark hair and he is not attractive. Moreover, he stands out for his strong and firm features.	He is almost faithful to the novel's description. He has brown hair, pale face and firm features, but he is more attractive than what you expect by reading the novel.



<b>IMPORTANCE</b>	He is essential because he and the main character, through their love and passion, star the most romantic and passionate part of the novel. Edward becomes Jane's most suffering but at the end the hopeful future she has always expected.	He is essential because he and the main character, through their love and passion, star the romantic and passionate part of the novel. Edward becomes Jane's most suffering but at the end the hopeful future she has always expected.	He is essential because he and the main character, through their love and passion, star the romantic and passionate part of the novel. Edward becomes Jane's most suffering but at the end the hopeful future she has always expected.
<b>HIS/HER END</b>	He finds happiness by Jane's side, marries her and recovers his vision partially.	He finds happiness by Jane's side, marries her and has a son.	He finds happiness by Jane's side.
<b>VALUES AND MORALITY</b> <i>(Interests, feelings, emotions...)</i>	He has strong feelings and is passionate; this is why Jane relates his character with fire. He is looking for true love.	The way he talks and his expression, mostly restless, lead to think he has strong feelings and is passionate. He is looking for true love.	The way he talks and his expression, mostly restless, lead to think he has strong feelings and is passionate. He is looking for true love.
<b>DOES HE/SHE FACE THE OBSTACLES ETHICALLY?</b>	His mistake leads him to adopt bad habits: he commits adultery with different women and spends his time travelling. However, when he regrets his past and prays, his sufferings end because Jane comes back.	His mistake leads him to adopt bad habits: he commits adultery with different women and spends his time travelling. However, after he is injured by the fire of Thornfield, at the end of the novel, his sufferings end because Jane comes back.	His mistake leads him to adopt bad habits: he commits adultery with different women and spends his time travelling. However, after he is injured by the fire of Thornfield, at the end of the novel, his sufferings end because Jane comes back.

Chart 3: Setting

		<i>Jane Eyre</i> (the novel)	<i>Jane Eyre</i> (1944)	<i>Jane Eyre</i> (2011)	
<b>SETTING</b> <i>(North England)</i>	<b>GATESHEAD</b>	Jane's childhood is spent in Gateshead, where her aunt Mrs. Reed and cousins live and they mistreat the orphan.		<b>WROTHAM PARK</b>	
	<b>LOWOOD</b>	Jane is sent to Lowood when she is ten years old, and she is there harshly educated, but she knows her best friend, Helen, who finally dies.		<b>BROUGHTON CASTLE</b>	
	<b>THORNFIELD</b>	Jane works as a governess in Thornfield and she meets Edward Rochester, the man who will fall in love with her and who will lie to her.		<b>HADDON HALL</b>	
		<b>STAGE 2, 20<sup>TH</sup> CENTURY FOX STUDIOS – CALIFORNIA, USA</b>			

	<b>MOOR HOUSE</b>	<p>When Jane knows the truth about Edward, she runs away and is helped by the people in Moor House, who are her cousins.</p>			<b>WHITE EDGE LODGE</b>	
	<b>THORNFIELD IN RUINS</b>	<p>Jane comes back to Edward, but finds Thornfield in ruins as Bertha set fire in the house.</p>			<b>WINGFIELD MANOR</b>	
	<b>FERNDEAN</b>	<p>Ferndean is the last Jane's stage and is where she finds Edward, after a year, completely blind. In this place, the protagonists marry and live happily forever.</p>				

