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AN ANALYSIS OF *GREAT EXPECTATIONS* AND *JANE EYRE*
AS BILDUNGSROMANE

A THESIS

BY

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Presented in Partial fulfillment of the requirement for the

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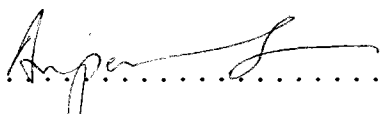
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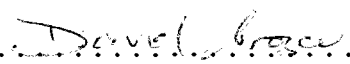
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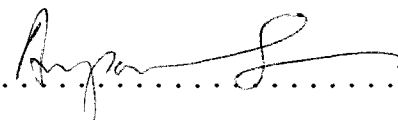
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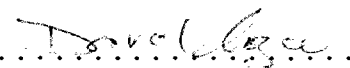
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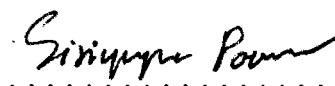
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To

My Parents and Leelapen

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CHAPTER I

INTRODUCTION

Background

When the novel emerged in England in the early eighteenth century, it realistically reflected individual human life and experience instead of universal beliefs about an unchanging universe. Unlike the story based on mythology, an ancient history, legend or fable in earlier literature, *Robinson Crusoe* (1719) the first novel, portrayed the adventurous life of a man on an isolated island. Daniel Defoe put together the episodes based on contemporary real events that largely happened to one person. In 1740, Samuel Richardson, another early novelist, presented his novel *Pamela* in epistolary form, realistically narrating events through an exchange of letters.

In the following period, themes of passionate love and supernatural intervention in real life gave rise to new literary forms. The popular ones were historical romances - the romantic reconstruction of stories about bygone characters, manners, and historical episodes - and the Gothic novels, the extravagant detailing of sensation and artificial horror. These types of novels were the basic genetic material from which later novels derived.

Literature readers, especially students who study English novels should have, at least, some experience in reading Victorian novels. The Victorian age (1837-1900) was

called "The greatest age of the English novels". Some of them are still in print and are still read by the general reading public. Stevenson (1969 : 197) stated that reading Victorian novels gave the readers not only pleasure but also a unique opportunity for observing a new literary genre. In the Victorian age, many novelists created their own kind of novels. In the 1830s, the novel of fashionable life or the "silver-fork" novel was popular, as well as historical romances, social-problem, Newgate, marine, sporting, and Irish rogue novels. Interestingly enough, it was about the same time that the Bildungsroman appeared to attract many English novelists.

The type of the novel called Bildungsroman was brought to English literary world by Thomas Carlyle who translated Goethe's *Wilhelm Meisters Lehrjahre* into English in 1824. The Victorian Bildungsromane were influenced by this prototype of the German Bildungsroman. (Buckley. 1975 : 9)

Bildungsroman ([ˈbɪldʊŋzromɑːn], Bildungsromane as plural) came from the words bildung (education or formation) and roman (novel). Cuddon (1991 : 88) defined as a novel which was an account of the youthful development of a hero or heroine. It described the processes by which maturity was achieved through the various ups and downs of life. Abrams (1975 : 112 - 113) wrote "Bildungsroman, German term, signified a novel of formation or a novel of education. The subject of the novel was the development of the protagonist's mind and character, as he passed from childhood through

varied experiences - and usually through a spiritual crisis - into maturity and the recognition of his identity and role in the world."

Education through experiences was the foundation of a young person's development to maturity in many Victorian novels. The Victorian novels, once dismissed as naive or old-fashioned, had become the focus of serious study in their moral and psychological perceptions of human nature demonstrated through the protagonists' ordeal of education as the process of self-knowledge and moral growth, *bildung*. (Halperin. 1974 : 1 - 2) In the period, *Great Expectations* and *Jane Eyre* obviously represented the Bildungsroman genre among other famous Bildungsromane such as *Pendennis* by William M. Thackeray, *David Copperfield* by Charles Dickens, *The Mill on the Floss* by George Eliot, and *The Adventures of Harry Richmond* by George Meredith.

