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The Portrayal and Comparison of the Female Characters
in the Novels by Jane Austen *Sense and Sensibility* and
Emily Brontë *Wuthering Heights*

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Čestné prohlášení

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Abstract

The aim of this bachelor's thesis is to analyse and compare the female characters of Jane Austen's novel *Sense and Sensibility* (1811) and Emily Bronte's novel *Wuthering Heights* (1847). This thesis focuses on the position of women in the nineteenth century and its reflection in these novels. The main focus is on the analysis of female characters of these novels, including their personalities, actions, and behaviour.

Introduction

The novels *Sense and Sensibility* (1811) by Jane Austen and *Wuthering Heights* (1847) by Emily Brontë differ in numerous aspects, such as the point of view they are written in, the reliability of both narrators, and the social class of their female characters. The aim of my bachelor's thesis is to characterize, analyse and then compare female characters of both novels. The analysis of heroines of respective novels should be interesting since both novels are filled with strong and rather independent women who are decisive and able to manage their lives without much help from men in their lives.

In the first chapter, I would like to analyse the historical background of both novels. Since they were published approximately thirty-five years apart from each other, I would like to analyse if there was a social shift in the era and if or how the setting influenced the actions of the characters of both novels. I would also like to analyse the conditions women in the early nineteenth century lived in and how it could affect actions of female characters of both novels.

The next chapter is dedicated to the authors and their lives and how much their own life experience and relationships with their families influenced their work and characters of their heroines.

In the second part of my thesis, I would like to explore the female characters of *Sense and Sensibility* and *Wuthering Heights*. First, I would like to analyse those characters individually. I would like to focus on their actions and decisions, which influenced their lives and their destiny.

In the last chapter, I would like to put several characters of both novels into pairs and point out the similarities and differences of the characters and their behaviour. The expected outcome of this bachelor's thesis is a study of female characters and a comparative analysis of those characters, which were affected by the eras they were written in.

1 Historical Background

Sense and Sensibility was written and published in the era of George III. However, *Wuthering Heights* was published later, in the Victorian era. Though this is important for authors themselves, not really for the novels. Novels are both concerned with society, yet much more focused on the morality of the time, not on the world's conflicts nor current sovereign. In *Sense and Sensibility*, there is only briefly mentioned war, but it is not an important part of the plot.

In the time of both writers, education for women was not in any means a priority. Moreover, women received no institutionalized education and as 'educated' was seen a woman who could do tasks such as needlework, simple arithmetic, drawing, fine handwriting, singing, playing on a musical instrument, or speaking modern i.e. nonclassical languages, generally French and Italian as Nandana (2012) points out. The education that women from upper and upper-middle classes could receive was from governesses and teachers who visited the pupils' home. Education often meant learning how to charm men and after they married they only had to know how to amuse their husbands' guests or themselves. And as Altick (1973, p. 54) suggests women who wanted to use their brains were perceived as unusual and almost dangerous. That means that women such as Jane Austen and Emily Brontë had to self-educate and had the advantage of a family which did not restrict them in their own informal education since they were both born to clergymen who provided their daughters with literature. Education for Emily Brontë was somewhat easier to accomplish as she was able to visit a private school alongside her sisters.

However, female authors were still frowned upon and were discouraged from writing under their own name, because they could bring shame to their families as Harmon (2012) claims. There is a difference in the way how both ladies, Miss Austen and Miss Brontë, decided to publish their respective novels. Jane Austen chose not to publish her novel in her own name, so instead of writing under any men's name, she published it anonymously with 'By a Lady' written instead of a name. Emily Brontë, who wrote in part to support the income of her father as mentioned by Altick (1973, p. 51), decided to publish her novel under her pseudonym, Ellis Bell, which is smart as it states her own initials without pointing at a lady who dares to be a writer. Morality is a big part of both novels, even though there is a huge difference in how morality is perceived. In the Victorian era, morality is quite important, women are expected to

marry and take care of children and the household. Women in middle class usually had a servant or multiple servants who helped them with cooking, cleaning of the house and child care. Yet in *Sense and Sensibility*, servants are barely ever mentioned, as Jane Austen probably did not see them as important. However, in *Wuthering Heights*, there is an obvious clash between social classes of the novel. According to Trevelyan (1949, p. 605), even upper and middle social classes came to understand that a woman who works in a factory and has her own income is more independent than a woman who has a wealthy husband. Society simply changed its view on working women.

1.1 Marriage

Marriage has an important role in both novels as it was important for women in general at the time because it was expected that a girl will get married. At the beginning of the nineteenth century, marriage was a very patriarchal institution. As Adams (2005, p. 78) states: "European laws, of course, conserved the model of marriage based on men's superiority and women's inferiority." In both novels, the economic importance of marriage is very well illustrated, as in *Sense and Sensibility* Edward Ferrars is disinherited for his desire to marry a girl with lower social and economic status and in *Wuthering Heights* Catherine does not want to marry Heathcliff as she knows that they would be penniless. According to Stone (1990, p. 136), women were unable to have control over their property, as all their property became their husbands.' During the course of a century though, the view on marriage shifted as its importance as an economic bond become less prominent. Marriage started to be less focused on finances and more on mutuality in the relationship. In the second half of the century, a marriage was transformed absolutely from economic to romantic institution as Adams (2005, p. 76) suggests.

Girls were traditionally raised in expectation of marriage and their role in it was obvious. Women's role in the marriage was to take care of their husbands and their homes. Yet, as Altick claims (1973, p. 52) since most upper and middle class women had a maid in their house, they could not occupy themselves with work around the house and since they most likely had governesses for their children, that occupation was also eliminated. For women who were working it was rather different since they did not have as much time and as many resources as women in higher classes had. However, they had the fortune of their own income and were not as dependent on their husbands as women with higher social status. Women had few possibilities in life if

they did not get married. They either had to work as governesses their whole life, which was not that well regarded or paid employment, or if they were lucky and were born into a good family, as Altick points out (1973, p. 56), they had to live as spinsters in households of their siblings where they were considered as failures.

1.2 Working women

Working women in the nineteenth century were surprisingly emancipated, which is the possible explanation of the growing depth and strength of female characters in romantic novels in the nineteenth century. “Over ten percent of the female population were working as maids in 1851” as Altick (1973, p. 52) states. Yet, their lives were quite hard as they had much less influence in society than men. As Altick (1973, p. 57) writes, “Except for children, women were the most exploited of all workers.” Women had to work for less money, yet they had to support the family budget. In Altick’s opinion (1973, p. 57), women who could not work in factories had to support themselves and their children with all possible means, some had to work with their children as book illustrators, being paid by a piece of work. They had to work for low income long hours and after they came home, they had to take care of their homes and look after their children. Because as Adams (2005, p. 57) states “In society was a deep-rooted idea that a woman is a carer in the first place and only after that paid worker.” Their property after marriage became their husbands,’ which is well illustrated in *Wuthering Heights*, as well as the fact, that divorce was almost impossible and would leave a woman without means and if there were children in the marriage, their custody was given to the former husband.

2 Authors

This chapter is focused on Jane Austen and Emily Brontë, their backgrounds and inspirations.

