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Diplomová práce

# Heroines in the Haunted Houses: Northanger Abbey, Jane Eyre and Jamaica Inn

Hrdinky ve strašidelných domech: Opatství  
Northanger, Jana Eyrová a Hospoda Jamajka

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**Abstract:** The thesis compares three novels inspired by the Gothic literature within the period of three centuries: *Northanger Abbey* (1817), *Jane Eyre* (1847) and *Jamaica Inn* (1936). It analyses their similarities and differences with respect to the heroine's experience. Moreover, it introduces the authors and historical contexts.

Key words

haunted house, gothic novel, *Northanger Abbey*, *Jane Eyre*, *Jamaica inn*,

**Anotace:** Práce se zabývá srovnáním tří děl, která jsou inspirována gotickým románem a dělí je tři století: *Opatstvím Northanger* (1817), *Janou Eyrovou* (1847) a *Hospodou Jamajkou* (1936). Cílem je pozorování základních tematických okruhů s ohledem na zkušenost hrdinky. Dále práce přibližuje autorky románů i historický kontext.

Klíčová slova

strašidelný dům, gotický román, *Hospoda Jamajka*, *Jana Eyrová*, *Opatství Northanger*

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## **Poděkování**

Chtěla bych poděkovat vedoucí své diplomové práce PhDr. Kamile Vránkové, Ph.D. za odborné vedení, pomoc a rady při zpracování této práce.

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## Introduction

The aim of my diploma thesis *The Heroines in Haunted Houses* is to explore the effects of the closed space on the main characters and how these effects encourage their interaction. Furthermore, it develops the results of my bachelor thesis *The Portrayal of Jane Austen's Male Characters* (2017) with the tradition of strong, independent heroines. Therefore, the female writers from three different centuries were chosen – Jane Austen, Charlotte Brontë and Daphne du Maurier. Considering the nature of the novels of the last two novelists (Gothic Novel tradition), *Northanger Abbey* (1817) by Jane Austen was picked due to the Gothic influence.

Firstly, the thesis examines the development of the Gothic Novel from the beginning to the twentieth century, how its main motifs, symbols and themes were shifting according to societal changes. Then, the thesis continues with the personal background of the authors that inspired the writing of the key novels to better recognise their position in the literary context as well as the psychology of the main characters. The third chapter focuses on the analysis of space by Gaston Bachelard's motifs in Gothic novels, Manuel Aguirre's description of the transformation of the heroine and the hero through the centuries and finally Silvana Mandolessi's research of the influence of the space on the characters' psychological state.

The thesis will firstly portray the haunted houses in three novels (their history, outer and inner space) with the consideration to Bachelard's analysis in order to better understand the space the characters are set in. Afterwards, it will concentrate on the heroines' and the heroes' journey in the novels (how they changed, when and why) with the application of Mandolessi's theory and their personal interaction. Lastly, the main protagonists will be compared to Aguirre's concepts of the heroine and the hero. There will be also comparison of the novelists to see how and in what way precisely they were inspired.

## 1. English Gothic Novel and Its Transformation

Not many literary movements throughout the history can be considered as changeable and adaptable as the Gothic Novel. The origin of the movement named after a Germanic tribe (the Goths) and inspired by the medieval architecture and atmosphere can be found in Sentimentalism in the middle of the eighteenth century.<sup>1</sup> Especially in Samuel Richardson's acute sensibility of his heroines. This aspect was taken by Horace Walpole as a foundation of his novel *The Castle of Otranto* (1764) and, together with other features, gave basis to an entirely new genre.

England was going through another economic, social and political crisis, therefore Walpole's work mirrors the outside chaos and lifts it up to wild heights. The readers face the supernatural happenings, mysterious deaths, haunted castles, fear and damsels in distress with intense emotions<sup>2</sup> on the background of not so complicated story for the first time.

The stress lies then on human feelings and what affects them. The most crucial emotion here is fear and the best way to evoke it is throughout the unknown, in this case the supernatural, for example, ghosts or demoniac images. The story often takes place in wild, desolate places surrounding medieval castles that symbolize the return of the past, more likely inhabited by the villain.<sup>3</sup> The other side of fear is attached to love. The elements of romance, like uncertain reciprocation, unrequited love, parting of lovers, is what makes the narrative sentimental. These characteristics introduced by Walpole brought something original, fresh to the society.

As the situation was slowly changing, the new phase began to interest female writers, such as Clara Reeve, Sophia Lee or Ann Radcliffe. They all link the Gothic atmosphere to the sentiment in a way which Botting describes as "an over-abundance of imaginative frenzy, untamed by reason for simplicity, realism or probability."<sup>4</sup> Nevertheless, it is Ann Radcliffe who uplifted the Gothic Novel to its most pleasant form. Her greatness was admired by Sir Walter Scott himself and critic Nathan Drake called her in 1798 "the Shakespeare of romance writers."<sup>5</sup> On the background of French Revolution, she depicts vividly the terror, as well as fancy, of her characters to the readers, awaking them into intense experience. Amid her detailed settings belong the cellars, dungeons, mysterious hallways but also exotic places

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<sup>1</sup> BEACH, Joseph W. *A History of English Literature*, 1950: 116

<sup>2</sup> ABRAMS, M. H., ed. *The Norton Anthology of English Literature*. 2006: 577

<sup>3</sup> BOTTING, Fred. *Gothic*, 2004: 1–3

<sup>4</sup> Botting, 2004: 91

<sup>5</sup> Beach, 1950: 117

permeated with the spirit of the past, like Italy in 1584, which merely offered an escape from everyday struggles. The vocabulary includes more onomatopoeic words (howl, moans, hiss, snarl...) and the words associated with darkness (black, night...), surprise (thunderstruck, astonished...), fear (agony, dread, hopeless, panic...), anger (wrath, fury, intense...) and mystery (diabolical, prophecy, spirit, talisman...).<sup>6</sup>

Besides this important development, Radcliffe's work is mainly valued for other two slightly different approaches. Firstly, owing to the influence of Sentimentalism, her female characters are even more melancholic, sentimental virginal maidens in distress. The villains, on the other hand, are raised to something more passionate, sinful, hidden within not only familiar faces (father, spouse...) but the faces that should be trustworthy and respectable, for example a monk. In most cases the characters are connected to the settings with their nature, functioning as types, which is clear from the beginning. Secondly, Radcliffe changed the approach to the supernatural, the most significant feature.

She chose the "emphasis upon psychological suspense over bodily gore, by an omnipresent sense of mystery and obscurity over the certainties of fast-paced action, and by mere hints and suggestions of ghostly activity."<sup>7</sup>

The belief of fantasy being worse than reality turns into the opposite. It suggests she was aware of the social unrest, very well knew the reality is scary enough though someone could argue. Fantasy may be worse but is most definitely safer. The reality is brutal, it could not be escaped by anyone. Thus, the readers can run away from their own problems to exotic time or place just to figure out that the world remained, more or less, the same. It shows that people tend to give their difficulties a paranormal origin rather than try to solve them. The novels make only difference in pointing out the rightful justice, not frequent in the real life.

At the turn of the century the publications of the Gothic novels got to the maximum with Ann Radcliffe in the first line. No wonder her work influenced many later known writers, such as George Byron, Mary Shelley, Sir Walter Scott or Jane Austen. As someone who truly grew up between the decline of those novels and the slow rise of Romanticism, Austen longed for a more serious, uncommon prose. How better to express the need than writing a parody? She allegorized the spirit of her age "not in denial but in reduction and

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<sup>6</sup> HARRIS, Robert. *Elements of Gothic Novel*, 2017: n.p.

<sup>7</sup> Townshend, Dale. *An Introduction to Ann Radcliffe*, 2014: n.p.



assimilation.”<sup>8</sup> *Northanger Abbey* begins as a Gothic novel (with the hints of horror and sentiment), however, as the story carries on it alters into “stable, traditional and organic system.” (Nemoianu, 1984: 59) The novelist demonstrates that not being radical might lead into actual progress because “new ideas served chiefly as ephemeral challenges.”<sup>9</sup> This theory comes into practice after the arrival of “radical” romanticism. Austen demonstrates the slower progression on the development of Catherine Morland, the heroine, and the way she learns from her preceding bad judgement.

The new century was marked by awful Napoleonic wars and aftermath of the French Revolution, which left the literary world in high-romantic impulses (poems by Coleridge, Southey or Wordsworth). After the end of the wars in 1815, the shattered society desperately craved to renew idyllic state by returning to the practical, social, intimate and domestic values. No wonder the novels by Jane Austen enjoyed the great popularity. They brought clean air. Furthermore, the publication of (not only) *Northanger Abbey* allowed looking back at the state of literature in a proper perspective.

The shift in Gothic novels can be viewed in Mary Shelley’s *Frankenstein* (1818). In Shelley’s story, the readers notice the characteristics similar to Austen’s work, she highlights psychology and education. Moreover, Shelley expands them further, creating the most important novel of Gothic tradition.<sup>10</sup> To increase the suffering of characters, she chooses several points of view to magnify the identification with them. Her usage of the supernatural unites its original view with the newer one. She presents the fantastical monster as a product of science, human knowledge. Nonetheless, the questioning of danger and monstrosity of the supernatural makes this tale so revolutionary. Starting to describe the risk of the growing scientific environment, Shelley takes the traditional type of the villain and portrays him as an outcast who is a victim.<sup>11</sup> She asks the question, who is the real villain. An answer to it, though, lies in looking at human nature, which is an aspect of reality again.

The balance in *Frankenstein* plays an incredibly vital role. The writers started to understand that “future must be a compromise and not a return.”<sup>12</sup> Hence they applied more subjectivism and individualism. In doing so, they opened the door for a transitional period amidst Romanticism and Victorian Novel called English Biedermeier. Together with the

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<sup>8</sup> Nemoianu, Virgil. *The Taming of Romanticism: European Literature and the Age of Biedermeier*, 1984: 56

<sup>9</sup> Ibid

<sup>10</sup> Abrams, 2006: 577

<sup>11</sup> Botting, 2004: 92

<sup>12</sup> Nemoianu, 1984: 69

domestication process literature began to shape into somewhat softer, relaxed. Among the form of realism, ghost stories and sensation novels, the Gothic traces wonderfully adapted. The example of this perfect synchronization can be seen in Brontë's novels.

Charlotte Brontë fills *Jane Eyre* (1847) with references to folklore, myths, legends, blurs the boundaries between reality and delusion, testing the spirituality to the extreme. Through the hints of everlasting tales or creatures Brontë reminds the present effect of ancient time fantasy and how it affects a young, pious girl. The novelist describes her as a devout but incredibly passionate young woman with her own ideas about religion and world. Very different from the earlier heroines, who were passive, persecuted and overwhelmed by their emotions.

Whilst the scientific, as well as domestic progress in the society continued, the castles were replaced by old houses and the horror struck even closer to home. There, the ghosts reappear in the form of the family's haunting past, the secrets which should stay buried because they show the corruption of the aristocrats. The history is not observed as fascinating, thrilling or safe anymore. It shows the danger of trying to preserve the ideals no matter what. The more advanced discoveries, the greater crave. The constant fear of exposing causes the uncertainty of the boundaries between the present and the past, indicating anxiety and nostalgia. In order to move on, one has to let go of the previous troubles, yet, must learn from them. The element known from Austen only multiplied because with letting go naturally comes the sense of loss.

Once the society tells people how they are supposed to be, one can easily lose oneself amid the individual passions and societal expectations, leaving the hopeless longing for an impossible unity. The yearning carries on with the motif of doubles seen in *Frankenstein* and more (not entirely) elaborated in Emily Brontë's *Wuthering Heights* (1847). In *Jane Eyre* it indicates the changed depiction of a villain. Shelley's question of villainy reveals here "the darkly attractive partly victim, partly villain"<sup>13</sup>, whose "intellectual vanity and aesthetic self-consciousness"<sup>14</sup> are forgotten due to enough readers' sympathies for his suffering. Although, Brontë does not go with only one villain. She offers, at least, two other characters of such a nature – Bertha and John Rivers. Bertha might be the same example as Rochester, partly villain, partly victim. However, the vicar John Rivers does not meet this notion. Thanks to the portrayal of his character, Brontë is likely to merely play with the

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<sup>13</sup> Botting, 2004: 92

<sup>14</sup> Botting, 2004: 132

possibility of him being the real villain even though some traits (cold rationality, trustworthiness, family relationship with the heroine etc.) imply that but she might simply refer to the former tradition. Likewise she follows the rational explanation with the mysterious laughs and screams. Though the odd Jane's connection with Rochester, when she hears his desperate calling for her at the end of the novel, stays unexplained, still it is highly possible to be a sigh of her anxiety and emotional distress. Charlotte Brontë makes the story pleasurably terrifying without the excess.

As the Victorian era moved forward, the same happened with the advanced science. Better steam engines and the first automobiles made their appearance in the society. They allowed the anxieties from the beginning of the nineteenth century to expand. The absence of God spread evil throughout the increased criminal activity, degeneration, chaos.<sup>15</sup> Especially after Darwin's theories which brought humans closer to the animals.<sup>16</sup> People were now caught on the crossroad between their natural (animalistic) desires and their suppression and desire to become something more. Owing to this problem, the further development of Gothic figure – the double – took place together with the figure of a vampire.

*The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) serves like the flawless model of the first figure. Basically the battle of the duality of human nature, “a mind at war with itself”<sup>17</sup> represents the core of the tale. The fear of losing one's own reputation to true self grows into an issue bigger than the supernatural. The horror should not be associated with Hyde but the environment that created him. Therefore, Stevenson uses Jekyll's house and laboratory as symbols for the idea. The conflict is emphasized with several points of view. Similar dilemma is described in Oscar Wilde's *Picture of Dorian Grey* (1890), this time in third-person narrative.

The second figure emerged after eleven years in *Dracula* (1897). Bram Stoker introduces everything that came before him – castles, exotic lands (Eastern Europe), innocent maidens, bewitched landscapes, first-person narrative. He mentions the novelty of the telegraph or phonograph and adds the element of a vampire. The creature from myths that can be defeated only with faith in God and religious artifacts. Dracula tests Darwin's theory as a being higher than humans whereas jeopardizes their survival.

This is exactly what occurred at the beginning of the twentieth century. World War I (later World War II) managed to extend the loss of human identity to the maximum mainly

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<sup>15</sup> AGUIRRE, Manuel. *The Closed Space*, 1990: 117–120

<sup>16</sup> Botting, 2004: 137

<sup>17</sup> Aguirre, 1990: 144

due to dehumanized inventions. The awareness of destructive forces was increased with photography and cinema. The work of J. R. R. Tolkien or C. S. Lewis worked as an escape from them, mostly. Afterwards the Gothic themes moved to United States where H. P. Lovecraft took over the reins and in the States it further continued (e.g. with Stephen King).

The end of the Great War also meant the new possibilities for women writers. The combination of romance and Gothic came back with Daphne du Maurier at the forefront. Her novels *Jamaica Inn* (1935), *Rebecca* (1938), *My Cousin Rachel* (1951) and many others again demonstrate the return of Gothic patterns in a domestic contexts. Nevertheless, she unites the works of her predecessors and produces the modern Gothic stories with everything that belongs to them. She offers damsels in distress, charismatic, ruthless villains, exotic places and times. She refers to *Dracula* at the beginning of *Jamaica Inn* in a similar way and plays with the figure of a vampire. The references to myths and folklore echo Brontë's novels, she even sticks with Shelley's first-person narrative (female's as well as male's). Ann Radcliffe's rational explanations take an important place in her novels. Du Maurier masters the Gothic imagery full of tension and suspense that make the readers only want and (im)patiently wait to provide the final blow<sup>18</sup> with the help of the constant references to time. Her genius was awarded with Hitchcock's three adaptations of her novels: *Jamaica Inn* (1939), *Rebecca* (1940) and *The Birds* (1963). Thanks to her, the English Gothic novel has found (for now) its peak.

The popularity of the Gothic movement has been predetermined from the very beginning because of the circumstances that gave it life. It was always connected with the periods of utmost societal transformation, e.g. the change of the ruling dynasty, Seven-Year War, French Revolution, Napoleonic Wars, Industrial Revolution and two World Wars, which evoked the new elements. Although, the movement constantly worked alongside with other literary groups. Its diversity led to the founding of historical novel (Sir Walter Scott) and gradual organizing of the psychological novel.<sup>19</sup> Jane Austen brings the aspect of education, Charlotte Brontë presents stronger female characters and Daphne du Maurier links the whole Gothic tradition together.

The genre focuses mainly on not so demanding audience but what once was treated as something lower, nowadays belongs to the classic. The same can be viewed in the current Gothic/horror fiction, which is seen in many cases as low literature and only time will tell

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<sup>18</sup> SEHGAL, Parul. *In Praise of Daphne du Maurier*, 2017: n.p.

<sup>19</sup> Aguirre, 1990: 125

which works can become greater. However, it does not matter how much Gothic novel evolved, the core remains still the same. Giving people (the characters and the readers) the right combination of hope and fear, two greatest motivators of human race, guarantees the precise adaptation to changing time. The free chance to experience fear and know it would end well when the world around cannot promise that, secures the attractiveness of the movement. In the end, it all begins and ends with people and their survival. In terms of E. Burke, with the instinct of self-preservation.<sup>20</sup>

## 2. Outlines of Key Novels

### 2.1. Biographical and Literary Background of *Northanger Abbey*

The journey to the publication of *Northanger Abbey* can be considered as slightly problematic. Jane Austen wrote the novel amid 1798 – 1799, in the period when the Gothic novels reached their peak. The most crucial works of this era, *The Mysteries of Udolpho* (1794), *The Monk* (1796) and *The Italian* (1797), were published and the mania for these fictional stories increased. Their existence, of course, caught the attention of a young woman in her early twenties with a great sense of humour but also with a very critical mind.

After her very first manuscript of *Pride and Prejudice* (originally *First Impressions*) in 1797, all together with *Sense and Sensibility* (originally *Elinor and Marianne*)<sup>21</sup> were finished, her father offered them to a publisher. However, this offer was rejected. Hard to say if Austen knew about Ann Radcliffe's salary for her books, nevertheless, she probably understood she was a popular female writer among the male ones. As a woman who just wrote two novels with a little more serious theme, a fresh air in the midst of the gothic sensation, she must have felt a great deal of disappointment, perhaps even anger. How could she, only a girl from a small town like Steventon, surrounded by nothing more than familiar and safe places, have thought that she could have sold her stories to the more experienced people? The first clash with the cruel reality must have been so enormous that she dealt with it in the same way as with her broken heart a few years earlier (parting from Thomas Lefroy due to money issues) – she began to write a novel.

To identify better with the current situation of hers, she once again mirrored it into fiction, even more than in her other works. The readers can clearly recognise the resemblances between Fullerton and Steventon, the abbey itself and Stoneleigh abbey or the

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<sup>20</sup> PROCHÁZKA, Martin a Zdeněk STRÍBRNÝ, ed. *Slovník spisovatelů*, 1996.: 157

<sup>21</sup> Jane Austen Society of North America: *A Brief Biography*, 2018: n.p.

motif of the pump room and assembly rooms in Bath, which Austen visited when she stayed in the city.<sup>22</sup> What strikes the reader even harder is the author's similarity with the heroine, Catherine.