Robin Gilmour stated that the 1840s were a crucial decade. It was the rise of the fictional autobiography or Bildungsroman in *Jane Eyre* and *David Copperfield*. (Gilmour. 1986 : 5) Almost all of the successful Bildungsroman were written in autobiographical forms as well as the two novels.

Charles Dickens's experience of poverty in his childhood inspired him to write about poor children in his autobiographical novels. Dickens had also given much attention to childhood in his presentation of young characters in his *Oliver Twist* (1839) and *Dombey and Son* (1846). Oliver was still a boy at the end of his novel and Paul Dombey died in childhood. However, *Oliver Twist*, with its

themes of memory and the growth of its hero, possessed qualities of the Bildungsroman; as well as Dickens's later novel *Little Dorrit* (1857) was more a novel of individuals and more of a Bildungsroman than a satire. However, never before had Dickens taken a character from childhood to maturity in the course of a novel. Appropriately, *David Copperfield* (1850) was his first novel of the true Bildungsroman followed by *Great Expectations* (1861).

Dickens's autobiographical novels *David Copperfield* and *Great Expectations* belonged to the type of novel known as Bildungsroman. In the two novels, both heroes, David and Pip, learned to develop themselves and each made his way in the world after several false starts. (Collin. 1977 : 9 - 13) Specifically, *Great Expectations* contained the theme of youth, and the heroes' provided the growth structural pattern of the Bildungsroman. (Thomas, 1986 : 20) It told the story of the hero's personal and moral development. (Selby. 1989 : 31) The progress of a puzzled boy was presented in first-person narration. The hero's life was a series of lessons learned the hard way, but at last he achieved his maturity. (Hardwick, 1965 : 247) Dickens himself intended to show the hero's education; he wrote to his friend Forster that *Great Expectations* "will be written in the first person throughout, and during these first weekly numbers you will find the hero to be a boy-child like David. Then he will be an apprentice...". (Forster. 1966 : 285)

Some critics considered *Great Expectations* to be

Dickens's masterpiece or his most characteristic work, the quintessential expression of his vision of life. And, most important of all, it was a book about the growth of the hero. (Ackroyd. 1991 : 162) *Great Expectations* was his most completely unified work of art. It was a more carefully composed novel than *David Copperfield*. The art he used to present the maturity of the central character was fully developed in his second Bildungsroman. (Milligan. 1984 : 62)

Jane Eyre (1847) was Charlotte Bronte's most successful autobiographical novel. A novel of development, this female Bildungsroman presented the growth of the heroine. (Adams. 1977 : 140) In *Jane Eyre* the action moved towards Jane's maturity and self-knowledge. When she narrated her girlhood experience reflecting her youthful behavior, Jane was a mature woman. (Martin. 1966 : 58)

Charlotte's novels portrayed her inner life and revealed her impression of people in her small world. She often presented young characters in her works, such as the first novel, *The Professor* (written around the year 1846 but published in 1857) and *Villette* (1853), derived from her experiences at Heger's school in Brussels. The two novels dealt with a master-pupil love affair. *The Professor* was about the male autobiography of a professor who married his English-Swiss pupil and had a successful life, while *Villette* was a tale of loss and largely unrequited love told by the female pupil. Like *Jane Eyre*, *Villette* portrayed an emotional and spiritual quest, but it lacked the romantic

optimism and vigorous forward movement of in Jane's pilgrimage. It was a novel in which the heroine silently suffered, and bravely confronted the morbidity in her situation, while *Jane Eyre* dealt with the heroine's growth to independence and maturity. The appeal of *Jane Eyre* lay not only in the thrilling intensity of rebellious feeling, but also in the way Charlotte used conflicts within Jane's character - conflicts of duty and desire, assertion and restraint - to vitalize the narrative at every point.

The Bildungsroman still survives in such later English novels as James Joyce's *A Portrait of the Artist as a Young Man*, and in American novels, Francis Scott Fitzgerald's *This Side of Paradise*, and Thomas Wolfe's *Look Homeward Angel*.

Since the term Bildungsroman is unfamiliar to Thai readers - even the students who study novels -, the researcher would like to analyse two vivid Bildungsromane, *Great Expectations* and *Jane Eyre*, so that readers will gain some knowledge about Bildungsroman and can better understand and appreciate similar novels.