2.1 Jane Austen

This chapter focuses on Jane Austen, her life and inspiration that influenced her work. Austen's significance is undeniable, as she is truly one of the best English romantic novelists. One of the greatest signs of her popularity and quality of her novels can be the fact, that she was praised by the Prince Regent, later King George IV., and by another famous romantic novelist Walter Scott, as Birch (2009, p. 82) points out.

Jane Austen was born on December 16, 1775, into the family of the Reverend George Austen and his wife as seventh out of eight children. She had six brothers and one sister, Cassandra, with whom she had a very close relationship. She had quite close relationships with her brothers too, especially with her brother Henry. As Bush (1975, p. 19) says, her second oldest brother, George, suffered from a disability, which is, however, never mentioned in letters exchanged with her sister. Jane was a passionate reader since she was very young and started to write fiction in her teenage years, according to McCoy (1992, p. 9).

She was originally taught by her father, who also encouraged her in reading and in her writing as Birch (2009, p. 82) claims. Miles (2003, p. vii) writes, that Jane and Cassandra were later sent to Oxford boarding school and later to Southampton and finally to Abbey School in Reading to receive their education. After their return, they moved to Bath with their parents. After her father's death, Jane with her mother and sister moved to Southampton, where they lived with Jane and Cassandra's brother Frank and his wife as Miles (2003, ix) states. After the death of Elizabeth Austen, wife of Edward Austen, Jane's brother, they moved to Chawton cottage, which is located on the Hampshire estate of Edward Austen, according to Miles (2003, p. ix). She was loved by her whole family and was adored by her many nieces and nephews, as Bush (1975, p. 18) suggests. Jane Austen died of Addison's disease at a young age, as she was only forty-one, as Miles (2003, p. ix) states.

Burgess (1991, p. 174) claims that Jane Austen is the first important woman novelist. Jane based her writings on her own experience. Moreover, she never writes about male figures without a woman figure present, as Day (1963, p. 476) states. As

McCoy points out, she wrote about “social relationships among families of the small-town gentry, whose lives were taken up with visiting, walking in the countryside, and attending parties and picnics” (1992, p. 9). That is shown very well in *Sense and Sensibility*, where the Dashwood family visits and are visited by their nearby cousins and their friends. She wrote primarily about people and their characters. As McCoy (1992, p. 10) says Jane Austen satirizes the negative traits of her characters, such as pride or sentimentality, however, she does not express her views on social injustice or political inequality.

2.1.1 Inspiration

When we want to observe Jane Austen as an author of great and strong characters we must look for her inspiration. The closest inspiration that any author has is their family and Jane Austen had famously very close family bonds.

Cassandra was perhaps the closest family member that Jane had; because of the close bond they had they studied together, thus they spent a lot of time with each other. Cassandra was also only two years older than Jane. They had a lot in common, they were both very intelligent, talented and witty. When they were separated, they wrote to each other at least once a week. Most of those letters, though, were destroyed on Jane’s request. The relationship with her sister was so unique that it projected itself into most of Jane’s novels. *Sense and Sensibility*, after all, was originally created as a novel in letters called *Elinor and Marianne*, as Day (1963, p. 476) points out. And according to Day (1963, p. 476) *Elinor and Marianne*, was unfortunately lost, and since it was revised several times prior to the publication of *Sense and Sensibility*, we cannot nowadays assess the difference in these novels.

The inspiration surely came also from her other family members. Two of Jane’s brothers, namely James and Henry, were clergymen after their father, as Bush (1975, p. 17) claims. According to Bush (1975, p. 18), even though Austen barely ever writes about it, Henry, her favourite older brother, was in the militia, and two of her other brothers, Francis and Charles, were in the navy. The only younger brother Jane had, Charles, became an admiral and sadly died on duty in India, as Bush (1975, p. 17) states.

The influence of Austen’s family is clear in her works not only in a positive way, as her novels can be viewed as devoid of passion. However, as Day (1963, p. 476)

points out, the lack of passion is not a sign of hypocrisy on her side, it is a product of generations of genteel upbringing. Beside her upbringing, there could be one more reason why Austen never wrote about more intimate relationships. She was never married, although she surely had suitors. As Birch (2009, p. 82) claims “one of whom she accepted one evening, only to withdraw her approval the following morning”. She lived a happy life, as she was constantly surrounded by her family until she passed away.

2.2 Emily Brontë

This chapter focuses on the life of Emily Brontë and her inspiration that influenced her work. Emily was one of three famous Brontë sisters and her impact on English literature is undeniable.

Emily Jane Brontë was born on July 30, 1818, to the family of Irish Anglican clergyman, Patrick Brontë and his wife Maria. He changed his name, since originally his name was Brunty, according to Horsman (1990, p. 159). According to Brontë (2010, p. vi) Mr. Brontë was also a well-educated man who loved reading, which had to influence his children as all of them had literary talent. Emily was fourth out of five daughters and she had one older brother, who was also a writer. Mrs. Brontë died of cancer, only three years after Emily’s birth, as Winnifrith (1989, p. 4) states. After Mrs. Brontë passed away, her sister, Elizabeth, joined the family to look after the children and lived with them until she died, as Winnifrith (1989, p. 4) writes. In 1824 Emily and her three older sisters were sent to school for daughters of the clergy at Cowan Bridge, as Horsman (1990, p. 159) states. Unfortunately, while the sisters studied there, two of Emily’s oldest sisters, Maria and Elizabeth, got ill and passed away, as Winnifrith (1989, p. 4) claims. Their death was probably due to the conditions of the school and the Cowan Bridge was possibly an inspiration to Charlotte Brontë, while she wrote her novel, *Jane Eyre*, as Birch (2009, p. 159) writes.

After their sisters’ death, Charlotte and Emily were sent back home. Emily was then educated at her home and was taught by her aunt, as Winnifrith (1989, p. 4) suggests. According to Birch (2009, p. 159) Emily then grew close to Anne, her younger sister, with whom she created their own imaginary world, Gondal. As Horsman (1990, p. 159) suggests, Emily studied shortly at boarding school at Roe Head and later studied French with her sister Charlotte in Brussels in 1842. After their return, Charlotte found Emily’s poems and, with the contribution of her own poems

and Anne's poems, she made sure for them to be published, yet sisters had to pay for the publication themselves, as Winnifrith (1989, p. 9) suggest. Emily's poems were vital and original, as Burgess (1991, p. 186) suggests.

Wuthering Heights, the only novel that Emily Brontë ever created, was published in December 1847, as McCoy (1992, p. 107) states. At first, it was met with incomprehension from readers and only after Emily's death it became widely acknowledged as a masterpiece, as Birch (2009, p. 160) suggests. After all, one of Emily's biggest critics was her sister, Charlotte, as Sanders (2000, p. 423) claims. According to Sanders (2000, p. 423), Charlotte usually stressed faults and complexity of *Wuthering Heights*. After her brother's death on September 24, 1848, the family was extremely heartbroken, as Winnifrith (1989, p. 10) suggests. According to Winnifrith (1989, p. 10), Emily passed away from tuberculosis only three months after her brother's death, on December 19, 1848. She died at a very young age, she was only thirty years old.

2.2.1 Inspiration

The family barely ever inspired Emily Brontë. Yet one of the truest inspirations might be the most tragic. Like Catherine's brother Hindley Earnshaw in *Wuthering Heights*, Emily's brother Branwell was an alcoholic and drug addict, as Alexander (2018, p. 3) claims. Also, Hindley's death is not explicitly described in the novel, but there is a possibility, that Hindley Earnshaw, similarly to Branwell Brontë, died due to the failure of his organism.