Source: web

Chart 4: Comparison between the novel and the two films

	<i>Jane Eyre</i> (the novel)	<i>Jane Eyre</i> (1944)	<i>Jane Eyre</i> (2011)
<b>DESCRIPTION</b>	<p>There is an objective description, but also a subjective one, which is always carried out by Jane (the world is seen through her eyes).</p> <p>Sometimes the environment reflects the character inside, as when Jane's sadness at Gateshead is compared with the cold winter.</p>	<p>Through the environment of the film, the expression of the characters and some texts that appear, one can observe Jane's life but also know her feelings.</p>	<p>Landscape and music are essential aspects that describe the feeling or interior of the characters, as when Jane is leaving Edward, alone and with nowhere to go.</p>
<b>PERIOD</b>	<p>The novel is written and set in the 19<sup>th</sup> century England, the Victorian Era.</p>	<p>The film emerged in 1943 and it is set in the 19<sup>th</sup> century England.</p>	<p>The film emerged in 2011 and it is set in the 19<sup>th</sup> century England.</p>
<b>MOMENTS OF TENSION</b> <i>(Drama, horror, sadness)</i>	<p>Bertha represents the most horrifying moments inside the novel. Sadness is felt when Jane must leave Edward, and she addresses directly to the reader to point out she is heartbroken. The mistreatments Jane suffers as a child are also sad and unfair, especially in</p>	<p>Bertha represents the most horrifying moments in the film. The supernatural laugh and fire in Edward's bedroom give tension (44:05). Helen's death is one of the saddest scenes (18:09). Jane's childhood wakes up a rage and sad feeling: unfair punishments as the</p>	<p>Bertha represents the most horrifying moments in the film. An especially sad moment is Helen's death and when Jane walks alone in the rain, after leaving Edward, and she is looking for help. Jane's childhood wakes up a rage and sad feeling:</p>

	three occasions: when she is locked in the Red Room in Gateshead, accused of being a liar by Mr. Brocklehurst and Helen's death at Lowood.	Red Room or Mr. Brocklehurst accusation clearly reflect the child's desolation and oppression.	unfair punishments as the Red Room or Mr. Brocklehurst accusation clearly reflect the child's desolation and oppression.
<b>MOMENTS OF CALM AND HAPPINESS</b>	Jane finds calmness thanks to Miss Temple. Edward and Jane's courtship. The protagonists meet again after a year and they marry.	Hopeful and happy moments are when Jane dreams of a nice future (12:18), the arrival of the guests in Thornfield (53:05) and the end (1:35:25).	Both Edward's proposal to Jane and the end of the film are moments of happiness and calm.
<b>REMARKABLE TOPICS</b>	Feelings, love, passion, reason, criticism to society, independence, women defence, religion...	Love and passion is intensified, but there is also a criticism to society in the background.	Feelings and love are intensified, but there is also a clear defence to women (30:30), equality, integrity (1:29:12), which remark Jane's principles.
<b>HISTORICAL FEATURES</b>	Through the novel, different historical features can be seen: the hypocrisy and cruelty of rich people, religion used to justify harsh treatment, women dependence, difference of class, no help or possibilities for poor people,	At the beginning, a brief text introduces the viewer some historical information: the importance of class position, religion linked to cruelty and lack of empathy towards the poor people during the 19 <sup>th</sup> century England.	The excellent environment, performances and costumes set the film in the historical context.  The events of the film also reveal some features: class differences, prejudice, hypocritical religion,

	middle-age women and governess role, etc.	Moreover, the environment and behavior of the characters shows how life in that period was.	women dependence, governess role (Jane hears the guests' criticisms).
<b>CULTURAL AND MORAL ASPECTS</b>	<p>Women were supposed to serve the others, be submissive and not keep their feelings or opinions.</p> <p>On the one hand, important moral lessons are received from Jane all along the book, especially when she follows her principles and leaves Edward. On the other hand, through his mistake, the consequences of immature and hasty decisions are seen.</p>	<p>Women were supposed to serve the others, be submissive and keep their feelings.</p> <p>On the one hand, important moral lessons are received from Jane all along the book, especially when she follows her principles and leaves Edward. On the other hand, through his mistake, the consequences of immature and hasty decisions are seen.</p>	<p>Women were supposed to serve the others, be submissive and keep their feelings.</p> <p>On the one hand, important moral lessons are received from Jane all along the book, especially when she follows her principles and leaves Edward. On the other hand, through his mistake, the consequences of immature and hasty decisions are seen.</p>
<b>CORE OF THE STORY</b>	Jane Eyre's life.	Jane Eyre's life.	Jane Eyre's life.
<b>ROLES WITH SPECIAL MEANING</b> <i>(men, woman,</i>	<p>Middle-class woman.</p> <p>Rich society (Edward and his guests).</p> <p>Race (Bertha Mason).</p>	<p>Role of middle-class woman.</p> <p>Rich society (Edward and his guests).</p> <p>Race (Bertha Mason).</p>	<p>Role of middle-class woman.</p> <p>Rich society (Edward and his guests).</p>