The main, most obvious, theme of this parody is literature itself. The author wants to show the negative impact of the Gothic novels on the behaviour of the readers. Young Catherine, as Austen herself, is the eldest child with many siblings, she lives in a small town, from which she has never set a foot off, safe in her naïveté, surrounded with Ann Radcliffe's work. Her lack of experience and reading Radcliffe's books cause the fatal damage when she enters the real world. She can suddenly see that the ways she (wrongly) understood the world and human relationships do not work. There, Austen presents her greatest gift – using language in an ambiguous way in the third-person narrative. The novelist stresses the importance of communication and the fact that people should pay more attention to each other's utterances. This functions on both sides, on Catherine's misinterpretation of Isabella and General Tilney, as well as on General Tilney's false thought of Catherine's wealth.

Moreover, through the characters of the General and Isabella, there are shown other themes, mainly hypocrisy and wealth. In *Northanger Abbey*, these two go hand in hand and are often satirized. Their obsession with money reaches to the extent where they are not able to talk about or think about anything else. This makes them blind to the generally good manners, an example can be found in Catherine's sudden departure from the abbey or the broken engagement of Isabella and James Morland.

It is important to point out the role of the old house: Northanger Abbey. The interaction with the abbey forces the heroine to get to know herself, it helps her to grow up. At the beginning Catherine is inexperienced, still a child, a mystery waiting to be solved. When she arrives in the abbey she encounters the building, which, according to her, holds a mystery to be uncovered, too. As she thinks she is revealing the secret about the abbey and its residents, she is in fact revealing her true self. This means the end of naïveté and leads her to personal happiness.

The circle is now complete. The heroine and the author have learnt from the harsh world and come to their adulthood. In 1803 Jane Austen tried her luck once more and this time fortune was on her side. She sold the manuscript of *Northanger Abbey* (originally *Susan*) with a promise to be soon published. Sadly, it lay in the archives for long fourteen

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<sup>22</sup> MUDROVÁ, Ivana. *Tři anglické lásky: osudy a krajinami Jane Austenové, sester Brontëových a Daphne du Maurier*, 2010: 67–70

years. Finally, the novel saw the light of the world in December 1817<sup>23</sup>, a few months after the author's death. This time it was renamed to the final form in order to show the most dominant image from the book, the abbey itself, inspired by the founder of the Gothic novel, Horace Walpole, in particular, by his *Castle of Otranto* (1765), where the title refers to the main building in the story. With *Northanger Abbey*, the whole world finally discovered that the author of the best-sellers such as *Pride and Prejudice* or *Sense and Sensibility* is Jane Austen.

## 2.2. Biographical and Literary Background of *Jane Eyre*

Almost thirty years later another famous, young female writer decided to deal with the cruel reality through writing. The tragic fate of the Brontë sisters gifted them a great writing ability, leaving behind one of the most important and remarkable novels in today's literary world. All of them were mainly inspired by their own misfortune in life, however, just the eldest sister managed to project her intense internal struggles into her works – the knowledge of the deep feeling of a broken heart.

*Jane Eyre* is Charlotte Brontë's first published novel printed only several years before her death in 1847 under the pseudonym Currer Bell. The impulse for writing came from her experience in Brussels. During her studies there, she fell in love with her teacher, who was unfortunately married and did not reciprocated her affection. She was not able to recover from this unfair episode even after getting married.<sup>24</sup> Nevertheless, if the situation had never happened, Charlotte Brontë's writing would have missed the essence of longing. All these emotions escalated one day when she accompanied her father to a doctor in Manchester. While she was waiting for him, she began to remember her misery in Cowan Bridge, the boarding school that inspired Lowood.

Her novel involves many similarities with her own life, the young Helen represents Charlotte's sister Mary, Gateshead is merely a different name for Stonegappe, where Brontë worked as a governess, the readers can find Thornfield in North Less Hall, the mansion the writer visited in summer 1845, and, last but not least, the main characters Jane and Rochester embody the author herself and Constantin Heger (the Brussel teacher).<sup>25</sup> The strong suggestion of this relationship is partly simplified with the first-person narrative. It also serves as the insight into what the novelist must have come through and how much

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<sup>23</sup> Jane Austen Society of North America, 2018: n.p.

<sup>24</sup> Mudrová, 2010: 94–112

<sup>25</sup> Mudrová, 2010: 123–142

therapeutic the whole process of writing was to her. She worked with the similar element in *Villette* (1853) and in her first work, *The Professor* (written in 1847, published in 1857). The latter novel differs only in the point of view of the male narrator. While *Jane Eyre* and *Villette* are written in the first-person narrative from the heroines' perspectives, in Brontë's first novel the perspective of the hero suddenly appears, as if to make the story more believable and authentic. (Un)fortunately, this was not the case because the first draft was not published. The novelist decided then to write *Jane Eyre* instead. Having used her deep insight into the depicted situation through the eyes of the heroine, she met with better acceptance. Nevertheless, in all of these stories the main female characters got what the author herself had not.

The heroine Jane struggles with the same problems as Charlotte Brontë, which is reflected in the main themes and motifs of the novel. Firstly, the battle between love and autonomy can be considered. It only starts the inner problem Jane feels. She wants to be valued and loved but without sacrificing herself. Her fear of losing her autonomy is clearly palpable throughout the whole book. The looking for balance is met with two extremes. Jane refuses Rochester's love for her independence and, on the other hand, she refuses John Rivers' independence for her love. Secondly, the love she feels tests the social boundaries, especially the prejudices. According to her own beliefs, there are better indicators of a good character than the social class in which a person is born, or even the gender. With her love for a married man she challenges the society, as if asking: Is it really that sinful to love a man and want to be respected? She rejects to be judged for the feelings she has no power over. Furthermore, this reflects the third theme: religion. Despite Jane's own faith and rebellion against the society, she shows moral strength when Rochester tries to seduce her to be his mistress after their failed wedding. She denies herself what she craves in order to stay loyal to herself.

The passionate emotions are, therefore, symbolized by the motif of fire. Rochester, Jane and Bertha belong to the fieriest characters though they differ a little. Rochester's fire is strong, however, at the end he is tamed. Jane's fire moves beneath her skin under strict control not being let out much often. Nevertheless, it is Bertha's fire that shows to be most dangerous. It symbolizes the danger of what happens when passions go wild and free. At this point she appears as some evil demon. To contrast the fire, Brontë introduces John Rivers, who is anything but passionate. His lack of fire makes him entirely cold nonetheless leaves him at peace. The spiritual hunger of his is not present because he is filled with faith. On the contrary, Rochester knows everything about the spiritual hunger instead. Thus these



men are complete opposites. If the character of Rochester is inspired by Charlotte Brontë's teacher, then it cannot be a surprise that John Rivers portrays her own husband, reverend Arthur Bell Nichols.

Next to the intensity of human emotions, the author deals with the problems of the society. At the beginning, Jane is trapped in the red-room by her aunt for being naughty. Due to the punishing situation she is forcefully taught about her place in the world (her gender and class) and the dictation of freedom. The reader can observe the parallel to Bertha in Thornfield. She, too, is locked in a sinister room except she is not able to get out. For another societal symbol Jane's drawings and paintings can be considered. Through them she manages to picture the society in a way she understands it and find an escape from the real world. The frequent motif she uses is death. Jane saw it in many forms, primarily in the form of the dear friend from Lowood, Helen. The sketches may fulfil her need for a reminder of her friend, however, they could also stand for Jane's wish for the change in the society. One particular change can be seen at the end of the novel, when Rochester loses his sight. Thanks to his new condition he is pushed to the state when he must give up the mastery position and become dependent on the others, including Jane.

Even though Charlotte Brontë did not get her happy ending as Jane, she did not have a meaningless life. In *Jane Eyre* she managed to depict her entire experience from the miserable childhood to bright adulthood. She did not let the unpleasant situations influence her personality. They made her strong and independent as her stories and heroines are.

### **2.3. Biographical and Literary Background of *Jamaica Inn***

The influence of the Brontë sisters' impact on the literary sphere together with the unfortunate events of their lives was so enormous that it continued to affect the novelists even after more than seventy years. Daphne du Maurier was not an exception. Moreover, she was born into the family of artists. Her own father was an actor and her grandfather a writer.<sup>26</sup> Thus it is not a surprise that her education included knowledge of (not only) Brontë and Austen's heritage. The fascination escalated into writing the preface for *Wuthering Heights* by Emily Brontë, whose poetry du Maurier was almost obsessed with. Du Maurier's interest in the Brontë family is reflected also in her biography of the forsaken Branwell Brontë. Unlike them, though, she lived a very passionate way of life, filled with love for her

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<sup>26</sup> Mudrová, 2010: 192–201

husband and a strong inner struggle in her sexuality. These particular aspects are reflected in her later works but they begin to be more prominent in *Jamaica Inn*.

Two years before her wedding du Maurier visited a lonely hostelry in Cornwall's Bodmin Moor with her friend. The weather showed its true colours the next day when they went for a ride and got lost in a sudden mist. During their recovery she learnt the smuggling history of the inn by an albino priest.<sup>27</sup> This extraordinary experience, all together with Emily Brontë's novel, as well as poems, planted seed for the first draft of *Jamaica Inn*. Yet, writing itself came at the beginning of her marriage. Thus the happy wedlock abled the author's dark side to run free.

The beginning of the seemingly happy marriage contrasts with the writing of her angriest novel,<sup>28</sup> which may imply how trapped she must have felt. The revolt against the superior men is represented by the motif of male violence, such as rape, murder or domestic violence. These are also a part of the moral darkness that comes with them, evoking anxiety and constant fear that slowly lead to the inner destruction of the main characters. It generates with the portrayal of ghosts, which stands at the edge of the supernatural in the novel, in the form of violent images that every character faces, especially Joss Merlyn for his killing of innocent people, which evokes the emotional darkness containing grief, guilt and depression.

His niece, Mary, symbolizes the author herself, therefore the novel is written from her point of view in the third-person narrative, in her struggle between the classical perception of women and wild spirit. To emphasise the problem, du Maurier decided to set the plot in the early nineteenth century. Unlike other girls, Mary possesses both physical and mental strength due to her work at farm. An independent young girl, who is used to relying on herself. Owing to such an ability, she fights against the attraction towards Jem Merlyn and, possibly, this is also the reason why she finally decides to go away with him to the unknown.

Mary's boyishness points out the theme of masculinity vs femininity, because the tomboy side of her is challenged when she meets Jem. Suddenly, she finds difficult to act the same and is influenced with his masculinity that opposes her to the extent she starts to act more like a woman toward him, mainly when she is at his house and takes care of him. The dilemma of risks which come with love, such as losing one's independence or fear of ending up like her aunt, joins love as the second theme. Not only the romantic love but also

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<sup>27</sup> Jamaica Inn Cornwall, 2014: n.p.

<sup>28</sup> BIDISHA. *An Introduction to Jamaica Inn*, 2016: n.p.

the love/hate relationship between Jem and Joss. Love and hate blend into one another in their relationship. The same, only in smaller amount, can be seen in the relationship between Mary and Jem. Such a complicated emotion slowly heads to the dilemma in the story's conclusion. The boundaries between darkness and light are fading.

This tension is suggested, especially, in the last theme of the novel – the uncanny - by the face of albino vicar Francis Davey. The mysterious and almost vampire-like shadow always appearing out of nowhere directly represents false light. He is eternally described in contrasts and with the desperate need for spoiling Mary's innocence and youth to stop his own fascination with her. Davey's strong belief that he is above God himself<sup>29</sup>, in spite of his profession, somewhat tempts the heroine like a fly to the light. For his false light she does not see his deep-running darkness and rottenness that just may reflect a bit of her own. Only when the vicar threatens her independence, more than Jem Merlyn ever could, she proves the value of inner strength and is given courage to fight for her future. Tired of being told what she should or should not do in life, she chooses to be far away from this kind of dictation, and finally does what she wants with someone she wants and where she wants. Similarly, the acceptance of her femininity becomes the right solution since it is due to her free will to succumb.

Through *Jamaica Inn*, and mainly through Mary, the author fully embraced the double in herself and found out that only then she could live happily, like the main heroine. The acceptance of her personality and obtained balance in life finally abled her to breathe, as well as write her most famous novels *Rebecca* and later *My Cousin Rachel*.

Three novels, three authors, three entirely different backgrounds. All of them can be connected by the desire for an escape. Jane Austen wanted to escape from naiveté, therefore she wrote the parody novel that shows the importance of knowledge and common sense. Charlotte Brontë dealt with the unfairness of life through the story that serves like a source of justice for her shattered hope. Moreover, it depicts the danger of blind following either the rules or one's own emotions. Daphne du Maurier tried to better understand her dark side and her desire to be free even in a happy marriage. Afraid of misunderstanding, she chooses the beginning of the previous century for the setting of the novel of hers as in that period the boundaries were much clearer.

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<sup>29</sup> British Library, 2016: n.p.

### 3. The Key Motifs of the Gothic Novels

#### 3.1. The Haunted House

The first novel of a new literary genre, *The Castle of Otranto*, unites the features of several famous tales – *Hamlet* (1603), *The Tragical History of Doctor Faustus* (1604) and *Macbeth* (1606).<sup>30</sup> However, Horace Walpole mainly uses the motif of the haunted castle. He gives the building complexity and a labyrinthic quality to the extent that in his work the general inanimate object possesses a soul, becomes alive. It absorbs the human control, crosses the physical structure with the field of mystery bringing the dramatic imagery, almost nature-like. The castle develops its own world with particular rules. It embodies a title or a family, serves as a protection from the outside world. Everything must be preserved in order to function the same forever. Ann Radcliffe uses this concept for her novels *The Mysteries of Udolpho* and *The Italian*, as well as Matthew G. Lewis in *The Monk*. The castle, for them, turns out to be a metaphor for people. The main characters are very often trapped in themselves or “in a world of ignorance and deception”<sup>31</sup> which causes their suffering. They show the readers that the effort of perceiving things without the chance of development leads to the “man-made hell.”<sup>32</sup> The building that should protect its inhabitants only destroys them and vice versa. It suddenly mirrors the evil and darkness of the people living there. Therefore, the detachment helps with the characters’ growth along with obtaining their freedom. Also, it provides the possibility for the regeneration of the castle.

The slight change in the perception of a haunted castle comes during the Victorian Era. As it was written in chapter one, castles were replaced by houses, mansions and apartments due to the vast domestication. The familiar environment triggers the dangerous ambiguity in observing the situation. The reality is dependent on the beholder’s experience, the problem Jane Austen already outlines in *Northanger Abbey*. Everyone can see what they want to see. Nevertheless, the uncertainty of the readers’ view intensifies the mystery and purpose of the novels. The motif of the double begins with this. The house should be a loving, protecting home, nevertheless, brutality is awoken within. This is how the society looked on the places they lived in. Although, there is another question that must be taken into consideration owing to the double. What if the house itself is the core of evil and darkness, merely hiding its true face, which influences the residents?

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<sup>30</sup> Aguirre, 1990: 91

<sup>31</sup> Aguirre, 1990: 109

<sup>32</sup> Ibid

Gaston Bachelard (1884 – 1962) deals with this problem in his work *The Poetics of Space* (1958). He connects the complexity of the houses to the human mind and supports his theory on K. G. Jung's psychological approach, as well as phenomenological method. Bachelard views the house as a shelter, which should protect its residents, with the notions of home, filled with thoughts, dreams and memories. The last one is the most crucial for him. These memories stay with the inhabitants and the building itself even if they move to somewhere else, creating deep intimacy that erases the house as a mere object. It is the memory, which creates the human's complexity. The strong bond between these two desperately requires a hierarchy that Bachelard delivers.

The house is treated as a vertical being with two different perspectives, the cellar and the attic. The latter symbolises the rationality, clear thoughts, shelters from the rain and effaces the fears of night. The former, on the other hand, stands for irrationality, it is perceived as a dark, mysterious entity that prevails day and night.<sup>33</sup> Owing to the lack of light, the residents might get lost in the tangle of corridors.

As for the other rooms like sitting rooms, they represent simplicity, in which the inhabitants can search protection from all danger inside and outside. What else should protect them is light as a mean of looking out of the house. It takes many forms, e.g. winter when the building shields people from the cold and the outside world is covered by a single colour of snow. Another form of light can be found in the storms whose cosmic origin mirrors the clear vision of its wisdom and proves that beside the remaining objectivity the house behaves humanly, too.<sup>34</sup>

The sense of order can be seen in the objects like wardrobes. The intimate spaces not for anybody keep the disorder, violence out of the household. When locked they are filled with promise or hope for something more. In contrast, the chests are only closed “dungeon for objects”<sup>35</sup> which conceal a secret. Therefore the heroines are lured by them because they also hide secret. When the chests are opened, the heroine's heart opens to, creating a new dimension of intimacy. The obvious parallel to the intimacy of the outside and inside can be found here. The boundless evil is, according to Bachelard, concealed outside, where it influences people and through them it gets into the house, where it stays locked. The consequences of spreading evil inside the house are discussed by Belgian professor Silvana Mandolessi.

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<sup>33</sup> BACHELARD, G., *The Poetics of Space*, 1964: 17–19

<sup>34</sup> Bachelard, 1964: 30–48

<sup>35</sup> Bachelard, 1964: 42

Mandolessi's study of haunted houses is based on Freud's essay *The Uncanny* (1919) and explores Bachelard's study of the space further. Freud expresses a direct link between the space and time because of the intervention of the past into the present. The aspect is represented by ghosts in Gothic literature. The closed space brings the feeling of an impossible escape from the wide-spread, intrusive emotions, which display the signs of threat instead of familiarity. Additionally, the hostile setting is so overwhelming that everything outside of the space fades, leaving the protagonists in even a greater isolation. Furthermore, the weight of unresolved, silenced past may cause the collapse of the haunted house.

The effects of space on people there should not be forgotten. Mandolessi discovers two main consequences, the absence and the disorientation.<sup>36</sup> The first one can be considered as a result of the disturbance of the past into the present. It is something that the characters miss to the extent of changing their personalities or accommodating them to the situation. The trait is so well-hidden or repressed that it affects the houses, too. The absence of what used to be or what can be harms the expected home atmosphere. Thus the building fails to protect them. The importance of the location in which the houses were built and the nature of them might show the vicious circle. The location influences the builders, they influence the house, it influences the inhabitants and they influence the house again.

The latter effect is developed from the former. It refers not only to spatial disorientation but also to cultural and personal disorientation. The more the characters are lost in the closed space, the more they lose the sense of how the world (along with themselves) actually works and how they ought to orientate or behave. All of this happens with respect to the absence of the contact with the outside, as well as with warmer emotions of the people living inside.