Emily was very attached to the scenery of the Yorkshire moors, as McCoy (1992, p. 107) stated. According to Sanders (2000, p. 425), her attachment to the scenery of Yorkshire was unlike her sisters' very firm and identifiable in her work, including *Wuthering Heights*. The reader can find it in *Wuthering Heights* because the novel is set there. Nature was Emily's main inspiration and the setting of the novel, which can be described as gloomy or near Gothic, reflects the rough nature of Yorkshire moors, as McCoy (1992, p. 107) suggests. The tumultuousness of nature also surely reflects itself in the personalities of characters of the novel, as Sanders (2000, p. 423) suggests.

3 The Portrayal of Women

Sense and Sensibility, as well as *Wuthering Heights*, is filled with diverse characters. Female characters are mostly independent and smart women. Women, who are not only passionate but often also unafraid to show their passions. The characters are arranged in the order they are introduced in the novels.

3.1 Sense and Sensibility

This subchapter will focus on female characters of *Sense and Sensibility*: Elinor and Marianne Dashwood, who are the main characters of this novel, their mother, Mrs. Dashwood, who is the beloved matriarch of their family, their sister in law, whom they all detest, and two characters, Mrs. Jennings and Lucy Steele, who considerably influenced the lives of the main characters.

3.1.1 Mrs. Dashwood

Mrs. Dashwood is a mother of three young girls, whom she loves, but unfortunately, she cannot provide them with money, because she has no money of her own. She is as sensitive as her middle daughter, Marianne, and is heartbroken after the death of her husband.

Mrs. Dashwood hated Fanny Dashwood, her stepson's wife, for coming to their house shortly after her husband's death so much, she wanted to leave her house immediately, until Elinor convinced her to stay (Austen, 2010, p. 6) and her stepson allowed her to live there with her daughters until they have their own home (Austen, 2010, p. 8). However, she did not like the arrangement very much. She was thrilled to accept the offer of a cottage from her relative (Austen, 2010, p. 23) and as soon as she could, she told Fanny and John, that she and her daughters are leaving (Austen, 2010, p. 25).

Mrs. Dashwood liked her future sons in law quite early on. She approved of the affection between her eldest daughter Elinor and Edward Ferrars and she hoped that they would get married (Austen, 2010, p. 17). Also, she tried to convince Elinor and Marianne, that Colonel Brandon is not old, as he is five years younger than Mrs. Dashwood (Austen, 2010, p. 37).

However, she did not mind Marianne and Willoughby's relationship (Austen, 2010, p. 53). Moreover, she liked Willoughby, as she said, "I am glad to find, however from what you say, that he is a respectable young man" (Austen, 2010, p. 44). She

trusted Willoughby and when he was leaving, Mrs. Dashwood tried to persuade him to return to her daughter from London (Austen, 2010, p. 75), because she believed that Willoughby and Marianne are engaged (Austen, 2010, p. 78).

Before she found out about the scandal with Willoughby, who seduced the Colonel's 15-year-old ward, she sent to both girls a letter, that praised Willoughby, as she still believed in his character (Austen, 2010, p. 192). Afterwards, she sent many letters to tell Elinor and Marianne, how much she felt for Marianne but told them to stay in London, because she thought that Marianne should be anywhere but at home at that time (Austen, 2010, p. 201).

Mrs. Dashwood was a caring mother and when Marianne was ill, she was incredibly worried that she will not see her alive, but as she found her, while she was getting better, she was so happy she cried (Austen, 2010, p. 317).

After Colonel Brandon confessed his feelings to Mrs. Dashwood, she was happy (Austen, 2010, p. 318). Later she told Elinor, that she thought that the age difference between Colonel and Marianne is not inappropriate and would be only for Marianne's advantage, because his character would not change over time and "his disposition, I am well convinced, is exactly the very one to make your sister happy" (Austen, 2010, p. 320).

After Mrs. Dashwood found out about the wedding of Mr. Ferrars, she was sorry that she could not console Elinor and did not care much for Elinor's heartbreak as it was less apparent than Marianne's (Austen, 2010, p. 336). She was pleased with the happiness of her daughters and after they got married, she stayed with her youngest daughter in the cottage (Austen, 2010, p. 359).

3.1.2 Fanny Dashwood

Fanny Dashwood is the selfish, manipulative and narrow-minded wife of John Dashwood, Mrs. Dashwood's stepson, and Edward Ferrars' sister. She is snobbish and greedy towards her husband's stepfamily and she does not like Elinor and Marianne at all.

Fanny Dashwood married her husband when they were both very young (Austen, 2010, p. 5). Right after her father-in-law's funeral, she moved to the house that her husband inherited (Austen, 2010, p. 5). Immediately, she started to behave as a mistress of the house (Austen, 2010, p. 8). She did not approve of her husband's

intention to give his step-sisters three thousand pounds, as she saw it as taking the money from her son (Austen, 2010, p. 8) and she manipulated her husband, so he did not actually give his stepmother and sisters anything at all (Austen, 2010, p. 11).

Fanny liked Mrs. Jennings so much, she invited her daughter and Misses Steele to stay at their house (Austen, 2010, p. 219). On the other hand, she hated the fact that she had to pay any attention to Elinor and Marianne (Austen, 2010, p. 234). She did not want to host Elinor and Marianne in her house, so instead of that, she invited Misses Steele (Austen, 2010, p. 238).

Fanny liked Misses Steel so much, she “called Lucy by her Christian name; and did not know whether she should ever be able to part with them” (Austen, 2010, p. 239). However, when Fanny found out, that Lucy and Edward were secretly engaged, she threw Lucy and her sister out (Austen, 2010, p. 251). After she found out, that Lucy married Robert, her other brother, she had a nervous breakdown as she had to see it as a betrayal from them both (Austen, 2010, p. 351).

3.1.3 Elinor Dashwood

Elinor is the eldest daughter of Mrs. Dashwood, but despite her youth, she is very mature and sensible.

Elinor was only nineteen, but already her mother’s counsellor (Austen, 2010, p. 6). She was affectionate, but she controlled herself and her feelings (Austen, 2010, p. 6). However, Morgan (1976, p. 189) suggests, that Elinor’s feelings were awakened by Edward. She was deeply affected by her father’s passing but was able to function despite her heartache (Austen, 2010, p. 7). As Morgan (1976, p. 190) suggests, Elinor’s calmness next to her sister and stepbrother is a relief for the reader. Almost instantly Elinor liked Edward Ferrars and she saw how unlike her sister’s is his behaviour (Austen, 2010, p. 15) and she often defended him in front of her family (Austen, 2010, p. 20).

Elinor was not surprised by Marianne’s love for Willoughby but thought that their affection was very rushed (Austen, 2010, p. 52). Elinor did not approve of the fact that Marianne went with Willoughby to his estate (Austen, 2010, p. 66). She was suspicious of Willoughby after he left them and she started to doubt Marianne and Willoughby’s engagement (Austen, 2010, p. 78).

