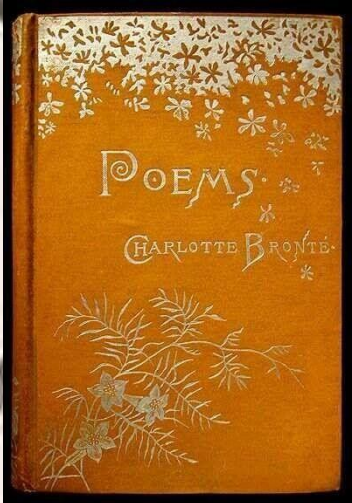
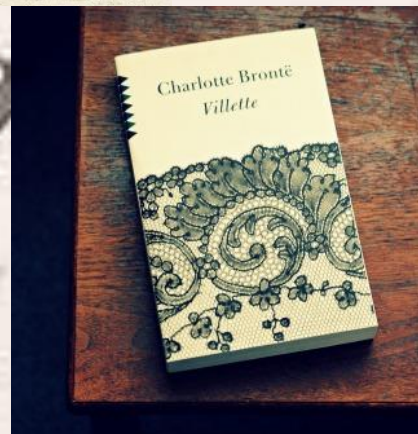


Charlotte Brontë and women in English literature



Summary:

1- Introduction.....	3
2- History of English literature.....	4
3- Women writing literature.....	7
4- Women's rights in the nineteenth century.....	11
5- Charlotte Brontë.....	12
5.1. Biography.....	12
5.2. Jane Austen and Charlotte Brontë.....	13
5.3. Charlotte Brontë publications.....	15
6- Jane Eyre by Charlotte Brontë.....	21
6.1. Synopsis.....	21
6.2. Characters.....	21
6.3. Themes.....	23
6.4. Why did Brontë wrote Jane Eyre?.....	26
6.5. Critics.....	26
6.6. Jane Eyre as a female independent character.....	29
6.7. Bertha Mason.....	30
6.8. Jane Eyre's symbology.....	32
6.9. Analysis of Jane Eyre's ending.....	34
6.10. Cinematography.....	37
6.11. Works inspired on Jane Eyre.....	38
7- Origins and Legacy.....	41
8- Other authors from the nineteenth century.....	45
8.1. Jane Austen.....	45
8.1.1. Biography.....	45
8.1.2. Jane Austen's publications.....	47
8.2. George Eliot.....	49
8.2.1. Biography.....	49
8.2.2. George Eliot's publications.....	51
8.3. Jane Austen's importance in George Eliot's life.....	53
9- Conclusions.....	54
10-Acknowledgements.....	56
11-Bibliography.....	57

11.1. General bibliography.....	57
11.2. About Charlotte Brontë.....	58
11.3. About Jane Eyre.....	60
11.4. Other authors.....	62
12-Annex.....	64
12.1. Poems by Charlotte Brontë.....	64
12.1.1. Regret.....	64
12.1.2. Life.....	66

1- Introduction:

At first, it was really difficult for me to choose the perfect subject for this work, because it had to be an interesting subject for me, but not just that, I spent long time thinking about it and I finally thought about this one: The women in English literature. I have always loved literature and I think that this subject is really interesting, because these women were very important for changing people's minds.

Another difficult part for me was focusing in my work, my subject was very large and there's quite a lot of information but everything was too general at the start, and I needed something more specific. So I decided to start with general subjects, like the English literature, to introduce the subject and then focus on Charlotte Brontë and specially her novel *Jane Eyre*, because it's a very interesting novel and it says more than what people read, you need to look deeper and I thought this was what I was looking for.

When I finally cleared my mind, the next step was searching information, I started reading some literature books and, of course, *Jane Eyre* by Charlotte Brontë, which I had read some time ago but needed to reread it, keep it fresh for my work.

After this I decided to mark my objectives for making my research easier and for focusing more in each part of the work. I wrote down what I wanted to know at the end of this project and I came out with this:

- Knowing a little about their lives.
- Understanding the social status that women had.
- Investigating their vision of the world.
- Seeing what their relationship with each other was.
- And the most important thing, understanding *Jane Eyre's* meaning.

At the end, I think that I have these points covered and a little more. The thing that kept most of my time was understanding the meaning of *Jane Eyre* and not just the novel, but the characters and every action done by them, all this research has made this book very important for me and I'm thankful for finally being able to read it and understand it, not fully, but better than before.

2-History of English literature:

The literature of the middle ages in England is divided in four periods of time: the period named *old English*, the *middle English*, the *Renaissance* and the *Neo- Classical*. I'm going to explain a little about each period to introduce my subject, so then we can focus on women and their role.

2.1- Old English Period:

The old English literature (also called Anglo-Saxon literature) embraces the literature that started with the invasion of England around 428 and ended with the Norman rule around 1100.

The most important features of this type of literature were the following: there was a lot of pagan poetry with some Christian elements; in this period everybody was religious, so that is very present in the literature; the most popular type of literature was the epic and heroic kind.

They also used a lot the simile and metaphor, the alliteration, the variation and the caesura in their poems.

This literature was mostly transmitted orally because a lot of people didn't know how to read and they didn't have an education.

There were some important authors and works in this period such as:

- Epic poems: like "Widsith", "the Seafarer"...
- Christian books and novels: Genesis, Exodus, Daniel, Christ...
- Heroic poems: "Battle of Brunanburgh"
- Homilies of Aelfric and Wulfstan.
- Geoffrey Chaucer: Beowulf.
- And more.

Two of the most important schools of "Old English" were: the school of Caedmon and the school of Cynewulf, where a lot of the most important works of this period were written.

2.2- Middle English Period:

The Middle English literature embraces the literature written from the 12th century until the late 15th century. The transition from the last period to this one was the Norman Conquest and it probably ended when the *Medieval phrase book* was made.

The most important characteristics of these literary works were: the romance that was one of the most famous styles, they also changed the rhyme a lot and they used clean and simple style expressions.

There were three important categories of this literature: Religious, Courtly love and Arthurian.

The most important authors of this period were:

- Roger Bacon.
- William Caxton.
- Geoffrey Chaucer.
- Miles Coverdale.
- Robert Gloucester.
- John Gower.
- Margery Kempe.

2.3. Renaissance Period:

The literature had a rebirth during this period, this can be attributed to Johannes Gutenberg who invented a movable-type printing press and printed a Latin Bible that was the very first book ever printed.

This period had a lot of important authors, such as:

- Shakespeare, who wrote 37 plays, he used to write tragedies, but also comedies and histories.
- Christopher Marlowe, who was an English dramatist and poet.
- George Chapman, who was an English dramatist, translator and poet.
- William Tyndale, who translated the Bible into English.

- Sir Francis Bacon, who was an English philosopher, scientist, orator and author.
- Ben Jonson, who was an English poet and literary critic.
- Thomas Middleton, who was an English poet.

In this period, the poetry was one of the most important forms to express art, also the plays.

2.4. Neo-Classical Period:

In the neoclassical period, writers wanted to imitate Romans and Greeks. This type of literature is characterized by order and structure. Everybody was conservator and it can be seen in its literature.

Some of the popular types of literature were: essays, letters, parodies, satires, melodramas...

The most important authors in this period where:

- Alexander Pope was a poet who also translated Homer.
- Daniel Defoe was an English writer, journalist and spy; he is famous for his novel *Robinson Crusoe*.
- Jonathan Swift was a satirist and essayist.
- Samuel Johnson was an English poet, essayist, literary critic, editor and biographer.
- John Bunyan was an English writer.

In this period women weren't able to write, it's in the nineteenth century, when a feminist movement started and a lot of incredible women writers started writing.

This short part is just an introduction to the English literature, now we're going to focus on the important part of this piece of work.

3- Women writing literature:

For women, it was never easy to publish their books, there were at least three areas in the nineteenth century where the differences were shown: the age of the publication, means of support and the education. The women were clearly disadvantaged.

Women who wanted to be writers couldn't go to college because of their sex, not because of their class.

These differences were shown in the books they wrote, the novels reflected the effort that women putted into having the educational standards. Most of the women that wrote were shamed by critics for pretending to be intellectual.

It's very common that, if you read biographies of the first-generation women, to read that they did intellectual self-discipline, they had extraordinary self-control. Some example could be: Elizabeth Barrett and George Eliot (Mary Ann Evans).

A common pattern that recurs to a lot of the first-generation is the dependence of the father and the loss or alienation from the mother. This could explain too, why they had fewer kids than the later generations.

The cause could be the nonconformity of the daughter to the society they were living in, the mother didn't liked that and she treated the daughter coldly. So the daughter didn't had another chance than to have a good relation with the father, he was intellectual and she liked that.

It has also been said that, the daughters had a best relationship with the father because they wanted to be liked by him.



There were less poor women writing than poor men, because it was so difficult for women to write, so the ones that were poor didn't think about writing and having more problems.

It was also very good for men literature that women wrote, they didn't liked it, but it helped a lot to improve the kind of literature, women introduced new points of view and they gave importance in women's characters.

Men were really bad writing and giving profundity to women characters so, mostly, women's characters in their novels were secondary, not important.

As Virginia Woolf says in her novel *A room of one's own*, a lot of women were so angry and had a lot of pain inside, so they had trouble writing that wasn't changed because of their mood. Their novels were angry and they couldn't see the world outside because of their angriness.¹

That happened to one of the most important novelists of the first-generation, Charlotte Brontë, her sisters weren't as angry as her, the society they were living in had a huge impact in her personality and literature.

But all that I said wasn't done in one night, it takes years of thinking and evolving, somebody has to start thinking out of the bubble and say "I can write too".

Most of the women that wrote in these times wrote novels, they didn't wrote poetry, well this hasn't got just one explanation, but as Virginia Woolf says.

*Women didn't had a time to be alone, a time for themselves, in the middle class, when they had some free time they had to be in a room with the family, so I guess it was easier to write novels there than poetry.*²

Most of the women wanted to change the society, that's why Charlotte Brontë didn't like Jane Austen because she was fine with what she had and didn't have

¹ Virginia Woolf, *A room of one's own*.

² Virginia Woolf, *A room of one's own*.

the necessity to be angry and sad about everything, like it's reflected in Jane's novels.

The writers were told to have limits, they couldn't pretend to write like a man, and that's why a lot of them had problems with the critics.

Men wanted women writers to be peaceful and "the angel of the house", they were okay with women writing if they didn't had revolutionary ideas and they stayed at home, but there were only two writers that were the kind of writer man wanted, Emily Brontë and Jane Austen.

They didn't had the necessity to change the world, and they weren't angry about the critics saying that it wasn't a job for women, they just kept writing without caring about this, they were polite and as Virginia Woolf says: *the only ones that wrote like women do.*³

Well, that was kind of an introduction to how difficult was for women to write and how they were refused by the society because of that.

In the nineteenth century, everybody wanted to do fiction, but it was man's business. Some women started to get tired of this, lots of them had servants and they didn't have anything to do at home. As they saw there was a great demand of fiction, they didn't remain readers only. They also wanted to help themselves economically and they wanted to share their thoughts. They received lots of different criticism, but they never gave up. And that's why we can study these novels at our days.

Women who were beginning their literary careers in the 1840s were seeking for heroines. They wanted these heroines to provide role-models to future generations.

We are indications of a development of womanhood which is not yet recognized. It has, so far, no ready-made channels to run in. but still we have looked and tried, and found that the present rules for women will not hold us-

³ Virginia Woolf, A room of one's own.

that something better and stronger is needed... there are women to come after us, who will approach nearer the fullness of the measure of the stature of a woman's nature. I regard myself as a mere faint indication, a rudiment of the idea, of certain higher qualities and possibilities that are in women. ⁴

In this quote you can see their point of view, they needed intimacy with other women and they needed their friendship for inspiration. Female writers didn't have it easy, so they had to support each other.

Male writers could study their craft in university or coffee house, group themselves into movements or coteries, search out predecessors for guidance or patronage, collaborate or fight with their contemporaries. But women through most of the 19th century were barred from the universities, isolated in their own homes, chaperoned in travel, painfully restricted in friendship. The normal literary life was closed to them. Without it, they studied with a special closeness the works written by their own sex, and relied on a sense of easy, almost rude familiarity with the women who wrote them. ⁵

⁴ Virginia Woolf, Geraldine and Jane, *The Second Common Reader*. P. 129.