### **3.2. The Heroine and the Hero**

The motif of the house would not work by itself alone. Thus, there exists a direct link between the inhabitants (including ruler) and the house since the Celtic myths. The prosperity of the kingdom relies on the truthfulness of the king, otherwise it would face destruction. The Gothic focuses mainly on two types of inhabitants: the villainous tyrant and the maiden in distress as to protect the rational world order.<sup>37</sup> The Celtic stories compares

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<sup>36</sup> MANDOLESSI, Silvana. *Haunted Houses, Horror Literature and the Space of Memory in Post-dictatorship Argentine Literature*, 2014: 150–161

<sup>37</sup> Aguirre, 1990: 96

women to nature, something cyclic like moon or season, forever changing in an almost cruel way.

This perception of women characters began to shift in Shakespeare's plays and the alternation was completed in the eighteenth century, the Age of Reason. The human aspects of women, sensibility and response to nature, came to the fore all together with them being an easy target to the surroundings, especially violence. The emotional awareness also causes the danger for the heroine. Her feelings expose her to the point that she is almost a slave to them. She is lured not only by the sense of good. The sense of evil may be even more of a threat.<sup>38</sup> Inside the closed space, the original, independent, strong woman, the force of nature is tamed into submission probably without knowing about it because the experience of fear makes them alive. All the horrors the residents have to endure serve as means of an actual, painful growing-up and everything that belong to it – the ability to compromise, listen to your instincts and mostly to recognise the reality from imagination. The self-awakening may resemble the feeling of being alive.

The heroes have come a long way since the Celtic times, as well. The fundamental change started with Shakespeare, who transformed them from the wandering knights into the men of passion. The character significant to the tale slowly developed into an upper-class man or even a burgess. He often resists the supernatural, sometimes sinister, surroundings, protecting the order of the world.<sup>39</sup> Notwithstanding, his refusal to let his personal history define the current situation leads to shaping his existence along with evil and the readers are not able to decode his personality or what drives he possesses. He is left as unknown and mysterious as the house he occupies.

The deviation from this pattern can be seen in the moment when the hero stays locked in the closed space. Simply then the struggle amid the passion and feeling comes to life because of the confrontation with the heroine. The battle of dominance and submission reveals the hero's actual nature.<sup>40</sup> In a sense there could be a parallel to the original concept of the hero. He does not wander physically but on the psychological level, he wanders still. The male protagonist manages to find himself and his confidence in domination only through the encounter with the heroine. Her opposition encourages him to accept his own past in order to understand his character and with that he can, on the other hand, do the same for her. They conclude together that just when one recognises oneself, they are able to recognise

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<sup>38</sup> Aguirre, 1990: 102

<sup>39</sup> Aguirre, 1990: 102

<sup>40</sup> Aguirre, 1990: 106

the others. There is no doubt about a great deal of importance of the horror setting, which helps the emotions to run wild more than under less tense circumstances.

#### **4. Northanger Abbey**

##### **4.1. Northanger Abbey**

###### **4.1.1. The History of Northanger Abbey**

Jane Austen's last published novel aims at shocking the readers with the sense of parody to point out the aspects that concerned her, as it was written earlier. If the first volume does not make it clear, the second one does. Especially because of the appearance of the mysterious Tilney's mansion – Northanger Abbey. Its importance for the story is hinted by the title of the novel. Despite the significance, the author does not deliver enough space to it, leaves it in the shadow, especially its origin.

Austen offers only a modest portrayal of the history of Northanger Abbey through the tragic past of General Tilney and his close family. Catherine knows from the start about the sudden death of Mrs Tilney when her children were young. She is even aware of the General's lack of affection towards her. In the novels she has read these facts trace the mystery that reflects on the house.

The novelist operates with this result in a typical Gothic way, as well as hers. All the readers can see is covered by the veil of ambiguity. When everyone's personality is taken into consideration, the veil slowly begins to lift. The marriage of General and Mrs Tilney belonged to the happier moments. Although it is debatable to what extent General loved his wife, there is no doubt that he had a strong, sincere affection toward her. The Abbey thrived with love she gave to her three children. The spirit should have continued after her death with the widowed husband. However, the tragic incident of Mrs Tilney's death has changed him. His behaviour to Frederick, Henry and Eleanor turned colder, more calculated, and greedy. Once loving atmosphere became emotionless. As the years went on, the house began to change, too, affected by the unpleasant setting. Everything in the building (including its inhabitants) was perfectly neat. This aspect really is distressing but for the entire different reason than Catherine believes.



#### 4.1.2. The Outer Space of Northanger Abbey

Catherine's ignorance towards the reality belongs to the most alarming motifs in the story. Therefore, the author forces Catherine's perception and imagination on the reader in order to imply the danger of it. When the novelist presents the impression of the house throughout young Catherine Morland's eyes for the first time, the influence of Gothic novels is clear:

Its long, damp passages, its narrow cells and ruined chapel, were to be within her daily reach, and she could not entirely subdue the hope of some traditional legends, some awful memorials of an injured and ill-fated nun.<sup>41</sup>

The sudden notion about the place she has never been to corresponds with the descriptions of her favourite writer, Ann Radcliffe. She relies on the fiction as if it was the true reality and acts accordingly. Her mind is filled with images of "a richly endowed convent at the time of the Reformation"<sup>42</sup> and rejects anything else. There is a chance it could be real, though, owing to the secrecy surrounding the abbey and its owners. They do not exactly tell Catherine, as well as the reader, plenty about the house and themselves, which only further supports the fictive pictures. An experienced reader is able to recognise that the real mansion will not probably fit the heroine's vision although (s)he can sense something might be wrong with it. This could be the chance for the Gothic atmosphere to finally arise.

The suspense builds up slowly as Catherine impatiently arrives in Northanger Abbey. Her eagerness encourages the reader's with graphic description of her expectations including "massy walls of grey stone, rising amidst a grove of ancient oaks".<sup>43</sup> She is so engaged in her own fantasy that when the Abbey makes its appearance for the first time she does not acknowledge it at all. A modern residence "without obstacle, alarm, or solemnity of any kind"<sup>44</sup> awaits for her instead of a ruined building. Even the road they drive on is a disappointment for her due to its smoothness and fine gravel. Everyone gets the glimpse of the actual house in that moment.

To her surprise though, the Abbey is depicted as "so large, so clear, so light"<sup>45</sup>, she finds it distressing because it does not belong to anything she is used to come across. The

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<sup>41</sup> AUSTEN, Jane. *Northanger Abbey*, 2012: 126

<sup>42</sup> Ibid

<sup>43</sup> Austen, 2012: 144

<sup>44</sup> Austen, 2012: 145

<sup>45</sup> Ibid

brightness and clearness illustrates the mask that has been built to protect oneself from pain, despair, love. This was caused by Mrs Tilney's passing. Her absence influenced Northanger Abbey, transformed it against its will. The Tilney's were not the only ones who suffered, the house did, too. Austen works with the proverb once bitten, twice shy except she applies it not on the living characters but on the inanimate Abbey. A long time ago the house was filled with adoration and tenderness, then coldness and hardness were forced inside. The unwelcomed change triggered the fear of another change. Yet, the house suffers under such aggressive supremacy. Northanger is afraid of next alternation, nevertheless, it still longs for it. It wants the old times back, to feel cherished. Unfortunately, like people, the Abbey plays in a safe way, wants to be entirely sure that the following transformation will be the good – and possibly the last – one. When, finally, the building finds some kind of security in the hopeless situation, Catherine Morland enters its gates.

Another form of light can be found in *Northanger Abbey* as well, in the shape of a storm. Bachelard describes the meaning behind this as a proof of remaining order.<sup>46</sup> Even though the Abbey behaves humanly, there is still some objectivity left. The first encounter with the Abbey starts off in the rain, makes it impossible for the heroine to observe anything in a greater detail. The dreadful weather allows the building to fulfil its duty as a safe haven. However, Catherine's dissatisfaction with the (good) state of the house causes the failure of the supposed haven and Northanger starts to feel threatened. Therefore, Jane Austen later uses another "anger reflex"<sup>47</sup> to depict the second (more demanding) test for the heroine because she must prove herself worthy of the house as a shelter, not the enemy.

Nevertheless, the heroine is struck by the grandeur of Northanger. The largeness gives her the sense of wonder and, to a little extent, it is exactly as she has imagined the ancient abbey.

The whole building enclosed a large court; and two sides of the quadrangle, rich in Gothic ornaments, stood forward for admiration. The remainder was shut off by knolls of old trees, or luxuriant plantations, and the steep woody hills rising behind -<sup>48</sup>

The vast park with acres and acres of trees, fruit, flowers and a village that belongs to the whole parish gives the whole abbey the life, and fascinates Catherine even more.

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<sup>46</sup> Bachelard, 1964: 42

<sup>47</sup> Ibid

<sup>48</sup> Austen, 2012: 160

Nonetheless, it mirrors the same attitude of the general as the house. The investment into it has caused him many inconveniences beside it having been the favourite spot of his wife. Her loving spirit breathes among the trees, where it can be free and help her children when the house cannot.

#### **4.1.3. The Inner Space of Northanger Abbey**

The primary shock of the outside of the Abbey is nothing compared to what awaits Catherine inside. There, too, is everything neat and open as she learns quite quickly by entering the “large and lofty”<sup>49</sup> hall where she cannot sense anything mysterious besides the wafted mizzling rain.

In order of showing the safety of Northanger, Catherine is shown firstly “the other rooms”. They should help against the danger outside, as well as inside, by their simplicity where the residents can find a real refuge. The general himself speaks about the modesty and usefulness of the rooms, including furniture. The readers find Catherine with the last straw of hope to find anything from the Gothic novels she reads only to face with:

The furniture in all the profusion and elegance of modern taste, [t]he fireplace contracted to a Rumford, with slabs of plain though handsome marble, and ornaments over it of the prettiest English china.<sup>50</sup>

After the (disastrous) introduction with Northanger, the heroine is led into her bedroom. On the way she must ascend a shining oak staircase and go through a long, wide gallery. There is suspicious door that catches her attention owing to the light from the windows, one of the tests the house prepares for her while using the light. At the end of the novel the readers understand that the light protects the door because the bedroom of deceased Mrs Tilney lies behind it. Hence, it can also be interpreted as an anticipation of the new Mrs Tilney. Although, before Catherine’s imagination can run wild, Miss Tilney drags her into her chamber.

Its closeness to the attic predicts clear thoughts and rationality according to Bachelard. All together with the rest of the building, the room is not secretive at least at the beginning.

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<sup>49</sup> Austen, 2012: 146

<sup>50</sup> Austen, 2012: 145

The walls were papered, the floor was carpeted; the windows were neither less perfect nor more dim than those of the drawing-room [...] the furniture was handsome and comfortable, and the air of the room altogether far from uncheerful.<sup>51</sup>

Catherine has accepted the commonness of the Tilney's residence because she does not expect anything more. The rationality seems to finally work on the heroine. Unfortunately, her eyes fall on "a large high chest, standing back in a deep recess on one side of the fireplace."<sup>52</sup> Her mind goes instantly to her novels and the secrets it may conceal. Due to the dark wood and silver lock it must be very sinister. Ultimately, the closed chests stand for the secret of the heroine or the house, Austen offers the reality instead. When the heroine drudgingly opens the chest, she is surprised and upset with its content, which is not mysterious at all as she sees properly folded white cotton counterpane. The ordinary explanation applies to the heroine and the Abbey, as well. Catherine hides inside of her the true characteristics of the heroine with lucid mind and general Tilney was under the impression of Catherine's future wealth. The beginning of Catherine's realistic thoughts reach the surface, only to be put down seconds later.

She descends from the attic closer to the cellar, to the dining room and the readers get a glimpse of the only luxury room in the whole place. The cellar represents irrationality, more mysterious thinking. It is no wonder that Catherine's freshly acquired normal mind-set gets lost. When she returns to her chamber, during the stormy night, she succumbs to her wild imagination while observing "a high, old-fashioned black cabinet"<sup>53</sup>, which happens to be locked. The cabinet here acts for Bachelard's wardrobe. Something that proves to be intimate in protecting the house against disorder but is also filled with hope or a promise.

It is a chance for Catherine to stop being blinded by the novels she reads and start living in the real world. The potential is seen next morning, when the storm has cleared to the sun shining through the passing of a new day as Catherine finds the mundane papers about horses, shirts, hair-powder etc. She was so scared the night before and in vain because it was not some mystery to be solved. The rationality of the attic wins again. Therefore, the Abbey seems to test Catherine's rational mind in the most rational place of the house. It is not a coincidence that she learns there the truth about the general's misconception about her social status. She spots the truth clearly at last.

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<sup>51</sup> Austen, 2012: 147

<sup>52</sup> Ibid

<sup>53</sup> Austen, 2012: 151

The next room near the attic is, of course, the room that belonged to the previous Mrs Tilney. The lock in this case does not cause any trouble and the heroine is let right in. The (almost) free entrance allows her common sense to come alive when she sees:

- a large, well-proportioned apartment, an handsome dimity bed, arranged as unoccupied with an housemaid's care, a bright bath stove, mahogany wardrobes, and neatly painted chairs, on which the warm beams of a western sun gaily poured through two sash windows!<sup>54</sup>

The beautiful and peaceful room of Mrs Tilney, which Henry Tilney himself calls “the most comfortable room in the house”<sup>55</sup>, has been invaded by the dark intention of young Catherine Morland. Moreover, her nasty thoughts initiate the sudden dislike in Mr Tilney, which only contributes to her bitter but inevitable awakening.

Jane Austen, in her little parody, created an enormous building with grandeur setting that connects the typical pictures from Gothic novels with the reality. There can be observed almost all motifs that Bachelard mentions in his thesis (wardrobes, light, storms, chests etc.); in the exact appearance or something similar (for example cabinet instead of wardrobe). Thus they seem even more realistic because they are typical ordinary things in everyday use. The experiences the heroine has to endure look like they come from the Abbey itself, as if the house was a living thing, too. The only point in which Austen and Bachelard differ is the approach to the outside setting. The surroundings of Northanger Abbey serves as a protection against the residence. It is not an evil environment but a place where the siblings come to hope and remember their dead mother. With gratitude to the park they can resist the ruthless behaviour of their father.

#### **4.2. Catherine Morland, the Heroine**

The main female character of Jane Austen's parody novel represents another form of resistance of the novelist toward the state of literature during her youth. The very first chapter is dedicated to the detailed description of Catherine's failed personality. Although the gothic heroine should be passive, pure and innocent, Austen mocks this notion from the start with introducing Catherine Morland as someone who “[n]o one [...] would have supposed was born to be a heroine.”<sup>56</sup> Everything Jane Austen writes about Catherine's disposition can be

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<sup>54</sup> Austen, 2012: 175

<sup>55</sup> Austen, 2012: 177

<sup>56</sup> Austen, 2012: 3

summarised as something wholly ordinary, not different from others in any way, just another young, charming girl who is plain as any and adores cheap gothic literature. One element that is incredibly crucial for understanding Catherine's state of mind is mentioned: "She never could learn or understand anything before she was taught; and sometimes not even then [...]."<sup>57</sup>

At the age of merely seventeen, she comes from a family of ten children. This makes her easily overlooked, left with her freedom and no strict rules to form her character - from playing cricket instead of playing with dolls through nursing dormouse and riding horseback to gothic literature. She lives in a small village where nothing happens, not as much exciting as the reality imagined in her favourite books. They are her only escape from the everyday routine, therefore she starts to treat them as a guide to everything around her. She does not experience anything else beyond these novels and she uses them to explain the things happening around her.<sup>58</sup> Therefore, the author herself mentions that nothing from what she may be right now can stop her from fulfilling her destiny to be a real heroine. Especially when Catherine's age still belongs to those in which she is constantly growing as well as discovering who she really is. Anything can happen at this time of her life.

Catherine is granted an opportunity to accompany the Allens to Bath. The opportunity for her own adventure. At least she imagines it to be an adventure because from the beginning, the journey to the spa town is nothing but boring. However, it allows the readers to meet Mrs Allen, who is a typical married housewife without any sense for doing anything. The extent which Austen dedicates to poor submissive Mrs Allen, the danger of Catherine's future is quite clear if nothing happens to change her. The slight doubt about this occurs in the first ball Catherine visits with Mrs Allen in Bath. She deliberately takes action in order to dance. She rebels against Mrs Allen's stoicism with her own participation. Catherine displays the possibility for her heroism for the first time. The new ability leads her to meeting the hero of the book – Henry Tilney and making her own impression of him.

Staying with the Allens, however, does not change the freedom Catherine is used to. Now, in the bigger town with more people and more possibilities, the danger of her recklessness seems more transparent. Specifically, when she gets acquainted with the daughter of Mrs Allen's long-time friend, Isabella Thorpe, in whom she finds a dear friend.

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<sup>57</sup> Austen, 2012: 4

<sup>58</sup> HOEVELER, Diane. *Vindicating Northanger Abbey: Wollstonecraft, Austen, and Gothic Feminism*, 1995: 133

Naïve Catherine, who has never had a real friend, not to mention with the identical passion for the same genre of books, falls easily under her influence. The fact that she is four years older and should know more about the world speak to her favour. Unfortunately, the opposite proves to be true. Isabella's rotten judgement due to the gothic novels guides her more and more to the dark side. Catherine is confused because every opinion or deed is directly against Isabella's, including the attitude towards Tilney's siblings. The contrast between Isabella Thorpe and Eleanor Tilney is shown during one of the balls when Catherine observes that:

Her [Eleanor's] manners showed good sense and good breeding; they were neither shy nor affectedly open; and she seemed capable of being young, attractive, and at a ball without wanting to fix the attention of every man near her, and without exaggerated feelings of ecstatic delight or inconceivable vexation on every little trifling occurrence.<sup>59</sup>

In other words, the complete opposite from Isabella. The last straw in that night unfolds when she is stuck with the Thorpes when the Tilneys leave her with them due to their bad manners and she finds their company to be quite dull. Catherine does not feel any joy from them and her fragile suggestibility owing to her youth apparently shines when John Thorpe visits her next day. He persuades her of her previous promise of their quick drive. She agrees on having forgotten the whole thing but in reality she did not make such promise. After this occurrence, Catherine concludes her final view on the brother of her friend. The restlessness of her different feelings concerning John Thorpe and Isabella starts when she refers to their presence as agony. Her devotion toward her friends belongs to the strongest of her virtue even though she stands at the crossroad between the Thorpes, the Tilneys and herself. Her loyalty goes against her own judgement when Isabella with John trick her into the trip to Blaize Castle in cloudy weather. When she realises her error and also falseness of the siblings, she feels guilt and shame not only to herself but Eleanor and Henry Tilney as well. Seeing the true face of the Thorpes helps her to value sincere friendship with the latter. It is only then when Jane Austen begins to call Catherine the heroine in the true meaning of the word. The novelist illustrates the new virtues of the heroine. She shows that the imperfections of the character together with their correction and learning from them make the genuine female protagonist.