Despite her wishes, she went to London with Marianne and Mrs. Jennings (Austen, 2010, p. 148). When they were in London, she was unhappy when she saw Marianne's disappointment with Willoughby's lack of writing (Austen, 2010, p. 156). Elinor tried to console Marianne in her grief, caused by Willoughby (Austen, 2010, p. 172). After she found out from Willoughby's letter that he is engaged to someone else, she was upset (Austen, 2010, p. 174). Whilst trying to lift Marianne's spirit, she still felt that it was really Willoughby's fault that he broke Marianne's heart (Austen, 2010, p. 179). This shows the understanding and sympathy that Elinor had for her sister.

She told Colonel about Marianne's heartbreak and discussed with him Marianne's well-being (Austen, 2010, p. 189). He told Elinor about his former lover and her destiny (Austen, 2010, p. 195) and told Elinor, how he started to take care of his former lover's child (Austen, 2010, p. 196), who was later seduced by Willoughby and left by him, while she was pregnant with his child (Austen, 2010, p. 198).

She told Marianne that she knew about Edward's engagement (Austen, 2010, p. 249). Later, she told about Lucy and Edward's engagement to Mrs. Jennings (Austen, 2010, p. 261). Elinor visited Fanny (Austen, 2010, p. 279), where she met her brother, who told Elinor about the way Ferrars cut all ties with Edward, as they even started to regard his younger brother as the eldest son (Austen, 2010, p. 282). That emphasized their cruelty and lack of sympathy for Edward.

Elinor was caring about her loved ones. She took care of Marianne, while she was ill (Austen, 2010, p. 292). She was scared but hopeful, that Marianne will get better (Austen, 2010, p. 294). When Marianne started to feel better, Willoughby visited them and started to enquire Elinor about Marianne's health (Austen, 2010, p. 302). He told Elinor that he never wanted to hurt Marianne (Austen, 2010, p. 305). Elinor pitied Willoughby for his nature and assured him that "she forgave, pitied, wished him well" (Austen, 2010, p. 314).

After her mother's arrival, Elinor told her how good of a man Colonel is (Austen, 2010, p. 320) and told her mother and Marianne Willoughby's story (Austen, 2010, p. 329). Elinor was happy, that Marianne saw Willoughby's fault and told her, that Marianne should not grieve for him (Austen, 2010, p. 332).

A servant told Elinor, that Mr. Ferrars got married (Austen, 2010, p. 334). She was shocked and heartbroken about the marriage (Austen, 2010, p. 337) and was

stunned when she saw Edward in front of her door (Austen, 2010, p. 338). When Edward told her, that Lucy did not marry him, but his brother, she was confused and left the room, as she was so happy, she started to cry (Austen, 2010, p. 340). Edward and Elinor got engaged (Austen, 2010, p. 343) and they got married in autumn (Austen, 2010, p. 354). Elinor's marriage partially divided her from her family, but they visited each other quite frequently (Austen, 2010, p. 357).

3.1.4 Marianne Dashwood

Marianne Dashwood is a beautiful and romantic middle daughter of Mr. and Mrs. Dashwood. She resembles her mother very much in her sensibility.

Marianne was convinced that feelings should be wild and was melodramatic, while her family was leaving their home, as she declared "when shall I cease to regret you" (Austen, 2010, p. 27). She believed that love must be strong and did not understand why anyone would have reservations (Austen, 2010, p. 39) and she thought that a person can fall in love only once in their lifetime (Austen, 2010, p. 91). However, according to Morgan (1976, p. 195), Marianne's feelings are not more passionate than her sister's. She is the last person, who noticed Colonel Brandon's affection for her, maybe because he is not as expressive as she is, as Morgan suggests (1976, p. 197). Marianne also thought that the Colonel is too old to have any romantic feelings, especially to have romantic feelings for Marianne (Austen, 2010, p. 37).

When Marianne twisted her ankle while running, she was saved by Mr. Willoughby and she liked him immediately (Austen, 2010, p. 42). In a short time, she fell deeply in love with him (Austen, 2010, p. 47). She did not want to hide her feelings for him (Austen, 2010, p. 52). According to Shoben (1982, p. 532), Marianne believed, that morality should not be based on society, but on the quality of her own judgement. Marianne was miserable after Willoughby's departure to London (Austen, 2010, p. 82).

As Marianne was in love with Willoughby, she was happy that she could go to London to see him (Austen, 2010, p. 147) but was disappointed, because he did not come to visit her, he did not even write to her (Austen, 2010, p. 156). When she met Willoughby at a party, she was happy to see him, but his coldness crushed her (Austen, 2010, p. 167). After she received letters from Willoughby, she gave them all to Elinor (Austen, 2010, p. 172). She admitted to Elinor that she was never engaged, and Willoughby never even told her he loved her (Austen, 2010, p. 176). As Haggerty

(1988, p. 224) claims, Marianne became the victim of her impressions as she believed that Willoughby will marry her.

Marianne thought that Mrs. Jennings was cruel, as she was trying to ease her heartbreak and as Morgan (1976, p. 193) suggests, Marianne confused Mrs. Jennings' thoughtfulness with cruelty. In time, she tried to talk more with Colonel (Austen, 2010, p. 204).

Marianne was rather protective of Elinor and intervened when Fanny and her mother were teasing Elinor (Austen, 2010, p. 223). Marianne's willingness to insult everyone in the room in order to defend Elinor is astonishing and as ApRoberts (1975, p. 360) claims, Marianne's sensibility sometimes "emerges as an unwillingness to sense the feelings of others and hence a reversal into lack of sensibility".

When Marianne found out about Lucy and Edward's engagement, she was angry and hurt, but later sorry for Elinor and for the way she acted (Austen, 2010, p. 248). She acknowledged how much she was filled with prejudice about Elinor's feelings and her reaction and apologized for it (Austen, 2010, p. 250).

Marianne got a severe cold on one of her walks and Colonel and Elinor took care of her, while she was sick (Austen, 2010, p. 291). It took a long time for Marianne to recover (Austen, 2010, p. 318). However, she was healthy in four days after her mother came to see her (Austen, 2010, p. 322). After they came home to Barton, she planned to learn as much as she could, since they had a library and she hoped Colonel would lend her books (Austen, 2010, p. 325).

Marianne told Elinor, that she saw how bad her behaviour was and how self-centred she was (Austen, 2010, p. 328). As Haggerty (1988, p. 227) suggests, Marianne's collapse forced her to look at her actions differently, which caused her change in persuasions and aims. After hearing Willoughby's story from Elinor, Marianne told Elinor that it was exactly what she needed (Austen, 2010, p. 331).

When Marianne was nineteen, she married Colonel Brandon and in time, she loved Colonel as much as she once loved Willoughby (Austen, 2010, p. 358).

3.1.5 Mrs. Jennings

Mrs. Jennings is the mother of Lady Middleton and Mrs. Charlotte Palmer. She is an elderly widow, who likes to share gossips about her surroundings and who spends most of her time on visits of her daughters.

As Morgan (1976, p. 194) claims, getting to know Mrs. Jennings is one of the joys that readers of *Sense and Sensibility* can feel. She can be described as a happy woman, who enjoys matchmaking (Austen, 2010, p. 34). As Morgan (1976, p. 193) suggests, she is a woman of good principles, however, she is vulgar as she gets involved in matters that are not always hers to care about.