⁵ Ellen Moers, *Women's Lit: Profession and Tradition*. P.28.

4- Women's rights in the nineteenth century:

At the start of the nineteenth century, women weren't able to vote. They had a few rights to their own property. They couldn't take custody of their children after divorce. There weren't jobs or colleges where they could go...

Women were treated as "subordinate to males".



Women at the 1920s.

But there was a huge movement for women's rights from 1848 to 1920s, and that helped to change the mind of women writers and they decided to start doing what they liked, but not all of them.

The effort to secure women's rights began at a convention in New York in 1848. A group of people approved the Declaration of Sentiments, a demand for equal rights for women, including the right to vote.

After the Civil War ended in 1865, many reformers wanted to gain women's suffrage. But they didn't care about their rights.

It might seem like people started to change their minds, but women who decided to start breaking the Victorian era stereotypes were badly treated socially, and when they started to publish books, the critics were really bad with them.

A lot of women writers used a man's pen name, so they would be treated as equals by the people who bought the books, the publishers and the critics. But when the truth came out, they were mistreated.

Their lives weren't easy, but they changed a lot of things by writing and their literature has passed through the years because of their will to have some respect as women.

5- Charlotte Brontë:

5.1. Biography:

Charlotte was born in Thornton (United Kingdom), her parents were Patrick Brontë and María Branwell. She was the oldest of five children: Emily, Anne, María, Elizabeth and Branwell. At 1820, her father was a perpetual curate so they had to move to another town, at this town Charlotte and her sisters started to create a new world and they developed their imagination.

Their mother died of cancer in 1821, and she left Charlotte and Emily to Maria and Elizabeth at the Clergy Daughters College, where they fell ill of tuberculosis. Charlotte got inspired by this college

for describing the Lowood College from *Jane Eyre*. Maria and Elizabeth died of tuberculosis in 1825. Because of this and the bad conditions of the college, Charlotte and Emily were removed from it.

Charlotte started working teaching children. While she was working, she decided she wanted to open a private boarding school at the Haworth house. After talking about that with Emily and Anne, they decided that they needed to have a better grasp of French and German, so they got into the Brussels boarding school.

There is the place where Charlotte got her inspiration for her first novel, *The professor*, because she fell in love of the director of the boarding school, Constantin Heger, but he didn't fell for her.

After that, she went home and returned to teach English there. But she decided to go back to the UK when Heger distanced from her. In the UK, she started writing *The Professor*.

Emily stayed there and Anne started working teaching a child from a family from York, Branwell worked as a music teacher there too. While they were working



Charlotte Brontë

Charlotte used her experiences in Brussels to write about the loneliness and the isolation of Lucy Snow in the novel *Villette*, Charlotte had a very complex psychology. Branwell was fired and accused of being in love with the women of the house, after that he started abusing of drugs and alcohol.

In the autumn of 1845, Charlotte found some poems written by Emily, after that she said to Emily and Anne to write a book of poems the three of them. This was published by the name of *Poems by Currer, Ellis and Acton Bell* (1846). But only two books were bought.

After this, Charlotte, Anne and Emily started to publish their novels. The first of them to publish a novel was Charlotte with *Jane Eyre*, it was an immediate success, then Anne published *Agnes Grey* and Emily published *Wuthering Heights*. When they returned home, after publishing their novels, they found Branwell about to die. Emily and Anne died with a year of difference of tuberculosis. Anne died while Charlotte was writing *Shirley*.

Charlotte got married at 1854 with Arthur Bell Nicholls, the fourth man that proposed to her. She got pregnant and died from tuberculosis the year 1855, she was 38 years old.

The Professor, was published after Charlotte's death in 1857. There was also a novel she was working when she died and it has been completed twice by recent authors and is titled *Emma Brown: A novel from the Unfinished Manuscript by Charlotte Brontë*. Some writings about the imaginary country of Angria have been published after her death too.

5.2. Jane Austen and Charlotte Brontë:

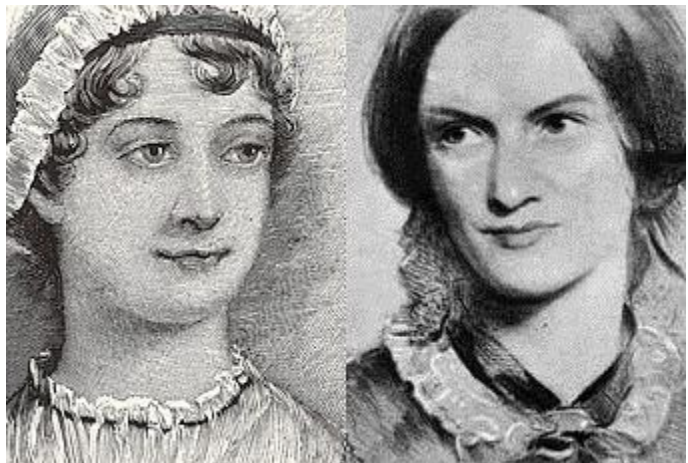
It's not a mystery that Charlotte and Jane weren't friends. As it was said, Charlotte didn't understand why Jane was so highly praised by critics.

Most of people say that they were quite similar, they were very important for the British literary tradition; they both wrote romantic novels and started this modern genre; they both loved writing love stories about the differences of class or social prestige. However Charlotte didn't liked being compared to Jane, and she thought they weren't similar.

Charlotte was a furious writer, she didn't know how to write without putting all of her feelings in her words and she didn't think about what she was writing. She wrote about herself and in Virginia Woolf's words *she should write about her characters and not about herself. She's in a war with her destiny*⁶.

We know what Charlotte thought about Jane because of her correspondence in 1848 with the critic George Henry Lewes. He said to Charlotte that she should read Jane's book, after reading it, Charlotte wrote this to him:

*I got the book and studied it. And what did I find? An accurate daguerreotyped portrait of a common-place face; a carefully fenced, highly cultivated garden, with neat borders and delicate flowers—but no glance of a bright vivid physiognomy—no open country—no fresh air—no blue hill—no bonny beck. I should hardly like to live with her ladies and gentlemen in their elegant but confined houses. These observations will probably irritate you, but I shall run the risk.*⁷



She thought that George wanted her to eliminate life from her novels. So, Brontë thought that Jane's books were superficial and

Jane Austen and Charlotte Brontë

not true, and she was mad about people thinking that she was a social realist.

She was a purist; she had a way to see the love in her head and did not think Jane could capture it.

Virginia Woolf had something to say about the infinite debate, she thought that women had a particular style different from the men's, she said that Jane had this style, the style that women were supposed to write, but Charlotte didn't.

⁶ Virginia Woolf, A room of one's own.

⁷ John Mullan, What Matters in Jane Austen? Twenty Crucial Puzzles Solved. Page 342.

She stated that Charlotte Brontë *had more genius in her than Jane Austen* but her books were *deformed and twisted* because of her physiology.

Here's the entire quote about Virginia Woolf's thoughts about Charlotte: *One might say, I continued, laying the book down beside Pride and Prejudice, that the woman who wrote those pages had more genius in her than Jane Austen; but if one reads them over and marks that jerk in them, that indignation, one sees that she will never get her genius expressed whole and entire. Her books will be deformed and twisted. She will write in a rage where she should write calmly. She will write foolishly where she should write wisely. She will write of herself where she should write of her characters. She is at war with her lot. How could she help but die young, cramped and thwarted?*⁸

In *A room of one's own*, Virginia Woolf says that, the difference between Jane and Charlotte was that *Jane never wanted what was prohibited and her talent was always appropriate to her circumstances, but Charlotte was less sensible, more irritated and she wrote letting go her fury and thoughtlessly*⁹.

After that, we can see that Charlotte and Jane were very different authors and even more different persons.

5.3. Charlotte Brontë publications:

Charlotte published books in two different editorials, she also published poems, now I'm going to talk a little about every book and then I'm going to focus on *Jane Eyre*, which is the most important one.

First of all, her stories:

- The Young Men's Magazine, Number 1 – 3:
This one wasn't only written by Charlotte, it was in collaboration with his brother Branwell. It was a handwritten magazine and it contained little stories, reviews, articles and more, it was inspired by others magazines.

⁸ Virginia Woolf, *A room of one's own*. Chapter 4.

⁹ Virginia Woolf, *A room of one's own*.

The magazine alternated serious articles and satirical ones; Charlotte really liked that and thought that it was really clever.

There weren't a lot of copies of this magazine because it was handwritten; ones were written by Charlotte and others by Branwell.

- The Spell:

This one is a novel about love, jealousy, rivalry and ambition, very typical of Charlotte. This novel talks about successors and it's a very mysterious novel too.

The synopsis is: When Marquis of Almeida is pronounced dead, the kingdom is deprived of their heir. Then King Zamorna's advisers entreat him to name his successor—and when Zamorna he gets sick, the need becomes more urgent still. Confusion turns to political intrigue as those closest to him wonder exactly what it is he knows and who.

- The Secret:

This story happens in the kingdom that the Brontës imagined, named Verdopolis. Arthur is a Marquis and he is married to the beautiful Marion and has a son, they are happy and free life in Verdopolis, until something brings Marchioness' childhood into their lives. This starts a tortuous series of events and shocking revelations. Will they ever live their life again?

This one goes together with Lily Hart, it's not necessary to read the two to understand, but they are published together.

- Lily Hart:

Like *The Secret*, this one happens in Verdopolis. Lily and her mother find a wounded soldier in their garden during the Great Glass Insurrection. The soldier tells them that he knows things about surgery, and they keep him safe until he recovers. After that, a lot of secrets start coming out and there's a lot of mystery between the characters.

- The Foundling:

Charlotte wrote this one when she was 17, it's a classic fairytale and it also happens in Verdopolis. Edward Sydney was abandoned as a baby, he finds someone who protects him in Mr. Hasleden, a landowner who claims Edward as his own. The boy grows up thinking that Hasleden is his father, but after he dies, Edward discovers the truth. Full of curiosity he starts a journey to the kingdom of Verdopolis. There, he falls in love with Lady Julia; until they find out they are betrothed to another.

- The Green Dwarf:

This one is such a clever story and imaginative. Lady Emily Charlesworth is in love with Leslie, an artist. But Lord Percy, an arrogant aristocrat, wants to marry Leslie. As the war breaks out between Verdopolis and Senegal, the lovers battle for Emily's heart. It has political intrigue, love and Gothic scenery.

- My Angria and the Angrians:

This is a story narrated by Lord Charles Wellesley; it begins with the exodus from Verdopolis to the new kingdom of Angria. Lord Charles meets Patrick Benjamin Wiggins; this is a man who thinks that his hometown is very important. After that, Charlotte starts introducing to new habitants of this new Kingdom and it suggests a trouble between the marriage of Douro and Mary Henrietta.

- Albion and Marina:

This was Charlotte's first love story, a romance about star-crossed lovers. It was written when she was 14 years old.

- Tales of the Islanders:

This story was inspired by a set of twelve toy soldiers that were given to his brother Branwell. She called them *the Twelves* or *Young Men*, this is a story about adventures, intrigue, romance and spirits. They are four volumes of tales, reading it you can figure out a lot about her life.

- Tales of Angria:

Charlotte and her brother Branwell created the kingdom of Angria, she really liked, so she wrote a lot about it. There are five stories inside *Tales of Angria*, and they are the last she wrote about this kingdom. They are written from the viewpoint of the cynical and gossipy Charles Townshend; they offer an ironic writing about intrigues, scandals and passions in the aristocracy. There are a lot of characters, and they are fascinating.

Poems: she used poetic language and archaisms; she usually expressed her deepest feelings in a very moving way.

- Apostasy.
- Evening Solace.
- Frances.
- Gilbert.
- Life.
- Mementos.
- On the death of Anne Brontë.
- Parting.
- Passion.
- Pilate's Wife's Dream.
- Pleasure.
- Preferences.
- Presentiment.
- Regret.
- Speak of the North! A Lonely Moor.
- Stanzas.
- The Missionary.
- And many more.