<i>social class, race</i> )	Poverty (no help for Jane).		Race (Bertha Mason).
<b>BEGINNING OF THE STORY</b>	Set in Gateshead, when Jane is a child.	Set in Gateshead, when Jane is a child.	Set in Moor House, when Jane is a woman and has just escaped from Edward. By her memories, her past and misfortunes are explained.
<b>CONFLICT</b>	Jane spends a hard time in Lowood and finds love in Thornfield until she knows the truth of Edward and leaves.	Jane spends a hard time in Lowood and finds love in Thornfield until she knows the truth of Edward and leaves.	Jane spends a hard time in Lowood and finds love in Thornfield until she knows Edward's truth and leaves.
<b>OUTCOME</b>	Jane escapes from Edward to Moor House, where she meets her cousins, receives John Eyre's inheritance and decides to share it with them.	Jane asks Bessie for help, as she is the only person that took care of her when she was a child.	Jane escapes from Edward to Moor House, where she is helped by the Rivers, who she will finally consider her family. Moreover, she receives John Eyre's inheritance and decides to share it with them. .
<b>THE END</b>	Set in Ferndean, where they marry and live happily together. The last words mention the character of St. John and recognize his triumph.	Set in Thornfield, in ruins, where Mrs. Fairfax tells what happened and the main characters will marry and have a son.	Set in Thornfield, in ruins, Mrs. Fairfax explains what happened and the main characters' are back together.

<b>CHARACTERS THAT FOLLOW THEIR PRINCIPLES</b>	Jane is faithful to her integrity and independence, so she leaves Edward.	Jane is a strong and independent woman, and she faces many obstacles properly, as Edward's lie. However, her principles are not clear enough.	Jane's principles are clearly represented: she is independent, strong, fair and full of integrity.
<b>CHARACTERS THAT DO NOT FOLLOW THEIR PRINCIPLES</b>	Edward, looking for real love, starts going with other women and proposes to Jane while he is married.	Edward, looking for real love, starts going with other women and proposes to Jane while he is married.	Edward, looking for real love, starts going with other women and proposes to Jane while he is married.
<b>STEREOTYPES OF GOODNESS</b>	<p>Helen Burns for her purity and loyalty.</p> <p>Miss Temple for the important lessons and affection that gives the girls, especially Jane.</p> <p>Mary and Diana Rivers, for her friendly and homely behavior towards the protagonist.</p>	<p>Bessie's goodness is pointed out, as she kisses Jane before she leaves Gateshead and becomes the person Jane appeals when she has nowhere to go.</p> <p>Helen Burns for her purity and loyalty.</p>	<p>Helen Burns for her purity and loyalty.</p> <p>Mary and Diana Rivers, for her friendly and homely behavior towards the protagonist.</p>
<b>STEREOTYPES OF CRUELTY AND DESPOTISM</b>	<p>Mrs. Reed, as she mistreats the orphan girl and consequently breaks her promise.</p> <p>Mr. Brocklehurst, for her cruelty</p>	<p>Mrs. Reed, as she mistreats the orphan girl and consequently breaks her promise.</p> <p>Mr. Brocklehurst, for her cruelty</p>	<p>Mrs. Reed, as she mistreats the orphan girl and consequently breaks her promise.</p> <p>Mr. Brocklehurst, for her cruelty</p>