She loved the company and invited Elinor and Marianne to her daughter's house (Austen, 2010, p. 113). She might also be quite lonely, as she also invited Elinor and Marianne to accompany her in town (Austen, 2010, p. 145). At first, she thought, that Marianne's love for Willoughby was a joke, but shortly after, she believed, that Marianne and Willoughby will get married (Austen, 2010, p. 172). After Willoughby broke Marianne's heart, Mrs. Jennings was mad at him (Austen, 2010, p. 182).

Mrs. Jennings was clumsy with her declarations of love. She tried to be gentle to Marianne and tried "to cure a disappointment in love, by a variety of sweetmeats and olives, and a good fire" (Austen, 2010, p. 183). Mrs. Jennings tried to take care of Elinor and Marianne and offered them wine, she thought it could heal Marianne's heartbreak (Austen, 2010, p. 187). On the other hand, she told Elinor that Colonel Brandon will be happy about Marianne's heartbreak and how much money and property he has (Austen, 2010, p. 186).

She was the person, who informed Elinor that Fanny Dashwood threw Lucy out because Anne told Fanny about Lucy's engagement to Edward (Austen, 2010, p. 244).

She was the person, who persuaded Colonel to stay with Marianne, while she was sick (Austen, 2010, p. 293). She visited Elinor and Edward at their house and was happy to see how happy they are together (Austen, 2010, p. 355).

3.1.6 Lucy Steele

Lucy Steele is a distant cousin of Mrs. Jennings. She is a young and beautiful girl, who is, though, mean and manipulative.

As ApRoberts (1975, p. 361) claims, Lucy is an insufferably arrogant person. She told Elinor about her engagement with Edward and was jealous of Elinor (Austen, 2010, p. 134). She was quite nervous to meet Mrs. Ferrars and Fanny Dashwood but was pleased when they were good to her (Austen, 2010, p. 226). Fanny even invited her and her sister to visit Fanny's house (Austen, 2010, p. 239).

However, when Fanny threw her out, she was shocked, as Fanny “drove her into a fainting fit” (Austen, 2010, p. 245). Later she showed her evil nature, when she told Dashwoods’ servant that she got married (Austen, 2010, p. 335) but did not mention the fact, that she married Edward’s brother (Austen, 2010, p. 344).

3.2 Wuthering Heights

In this subchapter, I will focus on female characters of *Wuthering Heights*: Mrs. Dean, who is the second narrator of the novel, Catherine and Cathy, mother and daughter, who met only at the time of the daughter’s birth, and Isabella, who was one of the victims of Catherine and Heathcliff.

3.2.1 Cathy

Cathy is a beautiful daughter of Catherine and Edgar Linton. Her life is not easy, yet she has a better fate than her mother.

The narrator at first portrayed her as a reserved and hostile person (Brontë, 1992, p. 6). Her relationship with Heathcliff is more than just rocky, they hate each other (Brontë, 1992, p. 9). She is portrayed as a passionate and independent woman who is not afraid of Heathcliff.

Her life began, unfortunately, the same day her mother died. Yet, the fact that it even started, since she was born only after seven months in her mother’s womb, is miraculous (Brontë, 1992, p. 119). At first, nobody cared about her, but after her father’s recovery from the shock of his wife’s death, he came to behave like a very loving and attentive father (Brontë, 1992, p. 134).

She was the true combination of her parents, her complexion was like her father’s, but her eyes and spirit, that was sensitive, but passionate, were the inheritance she received from her mother (Brontë, 1992, p. 137). She was a curious and free-spirited child. She was well-behaved but spoiled and she did not want to accept that Hareton was her cousin, because she presumed that he is her servant (Brontë, 1992, p. 142). Hareton also did not help her dislike towards himself, as he was the first person in her life to insult her, when he called her “saucy witch” (Brontë, 1992, p. 142).

Unfortunately, she fell in love with Linton. She nursed Linton, even though he was rude towards her (Brontë, 1992, p. 173). She felt the need to help him and Linton used her sensitivity against her (Brontë, 1992, p. 174). He emotionally manipulated her, and she was innocent enough, not to notice it.

She was incredibly sensitive and loved her father, and his illness disturbed her so Mrs. Dean had to calm her down. She was scared that he would die and helped him as much as she could (Brontë, 1992, p. 168). After Mrs. Dean fell ill as her father, she nursed not only her father, she regularly visited Mrs. Dean and in the evenings, she ran away to Wuthering Heights, to take care of Linton (Brontë, 1992, p. 177). She told Mrs. Dean, she loved Linton despite his terrible behaviour and his constant verbal abuse (Brontë, 1992, p. 184).

At one of her visits at Wuthering Heights, Heathcliff locked her and Mrs. Dean in the house (Brontë, 1992, p. 200). She agreed to marry Linton only to be able to see her father before he passed away, however, Heathcliff denied her even that and she had to run away to see him (Brontë, 1992, p. 201).

After her father's funeral, she was ordered to take care of Linton, whose health rapidly declined and without anyone's help, she was the only one who tried to help him (p. 213). She had no one to turn to, she was left to "struggle against death, alone" (Brontë, 1992, p. 213). Her mental health was wrecked, and she fell ill for two weeks. That changed her behaviour, and she turned cold to everyone in Wuthering Heights (Brontë, 1992, p. 215).

After Heathcliff's death, her life changed again. Mrs. Dean came to Wuthering Heights and her heart slowly melted. She helped Hareton to learn to read and then slowly fell in love with him (Brontë, 1992, p. 229).

3.2.2 Catherine

Catherine is the mother of Cathy and she can be described as femme fatale, as her life was destructive to everyone around her and she still felt like a victim. Yet she should not be judged, as the narrator only hears about her from Mrs. Dean. She is also the most mysterious character, as she scares Lockwood, the frame narrator of the novel, as a ghost in his dream (Brontë, 1992, p. 17).

She is portrayed as a mischievous child with a big heart, as she, after a period of hesitation, accepts Heathcliff as a friend (Brontë, 1992, p. 29). While she was growing up, Mrs. Dean called her "headstrong creature" (Brontë, 1992, p. 46), which she surely was. However, when her brother banned Heathcliff from learning, she taught him everything she learnt from her tutor. Therefore, she spent a lot of time with Heathcliff (Brontë, 1992, p. 32).

She enjoyed her stay in Thrushcross Grange, where she was transformed from a wild child into a beautiful and outwardly dignified person (Brontë, 1992, p. 35). She was insensitive to others, as she insulted Heathcliff, even though she loved him (Brontë, 1992, p. 37). According to Sonstroem (1971, p. 53), Catherine disregarded either Edgar or Heathcliff and forgot one or the other.

She later started to see the difference between her friendship with Heathcliff and her friendship with Edgar and Isabella Linton, who were tutored, unlike Heathcliff (Brontë, 1992, p. 49). As Mrs. Dean pointed out “she never had power to conceal her passion, it always set her whole complexion in a blaze” (Brontë, 1992, p. 50). She could get violent when she was filled with a temper (Brontë, 1992, p. 50).