Charlotte Brontë's novels:

- Shirley:

This was the second novel that Charlotte published after *Jane Eyre*. This novel takes part in Yorkshire, during the industrial depression from the Napoleonic Wars.

It's the story of two heroines, the shy Caroline Helstone, trapped in the oppressive Yorkshire rectory and the vivacious Shirley Keeldar, whose wealth liberates her from convention.

This novel was very popular because of its title, Shirley was a male's name, but she used it for a women. Nowadays it's a common girl's name and an uncommon male's name.

- **Villette:**

Lucy Snow doesn't have a family; she has no money and no social position. She decides to start working in a boarding school in a city named Villette. She thinks that she is never going to be someone. The director of the school makes her feel bad, John, a young and handsome man, thinks she's sick; and the teacher Paul Emanuel hides a sacrificed heart; even the ghost of a nun terrifies and haunts her.

This is the second best known novel by Charlotte; a lot of critics say that it's better than *Jane Eyre*.

- **The professor:**

William Crimsworth, who wants to be independent, doesn't want the protection from his relatives. Sick of everything he decides to travel to Brussels, where he gets to be an English teacher in a boarding school, there, he has to choose between the attentions of a brilliant and clever director or of a young orphan who reminds him a lot of himself.

The ethic of the work is the most important part of the novel, but other remarkable aspects are the loneliness of the characters and their principles.

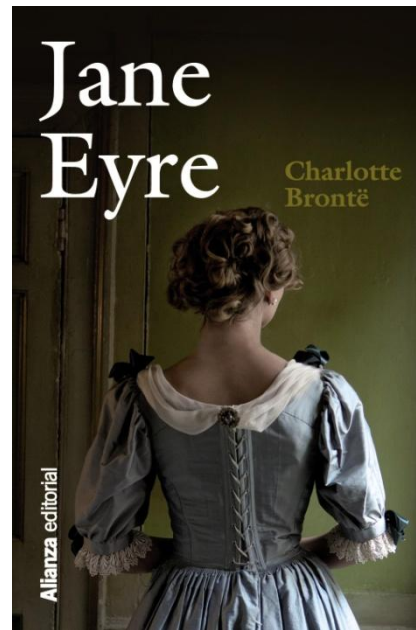
- **Emma:**

Charlotte never got to finish this novel; it was finished by another author after Charlotte's dead.

This novel's about a spiritually oppressed child, who studies in a school with mercenary principles, a brutish schoolmistress, an observer and injustice and cruelty, it was called one of Charlotte's most dramatic novels, even though she didn't finish it.

6- Jane Eyre by Charlotte Brontë:

Jane Eyre it's a novel, published at 1847, it was the most important novel written by Charlotte. At the start it was titled *Jane Eyre: an autobiography*, and it was published with the name of Currer Bell, it had a lot of positive criticism, mostly by William Makepeace Thackeray, and because of that, a lot of people thought that it was written by him. At the end, the real author was known and she dedicated the second edition of the novel to William.



The novel can be seen as an autobiography, because she had a love affair with a Belgian teacher named Constantin Heger.

6.1. Sinopsis:

Jane Eyre is a little orphan, she's ten years old, her parents and her uncle die and she has to take care of Miss Reed, her aunt, a cruel woman who can't stand Jane because she is jealous of the love that her dead husband had for her. In this house, Jane suffers humiliation and reject, she is battered and kept away from everything and everyone. She ends up at a school for orphans, where, she has to deal with a lot of adversities: the living conditions there are awful and the director is a tyrant. But Jane is a survivor and she deals with all the obstacles, when she turns eighteen and she becomes governess, she decides to advertise herself and she gets a job in Edward Rochester's house, teaching his daughter, the little Adèle.

6.2. Characters:

- Jane Eyre: The main character of the novel. She became an orphan when she was a baby, and she struggles with difficulties through the whole novel, she isn't loved as a child, and she becomes a governess at Thornfield Hall. Jane has strong principles and she wants freedom and independence. She has clearly some feminist values.

- Mr. Reed: It's Jane's uncle, he adopts her when her parents die. Mrs. Reed says that he cared for her more than for his children that made her really mad. Before his own death, he makes his wife take care of Jane.
- Mrs. Reed: Jane's aunt, she adopts her because Mr. Reed makes her promise it. She hates her, she abuses and neglects her. She casts her off and she sends her to a school for orphans, Lowood School.
- John Reed: Jane's cousin, he bullies her, sometimes when he's with her mother. When he is an adult, he ruins himself by drinking and gambling and he commits suicide at the end.
- Eliza Reed: Jane's other cousin. She's jealous of her more attractive sister, she's a slave to rigid routine, and she devotes herself to religion. She leaves to stay away from her sister.
- Georgiana Reed: Another cousin. She insolent but beautiful. Her sister Eliza foils Georgiana and Lord Erdwin's elope. At the end she marries another man.
- Bessie Lee: She's the nursemaid at Gateshead. She is the only one that treats Jane kindly; she tells her stories and sings to her.
- Robert Leaven: It's the coachman at house Gateshead.
- Mr. Lloyd: It's the man that says that Jane should go to school.
- Mr. Brocklehurst: It's the director of Lowood School, he mistreats students and he doesn't hide it. He's a religious traditionalist and he is very cruel.
- Miss Maria Temple: It's the superintendent of Lowood School; she treats the students with respect. She helps Jane with several things while she's in schools. She marries Reverend Naysmith.
- Miss Scratcherd: It's a teacher from Lowood.
- Helen Burns: It's Jane's best friend at Lowood. A lot of people abuse her, but she trusts God and prays for it to stop. She teaches Jane to be Christian. It's based on Maria Brontë.
- Edward Fairfax Rochester: He's the master of Thornfield Hall. He's one of the main characters along with Jane.
- Bertha Antonietta Mason: She's the violent and insane first wife of Edward Rochester.

- Adèle Varens: It's the child that Jane is governess. She is lovely and excitable. She lives with her father Edward.
- Mrs. Alice Fairfax: An old and kind widow, she's the housekeeper of Thornfield Hall.
- Leah: The housemaid of Thornfield.
- John: A servant at Thornfield.
- Mary: The cooker.
- Blanche Ingram: A rich girl with whom Mr. Rochester's flirts to make Jane jealous.
- Richard Mason: It's a man whose sister is Mr. Rochester's first wife.
- Grace Poole: It's the girl who takes care of Bertha Mason. She has a very high salary for doing that. She has some problems with drinking, that's why Bertha sometimes escapes.
- St. John Eyre Rivers: It's Jane's cousin. He wants to go to India as a missionary.
- Diana and Mary Rivers: St. John's sisters and Jane's cousins. They are intelligent and poor, and don't want St. John to leave.
- Rosamond Oliver: She's the patron of the village school where Jane is a teacher. She falls in love with St. John, but it's rejected.
- Mr. Oliver: Rosamond's father. He is a good person and charitable.
- Alice Wood: Jane's maid in Morton.
- John Eyre: Jane's uncle, he leaves her a fortune and wants to adopt her.

6.3. Themes:

In this novel Charlotte Brontë deals with a lot of different themes; most of them are ahead of her time. I'm going to write a little about each one and mention why they are important.

1) Marriage:

For Charlotte, a good marriage had to have compatibility, passion and ethics. A marriage only works between two people that think similarly. Inequalities can be dealt with, but the ones that marry for power can't have a happy marriage.

2) Education:

In this novel, education is the only way to improve your character and intelligence. In this novel, the education they receive is basic, but it's better than nothing. Jane wouldn't have achieved what she achieves if she hadn't had an education. This education is basically centred in art, music and foreign languages. It also provides them a protected space from the hardships of the world.

3) Appearances:

In *Jane Eyre* the appearances are usually inversed. Beautiful women are selfish or harpies; normal girls are the most passionate; ugly men, aren't really ugly, they are masculine. Most characters don't want to have their appearances changed. The characters that are obsessed with their exterior are the worst ones.

4) Class and society:

The novel talks and discusses about the Victorian class. The characters most interested in status are mostly, hypocrite, but the characters that take poverty on themselves to demonstrate good moral are also mocked. Jane Eyre says that poverty can be respectable if there's a desire to be better. But it's easy to value poverty and hard work when, you have money.

5) Supernatural things:

In *Jane Eyre* there are actually a few supernatural things, but it's still one big part of the story. Because, while you're reading there are a lot of things that seem supernatural, you may think that they can't have a rational explanation. But the writing is so witty that, at the end, they all have a rational explanation and, the rational explanation is way more sinister than the supernatural one.

6) Morality and ethics:

Jane Eyre is mostly about ethics. The characters have an intense sense of what is right and what is wrong. But it's difficult for these characters to choose the good decision, in their world morality and passion can't be together. If they choose the right decision, they can't be happy. Fortunately, circumstances will get all the obstacles out so everybody can have a happy ending.

7) Foreignness:

This is a pretty complex theme in the novel; foreigners depend on the relation with England and other places. They need to move for financial and personal gain, but there are also a lot of prejudices about foreigners. Even characters that seem to have no prejudices can think that foreigners are out of place.

8) Home:

In this novel, home is really important, Jane Eyre is an orphan girl and she's looking for a home. But home it's not only where you sleep, it has to be a place where you can feel safe and you love the other people. There are a lot of characters that are metaphorically homeless because they don't feel good at their home. There are also characters that have more than one home.

9) God and religion:

During the entire novel, Jane wants equilibrium between moral and happiness. She sees the real life; she likes the philosophy of *turning the other cheek*.

Jane it's not a strong believer during the novel, she starts becoming a Christian because of some characters that explain to her their beliefs.

10) Feminism:

In this novel, Charlotte tears down all the standards about women in the Victorian era, Jane is a very independent character and she makes decisions for herself. During her journey, Jane encounters some men, and regardless of their social standard, they all want to establish control over Jane. One good example would be Mr. Rochester.

Jane believes in the importance of independence and strives to maintain a position in life. She has no money, but she still manages to be independent. Jane, finally, feels ready to marry a man when she feels equal to him.

11) Forgiveness:

This is a very important theme in this novel, Jane is a very intelligent woman, but she has to forgive a lot of people to keep on with her life.

6.4. Why did Brontë write Jane Eyre?

One of the main reasons why Brontë wrote Jane Eyre is that she wanted to create a book that showed women as thinkers and independent human beings, she was determined to create a main character who challenged the ideal Victorian women, *a heroine as plain and as small as myself*¹⁰. She portrayed a passionate young woman who was not docile or domestic, that may developed from her dissatisfaction with the domestic duties in the Victorian era for women.

In the nineteenth century, women were considered too emotional and only good for being a teacher or wife. She shows another side of women, it is a very transgressor novel. She wanted to go against the traditional story, Jane Eyre is a woman who falls in love but puts herself first.

*Do you think I am an automaton? — a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? 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! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal — as we are!*¹¹

6.5. Reviews:

Jane Eyre received a lot of different reviews. I'm going to talk about some of the reviews I've found and about the evolution of the different reviews with the ages.

First of all, the critic of "The Spectator" (6th November 1847) said that Jane Eyre didn't contained anything by itself. He said that, the characters didn't attract

¹⁰ Gaskell, Charlotte Brontë, chapter XV.

¹¹ Charlotte Brontë, Jane Eyre. Page 223.

sympathy, neither Jane nor Mr. Rochester. And that *The reader cannot see anything loveable in Mr. Rochester, or why he should be so deeply in love with Jane Eyre*¹². It says that there's an intense emotion without a cause. For this critic, the only good thing about Jane Eyre is the writing.

For him *the first act of the fiction is the most truthful* the part when Jane is on the philanthropic school.

The second review I have found is from "The Quarterly Review" (December 1848). This one says that this is a *very remarkable book*, but this is the only good thing that says about it.

For the critic, the writing here is awful and the principal heroine Jane Eyre is a vulgar-minded woman, just because she didn't fit in the normal thoughts of the decade. It says that *it is a failure*. It describes Jane as *a plain, odd woman, destitute of all the conventional features of feminine attraction*¹³, in this critic you can clearly see how closed-minded were people.