	towards the orphan girls.  John Reed, a despotic, arrogant and spoilt boy who later ruins his family.	towards the orphan girls.  John Reed, a despotic, arrogant and spoilt boy who later ruins his family.	towards the orphan girls.  John Reed, a despotic, arrogant and spoilt boy who later ruins his family.
<b>CHARACTERS TRAPPED BY LOVE OR PASSION</b>	Both Edward and Jane suffer due to their love. However, the woman can escape from trouble following her principles.	Both Edward and Jane suffer due to their love. However, the woman can escape from trouble following her principles.	Both Edward and Jane suffer due to their love. However, the woman can escape from trouble following her principles.
<b>PASSIONATE OR VIOLENT MOMENTS</b>	Passionate moments are found especially during Jane's childhood, as when she stands up to Mrs. Reed.  When Bertha attacks Edward and he ties her with a rope.  When Edward begs Jane not to leave.	Jane's rage for Mrs. Reed as a child (6:05), (11:03).  Mr. Brocklehurst cruelty (14:50).	Jane stands up to Mrs Reed (9:22).  Edward's call when St. John is trying to convince her to marry him (1:42).
<b>VICTIMS OF TORTURE AND SUFFERING</b>	Both Jane and Edward suffer during a long period of time. Jane lacks love and affection and is victim of poorness and orphan hood, but Edward suffers from	Both Jane and Edward suffer during a long period of time. Jane lacks love and affection and is victim of poorness and orphan hood, but Edward suffers from	Both Jane and Edward suffer during a long period of time. Jane lacks love and affection and is victim of poorness and orphan hood, but

	his mistake. At the end, their pain is finished and they marry. Despite this fact, Jane's worries are much nearer to the reader, as in the novel she is explaining her story with detail.	his mistake. At the end, their pain is finished and they marry. Despite this fact, Jane's worries are much nearer to people, as the film explains her story with detail.	Edward suffers from his mistake. At the end, their pain is finished and they marry. However, Jane's worries are much nearer to people, as the film explains her story with detail.
<b>MOMENTS THAT TRANSMITE INTENSE FEELING</b>	Intense feeling is mostly transmitted in Thornfield and is related to the main characters' love. They are especially two: Jane's departure from Thornfield, the moment she hears Edward's call and her return there.	Feeling is mostly transmitted in Thornfield and is related to the main characters' love. Edward apologizing (1:22:30) or his call (1:31:30) are clear examples.	Feeling is mostly transmitted in Thornfield and is related to the main characters' love. Edward apologizing (1:28) or his call (1:42) are clear examples. Finally, the end of the film should be considered the most tender scene.
<b>EVOLUTION OF THE CHARACTERS</b>	The novel is classified as a double bildungsroman (characters evolution):  Jane's passion and rebellion as a child turns into maturity and education as she grows up. Edward looks for redemption and forgiveness, so he starts regretting his past and praying.	Jane's passion and rebellion as a child turns into maturity and education as she grows up.	Jane's passion and rebellion as a child turns into maturity and education as she grows up.