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<sup>59</sup> Austen, 2012: 44

The correction of her foolish, unexperienced personality falls under someone who she can wholeheartedly trust, in this case the Tilneys. The discussions with them, especially with Henry, lead her to actually reflect on what she is saying, about all those possibilities but also the evidence of her opinions that coincide with one another. They allow her pay attention to her instincts, not to what she has read. She appreciates his judgement to the extent that when Henry tries to mimic her behaviour, manners and way of talking, she sees the wrongness right away. Moreover, talking about history, politics and other topics she was not used to broadens her horizons. They push her pass her comfort zone.

The Tilneys may have influenced Catherine's intellect although the most important quality error stays more or less intact – her wild fantasy towards the gothic novels. The fact that Henry, as well as the readers, find out when Catherine is invited to their home – Northanger Abbey. Therefore, Jane Austen depicts the Abbey as a living character. Both of them need some growth and they are perfect for each other with their imperfections.

The readers already know the heroine's qualities that lie deep inside her. The author sees them, Henry sees them and the broken soul of Northanger sees them, too, even when it has accepted its fate. Therefore, the unexpected appearance of the heroine inside of its walls starts a chain reaction of very powerful emotions from both sides – the Abbey and Catherine Morland as well.

The battle the house undergoes begins almost immediately. It is not deceived by Catherine's naivety nor her inexperience. It sees her good and kind heart as the author already suggested. She brings the fresh air among its tormented walls, a similar air Mrs Tilney brought which regrettably left with her. Nonetheless, the Abbey does not succumb easily. In order to push her away or get the best out of her, it roars like a wounded animal. The most effective way of doing so is using her imagination against her as it is her weakest spot.

The direct clash with reality for the heroine takes a form of the heavy chest in her room just like from the novels she has read. The mind of hers instantly wanders to possible mystery, eager to reveal the secret. Her plans are, unluckily, scraped by Eleanor who delivers the truth behind it. The quick realisation of her own foolishness would perhaps satisfy the house but Catherine must learn the lesson, still she detects error in her judgement even though it is barely enough. The second test she is put through is the strange locked japan cabinet Catherine discovers during the stormy night. Despite already knowing that her perception might be wrong, her subconscious and old habits die hard. Therefore, the house prepares a more horrid scene full of darkness, wind, lightening and strange sounds. The



effect of it elicits a strong reaction from her, making her frightened. The incident was so terrifying yet totally in vain. The heroine finds out as soon as the sun rises again that all her fears are useless because of the realistic explanation. The symbolic importance behind these events is closely discussed in the previous subchapters.

While Catherine realizes the irrationality of her previous thinking, Northanger, believing in success of the lessons, feels she is ready for another challenge. She is now able to distinguish the real situations from her false assumption caused by Gothic novels. The house witnesses the shame and repentance she has, hence she proved herself to be worthy of its effort. The next task demands even more of her intelligence.

In their home, the Tilneys' true characters start to show. Catherine now observes the obvious change in General Tilney's behaviour as well as in Eleanor and Henry. Gone is his politeness she was used to in Bath. The Abbey allows him to come back to the old ways of mourning, to his hardness, stoicism, vanity. Catherine, who has never met with this kind of cold behaviour, "trembled at the emphasis with which he spoke, and sat pale and breathless, in a most humble mood, concerned for his children, and detesting old chests [...]."<sup>60</sup> The heroine, here, displays the genuine virtue – unselfishness. Despite being in the unfamiliar situation and being someone who jumps to conclusions quite quickly due to the fiction books, Catherine is far more concerned about Eleanor and Henry than herself. She "could not at all get over the double distress of having involved her friend in a lecture and been a great simpleton herself [...]."<sup>61</sup> The transition from the beginning of the story cannot be overlooked. Not only is she worried about her dear friend, but she recognizes herself as a reason for the scolding almost immediately. This highlights an example of the improvement in her self-discipline that Henry Tilney has been trying to instil into her mind. The evening in the company of people who she cherishes the most in the fascinating Abbey comes to an end with the thought of not wanting to be with her friends that stayed in Bath.

During the night Catherine detects a bit of good manners on General's part only when he wants to charm her for the sake of Henry's hand. The siblings adjust themselves according to the father's mood swings. The lighter mood together with the return of cheerfulness when General leaves does not go without notice. Especially when he leaves her and Eleanor in the park following morning:

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<sup>60</sup> Austen, 2012: 149

<sup>61</sup> Ibid

Catherine was shocked to find how much her spirits were relieved by the separation. The shock, however, being less real than the relief, offered it no injury; and she began to talk with easy gaiety of the delightful melancholy which such a grove inspired.<sup>62</sup>

The heroine's lack of experience is now presented. She can distinguish the mood swings and accept them, however, she is not yet able to understand the motives behind them so she just brushes them off.

Sadly, the Abbey underestimated the power of fiction over the mind of a teenager. Every growth Catherine endured vanishes in the instant she faces the mystery of Mrs Tilney. She connects the dots between the secrecy of her supposed death and the cold vibes from General to create a tale similar to what she has read. She even uses the advice from Henry, attempting to look at the situation from another perspective and persuades herself of the rightness of her pondering at last. The old instincts rush back. She does not throw away everything she has learnt, she merely uses it in the wrong way. Seemingly, it is enough for Northanger to retreat into the self-defence mode.

The brutal awakening of the heroine when she enters the old room cannot be compared to the deep shame Catherine feels for forgetting what is actually important:

She had expected to have her feelings worked, and worked they were. Astonishment and doubt first seized them; and a shortly succeeding ray of common sense added some bitter emotions of shame. She could not be mistaken as to the room; but how grossly mistaken in everything else!<sup>63</sup>

Even though Catherine is sick enough of herself and her foolishness, the worst punishment awaits. This key moment for her character's development is so crucial that she does not even want anybody to find her and bare witness to the childish quality she possesses. It is a very delicate affair after all. Still, the house adds to her disgrace by bringing Henry Tilney himself, the only man she appreciates and wants to think the best of her. Catherine faces him when he deepens the misery with all the facts she was supposed to think of and now fully recognises.

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<sup>62</sup> Austen, 2012: 162

<sup>63</sup> Austen, 2012: 175

After Henry's address she is given time to accommodate herself with the reality entirely new to her owing to the almost destruction of her illusions. Facing with her worst quality she learns to accept it in other people, too. She does not have misconceptions about the General's, Eleanor's or Henry's flaws, she also does not see them as something villainous. Catherine accepts that in the real life people tend to be more complex, absolutely not black or white.

By coincidence, the heroine receives a letter from her brother concerning his separation from Isabella Thorpe in relation to her inappropriate interest in Captain Tilney. Again she shows her good nature by worrying for poor James and later for her former friend Isabella. The growth, nevertheless, is captured further in the part when she decides to no longer be friends with Miss Thorpe and admits to the previous recklessness she committed onto the man she loves. Losing Isabella serves as a parallel for letting go of the influence of Gothic novels. The following days establish peace upon everyone in the Abbey, including the building itself. Finally the sense of warmth returns to it after so long.

Unluckily, all changes when General comes back from London. Suddenly, the harmony is gone and the heroine as well as the building are exposed to the meanest form of behaviour from the General. She is banished from the Abbey, all alone in the night. The house gets its final blow, not sugar-coating anything anymore, hope is completely gone. When Catherine leaves Northanger she faces the slight disorientation due to the influence of the Abbey during her way home. She has lived there long enough to absorb its bittersweet atmosphere and the sudden trance she was ripped off from makes it hard for her to understand what actually happened and confuses her while travelling to the well-known place. She second-guesses her actions, words everything she is and tries to find fault in them, so she would not repeat the same mistakes in the days yet to come. Furthermore, she is afraid of Eleanor and Henry and their future in the house with their father. Her maturity is fully accepted and known in her home among her family.

She could neither sit still nor employ herself for ten minutes together, walking round the garden and orchard again and again, [...] and it seemed as if she could even walk about the house rather than remain fixed for any time in the parlour. Her loss of spirits was a yet greater alteration. In her rambling and her idleness she might only be a caricature of herself; but in her silence and sadness she was the very reverse of all that she had been before.<sup>64</sup>

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<sup>64</sup> Austen, 2012: 219

Furthermore, the story is far from over. Every action has its consequences and the rash reaction towards Catherine causes a large amount of pain in the hero. Northanger Abbey once experienced love and kindness. The coldness it has been put through could not erase the memory of it despite the hurt. To see two children who have been through so much, who deserve everything pleasant, suffer because of rather selfish decision, determines the last expression of kindness. The building ponders the noble qualities of Catherine and concludes that she is not a bad person, she is not capable of hurting Henry. Then, it gives them a second chance, lets them go. Both, Henry and Eleanor, find love outside its walls. The house may not be able to save itself from torment but it can save innocent people who deserve to start again. Thus, Catherine and Henry reunite and are allowed to achieve their happiness. Austen describes the last lesson every human should learn by the way the novel ends, the power of second chance.

Jane Austen delivers her first short novel in the form of a parody, albeit it is not a funny story at all. It is written with too much thought into the heroine, the hero and the house to be just considered a parody. She portrays Catherine Morland at the fragile age when everything affects everything quite similar to butterfly effect. Even a small innocent book can set off controversial incidents, shuffling the cards of the reality in motion. The novelist makes absolutely sure that the readers (and later the heroine as well) are utterly aware of Catherine's naivety. She uses the setting of Gothic novels to assist this notion of her in growing up. In Bath, far away from her family, she gains experience that nourishes her once inexperience with reality and life altogether through the influence of Isabella's actions; and thus begins to trust more of her own instincts in the matter of John Thorpe. Yet, Catherine's free untamed spirit cannot be fixed there owing to many distractions. This can be cured in Northanger Abbey, where the rules with order reign, giving her stability she so desperately needs. Anyone can argue about the role of the house in this story. Every supernatural aspect is torn apart by the realistic explanation, the Abbey itself included. Austen turns the reader's attention from the paranormal to the reality and shows the reason behind it. The house suffers not as a result of unnatural elements. It suffers due to the basic human reactions to the passing of a loved one. Therefore, the building is not haunted by ghosts. If ever it is haunted, it is by the absence of a living, loving soul. The novelist gives its walls almost human characteristics to make them similar to their experience. The purpose of the Abbey is to test the heroine, making her fail so she can learn from her mistakes and grow. Likewise, the house learns that the good has not fully disappeared and the children inside attain the happy ending. In

*Northanger Abbey* Silvana Mandolessi's disorientation plays the role of losing one's old self and finding one's new, true self and fully embracing this transformation. Through Catherine Morland, Jane Austen offers the readers a guide on how to read (not only) Gothic novels, but showing the dangers of the wild fantasy behind it.

### 4.3. Mr Tilney, the Hero

The readers meet the hero of *Northanger Abbey* quite early in the book. Although, he is not introduced as the heroic type, rather more as an ordinary man who unexpectedly arrives in the heroine's life. The first impression Catherine comprehends of him is:

– gentlemanlike young man, rather tall, had a pleasing countenance, a very intelligent and lively eye. He talked with fluency and spirit though it was hardly understood by her.<sup>65</sup>

The author depicts Henry Tilney as a typical upper-class man, probably somebody young Catherine never encountered before. Their initial conversation shows the start of the dynamic of theirs that will continue throughout the whole novel. Henry makes fun of the heroine's fashion, her diary, even her choice of reading. It may likely resemble his falseness or intrusiveness to a more experienced eye.

He basically grew up beside his cruel, dispassionate father, therefore, he was used to protecting himself from kindness after the death of his beloved mother. The General's behaviour towards people from lower classes mirrors in Henry. He sees the heroine as tabula rasa, someone he can form to his own liking to spare her the later pain. He longs to help her be rid of her sentiment, something he which he was also forced to lose in an unkindly manner. Therefore, Mr Tilney chooses the art of conversation as a suitable instrument for it.

Nevertheless, during those discussion he reveals more of his nature as well. Not only Catherine. He starts to behave and talk as the heroine. He pretends in a less than subtle way, that regardless of all her results she can take the hint; and is able to see how other people may perceive her, primarily, he forces her to think. Henry, on the other hand, respects other women, stating the traditional views on them: "A woman especially, if she have the misfortune of knowing anything, should conceal it as well as she can."<sup>66</sup>

This is what he thinks about other women. Women he might not know well enough. As he gets to know Catherine more, he may find in her the little piece of himself before his

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<sup>65</sup> Austen, 2012: 15

<sup>66</sup> Austen, 2012: 97

mother's death. The young, naïve, hopeful part that he was forced to hide so deep, he has forgotten that it may still reside deep inside of him. Etched in the darkest corner, waiting for the light to seep in. Suddenly, his viewpoint changes:

Perhaps the abilities of women are neither sound nor acute—neither vigorous nor keen. Perhaps they may want observation, discernment, judgment, fire, genius, and wit.<sup>67</sup>

In that moment he sees how desperate Catherine is after she realises her mistakes and trust in the wrong people (the Thorpes), the tactic changes. Henry no longer desires to change her into someone realistic. The right guidance of her characteristics takes place instead. Her innocence pushes him to face the pain of losing his mother, his childhood inside of him. It is, too, the reason why he feels the pull towards her. Thus he needs to navigate her because he needs to take back the control, which is slowly disappearing. To protect himself as well as her.

The only love Henry saw was between his parents and what that love did to all of them. It is natural he is afraid of not only what Catherine might do to him, but what he can do to her at the end. Paradoxically, when the heroine begins to take his advices and think more about others, he slowly realises his influence over her. The only direct view of his in this matter is revealed during his speech about the relationship of Catherine's brother and Isabella. The parallel between those two pairs is enormous:

Is he safe only in solitude? Or is her heart constant to him only when unsolicited by anyone else? [...] You have no doubt of the mutual attachment of your brother and your friend; depend upon it, therefore, that real jealousy never can exist between them; depend upon it that no disagreement between them can be of any duration. [...] you may be certain that one will never tease the other beyond what is known to be pleasant.<sup>68</sup>

Mr Tilney describes how well he understands Catherine, in her actions and way of thinking. Through the description of James and Isabella's relationship, he tells Catherine about what his interpretation of their bond is, what his and her role are. Since then he acts with more humour as he feels her shift in behaviour. Therefore, he teases her about the Abbey while on

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<sup>67</sup> Austen, 2012: 99

<sup>68</sup> Austen, 2012: 136

their way. The more change he sees in her and affections she starts to have for him, the more he is at ease around her. Then, he finds Catherine in his mother's room.

The whole scene is a breaking point for both of them. Henry gets a glimpse of the worst in the heroine. The strong reaction he has to her fantasy, is awakened by his own presence in mother's room. A reminder of his previous self and how foolish he was to start behaving like that again around Miss Morland. Moreover, he sees how little she carried from their discussions. Hence he reminds her of all the reasons she should have thought about and leaves with his pride hurt. His outburst, however, only proves the strong connection amid the pair because it is exactly this what succours Catherine's growth.

In the days that follow, the mentions of the hero are limited. Austen portrays his affection towards the heroine as well as his battle to face them. The following days are not crucial only to Catherine but to Henry, too, which shows in the moment when Catherine receives James' letter. The heroine looks at the situation from the various points of view, applying the knowledge she has learnt from Henry. The hero, on the other hand, shows the sympathy of her feelings, reminds her the true value of them and the conversation is the first one which happens to be more equal. That would not be possible without the alternation in both of them. Mr Tilney wholly embraces the affection of hers as something that can help him move forward and recover from the hurt endured from his past. He does not try to dominate her, he sees her as a partner, someone who he can learn from and be completely himself without shame. The progress is seen when he appreciates her qualities:

But your mind is warped by an innate principle of general integrity, and therefore not accessible to the cool reasonings of family partiality, or a desire of revenge.<sup>69</sup>

Catherine's personality helped him see more clearly what is right or wrong – ethically and socially. Because of her, he finds strength to stand up to his father and fight for her. He cannot let the General do to her what he has done to him. Hence he is not able to find peace until he knows she is safely at home. The responsibility for her arises quickly. He can protect her from his father, from life in poverty, from naivety. At the end it is him who prepares his home for her.

The hero of *Northanger Abbey* is a young upper-class man who struggles with passion. Henry Tilney wanders psychologically in terms of Silvana Mandolessi's

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<sup>69</sup> Austen, 2012: 199

disorientation. At the beginning he resists not only the supernatural. He hides his childhood self because his father treated him as if he was wrong. General Tilney toughen him to the point Henry refused to let his previous self define his current situation. He protects the world the General has built for him because of his fear of the hurt that any change would bring, even though it is the General who hurts him the most. Nonetheless, the man he is when he meets Catherine Morland attracts the heroine. The confrontation with the heroine leads him directly to the self-defence. He hides behind his humour, he desires dominance over the naïve Catherine because in that way she cannot hurt him. His firm arguments influence her as well as her childlike arguments influence him. Her personality helps him to accept his own past, himself and move on. This does not happen until he is fully sure about her feelings concerning him. Catherine's love for him is the reason he falls in love with her. Due to her affection he can finally see himself as someone worthy in the way he was born. In the heroine he has found a safe place wherein he can be freely himself. The development of Catherine places her on the same level as him. Afterwards, she is his equal. As Diane Hoeveler wrote: "[a] woman needs a man to test her spirit and define her character."<sup>70</sup> In Jane Austen's novel, however, it is also a man who needs a woman to test his spirit and define his character.

## **5. Thornfield Hall**

### **5.1. Thornfield Hall**

#### **5.1.1. The History of Thornfield Hall**

A half century later, another well-known building comes to life. Charlotte Brontë created a house where nobody would expect anything bad to happen, not taking into account its name. Especially when there are two previous residences (Gateshead and Lowood), which cause fear with their evil and despair. Young Jane Eyre suffers there enormously thus the reader cannot imagine even greater evil. According to both (the reader and the heroine), she underwent a significant amount of hardships and now it is high time for a reward, a possibility for a better life. Unlike Catherine Morland, she does not assume anything about Thornfield Hall – let alone the (potential) danger.

Only the return of the master of the house results in understanding how the past of Thornfield Hall looked like and what behaviour can be expected. Brontë exposes merely a glimpse of the history of Thornfield Hall during the numerous conversations between

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<sup>70</sup> Hoeveler, 1995: 123



Edward Rochester and Jane Eyre. Anyone would say that the owner of the mansion would be proud to have it and praise it. However, Mr Rochester does not fulfil this expectation. His opinion belongs to the shocking revelation when he confesses that “the house is a mere dungeon: don’t you feel it so?”<sup>71</sup> The reader almost feels Rochester’s disgust. Which incident could possibly trigger such a strong reaction toward his supposed home?