Lord David Cecil wrote another review for "Early Victorian Novelists" on 1934. In this review, he writes mostly about Charlotte's type of writing. He says that, all of her heroines feel strongly about everything and all of her books *aren't exercises of the mind, but cries of the heart*.

He also compares Jane to the main characters of other novels written by Charlotte, he says that they are all the same person, because Charlotte wrote about herself *she is her own subject*.

He feels that Charlotte can't write a coherent book but *her plots are not dull; they are at once conventional, confusing and unlikely*¹⁴. He talks about the scheme that Charlotte follows in all of her books, and he also that they are a *succession of adventures only connected by a hero*.

¹² The Spectator, 6th November 1847.

¹³ The Quarterly Review, December 1848.

¹⁴ Lord David Cecil, Early Victorian Novelists, 1934.

Another critic that talked about Jane Eyre was Walter Allen in “The English Novel” on 1954. He says that most of her novels there’s a *pupil-master relationship*, because she had a limited life experience outside Haworth.

For Walter, it is a common sexual dream of women and he says that it helps in her self-esteem. But he says that it’s a step beyond a Cinderella story, because Jane gets left with a half-blind husband and almost helpless. He also thinks that this is *a triumph in the battle of the sexes*¹⁵.

This review is from 1970, it was also published on “The English Novel” and it’s much more favourable. For the first time, it talks about something different; it talks about Charlotte’s relationship with the reader. From the start to the end, there are a lot of parts addressed to the reader. The feeling while you read it is that you’re reading a private journal, opened just for you. The reader is like a friend.

*Given the action of Jane Eyre, which is in every sense dramatic, there is a pull, all the same, between action and consciousness*¹⁶.

The last review I have found was written by Angela Carter, for the “Expletives Deleted” (1992). Angela starts saying that Jane Eyre is a *wild, wonderful and thrilling* novel. It is a novel with *delirious romance replete with elements of pure fairytale it’s wonderful and emotionally intelligent, as the writer herself*.

Charlotte lived during one of the greatest periods of social change in English history that’s why in her novels, she tries to describe a way of living that has never existed, her novels were much criticized in her times, but they have passed from generation to generation because of her spirit.

When Charlotte was writing Jane Eyre, she thought she was writing a love story, but it’s much more than this, Jane is *a young woman who is no beautiful but, all the same, due to her background and education, free to choose what she does with her life*.

¹⁵ Walter Allen, The English Novel, 1954.

¹⁶ The English Novel, 1970.

Jane Eyre is the classic formulation of the romance narrative, with its mysteries of parentage, lost relatives miraculously recovered, stolen letters...

It also deals with a lot of different issues, without even trying, the psychology in this book is one of the most important things, and there's also, intuitive feminism and a *non-realistic apparatus of psycho-sexual fantasy – irresistible passion, madness, violent death, dream, telepathic communication*¹⁷.

You can see the change of the mind in people in these reviews, at first, everything was awful about this novel, but then the reviews started to become good ones. Maybe it's because it was a book advanced to its time.

6.6. Jane Eyre as a female independent character:

During the era when then novel takes place, women were trapped on the domestic sphere. Middle class women needed to be pure, innocent, submissive and obedient. A woman had no rights of her own; she had to marry and become a servant for her husband.

The thoughts of the era considered that education was wasted on women because they were mentally inferior. The thing is that, most of the people believed this and women acted as they were supposed to act. That's why Jane Eyre received so much criticism.

In the book, Jane tries continually to achieve equality and to overcome the oppression she was put through just because she was a woman. There are three central male figures here that make her desire equality and dignity: Mr. Brocklehurst, Edward Rochester and St. John Rivers. They are good men, but misogynistic in some level. They try to keep Jane in a submissive position.

She doesn't know how to make them see her as an equal, so she decides to escape Brocklehurst, reject St. John, and she goes back to Rochester when she is sure they are going to marry as equals.

¹⁷ Angela Carter, *Expletives Deleted*, 1992.

One of the most curious quotes in this book is one in Chapter 12 that is a radically feminist philosophy, very strange at the Victorian era:

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; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. 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.¹⁸

Even though Jane is longing for love and kindness she resists the male dominance and she remains true to her beliefs, she never breaks down, she is one of the first strong and independent female characters on the literature.

In the whole book, Jane stands for herself, but there's one event that makes her even stronger; the frightening night in the Red Room, this causes her to grow and after having experienced true fear, she is not afraid to stand up against patriarchal society.

6.7. Bertha Mason:

This character is one of the most interesting in *Jane Eyre*, there are a lot of theories about what Bertha's character represents, I'm going to mention some of them.

Bertha is, along with Jane, the most famous character in this book. Bertha is, basically a powerful, passionate and talented woman who is seen as crazy. She may represent the nineteenth-century woman writer, because they were seen as crazy figures. There are a lot of things that connect Bertha to Charlotte Brontë.

¹⁸ Charlotte Brontë, *Jane Eyre*. Page 95.

She is a very symbolic character; she can go around and burn your house down. She's like a skeleton in the closet. She is such a strong character, she's locked up in a remote country, without friends, but everyone is scared of her.

There are a lot of similarities between Charlotte and Bertha. Bertha is rejected by her husband; Charlotte fell in love and was rejected; Bertha is kept prisoner; Charlotte spent most of her life shut up in her father's house. Bertha can only show her power in an insane way; Charlotte's and every woman novelist were considered insane. As you can see, there are a lot of parallelisms.

But there's another theory. There's Jane, she narrates the whole novel and it's an autobiography. Bertha could also represent Jane, they are so alike. Bertha is locked and goes crazy; Jane is locked in a room and she completely freaks out. Bertha sneaks around at night to stop Rochester's plans of remarrying; Jane sneaks around at night to stop Rochester's plans of committing bigamy. Bertha is insane; Jane hears voices.

Maybe, Bertha's madness represents the potential of the women telling their story and maybe, Jane could end like Bertha. But what is safe to say is that there's some kind of connection with Jane or Charlotte, even both.

While you read this novel, you can see Bertha as nothing more than an avatar of Jane, what Bertha does is what Jane wants to do. When Jane is going to marry Mr. Rochester, she is not sure about that, Jane really dislikes the veil she needs to wear for the wedding and she wants to be equal to Rochester, so Bertha destroys de veil.

Bertha has the angry aspect of Jane; we can see that when Jane is a little orphan girl, Jane has been trying to repress that aspect of herself since her days in Gateshead. *Two characters, the one representing the socially acceptable pr conventional personality, the other externalizing the free, uninhibited, often criminal self*¹⁹.

¹⁹ Claire Rosenfeld, *The Shadow Within: The Conscious and Unconscious Use of the Double*. Page 314.

So Bertha is the impediment to Jane and Rochester's marriage, but it's also an impediment raised by Jane. We can see that Bertha has been Jane's double since she arrived at Thornfield.

Every Bertha appearance in the book is related to a repression of Jane's anger, some example might be, Jane's response to Rochester's sexual confidences were followed by Bertha trying to incinerate him in his bed. Another example is Jane's desire to destroy Thornfield, which is a metaphor of Rochester's mastery and not equal relationship, Bertha takes care of that and she burns down the house and takes her life with it along with Rochester's eyes and hand.

It is disturbing, but true, to think that *Bertha not only acts for Jane, she also acts like Jane*²⁰. The epithets that they use for Bertha "bad animal" "malicious elf"... are the same epithets that were used for Jane when she was a child. Also, the use of Bertha as a monster echoes Jane's fear of being one *Am I a monster? Is it impossible that Mr. Rochester should have a sincere affection for me?*²¹

There's a moment when Jane gets scared because she sees Bertha as a double, and that moment is when Bertha destroys her wedding veil, in that moment Bertha turns to the mirror and Jane sees Bertha's reflection as if it was her own.

In that moment we finally see Jane as herself, she's been hiding it since she arrived to Thornfield where she seemed to be *a disciplined and subdued character, The Wife without the Signs*²² but her soul is still the same, she frees herself with the death of Bertha Mason, after that she can marry Rochester with equality. That's when the Bertha in Jane dies, as well as the orphan child.

6.8. Jane Eyre's symbology:

Charlotte Brontë was undoubtedly a clever writer and that can be seen in the large symbology that Jane Eyre has, when you first read the book you may

²⁰ Sandra M. Gilbert & Susan Guban, *The Madwoman in the Attic*. Page 361.

²¹ Charlotte Brontë, *Jane Eyre*. Page 233.

²² Emily Dickinson, *Poems*, J. 512, "The Soul has Bandaged Moments"

ignore it, but when you try and look deeper you will see that everything is there for a reason.

When you start reading this novel you can get surprised by the first line, it can be seen as simple in this difficult and elaborated novel, but it has a meaning, it starts with *There was no possibility of taking a walk that day*²³, it's a short line and you may pass through it, but it has a long history behind. When the author says *that day* she's talking about Jane's progress towards maturity, and the walk that she wants to do but it's impossible; it is a metaphor of all the problems she's going to pass through to arrive to maturity.

Names couldn't be left behind this extended symbolism, the house where Jane gets a job and meets Mr. Rochester, Thornfield is nothing more than a place full of difficulties where Jane has to face her demons. Jane helps to notice this metaphor and she says *a fairer era of life was beginning for me, one that was to have its flowers and pleasures, as well as its thorns and toils*²⁴ she says that when she arrives to Thornfield.

One of the most mysterious characters in this novel is certainly Grace Poole, the woman who looks after Bertha Mason. Jane has a bad feeling about her since she sees her for the first time; she is *that living enigma, that mystery of mysteries, as I considered her*²⁵ she was Bertha's public representation. Her surname Poole comes from the word 'pool' and it has a symbolism with 'dark pool' which is associated with the mystery around her and Bertha Mason.

Another important thing about this novel is Jane's relationship with Mr. Rochester, she has a very strong opinion about equality and he has to absorb this lesson, so Thornfield is like a school for Rochester, like Lowood was a school for Jane. The isolation of the house is a metaphor of the isolation of the lovers from the society where equal marriages are rare, so if they want to have one, they need to be separated from this society.

²³ Charlotte Brontë, Jane Eyre page 3.

²⁴ Charlotte Brontë, Jane Eyre page 85.

²⁵ Charlotte Brontë, Jane Eyre page 178.

Most of all the Charlotte Brontë novels are a mirror of the society and we can see that she wasn't able to figure out how to have an equal marriage in the society, so Jane and Rochester are isolated, such as most of the characters in her books.

6.9. Analysis of Jane Eyre's ending:

At the end, after ten years of being married to Rochester, Jane writes her autobiography and that's the book we read.

She explains ten years of marriage in a passage where she narrates in chronology the evolution of their love, and their found happiness. But there are a lot of things in this end that makes us all wonder if this is a fairytale ending. One of the things that can be shocking is the fact that Jane never mentions that she loves Rochester in the end, she feels empathy towards him because of his blindness, his disability and she is happy that she can take care of him.

The fact that she wants to take care of him is almost a contradiction of her strong feministic independence. All the things that have happened, Jane having money, Rochester getting left blind and helpless, have thrown the previous idea we had about their roles in the dust.

We see that Jane returns to Rochester because she knows that she has the choice to leave him if she wants to, so the end is an opposite of a fairytale, because Jane returns to him, not because she loves him but because she knows he is completely dependent on her.

She literally explains that his blindness has brought them together, and she is seen as his *right hand*. So she takes his physical disabilities and replaces them with herself, so he is completely dependent of her. She shows her love of caring for him *He saw nature--he saw books through me; and never did I weary of gazing for his behalf, and of putting into words the effect of field, tree, town, river, cloud, sunbeam*²⁶, so we can see that she might love take caring of him more than she loves him for who he is.

²⁶ Charlotte Brontë, Jane Eyre. Page 397.

She also says that she has the ability to paint in his mind whatever she wants with her voice, she always describes the objects and nature to him and he makes a painting of it in his head.