Chart 5: Comparison between the two films

	<b>Jane Eyre (1944)</b>	<b>Jane Eyre (2011)</b>
<b>EPISODES THAT ARE OMITTED</b>	Jane locked in the red room. The time Jane spends at Moor House does not appear.	Mr. Brocklehurst cutting Helen's Burns hair.
<b>CHANGE IN EPISODES ORDER</b>	It follows the order.	The order is changed because it uses the flash-back. So, it starts when Jane is in Moor house, and from this moment on she remembers all her life: Gateshead, Lowood and Thornfield, returning sometimes to Moor House.
<b>CHARACTERS THAT DO NOT APPEAR</b>	Abbot, Mr. Lloyd, Eliza and Georgiana Reed. Miss Scathery instead of Miss Temple. Doctor Rivers (appears in the film but not in the book). All the characters in Morton.	Mr. Lloyd, Miss Temple, Hannah and Rosamond.
<b>MOST FAITHFULL MOMENTS</b>	When Jane first meets Edward, the romantic environment that the novel describes is clearly reflected in the film. When Edward proposes to Jane, the dialogue is the same and even the environment. Suddenly, the storm and wind starts, and a lightning falls on a tree.	When Jane first meets Edward, the romantic environment that the novel describes is clearly reflected in the film. When Edward proposes to Jane, the dialogue is the same and even the environment. Suddenly, the storm and wind starts.

<p><b>SOMETHING THAT IS TOLD WITHOUT WORDS</b></p>	<p>The feelings cannot be explained: love, for example, is seen through the eyes and the expression of the characters.</p>	<p>The feelings cannot be explained: love, for example, is seen through the eyes and the expression of the characters.</p>
<p><b>ASPECTS THAT HAVE MORE OR LESS IMPORTANCE IN THE FILM THAN IN THE NOVEL</b></p>	<p>Jane dreams of the future as a child (12:40) are more pointed out in the film, but her principles are given less importance or are less mentioned than in the novel.</p>	<p>The importance of the events are faithful to the ones of the novel.</p>
<p><b>TRACK LIST</b></p>	<p>Twentieth Century Fox Fanfare (00:13)</p> <p>The Laura Suite: Theme and Variations (27:16)</p> <p>Main Title (02:38)</p> <p>Jane's Departure (02:32)</p> <p>Elegy and Jane's Sorrow (02:26)</p> <p>Thornfield Hall (01:42)</p> <p>The Piano (02:12)</p> <p>Rochester's Past (02:04)</p> <p>The Fire (02:54)</p> <p>Mr. Mason (03:26)</p> <p>The Garden (03:43)</p> <p>The Storm (02:28)</p> <p>The Wedding (01:24)</p> <p>Jane's Farewell (04:14)</p> <p>Jane's Return (02:42)</p> <p>The Finale (02:39)</p>	<p>Wandering Jane (3:01)</p> <p>A Thorough Education (2:24)</p> <p>Arrival at Thornfield Hall (1:18)</p> <p>The End of Childhood (1:13)</p> <p>White Skin Like the Moon (2:43)</p> <p>A Game of Badminton (0:58)</p> <p>In Jest or Earnest (2:06)</p> <p>Do You Never Laugh, Miss Eyre? (1:21)</p> <p>A Restless Night (1:59)</p> <p>Waiting for Mr. Rochester (2:06)</p> <p>Yes! (2:01)</p> <p>Mrs. Reed is Not Quite Finished (2:23)</p> <p>The Wedding Dress (2:11)</p> <p>An Insuperable Impediment (2:58)</p> <p>Jane's Escape (2:17)</p>

		<p>Life on the Moors (1:23)</p> <p>The Call Within (3:42)</p> <p>Awaken (4:25)</p> <p>My Edward and I (3:53)</p>
<p><b>THE MUSIC POINTS OUT SPECIFIC MOMENTS THAT ARE IMPORTANT IN THE NOVEL</b></p> <p><i>(Tension, calm...)</i></p>	<p>Jane and Edward meet for the first time - intriguing music (00:31).</p> <p>Fire in Edward's bedroom - tension (00:45).</p> <p>Jane goes to the third floor and hears a scream – horror music (00:51).</p> <p>Edward arrives at Thornfield with his guests – hopeful music (00:53).</p> <p>Bertha attacks Edward (1:20).</p> <p>The protagonists meet again in the end – happy and hopeful music (1:35).</p>	<p>Mrs. Fairfax receives Jane and shows her her room - intriguing and tension music (00:26).</p> <p>Jane and Adèle are playing outside while Edward is working – calmness (00:39).</p> <p>Edward proposes to Jane – Hopeful and happy music (1:19).</p> <p>Jane knows Bertha – Desolation and desperation (1:24).</p> <p>Jane's escape – sadness and hopeless moment (1:31).</p> <p>The protagonists meet again in the end - Exciting, deep and hopeful moment (1:42).</p>
<p><b>THE GENRE OF THE NOVEL IS THE SAME AS THE FILM</b></p>	Romantic drama.	Romantic drama.
<p><b>CAMERA EFFECTS</b></p> <p><i>(faster or slower)</i></p>	None.	Slower – Helen Burn's death (19:17).