After reading the whole story, only two options are eligible. His “secret” wife Bertha lives in Thornfield, too, and the house suffers from her illness. Although, Rochester is not at home so often to feel this solid kind of repulsion. It must be rooted in his childhood and adolescence. He was forced to marry a young, rich girl, chosen by his father, for money. Probably a normal thing for the middle of the nineteenth century, however, with Rochester’s respect to personality and wants, it was rather cruel and selfish (not to mention the deception of Bertha’s mental health). If someone can do evil like this to his own son, what does it tell about him? It clearly demonstrates the corruption, deceit, selfishness etc. that lasted for many years. Moreover, Bertha’s brutality and vulgarity joined the decades full of agonising misery and made it even worse. The walls of Thornfield Hall were left not knowing the loving soul.

### **5.1.2. The Outer Space of Thornfield Hall**

The very first meeting with the key house of the whole novel happens after Jane’s extensive journey from Lowood. It should be the new beginning for her after her tormenting experiences. Yet, the heroine welcomes the fresh start during a misty night, which does not prevent her from noticing the vicinage of the prosperous building. The region belongs to the ones that are “more populous, less picturesque; more stirring, less romantic”<sup>72</sup> with heavy roads. The whole atmosphere suggests the heaviness of Jane’s future there. As her drive continues, she passes the church, a holy place, a symbol for strong morality that the heroine possesses and will need when the time comes. Through the darkness and immensity of the night the heroine notices the distant flash of light from a distant village and also the candle-light from a window in her final destination. According to Bachelard, the light symbolises the prolonged waiting and looking out of the house as it was described in chapter three of this thesis. In other words, the whole region together with Thornfield Hall seem to be waiting for someone to set it free. The light also means a warm welcome of Mrs Fairfax Jane is met

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<sup>71</sup> Brontë, 1992: 189

<sup>72</sup> BRONTË, Charlotte. *Jane Eyre*, 1992: 82

with despite the unfriendly weather that prevents for closer inspection of the outside of the mansion.

The forming expectation is satisfied next day when Jane gets more of a chance to explore Thornfield from the outside:

It was three storeys high, of proportions not vast, though considerable: a gentleman's manor-house, not a nobleman's seat: battlements round the top gave it a picturesque look. Its grey front stood out well from the background of a rookery -<sup>73</sup>

The grey colour and the majestic appearance of Thornfield Hall stand as a contrast to the nature that surrounds the manor. Although, the time is set in autumn, the lawn is still green, weather is sunny and it almost gives impression as if the outside park would sooth the inside of the building. Hence the author starts with the importance of the environment the mansion is set in:

[T]hey [the birds]<sup>74</sup> flew over the lawn and grounds to alight in a great meadow, from which these were separated by a sunk fence, and where an array of mighty old thorn trees, strong, knotty, and broad as oaks, at once explained the etymology of the mansion's designation. [...] A little hamlet, whose roofs were blended with trees, straggled up the side of one of these hills [...] <sup>75</sup>

It can be seen from the beginning that the park around Thornfield Hall is a complete opposite to the mansion itself. Nevertheless intertwined. The surroundings are described as calm, divine nature enclosing the scar with the face of the manor representing sin and filth.

The differences between those two aspects can be found in the heroine's perception of them too. The first comparison of the house to the church in its peacefulness is replaced by repining from all the terrors she has had to endure so far as well as the constant stagnation. In that moment, the park and local hills become the sanctuary of hers, where she can let her new-found wandering spirit be free.

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<sup>73</sup> Brontë, 1992: 85–86

<sup>74</sup> Note of Anna Halamová

<sup>75</sup> Brontë, 1992: 86

I lingered on the lawn; I paced backwards and forwards on the pavement; the shutters of the glass door were closed; I could not see into the interior; and both my eyes and spirit seemed drawn from the gloomy house—from the grey-hollow filled with rayless cells, as it appeared to me [...]<sup>76</sup>

Charlotte Brontë offers other forms of the light in the novel. The second one appears after Mr Rochester confesses his feelings for Jane. The form of the storm confirms the clear vision for both of the main characters as well as their wisdom needed in the near future.

The author chooses the biblical fire to exorcise the amoral evil for the final form of light. The first attempt to set Hall on fire was prevented by the heroine herself when she managed to wake Mr Rochester up. However, the second, merciless, blaze was already hinted in one of Jane's dreams and became reality by the hand of Bertha as "the house was burnt to the ground."<sup>77</sup> Brontë must have known the tales about the mythical phoenix being reborn from its ashes, because Thornfield has to be burnt, has to exterminate all the evil from its walls and thereafter it can rise utterly clean, ready for a new start.

After the fire, there is evidence of a fresh beginning depicted through the innocent infant in Jane's dream, a prediction of Jane and Rochester's future son. The additional symbolism of light here can be linked to the meaning of solitude based on the identity of the arsonist. Bertha's madness, isolation, desperation took absolute control and this time there was no Jane Eyre to intervene. The absolute destruction of the mansion shows the danger of the strength of those emotions alongside with the revival. Therefore, Brontë's warning and hope dissolve with Thornfield Hall in the dead silence:

The lawn, the grounds were trodden and waste: the portal yawned void. The front was, as I had once seen it in a dream, but a well-like wall, very high and very fragile-looking, perforated with paneless windows: no roof, no battlements, no chimneys - all had crashed in. [...] The grim blackness of the stones told by what fate the Hall had fallen.<sup>78</sup>

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<sup>76</sup> Brontë, 1992: 101

<sup>77</sup> Brontë, 1992: 379

<sup>78</sup> Brontë, 1992: 376

### 5.1.3. The Inner Space of Thornfield Hall

The heroine steps foot into Rochester's manor during the long night in November after she saw a local church and heard the tolling of its bell. The "square hall with high doors all round"<sup>79</sup> is perceived merely through the weak light from the maiden's candle in a haste to get to a sitting room where Mrs Fairfax is already expecting her.

The protection of the room Bachelard talks about is highlighted by double light (from the fire and candles). Dreadfully tired Jane Eyre, who spent several hours in dark, welcomes the sudden, pleasant change together with the familiarity of the room. Its description warms the cold, exhausted heart of the heroine and resembles coming home:

A snug small room; a round table by a cheerful fire; an arm-chair high-backed and old-fashioned, wherein sat the neatest imaginable little elderly lady [...]<sup>80</sup>

The sense of this gets more emphasised with the sincere welcome Jane receives from Mrs Fairfax. To this point in the novel, nobody has treated Jane like a friend or family (except Helen) thus to see a stranger so kind to her in a place full of light paints the picture of hope and a new, happy start.

The next part inside of Thornfield the heroine sees would be the staircase that leads into her bedroom. The oak wood alongside with the long, spacy gallery reminds Jane of a church, a holy place. Even the chill air convinces her of the solitude she longs for. Again, Brontë assures the reader of how much Jane Eyre belongs to that house. Furthermore, Jane's small, ordinary furnished chamber is to her liking. The way the heroine depicts the picture of it the following morning only encourages the soothing effect:

The chamber looked such a bright little place to me as the sun shone in between the gay blue chintz window curtains, showing papered walls and a carpeted floor, so unlike the bare planks and stained plaster of Lowood that my spirits rose at the view.<sup>81</sup>

During the day, Jane can fully explore the gallery from the previous night – the pictures on the wall, the bronze lamp, the ebon black oak clock, the half glass hall-door. Everything

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<sup>79</sup> Brontë, 1992: 82

<sup>80</sup> Ibid

<sup>81</sup> Brontë, 1992: 85

about the manor “appeared very stately and imposing”<sup>82</sup> to the heroine underlining the sense of the church. The mansion corresponds with how the heroine represents herself, it completes her. She feels comfortable there.

However, as the time passes, the heroine slowly changes due to the freedom of being herself for the first time in her life and with that the attitude towards the house changes, as well. No longer she desires calm and passivity. Brontë objects with Jane’s uneasiness with the house during night. It brings almost claustrophobic sense into her. The well-arranged rooms in the moonlight seem deadly now.

I did not like re-entering Thornfield. To pass its threshold was to return to stagnation [...] to quell wholly the faint excitement wakened by my walk,— to slip again over my faculties [...] and too still existence; of an existence whose very privileges of security and ease I was becoming incapable of appreciating.<sup>83</sup>

The readers are given insight into the suffocation Jane feels inside the striking manor. During that time the heroine finds the unity with the park that gives her strength, energy and freedom. It is exactly this moment in which the mysterious laugh appears near the attic, ripping Jane, as well as the house, out of the new-found peace. Nearly immediately after hearing it, the heroine realises it has woken “an echo in every lonely chamber”.<sup>84</sup>

Something as innocent as laughter turns into something cruel and treacherous in the novel. The true Gothic atmosphere arises alongside with it. Jane suddenly sees that the whole perception she had about the house was false. The peace and kindness were merely an ill omen for the real, terrifying truth. The first comparison to the church alters to the impression of false church. The heroine cannot trust anything or anyone inside. The mansion abruptly reveals its unholy face. The depth of this wrongness, on the other hand, uncovers gradually to her and the readers.

Still, the innocence of true love returns to Thornfield with Edward Rochester. Its influence over the house begins with the chime of a clock striking in the hall lightened by the bronze lamp. Jane continues to wonder when she sees the shine from the great dining room with the “marble hearth and brass fire-irons, and revealing purple draperies and

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<sup>82</sup> Ibid

<sup>83</sup> Brontë, 1992: 101

<sup>84</sup> Brontë, 1992: 93

polished furniture, in the most pleasant radiance.”<sup>85</sup> Thornfield Hall comes to life with the master’s arrival.

The first real meeting of two main characters takes place in the downstairs dining room. The position of the room, closer to the cellar resembling the irrationality, starts off their relationship in the slower, mysterious tempo just as Bachelard describes.

[T]he lustre, which had been lit for dinner, filled the room with a festal breadth of light; the large fire was all red and clear; the purple curtains hung rich and ample before the lofty window and loftier arch; everything was still [...]”<sup>86</sup>

The whole space is depicted with the stress with the colour red symbolising passion, the devil, danger; the light which again stresses out the prolonged waiting and the storm outside which represents clear vision. Everything about this meeting connects all the motifs and symbols from Bachelard, bringing the fateful significance of the situation and its consequences.

When the relationship between the heroine and the hero blossoms, the author treats the mansion as a living being with the memory of countless losing false hope. The house does not want to feel this cruel type of pain any more. Its protection is portrayed with the first outbreak of fire and later the attack on Mr Mason (Bertha’s brother). It is just in that moment, Jane starts to question the real evil inside, she wonders:

What crime was this that lived incarnate in this sequestered mansion, and could neither be expelled nor subdued by the owner?—what mystery [...] at the deadest hours of night?”<sup>87</sup>

The secret inside of the walls of Thornfield Hall is soon revealed albeit under the least good conditions – Jane and Rochester’s wedding. They have to go through the whole Thornfield to get to the gist of it:

We mounted the first staircase, passed up the gallery, proceeded to the third storey: the low, black door, opened by Mr. Rochester’s master-key, admitted us to the tapestried room, with

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<sup>85</sup> Brontë, 1992: 102

<sup>86</sup> Brontë, 1992: 114

<sup>87</sup> Brontë, 1992: 184–185

its great bed and its pictorial cabinet. [...] He lifted the hangings from the wall, uncovering the second door: this, too, he opened.<sup>88</sup>

The tangle of corridors they must have gone through can be compared to the mind (of the house or human). The complex passage to the room in the attic merely begins the complicated understanding of the reason behind its secret. When the wedding guests with the groom and bride enters, they find a “room without a window, there burnt a fire guarded by a high and strong fender, and a lamp suspended from the ceiling by a chain.”<sup>89</sup> To enter Bertha’s chamber means to open the closed chest in Bachelard’s thesis. It can be viewed as an intimate place where locked Bertha protected Jane and other servants of the house against disorder. Therefore, once opened, the truth cannot be stopped from getting out of the chamber fulfilling the role of the attic as the symbol of rationality. Despite of being firstly interpreted as the symbol of irrationality (ghost), it breaks Jane’s assumptions about the place (as well as the master of the house) leaving her as “a cold, solitary girl again.”<sup>90</sup> The reality catches up with Jane Eyre to the extent she decides to leave. On the other hand, it can similarly be read as an attempt from the house to save her from the lethal destiny.

Among many houses which Charlotte Brontë presents in her most known novel, Thornfield Hall stands out owing to the name itself. The novelist manages to put the appearance and the dark secret inside together. She connects the nobility with simplicity, which irresistibly lure similar characters to it. Its painful history is easy to predict due to the behaviour of Mr Rochester and later the tragedy of his wife, Bertha. The park and local hills symbolise the safety, peace and serenity the heroine desperately needs, not taking into account the endangerment that awaits her further in the heath. Hence the setting of Thornfield Hall is not intimidating at all. The author, conversely, uses the power of light in the exact way as is described by Bachelard. She links all the motifs (light, attic and cellar) perfectly together as if foreshadowing the importance of the scenes and the main characters. Charlotte Brontë’s usage of the Bertha’s chamber as the motif of chest which she relates to the motif of attic as well gives the novel strong connection and consistency. Moreover, a hint of personalization of the house can be spotted in *Jane Eyre* in the form of protecting itself from additional pain through the dreadful incidents. Although, both of the episodes were committed by Bertha, not the house alone. Thus the question if the harmed manor reflected

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<sup>88</sup> Brontë, 1992: 258

<sup>89</sup> Ibid

<sup>90</sup> Brontë, 1992: 261

the tortured Bertha. No matter the answer, the absolute end of Thornfield Hall led the heroine and the hero to their new beginning and the possible redemption for the house as well.

## **5.2. Jane Eyre, the Heroine**

Charlotte Brontë's novel offers several distinctions from Jane Austen. The whole story is told by the heroine herself in the first person narrative so that the reader is able to get closer to the mind of Jane Eyre. Nevertheless, this feature suggests a strong subjectivity of all of the incidents happening, especially told in the retrospective, as well as the intense feeling of the heroine. Another difference would be the depiction of Jane's childhood in the story that also divides the book into two parts.

The reader meets young Jane Eyre in the precise moment that affects her character for the rest of her life – the circumstances that lead to her locking up in the red room. The initial impression of the heroine in the cruel household portrays the child as bad, twisted from everyone else's perception. In the exact moment Jane finds her strength to resist which awakens her strong, combative spirit to stand up for herself. Therefore, this particular event makes her skin harder from now on as Jane never forgets the agony she had to endure in that room. The result of this can be seen in the scene with Mr Brocklehurst where she deliberately speaks her own mind regarding questions of hell and psalms. A ten-year old girl in the middle of the nineteenth century contemplates those religious topics and has the courage to stray from the traditional approach made by men.

The first real (and precise) description of Jane's character is made by Mrs Reed, the source of the heroine's torment. Despite of Mrs Reed's antagonism in the novel, she describes Jane's character perfectly when she says: "But you are passionate, Jane."<sup>91</sup> Unfortunately, she means it in a blasphemous way that goes against the Christian upbringing in that time. As the story progresses and the heroine grows up, the word attains to hold a much more positive meaning.

The misfortune of Jane's childhood continues when she hopes for something better, in this case the school. The horrific setting of Lowood cannot erase the first honest friendship she makes with Helen. The heroine finds a kindred spirit for the first time in her ten years. Regrettably, Helen soon dies which leads Jane to a conscious decision of trying to be good according to other people. She sees the danger of being the free spirit and suppresses a great

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<sup>91</sup> Brontë, 1992: 30



deal of her personality for the next eight years. The repression is perfectly portrayed by her humble dreams of finding a new peaceful place where she can have a fresh start.

She is so incredibly secure in herself that from the first step in Thornfield the façade begins to slowly crumble. The warm welcoming from Mrs Fairfax alarms her. Nobody treats her like a stranger or a governess, more likely as a friend. The enormous, unusual surprise brings her to her knees praying showing Jane's religiousness. The unknown safety forces her even to call Thornfield a safe haven. Religion plays a great amount of importance in the heroine's life as it was hinted during her conversation with Mr Brocklehurst. She wears simple cloths and is reconciled with her physical appearance. Although, Charlotte Brontë manages to show a deficit of the society in this case. Jane Eyre shines with self-acceptance but deep inside she is still a normal, young girl who wants to look pleasantly to fit the standard of the society according to her wishes on the page 85. She knows that the quality of her mind is more important than the quality of her looks except she also feels sorry and accepts that the society does not agree.

The relationship towards herself and Thornfield Hall changes drastically with the first Bertha's laugh. It awakens her deep buried passion from a long slumber. She runs away from the mansion as much as she is able. Jane reflects:

What good it would have done me at that time to have been tossed in the storms of an uncertain struggling life, and to have been taught by rough and bitter experience to long for the calm amidst which I now repined!<sup>92</sup>

The calmness does not do well for her anymore. She does not have to hide her true self amid the people who treat her right. She is accepted thus the walls she has built gradually crumble.

The change is emphasised by the meeting with Mr Rochester. Their first conversation forces Jane into her submissive role, she wants to be on his good side out of fear in being punished, like she experienced during her stay with the Reeds. Hence she presents him her pictures. The pictures that display her soul and inner thoughts. The same ones which reveal her suppression. Since than Jane's submission is being pushed by Rochester. She is lured by him because of the pull of their shared pain. She tries to right his roughness and immorality by her faith and serenity. The heroine perceives her poorness as a key to her dominance and starts to speak with him more openly like he does. Her method of dealing with the pain is

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<sup>92</sup> Brontë, 1992: 101

treated as the only justified way. She is not used to people contradicting her, which is exactly what the master of the house does. Thanks to her paintings she is looked through as well.

I see at intervals the glance of a curious sort of bird through the close-set bars of a cage: a vivid, restless, resolute captive is there; were it but free, it would soar cloud-high.<sup>93</sup>

She is challenged by somebody for the first time in her life. Someone who sees right through and does not flinch from her. She is met with the same intellect, past, pain and that infatuates her.

The ease of his manner freed me from painful restraint: the friendly frankness, as correct as cordial, with which he treated me, drew me to him.<sup>94</sup>

Rochester offers her freedom from the conventions without judgement. She can be fully herself.

The acceptance produces her bravery during the fire in Rochester's bedroom. Jane demonstrates her courage and proves she does not need anyone to save her, she acts instead of being passive. Jane's heroism and awakened self bring life, innocence and morality into the house filled with pain and sin. Another consequence of this is her fight against her own affection toward Rochester. She does not understand it, she is not able to explain it. Again, it opposes everything she has known thus far. Jane hides behind sense and resolution in this matter, the only thing she has ever known and was guaranteed. Until the limit is set with the arrival of Miss Ingram.

The heroine is, once more, under the impression that due to her intelligence, morality and compassion her place is above Miss Ingram who lacks it all. The feeling is emphasised with Mr Rochester's interest in her. Right then and there, Jane faces her foolish wish to meet societal convention and be a good-looking, rich, empty girl. An example of how Jane's true characteristics are improved awaits during the session with a mysterious gypsy (Rochester under disguise). They talk about Rochester, Jane's feelings about him, and he confronts her about the pretended stoicism she had towards him.