There's one quote in this ending that has a deep meaning *he loved me so truly that he knew no reluctance in profiting by my attendance... he felt I loved him so fondly that to yield that attendance was to indulge my sweetest wishes*²⁷. At the beginning, we see his benefits from their relationship and she says that she loves being in his disabled side. That is important in Jane's decision to stay by his side; we see that due to her independence values, his disability is the only reason why she stayed with him. His disability gives her a control on her choices and it offers her an escape, she has the freedom to walk away and be comfortable, but that doesn't mean that she will be happy with that.

Another shocking thing about this relation is that Rochester is not ashamed on being dependent, when he used to be so proud, that's because he's been physically degraded and that caused him psychological issues. He's been so humiliated by his condition that he doesn't care about his dependence anymore.

We can see that Jane still regrets to have previously given in being with him. Jane is happy being with him, but we can still see that's difficult for her to get over the parts of her that she has given to him.

Taking the chance to return to Rochester was a little blow to Jane's feminist personality, that's why she always talks about his disabilities, so we see that he is dependent to her; we see that, in the start, all his relationship was about his blindness and how it worked to make them close.

She never talks about her happiness until ten years later, when she is writing the autobiography, in that moment she is happy *My Edward and I, then, are happy: and the more so, because those we must love are happy likewise*²⁸.

²⁷ Charlotte Brontë, Jane Eyre. Page 399.

²⁸ Charlotte Brontë, Jane Eyre. Page 400.

When she says *I felt I loved him so fondly*, we can see that she's trying to avoid saying that she loves him. She made him think that she loved him; this symbolizes Jane's independence pride.

So, with Charlotte's careful use of words, we can see that Jane wasn't happy with her marriage until ten years later, because at the start she felt bad for her independence and then, she married him, which she said she would never do, she does that because of his disability.

So it's quite misplaced to call Jane Eyre's end a fairy tale ending. At the very end (ten years after her marriage) she finds love, but it deals with a lot of issues that are far away from being a fairy tale.

One of the biggest plots on Jane Eyre is the ending, the man is completely dependent on the woman, who has money and could absolutely be without him, so she achieves what she wanted, her independence.

Other than Jane and Rochester's relationship we can see another important fact in the novel's end. Everybody who was good to Jane is rewarded with happiness, Diana and Mary Rivers are happily married; Adèle has become Jane's companion and she has avoided her mother's lifestyle, Jane was scared of that.

And then, there's also St. John Rivers, the very end of this novel is not about Jane's happy marriage, but about how St. John went to India on his mission and he worked himself to death there. He sent letters to Jane while he was living there and the end of the book is Jane quoting one of these letters *Amen; even so come, Lord Jesus!*²⁹ It's definitely strange that a book that has avoided religion most of the time ends like that.

There are different thoughts about this ending, but it's said that, it ends like that because Jane has been nursing everybody during the novel, but when she figures out that St. John is sick, she can't do anything to help. So St. John could be the metaphor of all the aspects that Jane wanted to solve but she couldn't.

²⁹ Charlotte Brontë, Jane Eyre. Page 401.

6.10. Cinematography:

There are a lot of adaptations of this novel, films, television series, radio novels... now I'm going to talk about the cinematography; there are a lot of different films based on *Jane Eyre*.

Silent films:

- The first one was the 1910's film, *Jane Eyre*, starring Irma Taylor as Jane, Frank Hall Crane as Mr. Rochester and Marie Eline as Young Jane.
- The second one was released on 1914, *Jane Eyre*, the stars were Lisbeth Blackstone, Dallas Tyler, Harrish Ingraham and John Charles.
- Another one was released on 1914, *Jane Eyre*, directed by Frank Hall Crane, where Ethel Grandin was Jane Eyre and Irving Cummings was Mr. Rochester.
- One was premiered on 1915 and Louise Vale played Jane Eyre.
- The same year a film called *The Castle of Thornfield* was produced in Italy, it was based on Charlotte's novel.
- The 1918's version was called *Woman and Wife*, it was adapted by Paul West and directed by Edward José, Jane was played Alice Brady.
- Hugo Ballin directed 1921's version, starred by Norman Trevor and Mabel Ballin.
- And a last silent film based on Jane Eyre was *Orphan of Lowood*, produced in Germany and directed by Curtis Bernhardt.

The feature films were the most well-known versions of Charlotte Brontë's classic:

- The first one was the 1934's version, directed by Christy Cabanne and starred by Colin Clive and Virginia Bruce. It was the first adaptation to use sound.
- The same year the most recognized version of Jane Eyre was released, screenplay by John Houseman and Aldous Huxley, some of the stars in this film were Joan Fontaine (Jane), Orson Welles (Mr. Rochester), Agnes Moorehead (Mrs. Reed), Margaret O'Brien (Adele), Peggy Ann

- Garner (Young Jane) and Elizabeth Taylor (Helen Burns). The screenplay was based on a radio adaptation of the novel.
- In 1952's a Hindi version was released, directed by R. C. Talwar and starred by Madhubala and Dilip Kumar.
 - A version from Hong Kong was released in 1956, called *The Orphan Girl*.
 - A Mexican version came out on 1963, *El Secreto*.
 - A TV film version of Jane Eyre, starred by George C. Scott and Susannah York and directed Delbert Mann. It came out in 1970.
 - In 1972 two different Indian versions of the novel came out, they were called *Shanti Nilayam* one was adapted in Tamil and the other in Telugu. It was a musical film; it won a National Film Award for Best Cinematography.
 - Another Mexican version was made in 1978; it was called *El Ardiente Secreto*. It became a soap opera.
 - Jane Eyre was directed by Franco Zeffirelli in 1996. The stars were Charlotte Gainsbourg (Jane), William Hurt (Mr. Rochester), Elle Macpherson (Blanche Ingram), Joan Plowright (Mrs. Fairfax), Anna Paquin (Young Jane), Fiona Shaw (Mrs. Reed) and Geraldine Chaplin (Miss Scatcherd). It was a Hollywood; it's very similar to the book, until the last quarter of the book, because it had to be fit in a two-hour movie.
 - A version directed by Robert Young came out on 1997; the stars were Ciarán Hinds and Samantha Morton. It was a television movie; it doesn't have a lot of similarities with the novel.
 - The last film version of Jane Eyre was released 2011, it was directed by Cary Fukunaga, starring Mia Wasikowska (Jane Eyre), Michael Fassbender (Mr. Rochester) and Judi Dench (Mrs. Fairfax), the screenplay was written by Moira Buffini based on Charlotte Brontë's novel.

6.11. Works inspired on Jane Eyre:

After the big repercussion that Jane Eyre has had, is normal that it has inspired lots of authors or directors to create works with a similar plot that make allusions or are inspired by this novel by Charlotte Brontë. Some of them are:

- The movie *I walked with a zombie* that was inspired by Jane Eyre, it is a horror film but the producer asked the writers to use Charlotte's novel to give a narrative structure to the plot. It was directed by Jacques Tourneur.
- *Wide Sargasso Sea* is a novel written by Jean Rhys, a British author. It is a prequel to Charlotte's novel, the main character is Bertha (at the start Antoinette) and it talks about the oppressive patriarchal society she is stuck in, she is unhappy married to Rochester and it makes you see the story through Bertha's view, you can understand much more about that character.
- Another well-known novel was inspired by Jane Eyre, *Rebecca* by Daphne du Maurier. It has a lot of parallels with Charlotte's novel, some of them are, a young woman that marries an older man, but there's a strange presence of the last wife. There's a highly recommended film adaptation to this novel, it's the Academy Award winning Alfred Hitchcock's film, *Rebecca*.
- As it happens lately, there are some people obsessed with changing the classics so they can fit to our century. It has happened with Jane Eyre, so there's a book called *An American Heir: A Modern Retelling of Jane Eyre*, here, the main character is called Bea, she wants to go to college so she takes a job as a nanny for Ethan Stuart, a hotel magnate. They fall in love, as in the classic.
- There's another novel written about one of the characters of Jane Eyre, it is called *Rochester: A Novel Inspired by Charlotte Brontë's "Jane Eyre"*. In this book, Rochester explains his journey and his problems with his point of view.
- There are so many books that explain more about the hidden story of Jane Eyre, because it's a book that has a lot of depth and some people think that they can explain everything. One of these books is *Thornfield Hall: Jane Eyre's Hidden Story* by Emma Tennant; it talks about how Adele arrived at Thornfield and about all the mysteries about this house. It is totally written by Adele's point of view.
- As there are prequels, there are also sequels of this novel, one of them is a book called *Jane Rochester*, this book is a diary of Jane, fifteen years

after Jane Eyre finishes, she is married and she is going to explain to us her years of marriage and everything that has happened, it goes up that she is not as happy as she thought.

- There's even a Sherlock Holmes story *The Adventure of the Copper Beeches* by Arthur Conan Doyle that has some similarities with Jane Eyre.
- And, as lots of novels, a book called *At Mrs. Lippincote's* by Elizabeth Taylor has a very similar plot with Jane Eyre.
- Of all this books, the one that has caught my attention the most is one called *The Eyre Affaire* by Jasper Forde, it takes place in a parallel universe in 1985, where a detective called Thursday Next pursues a criminal that is using the world of Jane Eyre to hide his secrets and plans. It can be original, not like the others that I've mentioned before, that look like the same thing again.

After all this examples of works inspired on Jane Eyre, you can see that it has had a huge impact on people's lives.

There are a lot of sequels, prequels and books written about a Jane Eyre character, but I've been reading reviews about them and all of them are bad, there's no need to make longer a book that is this important, everything that Charlotte wanted us to know, we already do, so they are unnecessary.

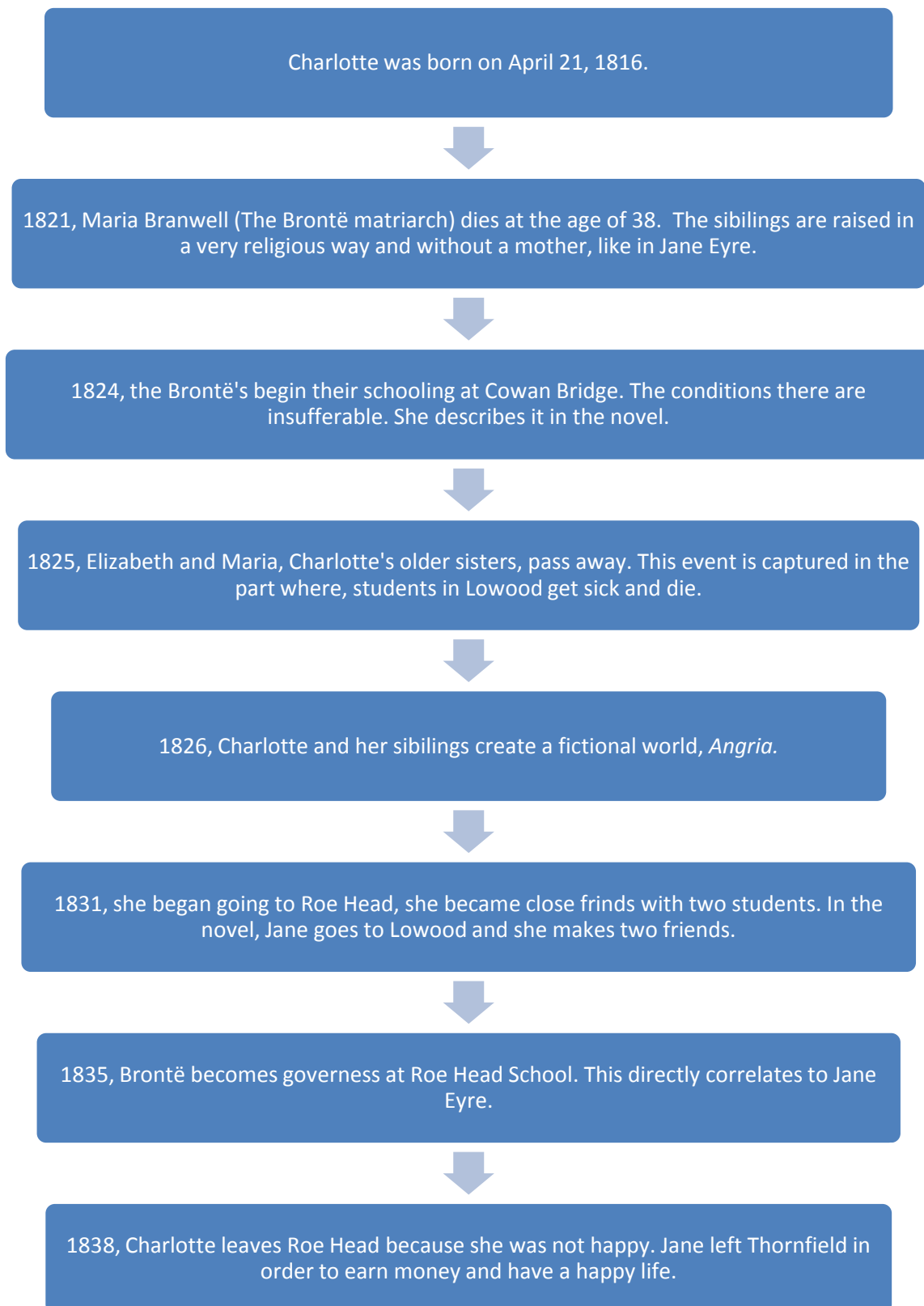
It is difficult to tell if all of these books that are inspired on Jane Eyre are truly original or they have taken Jane Eyre's plot and changed a couple of things. It is practically impossible not to be inspired by this book, but there's a huge difference between this and copying.