## Conclusions

After working hard in the research project, I must say I have accomplished the different aims I previously had. The task of analysing the novel *Jane Eyre* has been quite complicated, but I reached all my purposes by reading the book and extracting the subjects I found interesting. By doing this, I achieved the two main objectives of the project: a good knowledge of the Victorian Era features and the novel itself.

First of all, as I said, I have entered an important historical time of England, the nineteenth century Victorian Era. Therefore, I could relate this period to the country expansion and the emergence of significant literature works. I have learnt that literature is important, not only for entertaining and giving pleasure, but also to teach certain subjects, such as how life was really like during that period. Thanks to this, I have understood that power and privileges were only held by few people, while a big quantity of poor inhabitants suffered terrible life conditions and were hidden and underestimated among society. Moreover, these people were synonym of degradation and blamed for having no money, so they received no help. In addition, there was the power of religion, that was many times used to justify one's actions or attitudes, as Mr. Brocklehurst or St. John do in the book. Orphan or unwanted boys suffered from abuses, received no education and were most times harshly treated due to the lack of sympathy. Industrial Revolution was also positive for few people, but negative for the large amount of workers that lived and worked in unacceptable conditions and received no help or attention. I finally concluded that it was a time characterized by hypocrisy, where position and money seemed the only thing that mattered.

Second of all, focusing on the characters of the novel, I have first learnt why the protagonist Jane Eyre has become a heroine for the English society. Thanks to her principles, she went further than position and money and she escaped from the life she was supposed to live and could finally find happiness. She is a clear example of someone who learns to grow up being neither helped nor loved. If I had to describe her with few words, I would use the adjectives strong, passionate, intelligent, with drive and without fear. Edward's case, on the other hand, is different, but his change must also be taken into account. After making a mistake, he recognized it, apologized, prayed and finally achieved happiness too. So, we learn two essential values through the protagonists' lives: repentance and strength. These values are accompanied by interesting moral lessons that can teach us how to behave and act properly, especially in difficult situations. All in all, Jane's evolution from a rebellious and passionate child to

an educated and smart woman must be brought up and taken as an example for oneself, as well as Edward's change into a better person. Even though the other characters are not as important as the protagonists, they are useful to reflect certain aspects and society roles in the Victorian Era: the rich families' behaviour (the Reeds mistreatment towards the orphan girl); how education was for poor and orphan children (Jane experience in Lowood), the hypocrisy of several people in that period, who used their power and religion to justify their actions (Mr. Brocklehurst's harshly treatment and education towards the orphans); submission and resignation (Helen Burns) or the concerned teacher that took care and taught the girls important moral lessons (Miss Temple). The novel also explains the few possibilities a middle-class woman had, which was to become a governess. We also see the manners of the rich society (Edward's guests in Thornfield), their superior behaviour and underestimation towards the rest (Blanche Ingram is a clear example of superficial and proud rich woman). Another important feature that I learned is the treatment mad people received (through the character of Bertha Mason). The lack of help and sympathy towards the poor and disfavoured people is also shown (Jane begging in Morton). Finally, we see a completely cold character whose only aim is to serve God (St. John). The family importance is finally seen (Jane discovers she has cousins, relatives that cannot deny her unconditional help or affection). Above all these aspects, love is pointed out, as it is the central core of the novel.