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<sup>93</sup> Brontë, 1992: 121

<sup>94</sup> Brontë, 1992: 128

You are cold, because you are alone: no contact strikes the fire from you that is in you. You are sick; because the best of feelings, the highest and the sweetest given to man, keeps far away from you. You are silly, because, suffer as you may, you will not beckon it to approach, nor will you stir one step to meet it where it waits you.<sup>95</sup>

Mr Rochester shows her how pathetic her wish to be like everyone else is. How rare her true self is.

Jane's intelligence comes to life when she recognises Mr Rochester as the gypsy, which later in the evening comes handy when she begins to connect the dots of the mysteries from the fire and attack on Mr Mason upon questioning the explanations she is given.

The image of a strong, independent woman starts to gently clear. She is still conflicted in her feelings, having confessed her pleasure in obeying and serving to Rochester does not fulfil the image of a free woman; as it does not fulfil the image of a free woman.

Soon after, Jane is called to ill Mrs Reed. The return to the house of her childhood and source of her torment makes her realise to what extent Thornfield Hall has changed her, aids her to actually grow up with the encountering of old demons. Additionally, it helps her with accepting as well as understanding her affection. The next conversation with Mr Rochester depicts her awakening. She is no longer afraid of her feelings, she gladly admits that her real home is where Edward Rochester is. Jane Eyre finally allows herself be at complete peace with herself without any objections. That makes her worthy of Rochester's love and Thornfield Hall witnesses the growing solid bond between the main characters, finally experiencing the delightful occurrence.

The intoxicating sensation of finding someone who allows her to be free, who does not lie to her, hurt or humiliate her ends pretty quickly and, sadly, in the least appropriate time. When their wedding day arrives, the sins of Thornfield Hall see the light of the day, too. Rochester's betrayal cuts so deep that Jane experiences regression to her previous behaviour. She describes herself: "Jane Eyre [...] was a cold, solitary girl again: her life was pale; her prospects were desolate."<sup>96</sup> Besides her vivid aching, her moral compass is stronger than ever. She uses the morality as the only means of her remaining sanity. The heroine defies the hero because of her self-respect. She declines the offered life of an illegitimate affair with a married man, no matter how much they love each other.

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<sup>95</sup> Brontë, 1992: 172

<sup>96</sup> Brontë, 1992: 261

I care for myself. [...] I will respect myself. I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad—as I am now.<sup>97</sup>

An old longing for peace comes back with the morality. Hence Jane displays her new independence by running away from Thornfield Hall.

Nonetheless, after leaving the manor, the heroine manages to get lost in moors, completely disoriented from spending months in the same place. The fresh memories of terror still present in her mind. The powerful impact of the sins in the manor does not allow her to let go, which would help her to cope with the circumstances. It is a stroke of luck that she finds a safe haven in the Rivers' household.

The Rivers do not welcome her in such a warm manner as Mrs Fairfax did despite their social status and Jane's need for a shelter. The greater surprise if they are part of her lost family. Soon, the reader detects that the quiet life the heroine lives almost a year suffocates her. However, she finally finds relatives, a job and even a very profitable marriage proposal. The longer she attempts to fit into this perfect world, the more she hurts:

I daily wished more to please him; but to do so, I felt daily more and more that I must disown half my nature, stifle half my faculties, wrest my tastes from their original bent, force myself to the adoption of pursuits for which I had no natural vocation.<sup>98</sup>

The impact of Thornfield on her personality so immense that she cannot return to her previous behaviour that always worked. Jane has to accept herself, despite of her own expectations, ideas or those of others. Hence she declines John's proposal to marriage whereas the life he offers is all she thought she wanted. Her naïveté illustrates the attitude concerning arranged marriages or wedlock without romantic love. Due to the incapability of true affection in people that involves suffering or denying themselves, which in the end departs with the death of the soul. The evidence she saw in Rochester's marriage with Bertha

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<sup>97</sup> Brontë, 1992: 280

<sup>98</sup> Brontë, 1992: 353

proves to be effective in pushing her to realise that she does not wish for the same fate. Thus, she returns to Edward Rochester.

The end of the novel foretells how the independent heroine should look like. Jane Eyre encounters Mr Rochester when he has lost his sight and she has inherited money from her uncle. She does not need him in any way and she is very aware of this fact: “I am independent, sir, as well as rich: I am my own mistress.”<sup>99</sup> She holds the upper hand now and there is a slight shift in their roles to each other. She becomes Rochester’s sight, stands by him, even makes him a little jealous with John Rivers’ proposal. She is not with a man out of necessity, but because of her free will.

Charlotte Brontë portrays a new type of a strong, independent heroine. On the contrary of all three novels in this thesis, Jane Eyre is the only heroine with a childhood clearly shown. The readers see the untamed, rebellious spirit in her ten years only to be suppressed inside of the red room and Lowood, not by Thornfield Hall. She comes to the manor, which has missed innocence and morality, as a submissive, highly self-controlled woman. Surrounded by people who allows her to be herself despite of societal concepts, she becomes more dominant without any regrets. In the same time, the companion to the strong independent woman requires a firm and passionate man who will protect her and allows her to be herself without restrictions. However, the key aspect of this union must be entirely of her free will. The author emphasises that money, social or marriage status or simple personal need for another person should not be the reason for their unity. To be with someone should not come from obligation but from choice.

### **5.3. Mr Rochester, the Hero**

The hero of the novel is introduced also later in the story. The only distinct feature from other heroes mentioned in this thesis is his age. The difference between him and the heroine in age makes twenty years which implies even more dominance over her. He is more suited for a father figure than a lover. Furthermore, the very first mention and description of Mr Rochester does not come from Jane Eyre’s perception but from the mouth of Mrs Fairfax.

[I]t is not easy to describe – nothing striking, but you feel it when he speaks to you; you cannot be always sure whether he is in jest or earnest, whether he is pleased or the contrary;

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<sup>99</sup> Brontë, 1992: 385

you don't thoroughly understand him, in short – at least, I don't: but it is of no consequence, he is a very good master.<sup>100</sup>

The reader is met with very blurred image of the master of the house. His character dependable on the person that creates the impression of him. Furthermore, his dominant position in the household is not questionable at all that suggests there is good in him. The dominance, however, is doubted during the meeting with Jane on the horse. He falls down from the horse because of Jane and hurts his ankle, fully dependent on the young, petite heroine for help. The reader cannot know that it is the real Mr Rochester thus cannot see the parallel for his later fate with this encounter. The hero sees the braver side of Jane, not the passive side she prefers to show for other people.

Unfortunately, this changes when they are officially reunited in Thornfield Hall. Mr Rochester might have been used to women being passive and submissive around him due to his status. Nonetheless, seeing Jane's fiery nature impresses and intimidates him at the same time. He chooses humour to emphasise his upper-hand over Jane and even enjoys it. Her sudden submissive attitude is underlined with her religiousness and moral code. To humiliate her even further he asks for her pictures. Unfortunately, in the three of them the hero gets the glimpse of himself and his suffering and immediately recognises a kindred spirit in Jane. He sees the years of repression and wronging. He wants to challenge her in every way possible to set her free. Rochester's earlier fate is hinted by Mrs Fairfax after this revelation. The reader acknowledges his cruel father as well as his brother who used him as a means for more money and that this deed changed him. It is the first link between the heroine and the hero in the novel.

The desire to help Jane is portrayed by his own admission of his dominance due to his age. Her morality does not harness the power anymore, it is not enough. Thus, he begins to push her to her limits in order for her to tap into the core of who she really is. On the other hand he realises his envy of Jane's calmness: "I envy you your peace of mind, your clean conscience, your unpolluted memory."<sup>101</sup> He sees in her something he could not achieve himself in his younger years when he states: "When fate wronged me, I had not the wisdom to remain cool: I turned desperate; then I degenerated."<sup>102</sup> The reader now understands that Jane's submissive pose teases him because of his unsated desire for it.

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<sup>100</sup> Brontë, 1992: 91

<sup>101</sup> Brontë, 1992: 118

<sup>102</sup> Brontë, 1992: 119

The conversation brings out the fact that they both are two extremes trying to find some balance. He pushes her towards more freedom and she pushes him towards more responsibility. Edward Rochester finds in the heroine the confidant he desperately needed. He admits his sins to her and she is without judgement, only shows him how he can do right from wrong. In that moment, Rochester's craving for Jane's protection starts.

It is clearer after the fire inside of his chamber, when Jane saves him. He cannot believe that she willingly saved his life even after he confined in her of the things he had done and all his shortcomings. The long-forgotten feelings fills him with a sense of obligation. At the same time, he realises the importance of Jane's presence in his life. Therefore he invites Miss Ingram to Thornfield Hall, to make Jane jealous to the extent she admits her own feelings concerning him. He even disguises himself as a gypsy. He tests Jane's intelligence for her to acknowledge it completely. Moreover, he uses his mask to find out about her affection. His awe of her grows stronger when she helps Mr Mason with his injury. This accident makes him confess his inner pain. How he wanted to escape it and the betrayal from his family. How he felt trapped in the prison he could not escape from. How he searched for a salvation in habits, people and in the wrong places. The salvation that he found with Jane. Yet, he does not regret it because without it, he would not met Jane.

Is the wandering and sinful, but now rest-seeking and repentant, man justified in daring the world's opinion, in order to attach to him for ever this gentle, gracious, genial stranger, thereby securing his own peace of mind and regeneration of life?<sup>103</sup>

The novelist depicts the desperate yearning for second chance. Still, Jane is not prepared for it.

Only when the heroine returns from visiting her aunt Reed, Rochester recognises Jane's readiness for facing her character. Suddenly, he begins to fear again. He recommends her to move to another country, far away from him. The need to protect her, even from himself, and the fear of possibility to be so vulnerable joins. Now, it is the heroine who is adamant, fights more. Her outburst causes the breaking in his uncaring façade, which is only highlighted by the upcoming storm, leaving him as a fresh wound. He finds his lost hopes, illusions, himself and therefore he is ready to finally face his sins. However, he keeps his

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<sup>103</sup> Brontë, 1992: 192

biggest secret to himself. Maybe in his state, he wants to protect Jane from the cruel reality, wants to save her innocence. Yet, he manages to hurt her even more.

The truth comes to light with Mr Mason during their wedding and with it Rochester humiliates his beloved. Selfishly enough, his admitting the truth about Bertha, finally cleans him. The question remains. Was he to some extent responsible for his wife worsen condition? She was not the person he wanted her to be, so he locked her up in a dark room. The danger of locking someone up is connected with Jane from the beginning of the novel. Maybe he caused more suffering because of his disappointment and hurt. Maybe Bertha is the result of his bad coping with the situation. He justifies it just like he justifies the lying to Jane. He confronts himself at least and the space for it comes from Jane who runs away.

Before he can do that, his desperation tries to convince Jane to stay with him in spite of going against her own morals. Although, she only convinces him of her worth when she declines because otherwise it would not be the woman he loves.

After Jane's departure, he loses everything he ever desired. He stays at Thornfield Hall perhaps because it reminded him Jane and/or he knows deep inside that taking care of Bertha and looking after her is his chance of redemption. Therefore, he does not mind the destruction of the manor despite his effort to save it and Bertha. Thornfield was viewed by gentry as something that defined him, something that he needed but thanks to Jane he realised true values that matter in life. The loss of his sight means his ability to be truly himself, far away from society, getting the true new start. He begins to perceive in ordinary things and renews his relationship with God, prepared to redeem of his sins. He learns the calmness Jane possesses. When the heroine returns to him, as changed as he, Edward Rochester gets second chance in living the life he always wanted with completely clean shield. Then, Jane becomes his sight, and they could live in total freedom, finding their balance.

The hero of *Jane Eyre*, belongs definitely in the category of men of passion from upper-class. However, his personal history reveals the same amount of pain and imperfection as in the heroine herself. Thus the passion has begun due to resistance against his own hurt together with disappointment, causing disorientation in himself. Thanks to the heroine he can face the battle between feeling and passion and accept his past as well as character. Their similar personalities fight each other only to find perfect balance (without extremes – complete passion or submission). Jane forces him to painfully return to the boy he was before Bertha. Edward Rochester forces her to confront the trauma she endured and let her be herself. She brings the best out of him when he starts protect her from evil (even if the evil could be himself). Although, the protection leads to harming her more. Hence there can be



found aspects of the hero's quality and villain's as well in Mr Rochester character. Charlotte Brontë takes a wounded upper-class man with the traits of villain and turns him into blind, ordinary man who gets second chance without the closed space surrounding him. Therefore, the influence of the main characters over each other is more prominent and crucial for the message of the novel.

## **6. Jamaica Inn**

### **6.1. Jamaica Inn**

#### **6.1.1. The History of Jamaica Inn**

The very first encounter with the well-known hostel happens quite early in Du Maurier's novel, which carries the same name. The author does not wait with presenting it almost as a synonym to biblical Sodom and Gomorrah, where every sin finds its home. The novelist, in one of her first stories, surpasses her inspiration, the Brontë sisters, and throws the innocent heroine, Mary Yellan, right into the residence of evil all together with the reader.

Unlike the previous authors, Daphne du Maurier lets the readers look behind the history of the inn, which contrasts with its current state. Mary is informed by the driver that “[i]n the old days we used to water the horses there, and feed them, and go in for a bit of a bite and drink. But we don't stop there anymore”.<sup>104</sup> In one simple sentence, the author manages to say two facts at once, which serves as a possible warning for future events. Earlier, before the tavern was owned by Mary's uncle Joss, Jamaica had belonged to the famous stops, where the drivers could have fetched the horses and got their own energy back for the long journeys in front of them. There had been a friendly atmosphere that had made them coming back – until Joss Merlyn bought it for his crimes, probably the only reason behind his interest. His fierceness, incontinency and greed prevented him from taking proper care of the building. All of these characteristics have gotten into the house, having deprived it of the things that once filled it, weakened Jamaica. Therefore, the cold environment around the inn is able to enter it and leave its mark there.

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<sup>104</sup> DU MAURIER, Daphne. *Jamaica Inn*, 2013: 23

### 6.1.2. The Outer Space of Jamaica Inn

Jamaica Inn is introduced on one cold November night in a typical mysterious way that emphasises from the start the essential role of the surroundings of the hostelry. The whole tale is set in late autumn and early winter – in the time when the weather is extremely cold and foggy, with the nights longer than days. The first real perception of the house itself acts accordingly: “tall chimneys, murky dim in the darkness [...]”<sup>105</sup> that stands “alone upon the hill as a buffer to the four winds.”<sup>106</sup>

When the place was inhabited by good people, friendly mood and life, the frosty winters were not able to settle inside. The icy wind, water, rocks and mist enter after Joss’ arrival to endanger Jamaica. The happy, alive hostel has suddenly changed. Joss and his friends managed to turn the inn into “the dark rambling place.”<sup>107</sup> The building has developed into the same uninhabitable coldness as it is outside.

The hostelry with other small buildings form little yard with the drinking-through and grass bank. Beyond that there is the road to the moors themselves. The winter sun turns the grass yellow in one place. The other part of it looks sinister, the colour constantly changes from golden-brown through ink blue to purple.

The treacherous, never-ending moors that had not been touched by people’s hands, full of strangely-shaped stones almost altar-like, resemble the time of much older times, which lures the antagonist of the story, Francis Davey. The isolation of the inn is multiplied with the chance of seeing the sea, another vast area. Nothing is as it seems outside, even the grass. The ancient hills tempt all solitary souls as well as things. The fierce wind, in the background, completes the entire picture with its own moaning and crying, whose echoes awaken the stillness in the air that calls for unholy peace. The detailed description of the surroundings offers the readers and Mary the sense of merge of the nature with everything trapped around. The danger of Jamaica Inn increases with its environment. Therefore, it is not a surprise that such vast space causes Mary’s sense of direction to falter. Mandolessi’s disorientation thanks to the closed space comes to life and leads the heroine to the fated meeting with the villain of the novel. Still, the hostile atmosphere later prepares Mary’s strength to survive the horror inside the hostel, showing its effect on the people as well.

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<sup>105</sup> Du Maurier, 2013: 29

<sup>106</sup> Du Maurier, 2013: 53

<sup>107</sup> Du Maurier, 2013: 50

The seasons in which the story is set are characterised by the lack of light. The natural light that could ease the horrible feeling of solitude and scare away evil, is denied with long nights and short, foggy days. While Bachelard considers this motif as a prolonged waiting, looking out for help, Daphne du Maurier completely takes away this hope. Her building, according to the depiction, was entirely consumed by darkness, physical and human. The novelist is more interested in the falseness of the light. She uses this hopeful motif in the situations when it clearly forebodes the future threats. There are several proofs of this in the novel.

The first and also the second one happen on Christmas Eve, the holidays of peace. After the long weeks of pure desperation, the lights in Jamaica start to shine through the darkness. By this time, everyone knows that the hostelry has found a safe haven in the darkness, therefore it is almost gruesome to see the light for the heroine when she was used to darkness. Everybody can feel the menace through the way the entire scene is depicted. The inn uses the dark to hide itself until it passes but with the constant growing terror, now even hovering over Mary, it decides to revolt. Jamaica does not look after itself anymore, helping the heroine becomes its first priority, more important than anything else, including the building. The house revolts in some way against Joss Merlyn's crimes, against itself and against Mary, too. Unfortunately, its last scream creates damaging outcome to everyone – Mary Yellan, Joss Merlyn, his group and the house. The readers can see during the holy night another usage of the false light when Merlyn attracts the ship to its own doom with it. What should bring rescue, brings death, pain and warning instead.

The third example comes nearly immediately after the faithful night. The heroine learns not to trust the light anymore. The known affection from the kitchen suddenly turns violent.

Even the kitchen, the one room in the house to possess some measure of warmth and normality, gaped back at her as she left it, yellow and sinister in the candlelight.<sup>108</sup>

The quick twist in the perception of light indicates the total vanishing of the fight of the house. The rest of its slight hope for saving wholly faded. All that remains from the well-known hostelry is the lifeless building damaged by a rotten company. There is no sugar-coating anymore.

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<sup>108</sup> Du Maurier, 2013: 304

The last example would be a person, more precisely, the albino vicar Francis Davey. The first time he comes to the scene is the moment Mary gets lost in the fog. He manages to get to her, save her, like a mean of help, as the light should. Only at the near end of the novel, the readers face the last falseness of this light. Owing to the colour of his skin (and his profession), he ought to be perceived as an angelic creature. Nevertheless, his physical appearance lies. This supposed source of good (light) is, in the reality, the hotbed of sin and endless cruelty. It is, in fact, him who stands behind Joss Merlyn rapid degradation that ruined Jamaica Inn and finally it is him who gives kiss of death to it.

Hence Du Maurier achieved to describe the perfect union between nature and the inn. The unpleasant location influences people to the extent that they, too, become unpleasant, finding actual comfort in the darkness, completely at peace with their pain. The author shows the oppositeness of the perception of the light and how it can harm. The power of nature gets to Jamaica Inn thanks to those who have been inflicted by it at the first place even though the exterior of the hostelry was built strong enough to survive it.