7- Origins and Legacy:

In the novel *Jane Eyre* there are a lot of parallelisms with Charlotte Brontë's life. Maybe, that's why it's such an important book for literature, it's a very real book, and it was related to Charlotte's life.

This timeline will show the influence and impact that *Jane Eyre* has had since its publication and the importance of Charlotte's real life events to write every little action in the book.

It's ordered in chronological order, so it's easier to understand.



1839, she declines a marriage proposal. In *Jane Eyre*, St. John proposes to her, but she refuses.



1830s- 1846, Patrick Brontë develops cataracts and he needs a surgery to fix it. This is reflected in form of Rochester's blindness.



1846, the three Brontë sisters publish a book of poems.



1847, she finally publishes her first novel, *Jane Eyre*.



1848, the second edition of *Jane Eyre* is published with a preface, where she thanks the public, the press and her publishers.



1850, Patrick shares some letters that he preserved from her mother.



1855, Charlotte Brontë dies at the age of 39, she was pregnant. Her spirit survived in her literature.



1944, *Jane Eyre* is first adapted in a motion picture.

1979, Sandra Gilbert and Susan Gubar publish *The Madwoman in the Attic*. A feminist text based in the character of Bertha Mason, it's centered in Victorian literature.



1995- 2000, a musical adaptation of Jane Eyre is created.



2008, Jane Eyre was adapted into a graphic novel, so it's easier for some people to read the novel.



2011, one of the most important Jane Eyre adaptations is released.



2014, a first copy of Jane Eyre is sold for \$55,000.00. That shows the effect that this novel has had throughout a lot of generations.

8- Other authors from the nineteenth century:

This work has been focused in Charlotte Brontë, but now, I'm going to talk about some other important authors of the nineteenth century, because all of them were important and they really changed a lot of things.

8.1. Jane Austen:

Jane Austen is one of the well-know nineteenth century authors, as I mentioned before, she had some issues with Charlotte Brontë. Now I'm going to talk about her and her novels.

8.1.1. Biography:

She is one of the world's most renowned English authors, even though she lived centuries ago. Her work is timeless, and that's what makes her such a big success.

Jane Austen was born on December 16th, 1775. She was the daughter of the Reverend George Austen and Cassandra Austen. She was the seventh child, but just the second daughter, that forced a close relationship with her elder sister named Cassandra. Her brothers were: James, Edward, Henry, Francis, George and Charles. Henry was the one that had a better relationship with Jane.



The Austen family had a huge environment for learning, creativity and to express their thoughts. Their father was the teacher of the children and that's why Jane had a close relationship with her father.

In 1783, when she was 8 years old, Jane and Cassandra were sent to boarding school for their education. There, they learned foreign language, music and dance. When they returned home, Jane learned from her father, her brothers and mostly from her reading. By reading she got interested in writing.

With the whole family Jane invested time to make home-made plays and she wrote some novels. She had a true talent, but she was nurtured with all these exercises that she did with her family.

In 1787 she started to keep her plays and novels in a notebook for the future. These consisted in poems and stories where she explained her thoughts and interests. Later, in 1789, Jane wrote the comedy *Love and Friendship*, after that, she began to write seriously. Four years later, she wrote a play called *Sir Charles Garandison or the Happy Man*; it was about the works she was forced to read at school, she felt it wasn't good so she abandoned it and it developed to *Susan*, an epistolary novel.

In 1795, Jane started to spend a lot of time with Tom Lefroy, a nephew of their neighbours. The families of them noticed it. It was the first time that Jane fell in love for someone, she wrote to her sister Cassandra about their relationship. Unfortunately, the family of Tom refused a future engagement of them. Jane had nothing to offer. Jane was forced to never see her love again.

When Jane returned from boarding school, she wrote *First Impressions*. In this time, she could have never imagined that this was going to be an enduring piece called *Pride and Prejudice*. She completed it in 1799.

Her father tried to make this novel successful, so he tried and he sent it to a publisher called Thomas Cadell. He didn't even open the package, it's unknown if Jane knew that her father tried to publish it.

After that, Jane revised her work *Elinor and Marianne*, she changed the point of view and she made it in third person. She went back to work on *Susan* that ended up being *Northanger Abbey*. She also revised her plays.

The December of 1800 brought some great news to the Austen family. George, the father, announced that he was retiring from the clergy, so they could move from Steventon. At this point, Jane was 27 years old, they moved to a town called Bath.

Jane's love life started in 1802, when she received a marriage proposal from an old friend named Harris Bigg-Wither, Jane agreed on this marriage. But she

never expressed love for him, she felt indifference. Later, she wrote a letter to her niece, because she asked her for relationship advice and Jane wrote that she should not wed if there was no affection. Like the heroine in her novels.

In 1813, Henry landed a copy of *Sense and Sensibility* to a publisher, and he finally published it. The novel was an instant success. After this one, *Mansfield Park* was published.

Everything kept going after this success; she published *Emma*, *Northanger Abbey*, *Persuasion*...

In 1816, Jane felt a decline in her health, but she kept it for herself, she kept writing, everyday she felt worse. At the end, her family noticed. They took Jane to the hospital, but it was too late, Jane died in Winchester in July the 18th, 1817.

Jane spent her whole life writing, but she never had the opportunity to have true love in her life, even though her novels were about love. She was happy writing, her life was the words and her works will stay with us forever.

8.1.2. Jane Austen's publications:

Jane Austen wrote novels and some short fiction, she also did other works, such as plays.

Novels:

- **Sense and Sensibility:**
The main characters are Elinor and Marianne Dashwood, two sisters that live with their mother and their older sister. After their father's death the family patrimony goes to their brother, John Dashwood, the only masculine son and son of his first marriage; the family is left without anything and they move to a house in the field that is offered to them by a relative. The novel talks about the Dashwood sisters relations in this place, romance and heartbreak.
- **Pride and Prejudice:**
The Bennet sisters have been raised by a mother that is obsessed with finding a good man for them. But, one of them, Lizzie, wants to see a

different life. When a mister called Bingley, a single and rich man, and his friends, spend the summer in the neighbours house, the sisters are enthusiastic about finding suitors.

- Mansfield Park:

When she's ten years old, Fanny decides to leave her home and go to Mansfield Park with her rich uncles, even though, she's never treated like one of the family. This history is about Fanny, she has a strong personality and she faces the strict rules of the time when she lives to follow her feelings.

- Emma:

When the young Emma, loses the company of her governess, takes the humble Harriet Smith as the new governess. Her humble personality makes her the best candidate for Emma, because she loves fixing people's lives.

- Northanger Abbey:

Catherine Morland's life is quite, she lives in England and she loves reading gothic novels. But, one day, she leaves to Bath with his brother, there they establish a relation with a family called Thorpe, they are ambitious and manipulators, but Catherine is fascinated by them.

- Persuasion:

This is the history of the romance between Anne, daughter of Sir Walter Elliot, she's beautiful and social, and Captain Wenworth. The prejudices are a difficulty between their love. Anne family tells her that she can't be with him, and she thinks they are right.

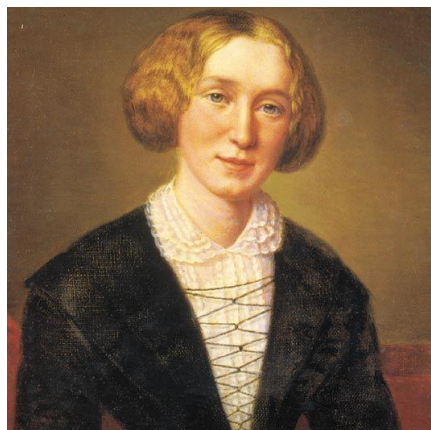
Some of her other works are, *Lady Susan*, *Sir Charles Grandison*, *Plan of a Novel*, *Poems*, *Prayers*, *Letters* and her *Juvenilia* stories.

8.2. George Eliot:

As many critics say, Charlotte Brontë, Jane Austen and George Eliot were the most important nineteenth century writers.

8.2.1. Biography:

George Eliot was the pen name of Mary Ann Evans, one of the greatest novelists from the nineteenth century. Her novels are well-known for their realism and for being very true in the psychological features of the characters.



Mary Ann Evans was born on the 22nd of November 1819 in Warwickshire. Her mother died in 1836 and she left school to help her father. In 1841, she moved with his father to Coventry and she lived with him until his death in 1849. Then, she decided to travel Europe and she stayed in London.

At the age of 30, she began to contribute to the *Westminster Review*, an important journal, later this year she became the editor. She was at the centre of a literary circle and she met George Henry Lewes, in these times she translated *Essence of Christianity* from German, and it was the only book to have her real name.

After this, she entered in a relationship with George Henry Lewes, he was abandoned from his wife and he had three children from an extra-marital affair. Their relatives rejected their relationship and that is reflected in Eliot's novel *The Mill on the Floss* (1860)

She wrote some essays for the *Review* called *Silly Novels by Lady Novelists*. She criticized the plots in the fiction by women; she also praised the realism of European novels at the time. She wanted to escape the stereotype of women only writing romance novels, she wrote realistic novels and works. She also used a pen name to keep her private life from the public eye and from her marriage with Lewes.

Lewes was one of the causes why Eliot started to write. In 1856, she began to write a storybook called *Scenes of Clerical Life*, they were about the people from Warwickshire and they were published in *Blackwood's Magazine*.

Her first completed novel was published in 1859, it was called *Adam Bede* and it was an instant success. With this novel the speculations about her identity increased, at the end she stepped forward and admitted she was the author. This revelation surprised and shocked the readers, but the popularity of her novels kept increasing.

In 1877 she was introduced to Princess Louise, Queen Victoria's daughter. She was an avid reader of all her novels and she was really impressed with *Adam Bede*.

After this incredible success, she continued to write popular novels like *The Mill on the Floss*.

Her last novel ever was *Daniel Deronda*, it was published in 1876, by this time, Lewes's health was bad and he died two years after the publication of the novel. This two final years, were spent in editing Lewes's final work, *Life and Mind*.

Two years after Lewes death, in 1880, Eliot married John Cross, he was twenty years younger than her and she changed her name to Mary Ann Cross. This marriage pleased Mary Ann's brother, who had broken his relationship with her when she began to live with Lewes. While they were spending their honeymoon in Venice, John Cross had a depression moment and he jumped from their hotel balcony into the Grand Canal. He survived and they returned to England.

They moved to a new house in Chelsea, but Eliot fell ill. She had suffered the kidney disease for a few years; she died on the 22nd of December 1889 at the age of 61.