Third of all, I have seen the feminist defence the book contains and understood the women role during that period. They were totally submissive to men, and they were basically supposed to form a family and to do the housework. Their opportunities were much more limited than those of men. Middle-class women, for instance, had the only option of becoming a governess if they wanted to ensure their future, as the book explains. The protagonist Jane Eyre wants to emphasize the unfair treatment towards woman and, in many occasions, she wishes they could have more independence and could establish an equal relationship with men. Actually, the novel importance lies in the fact that it is one of the first English feminist novels. However, the defence she carries on does not go further than an emotional level. So, she claims that women felt exactly the same as men and, for this reason, they also needed to be free, to have opportunities, to receive affection from the others... Moreover, Jane encouraged other women that were in the same situation at that time by showing their future was not as limited as it seemed if they fought to change it.

Fourth of all, I have noticed that Jane Eyre's life represents the one of the author herself, so the novel is actually an autobiography of Charlotte Brontë. By learning the writer's life, I could relate certain aspects between her and Jane. As Brontë early lost her mother, her brother and sisters, she spent her life in mourning and lived terrible moments. Moreover, the man she loved never showed affection towards her. This sad and empty feeling is clearly reflected in *Jane Eyre*, as well as the writer's strong behaviour. The drive of the protagonist that leads her to happiness and to the man she loves must be the same that helped Charlotte Brontë to carry on with her miserable life. Therefore, I can say that the novel reveals us how the life of the author was, and through it, she created a great novel that woke up interest immediately.

Fifth of all, I have concluded that the strength of the novel lies in the combination of realism and romanticism, the two literary movements of the nineteenth century. For this reason, it cannot be said that the novel belongs to a specific genre. On one hand, the intensity and thrilling *Jane Eyre* contains is evident, feeling and passion is essential for the protagonists' evolution and growing up. On the other hand, the setting and characters seem real because they follow the features and stereotypes of the time. Romantic elements are used in a smart way, as they are related to the characters' feelings or to their futures. The environment is also important to contrast the protagonists' interior: an oppressive and lonely atmosphere, for example, is many times reflected in order to show the terrible conditions in which Jane had to live. Last of all, the clear evolution of the characters allows us to classify the genre of the novel as a Bildungsroman as well.

Sixth of all, I must say I really enjoyed the practical part of the project, in which I worked with two adaptations of the famous novel *Jane Eyre*. Both films are directed and starred by significant stars of the cinema and are quite faithful to Jane's story. They clearly reflect the aims the book points out and Jane's behaviour, as well as the importance of love and passion in the story. I have noticed evident contrast between the two films, especially because of the difference of time they emerged (one is in black and white, while the other one is in colour). This task has allowed me to work in different levels, literature and cinema. I have learnt that both arts can express the same feeling, but in different ways. So, I must say that, both the papers of the novel and the images of the films have moved and transmitted me intense emotions.

Last of all, as a personal opinion, I would like to say this project has been an important challenge for me because of two main reasons: Firstly because of the complexity of



analyzing a book that is set in a completely unknown time for me. Secondly, because of the difficulty added by working in English. As it is the first important project I carry out individually, I have learned how to organize the work into different parts, to distribute my time properly and to reach certain objectives I previously had. Moreover, I have had the pleasure of reading one of the most important novels in English literature, as well as knowing several characters that have impressed me in different ways. I have entered a totally unknown world, which has led me to understand the Victorian Era features. I cannot deny that Jane's story has moved me and has given me, not only a good knowledge of the novel and the time it emerged, but also important advices and moral lessons that I found in each of the protagonist's reflections. In my opinion, the strength of the novel, without question, lies in the triumph of Jane at the end of the book, in the imagination combined with reality, in the trouble, obstacles and intrigue in Jane's life... But, above all, in the love the two protagonists feel for each other, which I am sure has thrilled all the readers of this book.

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