### **6.1.3. The Inner Space of Jamaica Inn**

The heroine encounters the known hostelry during one cold night after her very traumatising separation from her dear home and everything that has been familiar to her. Her first impression about the miserable location all together with weather is heighten to the extent that when she can see the building for the first time from close proximity, the door abruptly opens. There is no chance for her to take in anything else because Joss Merlyn pulls her inside immediately. The whole ending scene of the first chapter, therefore, resembles dragging of the innocent soul to the hell pit by the devil himself.

Suddenly, they find themselves “in the dimly lit passage, cheerless with its cold stone flags and narrow rickety staircase.”<sup>109</sup> The role of the motif of light is also clear here as if it was something terrifying that could harm with only showing the real essence of evil. Primarily, Du Maurier uses darkness in the meaning of protection instead of danger, which takes place right behind it. Before the inn can be further explored, aunt Patience introduces the centre of the whole house, the kitchen.

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<sup>109</sup> Du Maurier, 2013: 31

It can be clearly recognised owing to the three candles and low fire on the hearth. Bachelard's zone of protection shines with light more than anything else in the inn, as well as outside. However, its additional description misdirects this intention:

The kitchen was heavy with peat-smoke. It crept up to the ceiling and into the corners, and hung about the air like a thin blue cloud.<sup>110</sup>

Soon the heroine observes what serves as the chief purpose for this room. The consummation of alcohol by the uncle's accomplices, fights with their own fists or even the knives, and finally the murder itself. Moreover, it is right there where Mary shows visibly her wild spirit when standing up for her own aunt. Yet, Joss admits his weakness in drinking and guilty conscience about the murders. Thus, the kitchen is perfectly balanced between good and evil and deserves to be called the centre of the house that brings at least some sort of protection. The author here contradicts Bachelard because what supposed to be the symbol of irrationality and mystery becomes its opposite.

The importance of the kitchen for the whole house can be perceived after the incident on Christmas Eve. The greatest change in the inn happens here, as it is quoted in the previous subchapter. Joss' last crime triggers the abrupt transformation not only in the heroine but in Jamaica, too. It was the last drop for the hostelry to give up. Mary sees that in the form of death. The soul of the house completely gone.

After her uncle sends her away, Mary proceeds her way up the stairs into her room through darkness. In there can be really seen the state of the inn and the attitude towards it by its owner.

The walls were rough and unpapered, and the floorboards bare. A box turned upside down served as a dressing-table, with a cracked looking-glass on top. There was no jug or basin [...]. The bed creaked when she leaned upon it, and the two thin blankets felt damp to her hand.<sup>111</sup>

Mary's first reaction to the atmosphere of her chamber is to look out from the window, seeking an escape. However, the rain has not stopped. Hearing the frightening sound of the

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<sup>110</sup> Du Maurier, 2013: 34

<sup>111</sup> Du Maurier, 2013: 45

signboard, she starts to feel imprisoned. At the end of the novel this very room becomes her actual prison when Joss locks her inside in order for her not to run away.

The next day in the sunlight, Mary is able to explore the house more. She discovers that the other rooms are more or less unused or neglected. The depiction of their condition serves as another example of the lack of interest on Joss's part and the actual purpose of the inn.

The guest-rooms upstairs were in an even worse state of repair. One was used for lumber, with boxes piled against the wall, and old horse-blankets chewed and torn by families of rats or mice. In the room opposite, potatoes and turnips had been stored upon a broken-down bed.<sup>112</sup>

Rationality of the attic (upper-rooms) strikes the reader instantly. There are no secrets or mysteries; just ordinary, overlooked chambers with mundane usage, having lost their original purpose but nothing sinister. What cannot be ignored, on the other hand, is the heavy atmosphere of the inn. It has been caused by "old tobacco, the sour smell of drink, and an impression of warm, unclean humanity packed one against the other on the dark stained benches."<sup>113</sup> This is what Mr Bassat notices as well when he stops at the inn one day and compares it to the better days of the hostelry.

[T]he place smells like a tomb. [...] Jamaica Inn was always rough-cast and plain, and the fare homely, but this is a positive disgrace. Why, the place is as bare as a board; you haven't a stick of furniture.<sup>114</sup>

The thick air circling the inn is highlighted by the constant silence inside. Every breath, distant moan or whisper is perceived as something horrifying and dangerous. It even represents the illusory death of Jamaica Inn. The lack of life of from hostelry is merely interrupted by the ever-present ticking of the huge clock in the hallway reminding everyone of time and indifference, causing anxiety.

After the monstrous killing of Joss Merlyn and his wife Patience, the main cause of the suffering of Jamaica is dead, as well as the last remaining illusion of life. The final

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<sup>112</sup> Du Maurier, 2013: 51

<sup>113</sup> Ibid

<sup>114</sup> Du Maurier, 2013: 124

permanent blow functions as a liberation, there is no further threat to Jamaica, there is no more killing, bullying or smuggling. Therefore, Jamaica Inn has fallen completely silent and still, frozen in time, which is emphasised by the broken clock. Nothing can disturb the house anymore. It has been set free.

In *Jamaica Inn*, to find the motif of a wardrobe or a chest can be extremely difficult. The novelist merges these two motifs into the mysterious locked room in the house, placed directly against the kitchen – the centre of the inn. The reverse polarity of these two rooms is telling more to the reader from the very beginning. The key is in the possession of Joss Merlyn and its windows are barred. Based on the previous discoveries in other rooms, what can be so disturbing that nobody is allowed to see it? The mystery is deepened during the return of Mary's uncle when she hears someone walking in there. She is as tempted by the secret room as frightened by the criminal activities of her uncle. Only when Mr Bassat visits Jamaica all of sudden, the truth can be revealed. Her instantaneous excitement implies her impatience. They are all welcomed by the – now not surprising – darkness, which prolongs the findings merely for a few moments. Nonetheless, the reality disappoints everybody.

Except for a pile of sacks in one corner, the room was completely empty. It was thick with dust, and there were cobwebs on the walls larger than a man's hand. There was no furniture of any sort, the hearth had been blocked up with stones, and the floor itself was flagged like the passage outside. On the top of the sacks lay a length of twisted rope.<sup>115</sup>

No matter what secret the room held in the past, now it is gone. Nevertheless, from now on, the heroine is stubbornly determined to unmask Joss as if the unlocking of the mysterious room really unlocked something deep within her. This new-found characteristic later leads to her suspicion about the purpose of that chamber. It is the true essence of evil in the house because it hides the smuggled objects that were smeared by human blood and suffering within its walls.

The later fate of Jamaica Inn is depicted by Daphne du Maurier very briefly. Once a famous welcoming building, incredibly strong almost until the end, is locked down, prohibited from others for an unknown period of time. The place which lived through people's company is left all alone. When this is taken into consideration, the author prepared a worse death to the inn than Charlotte Brontë to Thornfield Hall. Everyone has forgotten

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<sup>115</sup> Du Maurier, 2013: 127–128

the good times without pondering the second chance for the damaged reputation of the house. They automatically assume the worst. Despite this fact, the solitude could, also, work as a rehabilitation for Jamaica. It has a sufficient amount of time to heal all wounds that have been perpetrated by the wrong residents, to calm down. The future is unclear and otherwise not set in stone but when the inhabitants forget about the sins which have been done there, slowly becoming myths, the renewed strength of the hostelry will glow again. At the end of the day, the same happens to the heroine as soon as she recovers and runs away to the foreign location with her love.

Daphne du Maurier created in one of her first novels a very iconic building even though Jamaica is not a glorious mansion like Northanger Abbey or Thornfield Hall. She chose a dirty, old inn with a dubious reputation instead. Bachelard's motifs can be found here as well, but slightly changed or reversed. The great importance for the inn is the role of the outside (the untrustworthy moors) together with the motif of light (especially the absence and falseness of it), and also the way they affect people living in the surroundings, as well as in the house itself.

## **6.2. Mary Yellan, the Heroine**

The heroine of Daphne du Maurier's novel significantly differs from the two previous heroines. The main difference would be the introduction itself. Where Jane Austen and Charlotte Brontë introduces their heroines immediately, Du Maurier depicts the conditions and surroundings concerning the heroine primarily. She lets the readers get a taste of the atmosphere for not only the whole story but for Mary as well, building the anticipation.

Mary Yellan together with her tragic destiny is firstly presented during the long journey in the night. The author starts with her age of twenty-three which makes her the oldest of the heroines analysed in this thesis. Immediately, the expectation grows. At this age, fully grown-up, the missteps and discoveries from her predecessor should not be occurring. Everyone knows that she should be acting more sensible. This belief is instantly confirmed when the reasons behind Mary's journey are revealed.

The heroine of *Jamaica Inn* grew up in the countryside, in her family's farm in Helford. As a child she lost her dear father and must have witnessed the strength of her own mother who took care of her and the farm, too. Therefore, from a very young age, she had a strong female figure as a role-model. These two aspects underlay the basis of Mary's personality. The country gave her the sense of a great freedom, to act independently and her



mother provided the influence of a firm character, never showing a sign of weakness. The information about the fate of the heroine's mother and her attitude towards it proves to the reader the roots of loyalty. Mary patiently took care of her dying mother as she once had done the same for her. She valued her authority and love thus she listened when her mother wanted her to go to her aunt Patience. Mary did as she was told. At the age of twenty-three, she left everything she had known her entire life, the farm, the people, the reputation of her family's name and the childish memories she has of her father. Her desire to stay and look after the farm also indicates her sense for family and tradition. However, the loyalty runs deeper.

Mary witnessed the deaths of the people closest to her, she was no longer welcomed in the house she had grown up in before her departure. The state Daphne du Maurier decides to expose her can be understood as totally out of control. Furthermore, she does not let the sense of loneliness and isolation get in the way of acting according to her mother's will. She is even fully aware that moving to her relatives in Jamaica Inn represents the life-changing event. She accepts that aunt Patience and uncle Joss are her future.

Another case of Mary's adulthood is how she can recognise the character in people better. She can read behind the lines. Hence she knows straightaway something is wrong with Jamaica Inn from the reactions of the people to it. Despite this warning she enters the hostelry. Completely ignoring the voice that tells her not to, fulfilling the promise and showing her own courage. In the moment of panic, she relies on her knowledge of herself. She knows she can do it, if not for herself than for her mother.

Nonetheless, everything she has known soon breaks. Mary, for the most part, did not grow up with a man in the house, which explains the shock she experiences when she meets Joss Merlyn for the first time. His mocking is met with an effort to see her aunt. Unfortunately, aunt Patience is only a ghost of the woman she remembers, always wary with her husband around.

Down the narrow stairs came a woman, shielding the light from her eyes. She wore a dingy mob-cap on her thin grey hair. [...] Her face had fallen away, and the skin was stretched tight across her cheekbones. Her eyes were large and staring [...] and she had a little nervous trick of working her mouth, now pursing the lips and now relaxing them.<sup>116</sup>

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<sup>116</sup> Du Maurier, 2013: 32

The reaction to her appearance only remains a shock. Mary gladly admits her joy that her mother is not able to see her sister in this state. She perceives Patience as weak and immediately connects her visage as a possibility for her own future if she stays in this house. The next surprise waits for her when Patience begins to excuse Joss' behaviour. Mary's inexperience with a man in the house allows her to be objective. She clearly sees a woman who is constantly neglected and humiliated by her own husband to the point of pure submission which she absolutely distastes.

When Joss joins them in the kitchen, Mary's first instinct is to protect her aunt, the only family she has left and also the remembrance of her mother. She defies Joss:

But if you hurt my Aunt Patience in any way, I tell you this—I'll leave Jamaica Inn straight away, and I'll find the magistrate, and bring him here, and have the law on you; and then try and break me if you like.<sup>117</sup>

Joss gave her every reason to submit and deep down she is afraid. Furthermore, she wants to submit but this very fact is enough for her to not show weakness. However, her bravery dares Joss, too. Therefore, he confesses his biggest sin – drinking. Mary views this as sign of weakness in Joss. Then, she is clever enough to play according to her uncle's rules. She will act as he wishes if no one she cares for is harmed. Owing to his drinking he is not worthy of her full submission.

The dark, malodorous building where the absence of decent people and life is apparent causes her to reject the house from the beginning. Finally, all those changes in her current life go wholly down on her. Mary starts to lose the perception of time and space quickly. She lets the fear control her for a second because “never before had she known there was malevolence in solitude.”<sup>118</sup> Nevertheless, she does not succumb to the chance of the supernatural when she enters her room and hear the groaning noise. The heroine can distinguish the reality from the fantasy in her age. This gives her strength to suppress the instinct to run away in order to help aunt Patience. The small sacrifice resembles the one her mother made for her once. The intention to be just like her mother is quite clear.

Still, the entire situation weakens Mary. Hence she finds sources for her strength in the local cold nature, something familiar to her. Due to her upbringing in the countryside she

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<sup>117</sup> Du Maurier, 2013: 39

<sup>118</sup> Du Maurier, 2013: 26

has acquired a great sense of direction that prevents her getting lost. The rediscovery of her power keeps her sane and healthy because “[a]way from the shadow of Jamaica Inn her natural youth and her spirits returned.”<sup>119</sup> The same is noticed when Joss leaves for a few days. Everything and everyone seems to come to life, their mood is happier, lighter.

The frustration of hers comes to light during the hard work she does around the house but mainly when she meets Jem Merlyn. Mary shows her mindfulness when she immediately recognises his similarity to Joss. The mere presence of someone new irritates her, however, the annoyance is a very much welcome distraction. She exploits this aspect as her upper-hand and lets her anger run wild knowing he would not actually hurt her. Jem’s straight forward approach challenges her, bringing her dominance to the surface. His attitude dares her to explore the new feature in her character, never seen before. Logically it scares her the most when she is met with acceptance from his part. Something she has never come across with. His approval of it stirs the feminine side of her and her own dominance. Another side she has not seen and is extremely attracted to.

Jem Merlyn had brought something of the outer world with him, a world that was not entirely bounded by the moors and frowned upon by tors of granite; and now that he had departed the early brightness of the day went with him.<sup>120</sup>

The novelty of those feelings initiates a powerful bond from the start. Even though she still insists on being by herself, she is loyal to him and her aunt when Mr Bassat visits Jamaica.

The longer Mary stays in Jamaica Inn, the more it affects her both – physically as well as mentally – especially she discovers Joss’ spooky crimes. It begins with “dark rings beneath her eyes, and little hollows in her cheeks...” and “the nervous twisting of the hands.”<sup>121</sup> Later, as the torment continues, she starts to “feel sick, deadly sick.”<sup>122</sup> The absence of a good company raises her longing for a friendship which only adds to her fascination with Jem Merlyn. Although, Jem is not the only man with whom she finds interest.

In one afternoon, Mary follows her uncle to the moors because she desires to know his agenda. The physical and mental exhaustion from the distress attacks her sense of

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<sup>119</sup> Du Maurier, 2013: 212

<sup>120</sup> Du Maurier, 2013: 114

<sup>121</sup> Du Maurier, 2013: 194

<sup>122</sup> Du Maurier, 2013: 195

awareness and orientation and in the fog she utterly surrenders to the disorientation. Because of this ill-fated incident she meets the local vicar – Francis Davey. With all of her judgment cloudy, Mary does not see the vicar as a threat. She totally trusts his holy position to be a decent person. Moreover, she is weakened by the episode so she can be easily persuaded to submit.

They [vicar's eyes] stared down at her in infinite compassion, and she longed to trespass on their mercy.<sup>123</sup>

During their conversation Mary learns the actual relief of submission. She does not always have to be always strong and that it feels satisfying when she lets someone to be strong for her. This breakthrough allows her to accept Jem's presence in her life more deeply.

Jem Merlyn's nonchalance creates desire to simply be a woman. She finds joy in everyday activities that she does for him – the cooking, cleaning of his cottage. The meaning behind their encounters is that she unravels the noble side of his character that wants to bring his brother to the justice. In that second she recognises Jem as the only man who can really handle her and she him. Her rise of freedom in her own skin Joss comments with words: "We ought to be partners, you and I."<sup>124</sup>

To be complimented like that by the man she detests, yet so similar to the man she is attracted to, expands her comprehension of love she could see in her village. "He stood for everything she feared and hated and despised; but she knew she could love him."<sup>125</sup> The thin boundary between love and hate frightens her because any affection would imply she has a weakness, since "[h]e broke into her thoughts against her will."<sup>126</sup> Nevertheless, "something inside her responded to him, and the very thought of him was an irritant and a stimulant at the same time. It nagged at her and would not let her be."<sup>127</sup>

Mary realises her mistake when Jem gets lost on Christmas Eve in the town. She entirely understands how crucial he is to her development. She can be herself by his side without an ounce of worry or danger. She admits her advantage over Joss and how right it is to have this kind of power over a man. This trait proves to be useful as the Christmas evening progresses on the beach.

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<sup>123</sup> Du Maurier, 2013: 147

<sup>124</sup> Du Maurier, 2013: 188

<sup>125</sup> Du Maurier, 2013: 198

<sup>126</sup> Du Maurier, 2013: 197

<sup>127</sup> Du Maurier, 2013: 200

Mary's bravery aids her to overcome the brutality that the uncle's men inflict on her. Her pride does not take well the assistance from Joss, when he walks her back to the carriage because of her injuries. To witness violence such as this shakes her faith a small degree. She is accompanied with a feeling of wanting to die for a while during which she harms Patience with her outburst. Her new quality kicks in and she is sickened by it. The walls of her room in the inn reminds her even more of a prison she cannot escape from. Hence she puts all of her hope into justice for Joss Merlyn that she craves to fulfil as soon as possible. The sense of justice seems to release the fear she possessed for the longest time. This, though, leaves her emotionally colder when Jem visits her. She refuses to remember the pain, the horror she had to withstand and Jem's tenderness appears as dangerous as the terror. It also brings out her recklessness.

Mary wants to ensure Joss will face the justice, thus she decides to fasten this deed. She does not ask for help which she may later regret. Her objectivity, the most obvious characteristic of hers from the beginning, is completely lost in this matter. This is emphasised by the reminders of her previous life when she arrives to the vicarage.

Here were neighbourly sounds that had long been lost to her. [...] Here was a drowsy movement, a placidity and a peace; here were all the old village smells she knew and understood.<sup>128</sup>

Mary's haste together with emotional exhaustion activate her overlooking the signs of danger from Francis Davey. The whole situation gets even worse when she discovers the dead bodies of Joss and Patience. Mary utterly realises her failure in saving her aunt and perhaps her mother, too. She is more vulnerable than ever, desperately needs others to decide for her which is precisely what Davey exploits for himself. He tries to use Mary's love for Jem against her in order to be the only one who she can trust. This time the vengeful vicar underestimated the power of the affection she has for Joss' younger brother combined with her deep sense of loyalty.