Eliot wasn't buried in Westminster Abbey because she wasn't Christian. She was buried in Highgate Cemetery, London in the religious dissenters or agnostics' area, next to George Henry Lewes.

There are a lot of buildings named after her novels in her birthplace. In 1980, a memorial stone was established in the Poets' Corner.

8.2.2. George Eliot's publications:

George Eliot wrote several novels, some poetry and other type of works, some essays for magazines...

Novels:

- Adam Bede:
In the rural Hayslope. Adam Bede is a carpenter, good person; he's in love with Hetty Sorrel, niece of a friend. But she is attracted to Captain Arthur Bonnithorne, grandson and heir of a rich man. Adam feels love to Hetty, but also some ambition. When Adam interrupts a date between Arthur and Hetty, Adam and Arthur fight. At the end, Arthur agrees to leave Hetty and return to the militia.
- The Mill on the Floss:
Maggie Tulliver lives in Dorlcote Mill, she worships her brother Tom and wants to win her parents approval, but her passionate nature and her intelligence brings her in constant conflict with them. As she grows, she finds herself between three different men: her brother, a close friend who is son of her family's enemy, and a dangerous and charismatic suitor.
- Silas Marner:
Silas Marner is an unhappy man, after heartbreak, he decides to leave town and installs himself in the village of Raveloe, where he leads a quiet life, but lonely and rootless, he spends the days working without stop to win money. One day, all of his money disappears and a little waif appears and he adopts her. Taking care and educating her will change his life.
- Romola:
Romola is an intelligent woman, daughter of a blind scholar; she falls in love with a man who changes her life and the politics of Florence in a way she is not going to like.
- Felix Holt, the Radical:
The young Harold Transome returns to his natal town in England, he was in the colonies and he made a fortune, when he arrives he scandalizes the town with his decision to stand for Parliament as a radical. But after

an old friend, Felix Holt also returns to town, the difference between their ideas becomes apparent.

- Middlemarch:

Dorothea Brooke in nineteen years old and she has had a very restrictive education, but her active and idealistic self is in love with a very witty man. She wants to be as intelligent as him and she marries him, but the marriage fails. Then there is Tertius Lydgate, a young doctor and Rosamond Vincy who thinks that if she marries him she will get a high social validation, their marriage is also a failure. And in third term, there's Fred Vincy, a man who has no vocation or options for the future and Mary Garth, a very intelligent women, they like each other, they get together, they fall apart and so on. *Middlemarch* is a history of three relationships, with their ups and downs.

- Daniel Deronda:

Gwendolen Harleth is a beautiful girl, and she knows it. She's selfish and spoiled by her mother, a widow with five daughters. Their fate will change when they meet Daniel Deronda, a young man with a tendency to help others, and despite living as a knight with his uncle, he is tormented for not knowing his true origin. When Gwendolen meets Deronda, she realizes that she needs to change her attitude, and she falls in love with Daniel. But there's another girl, Daniel saves her and it opens a love triangle in the novel.

Poetry:

- The Spanish Gypsy (1868)
- Agatha (1869)
- Brother and Sister (1869)
- Armgart (1871)
- Stradivarius (1873)
- The Legend of Jubal (1874)
- Arion (1874)
- A Minor Prophet (1874)
- A College Breakfast Party (1879)

- The Death of Moses (1879)
- In a London Drawing Room.
- Count That Day Lost.
- I Grant You Ample Leave.

8.3. Jane Austen's importance in George Eliot's life:

In 1852, George Henry Lewes, wrote an essay for the *Westminster Review* about the Lady Novelists. In this essay, he talked about George Sand, Mrs. Gaskell, Charlotte Brontë and Jane Austen, whose novels he loved. Lewes said about Austen that she was, *the greatest artist that has ever written, using the term to signify the most perfect mastery over the means to her end*³⁰

In this essay, he did an extended characterization of Jane's art, and he wrote that her contribution in literature would be notable without thinking about the genre. But, he was committed from someone to write this essay, Mary Ann Evans, a woman who, within a few years would become an extraordinary writer under the pseudonym of George Eliot.

Not long after the writing of this essay, Mary Ann and George Henry got married and they had a huge love affair. Jane Austen was one of the things that made them fall in love; they shared a huge passion for her novels.

Also, reading Jane Austen was one of the things that made Mary Ann start writing. She said that she got inspired by rereading Jane Austen's novels to start writing her first publication *Scenes of Clerical Life*. But that doesn't mean that they had similarities in their writing, Eliot wrote all the things that Austen didn't.

Eliot was closer to Charlotte Brontë in writing forms than to Jane Austen. Even though, maybe, if Mary Ann had never read Jane's books she had never known Lewes or never started to write.

³⁰ "The Lady Novelists", *Westminster Review* by George Henry Lewes.

9- Conclusions:

When I first started this research work I wanted to write about a lot of things, I was really excited and I didn't think it deep enough, so I talked to my teacher and we decided to focus where I was most interested in, so it turned out that *Jane Eyre* by Charlotte Brontë was the novel we were looking for.

In this moment, with my work finished and everything clear, I take a look back and I see that my fears about doing this subject and doing it in English were groundless; there was no need to worry that much.

I have really enjoyed working on this project, I've always been interested in literature and I wanted to know more about this book and in more depth, so I've accomplished my goals.

The elaboration of this work has made me see that these women were brave enough to face their society and their families to be heard. I have also seen that when you read a classic such as the one I have analyzed - *Jane Eyre* - you don't get to the deeper part of it.

When I first read it I loved it, but then I started searching information, reading analysis, critical approaches and the parallelisms between the characters and the author's life and I found out that, just reading it I didn't have half of the knowledge that this novel can provide.

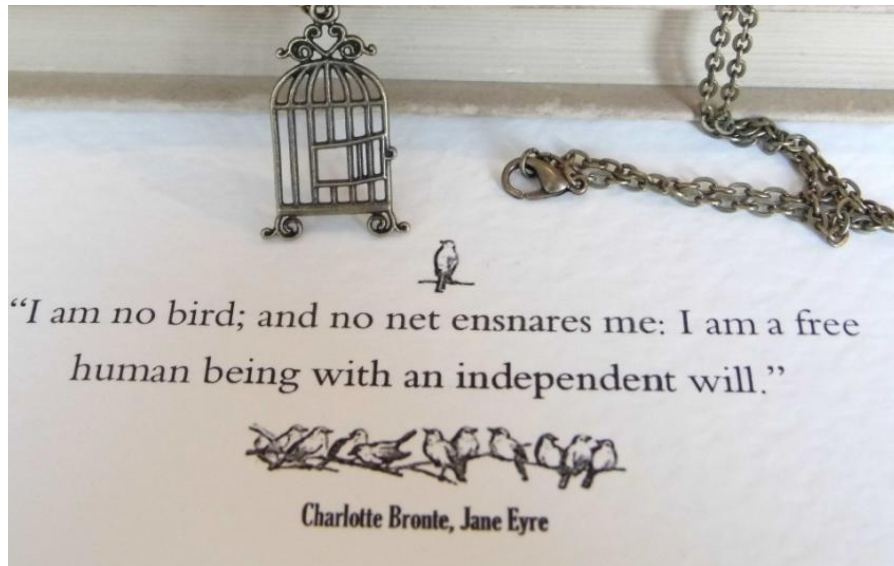
It was also interesting in seeing the evolution of the criticism of the novels: as the years passed the criticism went from awful to incredible, like most of the great art it didn't have a huge recognition in the time it was released.

The work of the women writers from that time was one of the strongest parts of the feminist movement and their novels are a great example of women wanting to be equal to men. In a society where women were dependent on a man, they finally wrote books with brave and independent women as main characters.

I think that, the research I have done is truly inspiring, because every character I have studied and every novel has gone down in history, a lot of things that are being created now have been inspired by these authors in some sort of way. And only great talents are perpetuated in history.

There are a lot of people that might not like to read the novels, but it's truly interesting to know the importance that they have had and that they have now. Their novels will last forever.

Finally, I'd like to end my work with a Charlotte Brontë quote.



10-Acknowledgements:

I would like to thank especially my teacher JM, who has helped me to keep going when I had some problems, giving me a lot of information and helping me to understand a lot of technical words in English, also for the contacts that he provided me.

To PG, who told me a lot of things that helped me to start with the writing and to show me the approach that my work should have and gave me some amazing books from where I found most of the information that I needed.

My friends, especially MS who made me open my eyes about what I wanted to do for this project and helped me when I was blocked.

And finally, to my parents that endured me when I was stressed and didn't know what to do next and helped me find some great sources of information.

11-Bibliography:**11.1. General bibliography:**

- Neoclassical Literature. <http://education-portal.com/academy/lesson/neoclassical-literature-definition-characteristics-movement.html#lesson>
- Introductory Lecture on the Neoclassical Period. <http://faculty.winthrop.edu/kosterj/engl201/neoclassical.htm>
- English Renaissance. http://en.wikipedia.org/wiki/English_Renaissance#Literature
- English authors of the Renaissance. http://web.cn.edu/kwheeler/renaissance_authors.html
- Introduction to Renaissance Literature. <http://education-portal.com/academy/lesson/introduction-to-renaissance-literature-characterizing-authors-and-works.html#lesson>
- English literature. http://en.wikipedia.org/wiki/English_literature
- The Women's Rights Movement, 1848–1920. <http://history.house.gov/Exhibitions-and-Publications/WIC/Historical-Essays/No-Lady/Womens-Rights/>
- The Early Seventeenth Century: Topics. https://www.wwnorton.com/college/english/nael/17century/topic_1/welcome.htm
- The Growing Importance of Women in British Literature. <http://www.teenink.com/opinion/all/article/185170/The-Growing-Importance-of-Women-in-British-Literature/>
- Women in Literature- A Literary Overview. <http://www.victorianweb.org/gender/womlitov.html>
- The female frontier. <http://www.theguardian.com/books/2009/may/09/female-novelists-usa>
- Nineteenth-Century Fiction. <http://www.jstor.org/discover/10.2307/2933263?uid=3737952&uid=2&uid=4&sid=21104695872623>

- Feminism in Literature. <http://www.enotes.com/topics/feminism/critical-essays/women-16th-17th-18th-centuries>
- Old English Period of British Literature. <http://www.slideshare.net/idontlikeyourclothes/old-english-period-of-british-literature>
- Anglo-Saxon literature. https://www.princeton.edu/~achaney/tmve/wiki100k/docs/Anglo-Saxon_literature.html
- A brief history of English literature. <http://www.universalteacher.org.uk/lit/history.htm>

11.2. About Charlotte Brontë:

- Charlotte Brontë. http://es.wikipedia.org/wiki/Charlotte_Bront%C3%AB
- Vida y obra de Charlotte Brontë, autora de 'Jane Eyre'. <http://suite101.net/article/vida-y-obra-de-charlotte-bronte-autora-de-jane-eyre-a17617#.VJ7hqV4AAC>
- The Foundling: A Tale of our Own Times by Captain Tree by Charlotte Brontë. http://www.goodreads.com/book/show/46767.The_Foundling
- The Secret and Lily Hart. An early manuscript by Charlotte Brontë. <https://library.missouri.edu/exhibits/bronte.htm>
- Brontë resources. <https://library.missouri.edu/exhibits/bronteresources.htm>
- Charlotte Brontë Biography. <https://library.missouri.edu/exhibits/brontebio.htm>
- Charlotte Brontë, quotes. http://www.goodreads.com/author/quotes/1036615.Charlotte_Bront_%3Fpage=2
- Why Charlotte Brontë hated Jane Austen. <http://www.thedailybeast.com/witw/articles/2013/10/09/why-the-brontes-hated-jane-austen.html>
- The Secret & Lily Hart: Two Tales by Charlotte Brontë. http://www.goodreads.com/book/show/2421145.The_Secret_Lily_Hart