She was very emotionally manipulative. She agreed to marry Edgar Linton, even though she admitted to Mrs. Dean that she loves Heathcliff and thinks of him as her soulmate (Brontë, 1992, p. 57). She wanted to marry Edgar for his love, fortune and as a way out of her brother’s influence on herself and Heathcliff (Brontë, 1992, p. 55). She knew that she could not marry Heathcliff. Brontë does not specify Heathcliff’s racial origins, but he is called a gypsy and as Brantlinger (2009, p. 72) claims, their relationship is the most famous interracial romance in Victorian literature. She also knew that Heathcliff does not have any money and that was probably her final reason to marry Edgar and not Heathcliff (Brontë, 1992, p. 57). As Thormählen (1997, p. 186) claims, she saw Heathcliff as a true extension of herself and did not see anything wrong in marrying someone else, as she could still love him as much as always. However, she was not attentive enough and she hurt Heathcliff again as he heard about her decision to marry Edgar and again she did not notice his presence (Brontë, 1992, p. 59). After Heathcliff’s departure, she was extremely upset and brought an illness on herself while she waited for Heathcliff (Brontë, 1992, p. 63). Unfortunately, she passed the fever to Mrs. and Mr. Linton, who died shortly after they took her to Thrushcross Grange (Brontë, 1992, p. 63). After her illness, she was fragile and ordered to stay calm, which only worsened her behaviour, as she started to treat others as her servants (Brontë, 1992, p. 64).

Catherine married Edgar and took Mrs. Dean to Thrushcross Grange against her will (Brontë, 1992, p. 64). Again, Catherine manipulated Mrs. Dean and Edgar, so Mrs. Dean had to leave Wuthering Heights. Catherine was happy in her marriage with Edgar, but after Heathcliff’s return, she became even happier (Brontë, 1992, p. 68).

That annoyed Edgar, but Catherine did not understand, why Edgar was upset (Brontë, 1992, p. 71). She knew that Isabella, Edgar's sister, fell in love with Heathcliff and laughed at her for it (Brontë, 1992, p. 74). She knew Heathcliff well, but instead of a fair warning, she made fun of Isabella and her feelings for Heathcliff (Brontë, 1992, p. 76).

She was self-centred and only understood her own pain. Catherine did not understand why Heathcliff wants revenge on her and Linton and did not know why he tells her she treated him "infernally," thinking that he was ungrateful to her (Brontë, 1992, p. 81). On the other hand, she humiliated her husband in front of Heathcliff and told Edgar that he was weak (Brontë, 1992, p. 83).

Her love for Heathcliff is toxic and only poisons her against her husband and changes her behaviour, however, Catherine refuses to acknowledge this. As Thormählen (1997, p. 184) points out, both Catherine and Heathcliff have no compassion for anyone, including each other. She feels that everyone around her is in the wrong and she is the one who does everything right (Brontë, 1992, p. 85). She wants to be the centre of attention and tells Mrs. Dean about her plan to fall into a fit of frenzy to scare her husband (Brontë, 1992, p. 85). She fasted herself, to punish her husband and when he did not react she had a real mental breakdown (Brontë, 1992, p. 88).

After her sickness, she seemed different and on the verge of death, despite her improving health (Brontë, 1992, p. 114). She blamed Heathcliff and Edgar for her illness (Brontë, 1992, p. 115). Heathcliff told her that her illness was only her own fault and that she broke her own heart (Brontë, 1992, p. 117). During the night following Heathcliff's arrival at Thrushcross Grange, she gave birth to her daughter, Catherine (Cathy), and died shortly after her baby's birth (Brontë, 1992, p. 119).

Her life was tragic as she affected everyone in her life disastrously. As Thormählen (1997, p. 187) writes, "Catherine dies half-way through the book, but not before she has indirectly killed her benefactors, the Linton parents; destroyed the lives of the two men who love her; brought ruin and misery on her sister-in-law; and left her small nephew helpless in his drunken father's hands when removing his nurse (whom Catherine selfishly wants for her own service)." She probably never meant any harm to any of these people, but indirectly she ruined the lives of almost everyone she knew.

3.2.3 Mrs. Dean

Mrs. Dean is the second narrator of the novel, as she tells the story about all other characters to Lockwood, the frame narrator who comes to stay at Thrushcross Grange later. Mrs. Dean grew up with Catherine and her brother and knew Heathcliff since he was brought to Wuthering Heights. She could be seen as the main character of the novel since all events are described from her perspective. Mrs. Dean tries to tell the story as an objective narrator, but as Shunami (1973, p. 449) suggests, “Nelly lacks the qualities and qualifications necessary for her to be a reliable narrator”. She perhaps judges people in the story more harshly than they deserve, after all, she is not afraid to admit that she did not like Catherine (Brontë, 1992, p. 50).

She is the housekeeper of the frame narrator, Mr. Lockwood, and tells him the story about Catherine (Brontë, 1992, p. 24). She has known Catherine and Heathcliff since they were children and she was as old as Hindley, Catherine’s brother (Brontë, 1992, p. 135). She liked Heathcliff and knew that Heathcliff was violent but helped him as much as she could (Brontë, 1992, p. 41).

She did not like Catherine so much, she tried to send Edgar away from her, when Catherine showed him her temper and inclination towards violence (Brontë, 1992, p. 51). She loved Hindley’s son, Hareton, and tried to keep him safe from Hindley (Brontë, 1992, p. 52). She presents herself as a brave woman, who did not fear Hindley, even in his drunkenness and rage (Brontë, 1992, p. 52).

She tried to show Catherine how terrible her plan to marry Edgar was, as she knew that Catherine loves Heathcliff and Heathcliff loves Catherine (Brontë, 1992, p. 58). She wanted to show her that Heathcliff would lose his only friend (Brontë, 1992, p. 58). Nonetheless, she knew that Heathcliff heard her and Catherine’s conversation about her marrying Edgar and did not warn her (Brontë, 1992, p. 59).

She took care of Catherine, while she was ill, but after Catherine got married, Mrs. Dean had to leave Hareton and Wuthering Heights to accompany her (Brontë, 1992, p. 64). She did not want to go and showed regret at her going to Thrushcross Grange and separation from Hareton (Brontë, 1992, p. 64). That might be another reason for Mrs. Dean to dislike Catherine.

Once she went to Wuthering Heights, she encountered Hareton, who, in ten months from Mrs. Dean’s departure, became rude and violent, he even threw stones at

her and cursed. She found out, that Heathcliff taught him the curses and bad behaviour (Brontë, 1992, p. 79). She unsuccessfully tried to warn Isabella against marrying Heathcliff (Brontë, 1992, p. 75).

She tried numerously to warn Edgar about Catherine's behaviour (Brontë, 1992, p. 86). After she saw Catherine's mental breakdown, she was seriously disturbed (Brontë, 1992, p. 90) and as much as she did not like Catherine, she was very relieved, when Catherine got better (Brontë, 1992, p. 98).

Mrs. Dean warned Heathcliff and told him not to visit Catherine, as it could disturb her, but Heathcliff forced her to agree to take him to Catherine and betray Edgar (Brontë, 1992, p. 112). While Heathcliff visited Catherine, Mrs. Dean started to doubt his humanity (Brontë, 1992, p. 117).

While Catherine was unconscious, Nelly was rather insensitive, but right, when she thought: "Far better that she should be dead, than lingering a burden and a misery-maker to all about her" (Brontë, 1992, p. 118). She was there when Catherine died (Brontë, 1992, p. 120). She was there when Heathcliff cursed Catherine to haunt him until he would die (Brontë, 1992, p. 122).