Proposes of the Study

1. To study *Great Expectations* and *Jane Eyre* as Bildungsromane
2. To find the common characteristics of Bildungsroman of these two novels

Importance of the Study

1. Readers will gain insight into the characteristics of Bildungsroman.

2. The further study of other Bildungsroman will be encouraged.

3. Exploitation of the term Bildungsroman will promote better understanding of *Great Expectations* and *Jane Eyre*.

4. Readers may apply the moral which appears in the two novels to real life.

Scope of the Study

This study focuses on the two Bildungsromane:

1. *Great Expectations* by Charles Dickens as a male Bildungsroman

2. *Jane Eyre* by Charlotte Bronte as a female Bildungsroman

Definition of Term

Bildungsroman, according to Abrams, means "a novel of formation or a novel of education. The subject of the novel is the development of the protagonist's mind and character, as he passes from childhood through varied experiences - and usually through a spiritual crisis - into maturity and the recognition of his identity and role in the world."

Procedures

1. Survey related literature
 - 1.1 Study definitions and characteristics of the term Bildungsroman
 - 1.2 Study Charles Dickens's and Charlotte Bronte's biographies and related works
 - 1.3 Study *Great Expectations*, *Jane Eyre* and other related literature
2. Analyse *Great Expectations* and *Jane Eyre* using the Bildungsroman genre as the criterion
3. Compare the two novels
4. Conclude and recommend topics for further study

Related Literature

A review of related literature is divided into three parts as following:

PART I Related literature about the Bildungsroman
as a genre

PART II Related literature on *Great Expectations*

PART III Related literature on *Jane Eyre*

PART I Related Literature about the Bildungsroman
as a Genre

The Bildungsroman consisted of a series of significant events which showed the process of a youthful protagonist's development. A Bildungsroman had a distinctive theme, structure, major character, and plot all of which involved the protagonist's growth.

Theme The major recurrent thematic element of the Bildungsroman genre was the education of the protagonist through experience. Swales (1969 : 5) pointed out that the novel which had a Bildungsroman theme should present the external events which occurred in the protagonist's life. Those experiences caused some internal changes in the individual, leading to his/her maturity.

Bildungsroman Structure The major defining feature of the Bildungsroman was its structural coherence. The writer of Bildungsroman used the Bildungsroman structure to achieve thematic coherence in order to present the development of its hero from childhood to maturity. Normally, a Bildungsroman had a two part structure. The first stage presented a hero's childhood background and his real-life practical experience. The second stage presented the hero after he passed his apprenticeship and became a mature man with self-knowledge.

Major Characters Not every young person was a Bildungsroman hero. The Bildungsroman hero (protagonist) possessed some unique characteristics. Howe (1930 : 65-66) described them:

These heroes are, after all, the elect - a little feeble, impressionable, vacillating, perhaps, but endowed with exceptional powers of mind and spirit... They are more sensitive and more gifted than the average young man: their perceptions are sharper, their failures more heart-breaking, their struggles

for adjustment to the world more desperate than those of their fellows, but their ultimate victory is assured.

Howe (1930 : 6) added that the Bildungsroman hero, like Wilhelm Meister, should also have self consciousness : the hero made a conscious attempt to better himself and develop his personality to the fullest. Buckley, (1975 : 287), however insisted that self - consciousness belonged only to the ideal Bildungsroman hero. In the later Bildungsromane few heroes possessed that quality.

Bildungsroman Plot The events in one protagonist's development were thematically presented through the Bildungsroman plot. Howe (1930 : 4) described the Bildungsroman plot as the following:

The adolescent hero of the typical "apprentice" novel sets out on his way through the world, meets with reverses... falls in with various guides... makes many false starts... and finally adjusts himself... by finding a sphere of action in which he may work effectively.