- The Spell: An Extravaganza by Charlotte Brontë. http://books.google.es/books/about/The_Spell.html?id=ngleAQAIAAJ&edir_esc=y
- Charlotte Brontë: A Bibliography. http://www.poetry-archive.com/b/bronte_charlotte_bibliography.html
- The Young Men's Magazine. http://en.wikipedia.org/wiki/The_Young_Men%27s_Magazine
- Books by Charlotte Brontë. https://www.goodreads.com/author/list/1036615.Charlotte_Bronte
- The Green Dwarf: A Tale of the Perfect Tense by Charlotte Brontë. http://www.goodreads.com/book/show/50207.The_Green_Dwarf
- My Angria and the Angrians. http://www.blackwellreference.com/public/tocnode?id=g9781405151191_chunk_g978140515119114_ss121
- Albion and Marina by Charlotte Brontë. <http://www.amazon.es/Albion-Marina-Charlotte-Bront%C3%AB-ebook/dp/B00H3BTPC8>
- Tales of the Islanders by Charlotte Brontë. <http://www.goodreads.com/book/show/6728283-tales-of-the-islanders>
- Tales of Angria by Charlotte Brontë. http://www.goodreads.com/book/show/106749.Tales_of_Angria
- Villette by Charlotte Brontë. <http://www.casadellibro.com/libro-villette/9788484282839/1056021#>
- Charlotte Brontë: Why Villette is better than Jane Eyre? <http://www.telegraph.co.uk/culture/books/10547414/Charlotte-Bronte-Why-Villette-is-better-than-Jane-Eyre.html>
- Villette by Charlotte Brontë. [http://en.wikipedia.org/wiki/Villette_\(novel\)](http://en.wikipedia.org/wiki/Villette_(novel))
- Shirley by Charlotte Brontë. [http://en.wikipedia.org/wiki/Shirley_\(novel\)](http://en.wikipedia.org/wiki/Shirley_(novel))
- The Professor by Charlotte Brontë. [http://en.wikipedia.org/wiki/The_Professor_\(novel\)](http://en.wikipedia.org/wiki/The_Professor_(novel))
- Emma by Charlotte Brontë. <http://www.goodreads.com/book/show/46769.Emma>
- Sandra M. Gilbert & Susan Gubar. The Madwoman in the Attic. Yale.
- Virginia Woolf. Una cambra pròpia. Deriva Editorial.

- Elaine Showalter. A Literature of Their Own. Princeton Paperbacks.
- Regret by Charlotte Brontë analysis. <http://garyhsu09.blogspot.com.es/2011/11/regret-by-charlotte-bronte.html>
- Regret by Charlotte Brontë. <http://www.poemhunter.com/poem/regret/>
- Life by Charlotte Brontë. <http://thereaderonline.co.uk/2012/10/22/featured-poem-life-by-charlotte-bronte/>
- Maria-Mercè Marçal en el mirall: sobre l'imaginari femení i el llenguatge poètic by Pilar Godayol. <http://www.raco.cat/index.php/Reduccions/article/view/254848/367042>

11.3. About Jane Eyre:

- Jane Eyre: “Improper” Sphere for a Victorian Woman Writer. http://www.apu.ac.jp/rcaps/uploads/fckeditor/publications/polyglossia/Polyglossia_V18_Li.pdf
- Jane Eyre. http://es.wikipedia.org/wiki/Jane_Eyre
- About Jane Eyre. <http://www.cliffsnotes.com/literature/j/jane-eyre/about-jane-eyre>
- Socio economic critical quotes in Jane Eyre. <https://www.examtme.com/en/p/46228-critical-quotes--jane-eyre-notes>
- Critical responses to Jane Eyre over time. <http://apsenglishlanglit.edublogs.org/files/2011/01/EMC-critical-responses-over-time-1b4viz2.pdf>
- Brontë's Feminist Flair in Jane Eyre. <http://empoweringfashionista.com/2013/10/14/brontes-feminist-flair-in-jane-eyre/>
- Introducing Jane Eyre: An Unlikely Victorian Heroine. <http://edsitement.neh.gov/lesson-plan/introducing-jane-eyre-unlikely-victorian-heroine>
- Jane Eyre, characters. http://en.wikipedia.org/wiki/Jane_Eyre#Characters
- Jane Eyre's Themes. <http://www.shmoop.com/jane-eyre/themes.html>

- Critical responses to Jane Eyre over time.
<http://apsenglishlanglit.edublogs.org/files/2011/01/EMC-critical-responses-over-time-1b4viz2.pdf>
- Identity and Independence in Jane Eyre. <http://www.diva-portal.org/smash/get/diva2:463653/FULLTEXT01.pdf>
- Bertha Mason, Jane Eyre. <http://www.shmoop.com/jane-eyre/bertha-mason.html>
- Adaptations of Jane Eyre.
http://en.wikipedia.org/wiki/Adaptations_of_Jane_Eyre
- Film and television adaptations of Jane Eyre.
<http://eyreguide.awardspace.co.uk/adaptations.html>
- The Enthusiast's Guide to Jane Eyre.
<http://eyreguide.awardspace.co.uk/books.html>
- Olive by Dinah Maria Mulock Craik.
<http://www.goodreads.com/book/show/898983.Olive>
- The Adventure of the Copper Beeches by Sir Arthur Conan Doyle.
http://en.wikipedia.org/wiki/The_Adventure_of_the_Copper_Beeches
- At Mrs. Lippincote's by Elizabeth Taylor.
http://en.wikipedia.org/wiki/At_Mrs._Lippincote's
- Jane Rochester by Kimberly A. Bennett.
http://en.wikipedia.org/wiki/At_Mrs._Lippincote's
- Thornfield Hall: Jane Eyre's Hidden Story.
http://www.goodreads.com/book/show/168131.Thornfield_Hall
- Derivatives of Jane Eyre.
http://www.goodreads.com/list/show/18840.Derivatives_of_Jane_Eyre
- "He felt I loved him so fondly..." The feminist truth behind Jane Eyre's fairytale ending.
https://www.hws.edu/academics/ctl/pdf/Chandler_essay.pdf
- Analysis: What's up with the ending? <http://www.shmoop.com/jane-eyre/ending.html>
- Jane Eyre, Summary and Analysis. Chapter 38- Conclusion.
<http://www.cliffsnotes.com/literature/j/jane-eyre/summary-and-analysis/chapter-38conclusion>

- The Origins and Legacy of Charlotte Brontë's Jane Eyre. <http://englishnovel2.qwriting.qc.cuny.edu/timelines/laura-david-katryna-kim/>
- Dreams in Jane Eyre. <http://www.victorianweb.org/authors/bronte/cbronte/gordon15.html>
- Sandra M. Gilbert & Susan Gubar. The Madwoman in the Attic. Yale.
- Virginia Woolf. Una cambra pròpia. Deriva Editorial.
- Elaine Showalter. A Literature of Their Own. Princeton Paperbacks.

11.4. Other authors:

- Jane Austen. http://en.wikipedia.org/wiki/Jane_Austen
- Jane Austen, biography. <http://www.janeausten.org/jane-austen-biography.asp>
- Jane Austen, biography. <http://www.biography.com/people/jane-austen-9192819>
- Emma by Jane Austen. <http://www.quelibroleo.com/emma>
- Northanger Abbey by Jane Austen. http://es.wikipedia.org/wiki/La_abad%C3%ADa_de_Northanger
- Persuasi3n by Jane Austen. <http://www.lecturalia.com/libro/1546/persuasion>
- Publication Dates of Jane Austen's Novels and Minor Works. <http://austenprose.com/2012/03/31/publication-dates-of-jane-austens-novels-and-minor-works/>
- George Eliot (1819-1880) http://www.bbc.co.uk/history/historic_figures/eliot_george.shtml
- George Eliot, Victorian web. <http://www.victorianweb.org/authors/eliot/>
- George Eliot, Britannica. <http://global.britannica.com/EBchecked/topic/184688/George-Eliot>
- George Eliot. http://en.wikipedia.org/wiki/George_Eliot
- Adam Bede (George Eliot) <http://www.nuevarevista.net/articulos/adam-bede-george-eliot>
- The Mill on the Floss by George Eliot. http://www.goodreads.com/book/show/20564.The_Mill_on_the_Floss

- Silas Marner by George Eliot. <http://www.lecturalia.com/libro/29939/silas-marner>
- Romola by George Eliot. <https://librivox.org/romola-by-george-eliot/>
- Felix Holt: The Radical.
http://www.goodreads.com/book/show/866301.Felix_Holt
- Middlemarch by George Eliot. <http://www.quelibroleo.com/middlemarch>
- Maria-Mercè Marçal en el mirall: sobre l'imaginari femení i el llenguatge poètic by Pilar Godayol.
<http://www.raco.cat/index.php/Reduccions/article/view/254848/367042>

12-Annex:**12.1. Poems by Charlotte Brontë:****12.1.1. Regret:**

Long ago I wished to leave
“The house where I was born; “
Long ago I used to grieve,
My home seemed so forlorn.
In other years, its silent rooms
Were filled with haunting fears;
Now, their very memory comes
O'ercharged with tender tears.

Life and marriage I have known,
Things once deemed so bright;
Now, how utterly is flown
Every ray of light !
'Mid the unknown sea of life
I no blest isle have found;
At last, through all its wild wave's strife,
My bark is homeward bound.

Farewell, dark and rolling deep !
Farewell, foreign shore !
Open, in unclouded sweep,
Thou glorious realm before !
Yet, though I had safely pass'd
That weary, vexed main,
One loved voice, through surge and blast,
Could call me back again.

Though the soul's bright morning rose
O'er Paradise for me,

William ! even from Heaven's repose
 I'd turn, invoked by thee !
 Storm nor surge should e'er arrest
 My soul, exulting then:
 All my heaven was once thy breast,
 Would it were mine again !

Analysis:

As I kept saying in my work, Charlotte wasn't happy with her life and in this poem we can see how unhappy she was and how lonely she was at home. She wants to be happy and feels that getting married is going to change everything. In this poem we can see that her search for love is being difficult:

*Life and marriage I have known,
 Things once deemed so bright;
 Now, how utterly is flown*

She feels unable to find love: *I no blest isle have found, at last, through all it wild wave's strife, my bark is homeward bound.* She tries to represent her life as an odyssey where she looks for a place to call home. At the end, she always goes back to her lonely home.

But not everything is lost:

*Farewell, dark and rolling deep !
 Farewell, foreign shore !
 Open, in unclouded sweep,
 Thou glorious realm before !*

Here we can see that she found the change she was searching for. Her loneliness has come to an end. She finally found somewhere to be happy.

*Yet, though I had safely pass'd
 That weary, vexed main,
 One loved voice, through surge and blast,
 Could call me back again.*

She is in joy and happiness after finding love. We can see that she loves him endlessly and that she could experience everything she has been through again if she ever loses him.

*Though the soul's bright morning rose
O'er Paradise for me,
William ! even from Heaven's repose
I'd turn, invoked by thee !*

At the end, we can see that his name is William and that she is satisfied. Now, she sees her life like a paradise and she feels like she is in heaven.

12.1.2. Life:

Life, believe, is not a dream
So dark as sages say;
Oft a little morning rain
Foretells a pleasant day.
Sometimes there are clouds of gloom,
But these are transient all;
If the shower will make the roses bloom,
O why lament its fall?

Rapidly, merrily,
Life's sunny hours flit by,
Gratefully, cheerily,
Enjoy them as they fly!

What though Death at times steps in
And calls our Best away?
What though sorrow seems to win,
O'er hope, a heavy sway?
Yet hope again elastic springs,
Unconquered, though she fell;
Still buoyant are her golden wings,
Still strong to bear us well.

Manfully, fearlessly,
The day of trial bear,
For gloriously, victoriously,
Can courage quell despair!

Analysis:

This poem is about Charlotte's point of view of life, at the start of it, Charlotte reflexes everything that's bad, dark... to talk about the problems that she sees, but then she contrasts it with everything that's good and happy. She is unhappy about the darkest times but she knows that things will change. This reiteration ends at line 12.

She also talks about death, she says that sometimes life comes and takes the ones we love, but we have to be strong and keep holding on.

Hope is what can keep us from falling to the darkness of depression and even though is a sad poem, it also brings life and some hope to the minds of the readers.

In every poem that she wrote, we can see a piece of her personality and her feelings, she was a very intelligent and she expressed her thoughts through her writing.