Despite the previous mistake, Davey can see something more in the heroine than she – and the readers – can. He describes it: “There is a dash of fire about you that the women of old possessed.”<sup>129</sup> He admires her personality and understands her better. Davey's vision

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<sup>128</sup> Du Maurier, 2013: 325–326

<sup>129</sup> Du Maurier, 2013: 397

of the only possible future for her (to wander freely, be one with the nature, return to old religion etc.) shows truth in the end. After the traumatised events, her soul cannot find the peace in the calm, comfortable life the Bassats offers her. She is done fighting her own nature to fit the expectations of others. It is her who makes the rules now. The necessity for independence makes her leave with Jem Merlyn. She frees herself from the buildings, grounds, prejudices and decides to trust the voice within her that says she is safe with Jem.

The heroine of one of the most known stories by Daphne du Maurier differs from those by Jane Austen and Charlotte Brontë. The vital difference would be the age. Mary Yellan is the oldest young woman from those three. Her character does not need so much development or alternation. From the beginning the author offers her strength, loyalty, bravery. The only thing she lacks to the greater deal is the confidence and freedom in them, which is demonstrated in the scene when she ponders how her relatives would think her “too rough.”<sup>130</sup> The absence of life and valuable company in Jamaica Inn causes her disorientation according to Silvana Mandolessi. However, the gravity of sudden changes triggers this effect much sooner than in the previous novels. Also, the disorientation leads to a prominent struggle the heroine had in acceptance of her own personality, primarily her dominant and submissive parts.

The origin of Mary’s dispositions may be rooted in the time of Daphne du Maurier’s writing. Even though the story is set in the nineteenth century, the novelist lived in twentieth century when the position of women were rather altered. Mary despises weakness in others, moreover, in herself, but throughout her abusive journey she learns that being weak asks for strength. She just needed to find the right person with whom she can let herself be free with. Du Maurier highlights the power of nature and the significance to be one with it, which refers to the original old Celtic stories. The influence of Mary’s country childhood could have affected her basic need for independence. The author manages to combine the old and new traits of the Gothic tradition and complements them with original ideas.

### **6.3. Jem Merlyn, the Hero**

The readers can observe the similarity with Charlotte Brontë’s conception of Mr Rochester, the first time they are introduced to the hero of Daphne du Maurier’s famous novel. Jem Merlyn, as well as Mr Rochester, is firstly depicted through the eyes of someone

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<sup>130</sup> Du Maurier, 2013: 18

entirely different from the heroine – her uncle Joss Merlyn – quite early in the story. The novelist serves the description of Jem’s character by the alcoholic, violent husband of her aunt, despite Joss’ possible unreliability of this matter. The cruel man depicts his younger brother as an innocent baby who held on tight his mother’s skirts although he has too much of a sharp tongue for his liking. During one sentence Jem contradicts Joss’ comprehension of the world where the personality is one-sided, either good or not. Therefore, Mary’s opportunity for her own first impression of the hero is taken away from her. The trustworthiness of Joss’ view of Jem is confirmed when Patience explains how Jem is more dangerous than her husband.

This interpretation carries on up to the point of the actual meeting of Jem Merlyn with the heroine. The encounter happens on ground of Jamaica Inn after some time the heroine spends there. The power of absence and disorientation has already affected her and due to the bitter relationship between the Merlyn brothers, Jem is also affected by the shadow of the hostelry. He acts viciously towards Mary, who he thinks of as a barmaid in Jamaica. He smokes into her face, insults her innocence with the affair with his brother, compares her to other women etc. Mary’s reaction to his insults does not compare to what he expected. His fire draws out her fire and she fights back. Up to this point, the illustrations of him are coming true. To highlight it, Mary compares two brothers physically:

He had Joss Merlyn’s eyes, without the blood-flecked lines and without the pouches, and he had Joss Merlyn’s mouth, firm, though, where the landlord’s was weak, and narrow where his lower lip sagged. He was what Joss Merlyn might have been, eighteen, twenty years ago—but smaller in build and height, neater in person.<sup>131</sup>

The comparison shows, indeed, the inevitable fate of Jem Merlyn. If he looks like his brother, even worse in some features, he must be the man Mary’s aunt and uncle had described her.

The whole concept is destroyed when Jem comes to the heroine with an apology. Jem quite openly admits to her, that he was wrong, how his behaviour was unacceptable. The readers discover the reason behind his rudeness was an idea that Mary belonged to Joss’ fancy ladies, someone cheap, without honour. His curiosity is underlined with his reverence to her. Suddenly, Jem displays actual concern and interest in Mary’s character. Through him, the author explains the relationships in Merlyn’s family. He describes the nature of Merlyn

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<sup>131</sup> Du Maurier, 2013: 105

women from which is evident that they possessed fire, strength and loyalty that Mary holds, too. Hence he remembers those qualities it comes natural to him that he feels immediate attraction towards the heroine. In his passionate speech when he talks without regret or shame the admiration for those virtues is very much clear. The previously described twisted man would not approve of those attributes, especially in women. He honestly speaks about his career as a thief, he does not seem ashamed of himself which is another trait that expresses the fault in Patience's opinion on him. The last straw, the most important one, comes near the end of their encounter. All of a sudden, the supposed sick man warns her about Joss and Jamaica Inn. He states that she should forget all the things he has said to her, meaning that they were not true, only mask of himself. In that moment the reflection of their meeting and his character must be corrected.

The first clue to get inside the character of Jem Merlyn would be the fact that Mary found him somehow familiar (later the readers finds his similarity with Joss) and behaved – unconsciously – towards him in that way. This demonstrates some physical feature he shares with his brothers and what Mary did was something everyone else probably did. They assumed that he was exactly like his entire family. He, the gentle and innocent baby boy, was expected to be the hard, cruel man like his father or Joss. He had to find a way how to protect himself for someone of his nature. He created this tough mask, the illusion of a heartless criminal in order to shield himself from the pain of not being accepted. The slight repression of him has taught him to keep everyone out, particularly the people close to his brother. He does not have a respect for those people therefore he acted that way with Mary. Mainly when he sees the fire inside of her, he feels so attracted to. He continued to be crueller to her because he was afraid that he might have liked a corrupt woman of his brother. The hole in this mask appears with his honest laugh with the heroine. Later, when Mary compares two brothers, his smaller build indicates he had to compensate this with his behaviour. He had to toughen up to not be messed over with. Nonetheless, Mary Yellan gets under his armour and he sees the opportunity to be more of himself.

The second encounter with Jem Merlyn follows the meeting of Francis Davey in his own home. The comfortability around her shows immediately when he sees Mary because he smiles. They are no longer at the enemy ground but on the known, safe ground of his home. In here, the readers get a glimpse of how he lives on his own, when nobody is watching and he can truly be himself. He neglects his basic needs for comfort – he is dirty, unshaven – simply free of the requirements for his character. He does not need to prove anything to anyone. The building intimacy between the main protagonists comes to light



almost instantly. She helps him with the stolen horse, he invites her to his home, the atmosphere lightens from the one in Jamaica Inn. Inside the familial walls, Jem fully embraces the necessity to have someone beside him in life. He tells Mary how he has been cooking for himself since his mother died. He lives alone in the middle of moors, he misses the company of someone. Mary offers to tidy the house up for him, even cook for him, giving him the sense of family he deep down desires. He even confesses to her his childhood, like he was scared of his father, how his brothers beat him, how he wanted his mother to be alright. After he finds out how Mary saved him from Mr Bassat he realises he can trust her. He evaluates the similarity between them. His affection towards her results in desperate desire to get her out from the inn, showing his sense of good and justice in the meantime. Jem gets more reason to fight with Joss now when he terrorises someone dear to him. The end of the meeting signals his growing liking of Mary when he asks her to accompany him on Christmas Eve and offers her to escort her to Jamaica Inn. During Mary's short visit he let himself completely be free.

He enjoys this new ability with Mary. The next encounter with her happens in the course of magical time of peace and love, Christmas. Jem does not hold back this time when he openly admits he thought about her when he was buying her new handkerchief as a Christmas present for her. Instantly, he notices that the colour of her cheeks is gone, her face blank, simply everything he likes about her has vanished. He worries about her and his concern brings out Mary's femininity to the surface. Furthermore, she finally opens about her mother to show how much she trusts him, how much he makes her feel safe, like she does for him. They challenge the prejudices about them throughout their conversation. She always compares him to Joss, from whom he cannot be more different, and in return he parallels her to other women, knowing she is not like them at all. It is their game to this point although the play displays their desperate desire to be free of those prejudices. The freedom in each other's company Du Maurier depicts:

[A]ll at once there was ease between them, and a certain boyish familiarity. [...] for the moment they were companions without the strain of being man and woman.<sup>132</sup>

The utter honesty mixed with playfulness allows him the boldness to dream about the future. He talks about their simple life far away from Jamaica Inn. He will not be able to

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<sup>132</sup> Du Maurier, 2013: 208–209

afford the best for her but she will be secured, not hungry. His fantasy indicates the frankness between the pair. The more open they are, the more Jem laughs and Mary's spirit sees light of the day. Her fire, desire of independence, her untamed nature, the resemblance with Jem, all of it lures him. However, Mary's battle between her heart and social rules painfully teaches him a new lesson. He is not used to obeying the rules, especially when he has finally found someone he can be himself with. Mary lets him kiss her once but after that she withdraws due to decency. He may not like it or he has "never known a woman so perverse"<sup>133</sup> only deep down he knows she is right. The scene teaches something both of them. Mary aids Jem to be better and Jem helps Mary to be worse. Nevertheless, the power she has over him already, scares him off that later Jem disappears, abandoning Mary on her own.

The fourth meeting of the main protagonists occurs after the traumatic incident of Christmas Eve. The horrific news must have spread across the country fast leaving Jem worried for Mary. He visits her during the night in the hostel showing his courage and determination while climbing into her locked room. The incident must have made him realise what he really wants and fight for it. He apologises to her for deserting her that fateful night. Still, it is her bruises together with cuts that make him gentler, losing his coolness about the whole situation: "he cursed aloud, [...] smashed the pane of glass with his fist."<sup>134</sup> The instinct to protect what is dear to him beside the remorse wake up. Jem only thinks about Mary and her safety which he even proclaims aloud. He is so blinded by the craving for revenge ("He shall die for this."<sup>135</sup>) that he overlooks Mary's attempt to protect him as well. The heroine sends Jem away from the moors, wants him to have new life far away even without her. Jem is overwhelmed by her concern for him except that he can do nothing else than trusts her judgement. Jem spots himself in her – his loyalty, independence, protectiveness. He actually leaves only because he knows Mary is able to take care of herself, able to survive without him. For the first time in his life he lies his full trust into the hands of another human, taking the leap of faith.

The last scene in which the readers can see Jem Merlyn takes place near the end of the novel. It looks like almost a destiny when two people who care deeply for each other meet during their departure of the moors. The hero seems badly emotionally hurt even if more than month has passed since their last seeing one another. Jem asks Mary about her

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<sup>133</sup> Du Maurier, 2013: 224

<sup>134</sup> Du Maurier, 2013: 313

<sup>135</sup> Du Maurier, 2013: 315

well-being as usual and without much ado he implies that only when he heard she was staying at the Bassats, he decided to listen to her plea of his going away. The question of why he stayed for all this time remains. After all the horrors Francis Davey put her through together with the death of her aunt Patience the protection instinct in him must have been provoked again. He could not get to the better family as the Bassats hence he at least delayed his leaving in order to look after her from afar. Mayhap he even hoped she would come to him when she has nobody left. The pain of hearing the heroine would stay at the place so unlike for her, throwing away her wild spirit, must have been enormous when he packed the little he owned and listened to Mary's wish. Therefore, his surprise about the fact that he heard wrong gives him another hope.

Unfortunately, Mary tells him about her real future plans, to go home. Jem knows that the life she has chosen for herself is not for her at all. Perhaps it is what she thinks she needs after the emotional turmoil she experienced. Although, she has changed to extent that even slight repression of her would be devastating. In that moment the similarity of those two comes again to the surface. Mary suggests he could go with her and Jem suggests she could go with him. Both of them refuse the proposal, both of them are hurt. The hero seems tired of chasing the heroine and decides to send her away thus he gives the impression of being "very harsh today, and cruel."<sup>136</sup> His hopeless need to have her by his side shows for the last time when he admits his love for her, fighting for her for the last time. He has done everything he could, now it is up to her to fight for him if she genuinely wants him. In the short period of time she agrees to go with him. Mary gathers the reason why she wanted to go home – she wanted to go to the only place where she was loved. Now however, Jem confesses his love. Her home, their home, is with each other anywhere they go. They are free and at peace together.

Despite the similarities in introduction of the hero with Mr Rochester, Daphne du Maurier offers completely different side of the hero from Jane Austen or Charlotte Brontë. Jem Merlyn can be called the man of passion but he does not belong to the upper-class like the previous two heroes. Moreover, he steals, fights, lies, kills, the exact opposite of Henry Tilney and even Mr Rochester. Another difference would be the number of encounters. In the previous novels the heroine – as well as readers – have the opportunity to meet the hero on numerous occasions. Daphne du Maurier shows Jem only five times, leaving his character sort of in mystery. The significant power of nature in *Jamaica Inn* mirrors in Jem Merlyn.

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<sup>136</sup> Du Maurier, 2013: 430

He, too, is a force of nature. Hence Mary Yellan is the only person who can tame him and he her, finding the middle ground for themselves. They are just the same. Even though he might on some personal level refuse to define himself based on his family history, he is strongly influenced by it. He has been facing evil since his childhood, have nobody to talk to, to take care of him. No matter what he was inside, everybody treated him exactly the same. Then he built the uncaring, twisted mask to protect himself. The mask stays on for very long time, so when he comes across Mary, he does not know how to get rid of it. He struggles with what he knows and what he knows is right during their encounters. Mary's sense of rightness helps him to recognise it as well and her wildness leads his moving on from the impact of his abusive family. The disorientation of Jem Merlyn is connected mainly with his psychological state. He lost the true sense of who he is and Mary brings it back. He also lost hope for something better, more, before Mary. This also changes with her arrival. They both free themselves from the buildings that chain their spirits at the end. They might wander through life but they will no longer lose the direction because they are together.

## Conclusion

The aim of this thesis was to explore the effects of space on the main characters (the heroine and the hero) and how their interaction affects them both. It also examines the tradition of strong, independent heroine that has begun with Jane Austen as it is shown in the thesis *The Portrayal of Jane Austen's Male Characters*. Due to the analysis of three novels by three different authors written in three different centuries (*Northanger Abbey* by Jane Austen, *Jane Eyre* by Charlotte Brontë and *Jamaica Inn* by Daphne du Maurier) as well as the secondary literature the thesis was able to get following results.

The concept of space by Gaston Bachelard can be applied on all of these novels. His main motifs with their meanings were found albeit not always in the identical forms. *Jane Eyre* and *Jamaica Inn* highlight the motif of light in many forms and connect it with the others so they function together and are able to foreshadow the future for the characters and the buildings as well. Thanks to more modern approach in the twentieth century, *Jamaica Inn* proves the reversion of some Bachelard's motifs. Furthermore, the outside of the inn symbolises danger and more influenced the characters. The strong personification of the space can be found in all novels, and it is treated almost like a living thing or another character itself. Hence the space influences the characters and supports their similarities despite of their original diversities.

The further effects of the space were shown on the work of Silvana Mandolessi's terms absence and disorientation. The female characters are described as dominant ones from the start but due to their stay in "the haunted houses" their independent personalities come to light. The most prominent journey of the character's development may be seen in Catherine Morland (thanks to her very young age). Her staying in Northanger Abbey means growing up while the others only show the need of acceptance of their character. The readers meet a new prototype of a stronger heroine in Jane Eyre. There can be seen the similarities with Jane Austen's Emma rather than Catherine at the end of the novel. The heroines with the heroes experience disorientation more in the psychological sense that comes with the embracing of their transformation or their pasts. This aspect is emphasised with the physical disorientation of the heroines.

As the space slowly influences the heroine, she influences the hero, stressing their equality. The interaction between the two main characters also means finding balance of their personalities as they both started as extremes. The authors shows the readers that being dominant often requires caring, safety and loving environment around them. Therefore, the strongest people are those who allows themselves to be weak. The unity between the heroine

and the hero must be heroine's choice not obligation nor necessity. The power of independence is seen in the end of the novels when all heroines and heroes leave the houses behind them and get a fresh starts.

Mr Rochester and Jem Merlyn also introduce the new type of the hero. They possess a mix of the hero and the villain. They both did things unfitted for the hero, yet they are not completely evil. They can change or at least find the necessary balance to live the life of the hero, their second chance. The similarity of Mr Rochester with Henry Tilney is described by the change of their social status at the end. They are both upper-class men who end up in a lower class. This defies the social rules of the time when the authors lived.

The only novel that more or less lacks these observation is *Northanger Abbey*. This can be affected by the nature of the novel (a parody) and also the age of the heroine.

## Resumé

Tato diplomová práce se zabývá vlivem prostoru na postavu hrdinky. Zjistilo se, že prostor, který zaznamenal většinou nelidské činy a trpí následky, vede hrdinku ke zpochybnění jejího dosavadního chápání sebe samy, což vyústí k přijetí vlastní povahy. Hrdinka se také střetává s hrdinou na půdě strašidelných domů. Jejich interakce slouží k nalezení rovnováhy mezi svými povahami, jež slouží ke šťastnému, rovnocennému sňatku. Všechny autorky také vyzdvihují důležitost hrdinčiny volby v otázce svatby. Ta se nemá odehrát z povinnosti nebo nutnosti.

Postava hrdiny pak také může přijmout svou vlastní minulost. V případech *Jany Eyrové* a *Hospody Jamajky* se hrdina také pod vlivem domů (nebo jejich okolí) stává částečným zloduchem. Ovšem pokud se podíváme na sociální pokles pana Rochester a Henryho Tilneyho, tak uvidíme pokus autorek o vzdor proti tehdejším společenským tradicím. Toto může značit sílu druhé šance a nového života, daleko od známých věcí či zážitků. Což je také zdůrazněno opuštěním domů.

Pojetí prostorů ve všech románech také odpovídá motivům od Gastona Bachelarda s možnými menšími úpravami. Větší změny lze zaznamenat v *Hospodě Jamajce* kvůli modernějšímu literárnímu přístupu dvacátého století. Nejvíce čitelný motiv, jenž můžeme nalézt ve zkoumaných knihách, je motiv světla. Ten spojuje všechny ostatní motivy a dává tak předzvěst budoucím událostem (domů samotných i hrdinek). Všechny domy jsou také pojaty jako samostatné postavy, přičemž tato personifikace slouží k chápání domů jako živých bytostí. Z tohoto důvodu je možné usoudit, že domy ovlivňují hrdinky, které pak ovlivňují hrdiny, aby mohlo dojít k rovnováze. Prostor tudíž působí více na hlavní postavy a umožňuje lépe prozkoumat jejich podobnosti, i když zpočátku se může zdát, že jsou spíše odlišní.

Jediným románem, jenž do jisté míry postrádá sílu a hloubku výše uvedených charakteristik, je *Opatství Northanger*. Toto zjištění se dá vykládat jako důsledek povahy celého románu (jedná se o parodii) a také věku hlavní ženské postavy.

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