When she saw Isabella coming from Wuthering Heights, she was shocked and scared, because Isabella was visibly injured (Brontë, 1992, p. 124). She was also shocked when she realized how much Isabella changed in her marriage (Brontë, 1992, p. 131). After Isabella's death, she had to take Isabella's son, Linton, to Wuthering Heights (Brontë, 1992, p. 148). She saw how rude and harsh Heathcliff was with his son and how terribly he spoke about Isabella (Brontë, 1992, p. 151). Nevertheless, Heathcliff told her that he would treat Linton right (Brontë, 1992, p. 152).

She went with Cathy to Wuthering Heights, where she found out that Linton was ill and irritable (Brontë, 1992, p. 172) and told Cathy, that Linton was not worthy of her, but as she fell ill after the trip to Wuthering Heights, she could not properly guard Cathy (Brontë, 1992, p. 177). As Edgar was also ill, Cathy took care of them both (Brontë, 1992, p. 177). As Edgar's health was rapidly getting worse, he let Mrs. Dean and Cathy go to see Linton again (Brontë, 1992, p. 194). Heathcliff, though, trapped Mrs. Dean and Cathy in his house just to make Edgar suffer (Brontë, 1992, p. 200).

A year after his departure, Lockwood visited Wuthering Heights again, where he found Mrs. Dean, who told him about Heathcliff's death and the love between Cathy and Hareton (Brontë, 1992, p. 230). Finally, she happily said to Lockwood that Cathy and Hareton are about to get married that year (Brontë, 1992, p. 245).

3.2.4 Isabella

Isabella is a sister in law to Catherine, aunt to Cathy, sister to Edgar Linton and wife to Heathcliff. She means a lot to many of characters of the novel, but her life is complicated and sometimes it is not her fault.

She is first introduced as a girl a year younger than Catherine, who was so scared of Heathcliff, her future husband, she wanted to "put him in the cellar" (Brontë, 1992, p. 34). When she was eighteen, she fell in love with Heathcliff so much she was very jealous of the relationship that Catherine and Heathcliff had (Brontë, 1992, p. 73). In her naivety, she refused to listen to Catherine and Mrs. Dean, who tried to make Isabella understand how ill-natured Heathcliff was (Brontë, 1992, p. 75).

She was forbidden by Edgar to date Heathcliff, but she eventually ran away with him (Brontë, 1992, p. 95). After about six weeks, she sent Edgar a note about her marriage to Heathcliff, in which she tried to apologize for her actions (Brontë, 1992, p. 98). Later she sent a letter to Mrs. Dean about her life with Heathcliff, who mistreats her, and about her lonely life in Wuthering Heights (Brontë, 1992, p. 98). At the end of the letter, Isabella admits her hatred for Heathcliff, who does not let her sleep in the same room he is in (Brontë, 1992, p. 106). She seems afraid of Heathcliff (Brontë, 1992, p. 109). She knows that Heathcliff married her only to hurt Edgar and gain power over him (Brontë, 1992, p. 110). When they returned to Wuthering Heights, Isabella changed. She became vindictive, as Adams (1958, p. 61) points out.

According to Pike (2009, 349), she was transformed from a spoilt and naïve girl to a married woman, who became ruthless, thanks to domestic abuse and Heathcliff's poisonous behaviour. She became so pitiless she used Heathcliff's grief for Catherine against him, and told him that if Catherine would marry him, she would be as damaged as Isabella, and blamed him for Catherine's death (Brontë, 1992, p. 132). Pike (2009, p. 354) also points out that critics should not view Isabella as a simple and minor character, because she is important for the novel in many ways. As Pike (2009, p. 354) claims, she was a middle-class woman who dared to leave her abusive

husband in the time, when the law would not protect her and moreover, could take away her son from her for leaving her husband.

She was able to escape from Wuthering Heights after Catherine's death, but her departure left her bruised and bleeding, as Heathcliff, filled with rage, threw a knife at her (Brontë, 1992, p. 132). She went to Thrushcross Grange only to inform Mrs. Dean about her departure (Brontë, 1992, p. 124). She managed to run away, but she was pregnant. Out of spite, she named their son Linton, and he was born a few months after her escape from Wuthering Heights (Brontë, 1992, p. 133). She died about thirteen years after Catherine when Linton was about twelve years old (Brontë, 1992, p. 133).

4 The Comparison of Characters

This chapter belongs to the comparison of various characters of *Sense and Sensibility* and *Wuthering Heights*. It should emphasize the differences and similarities of the characters, their life choices, and actions.

4.1 Catherine and Elinor

These two women are as different as can be. Catherine tries to manipulate others with her unstable feelings, whereas Elinor tries to keep her feelings hidden, to protect others and herself. Catherine is self-centred, while Elinor cares about everyone's feelings and does not stir them more than she must.

4.2 Catherine and Fanny Dashwood

There is one more character that can be compared to Catherine from *Wuthering Heights*, Fanny Dashwood, the manipulative sister who is unafraid to banish her brother and manipulate her husband against his mother and sisters in law to have more money.

Both Catherine and Fanny Dashwood married while they were very young. Catherine made clear that she married her husband for money. With Fanny, it is more complicated. She might have married her husband for love, but the way she is able to manipulate her husband is astonishing. They are both very manipulative, but where Catherine manipulates with others' feelings, Fanny manipulates through arguments. She can explain, why her husband should act according to her own will and he does not even realize it.

That might be the biggest difference between Catherine and Fanny. Catherine does not hide her manipulations. She explains Mrs. Dean her manipulations and is only offended when they do not work as well as she hopes for. Fanny is subtler with her manipulations, but her manipulations have better results.

4.3 Catherine and Marianne

In some ways, we can see the resemblance between these two characters. They are both younger sisters, who are very sensitive. Marianne and Catherine have one important thing in common, their unstableness. They both cause their health issues, Marianne by being reckless in her health and Catherine causing herself a mental breakdown.

But other than that, the resemblances are minimal. The relationship between Catherine and her brother is not close and is probably very complicated, as Catherine has a closer relationship to her stepbrother than to her own brother. On the other hand, Marianne has very close relationships with her sisters, especially with Elinor. They argue, and they are different in many ways, but they always support each other. For example, when Elinor is teased by Fanny and her mother, she is willing to talk back and fight for her sister.

Marianne and Catherine are both very passionate and unafraid to show their feelings, but unlike Marianne, Catherine never sees her faults and is not willing to change. This leads Marianne to a happy relationship and Catherine to her misery and ultimately to her tragic death.

4.4 Cathy and Elinor

As suggested in the previous chapter, Cathy is as sensitive as her mother but is more caring. As Elinor, Cathy takes care of her loved ones, when they are ill. They both took care of a person they feared would die. However, Elinor took care of Marianne, but Cathy at the same time was nursing her father, husband and Mrs. Dean, who was practically her motherly figure. They are loving and they both risk their own health to take care of their loved ones.

Elinor also has the happy ending she hoped for, but unlike Cathy, she did not have to change her path to happiness.

4.5 Cathy and Marianne

As Cathy inherited the strength of feelings after her mother, she is much more caring. Marianne cares about her sisters too. When she observed Elinor's heartbreak and how Elinor managed to help Marianne, she is moved and tries to apologize for her actions.

They both love people in general, but Cathy was much more disillusioned than Marianne. Cathy's suffering is much worse than Marianne's but after she is reunited with Mrs. Dean, she becomes almost as caring as she used to be. Both Cathy and Marianne learn from their mistakes and thus they both deserved the happy ending they received.

4.6 Isabella and Lucy Steele

Isabella and Lucy Steele fell in love with the men the main character was in love with. Isabella fell in love with Heathcliff, who loved Catherine, and she loved him, while Lucy Steele was engaged to Edward Ferrars, who loved Elinor, and Elinor loved him.

However, Isabella married the man she was in love with and whom she wanted to marry, however terrible he was. Lucy, though, married a different man, she married a brother of the man she was engaged to. She married maybe for love, but surely for money. Lucy married the man she wanted, but before she married Edward's brother, she made her fiancé, Edward, and Elinor, her rival, suffer. Lucy also took money from her sister, unlike Isabella, who ran away empty-handed with the person, she was madly in love with.

4.7 Isabella and Marianne

Isabella and Marianne have quite a lot in common. They are younger sisters, they are both very young when they fall in love, but Isabella falls for a much crueler man than Marianne.

Isabella is young, spoiled and sensitive, but also surrounded by people, who are not very supportive. Marianne has her family to rely on, but Isabella has an unreliable friend and sister in law, Catherine, and brother, who cuts her out of his life when she runs away.

Isabella fell in love with a truly terrible person. She married an abusive and cruel person, who finds joy in torturing her. Marianne fell in love with a coward, who breaks her heart, but has regrets about doing so.

Their sensitiveness and lack of judgement connect them, but their lives were different, as Marianne was able to move on, after having her heart broken. Whereas Isabella was forever changed by her abusive spouse.

4.8 Mrs. Dean and Elinor

Both Elinor and Mrs. Dean are sometimes more the observers of occasions than participants.

Elinor watches her sister and her ill-fated romance with Willoughby, and Mrs. Dean observes several ill-fated romances. However, Elinor is supportive of her sister and helps her with her heartbreak.

On the other hand, Mrs. Dean is quite distant, when people she cares about go through heartbreak. When she knows, that Catherine hurts Heathcliff's feelings, she does not stop her, she does not help Heathcliff, she just observes. That is unusual since Mrs. Dean never hesitated in questioning Catherine's character and actions. Also, when Cathy, a girl she knows her whole life, and whom she loves, is in love with abusive and spoilt Linton, she again only observes. She tries to ban Cathy from pursuing the relationship with Linton, but she does not stop it. When Cathy needs her the most, she is helpless and cannot convince Heathcliff to let her help Cathy.

Overall, Mrs. Dean is more distant, while Elinor tries to help anyhow she can. The difference might be caused by the difference in relationships, as Elinor is a sister, while Mrs. Dean is a housekeeper, but Mrs. Dean could try harder to help both Heathcliff and Cathy.

4.9 Mrs. Dean and Mrs. Jennings

Both Mrs. Dean and Mrs. Jennings play an important role in other characters' lives. Mrs. Dean is confidant to Catherine and almost a stepmother to Cathy. Mrs. Jennings is a woman who invites Elinor and Marianne to accompany her in town. There, she tries to take care of both girls and when Marianne is heartbroken she tries to help her as much as she can. She offers Marianne, but she refuses it. Mrs. Dean barely ever offers help to Catherine and Cathy. She took care of them, while they were growing up, but she judges Catherine for her behaviour and she lets Cathy stay in a house with at least two abusive people.

Both women are rather talkative, but Mrs. Dean talks to the narrator, Lockwood, while Mrs. Jennings talks to anybody who would listen. Mrs. Dean tells her story in specific details, but Mrs. Jennings repeats her stories as much as she can (See 4.1.). Mrs. Dean was the second narrator of the story, while Mrs. Jennings was the main informant about anything she knew.

Conclusion

The aim of this thesis was to analyse and compare female characters of novels *Sense and Sensibility* and *Wuthering Heights*. Both novels have characters who have different backgrounds, and their decisions differ significantly. However, many personality traits they have in common and the situations these characters had to live through are sometimes also similar. The focus of the thesis is the development of characters and the comparison of characters which were selected by the author of this thesis.

The first part of the thesis is focused on the historical background of both novels and highlights the conditions women lived in at the time both novels were published, as education for women was not as good and not as common as it is nowadays, and female authors were traditionally discouraged from publishing their work. That is why many authors published anonymously or wrote under a pseudonym. A happy marriage was usually the biggest goal women could strive for and working women could have more rights than not working women in the early nineteenth century. Both Jane Austen and Emily Brontë were inspired by their background. Not only their families but also the area they lived in inspired them.

Both novels are filled with diverse characters, who are mostly independent and unique women. Comparison of pairs created with various characters points out the similarities and differences between those pairs of characters.

I began writing this thesis without previously noticing, how much the characters in both novels had in common. Writing this thesis enriched me, and hopefully other readers of this thesis, with a higher respect for Jane Austen and Emily Brontë, who despite the culture they lived in, were accomplished authors, and with a new perspective on characters in both *Sense and Sensibility* and *Wuthering Heights*.

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Resumé

Bakalářská práce se zabývá analýzou ženských postav v díle Jane Austenové *Rozum a cit* (1811) a Emily Brontëové *Na Větrné hůrce* (1847). Práce se věnuje historickému pozadí, ve kterém byly romány vytvořeny. Poukazuje na životy autorek a na jejich různé zdroje inspirací při tvoření jejich děl. Práce je zejména zaměřena na studium života ženských postav v těchto dvou románech. Práce porovnává vybrané postavy ve dvojicích a poukazuje na podobnosti a rozdíly mezi postavami a jejich chováním a činy.

Annotation

Jméno a příjmení:	Marie Žváčková
Katedra nebo ústav:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Petr Anténe, Ph.D.
Rok obhajoby:	2019
Název práce:	Charakteristika a srovnání ženských postav v díle Jane Austen " <i>Rozum a cit</i> " a Emily Brontë " <i>Na Větrné hůrce</i> "
Název v angličtině:	The Portrayal and Comparison of the Female Characters in the Novels by Jane Austen " <i>Sense and Sensibility</i> " and Emily Brontë " <i>Wuthering Heights</i> "
Anotace práce:	Bakalářská práce se zabývá charakteristikou a porovnáním ženských postav v díle Jane Austenové <i>Rozum a cit</i> (1811) a Emily Brontëové <i>Na Větrné hůrce</i> (1847). Tato práce se zaměřuje na studium života ženských postav a porovnání jejich vlastností a činů v obou románech.
Klíčová slova:	Jane Austenová, Emily Brontëová, literatura 19. století, manželství, osobnost, žena, ženské postavy
Anotace v angličtině:	The project aims to analyse and compare female characters in the novels by Jane Austen <i>Sense and Sensibility</i> (1811) and Emily Brontë <i>Wuthering Heights</i> (1847). It is focused on the study of lives of female characters and a comparison of their qualities and actions within both novels.
Klíčová slova v angličtině:	Jane Austen, Emily Brontë, 19. century literature, marriage, personality, woman, female characters
Přílohy vázané v práci:	CD
Rozsah práce:	39 s.
Jazyk práce:	Anglický jazyk