Buckley (1975 : 17 - 18) outlined the typical Bildungsroman plot in more detail:

A child of some sensibility grows up in the country or in a provincial town where he finds constraints, social and intellectual, placed upon the free imagination. His family, especially his father, proves

doggedly hostile to his creative instincts or flights of fancy, antagonistic to his ambitions, and quite impervious to the new ideas he has gained from unprescribed reading. His first schooling, even if not totally inadequate, may be frustrating insofar as it may suggest options not available to him in his present setting, he therefore, sometimes at a quite early age, leaves the repressive atmosphere of home (and also the relative innocence), to make his way independently in the city (in the English novels, usually London). There is real "education" begins, not only his preparation for a career but also - and often more importantly - his direct experience of urban life. The latter involves at least two love affairs or sexual encounters, one debasing, one exalting, and demands that in this respect and others the hero reappraises his values. By the time he has decided, after painful soul - searching, the sort of accommodation to the modern world he can honestly make, he has left his adolescence behind and entered upon his maturity.

The typical Bildungsroman plot contained the apprenticeship pattern, principal elements of which led the hero to maturity. These basic elements were childhood, the conflict of generations, alienation, self-education, provinciality, city or the larger society, ordeal by love,

and the search for a vocation and a working philosophy.

Childhood More often than not the hero was an orphan or at least fatherless. If the father was alive, he was weak, and the mother dominates the family. The weakness of parental roles, especially if the father rejected his son, psychologically motivated the hero to make his way in the world independently. Buckley insisted that the loss of the father, either by death or alienation, usually symbolized or paralleled a general loss of faith in home and family and led inevitably to the search for a substitute parent or creed. (Buckley. 1975 : 19)

Conflict of Generations The hero lost faith in his family. He might reject their values and rebel against the previous generation. He sought his own way of life.

Alienation The hero lost or lacked the relationship he would be expected to have. It also motivated the hero to be a self-seeking one.

Self-education Usually the Bildungsroman hero rejected a formal education because of his shy and sensitive personality, and also because of his rejection of the authority at home. The hero instead sought the knowledge through freedom that resulted from his involvement in society.

Provinciality In the hero's view, the place where he spent his childhood was narrow and could not accommodate his imagination and his needs so he made his way to a larger, more sophisticated place.

City or Larger Society In the Bildungsroman, the city, which seemed to have infinite variety and newness

possibility, all too often produced a disenchantment more alarming and decisive than any dissatisfaction he experienced with the narrowness of provincial life. In the city, the hero would discover the meaning of life through experiencing good and evil. It was in the city that the hero learned the real lessons of life, and got his education.

Ordeal by Love The Bildungsroman hero had, at least, two experiences in love. Disappointment in love was an important lesson that educated the hero.

The Search for a Vocation and a Working Philosophy
The experiences in work, good or bad, led the hero to a better understanding of life

Buckley (1975 : 18) commented that it was rare to find a single Bildungsroman which precisely followed the apprenticeship pattern in the traditional Bildungsroman plot, but each still had some of its principal elements. The novel was still essentially a Bildungsroman, though some elements were deleted and some were added, such as money, the important element in the Victorian Bildungsroman, as long as it had the Bildungsroman theme and developed within the Bildungsroman structure.

In this thesis, the researcher would like to analyse *Great Expectations* and *Jane Eyre* as Bildungsroman by using the Bildungsroman theme, major characters, plot, and structure as the criteria, and by focusing on the spiritual development of major characters, Pip and Jane Eyre.

PART II Related Literature on *Great Expectations*

Wilson (1970 : 270) stated that *Great Expectations* was a novel about the education of a young man in the lessons of life. The novel was closely related to Dickens' life, especially the years of his own childhood and youth. Before Dickens wrote *Great Expectations*, he had been re-reading *David Copperfield* to make sure there was no repetition. The events autobiographical details went into *David Copperfield*, but the feelings in *Great Expectations* came from a much deeper, more bitter, and yet finally more secure, reassessment of his own life.

Charles Dickens was born in 1812 at Portsea, England. He was the second child of a navy dockyard clerk, John, and Elizabeth. He spent his boyhood at Chatham and then at Camden Town. At least fourteen novels were written in his lifetime before he died in 1870. His writings were successful enough to make Dickens who came from a lower middle-class family, a rich man.

Since the autobiographical novel was created from a story of the novelist's real life and his imagination, there were many experiences in Dickens' life that appeared in *Great Expectations*.

At the age of twelve, Dickens's happy childhood was suddenly taken away from him when his father was imprisoned for debt. His family became poor. Dickens was sent to work at Warren's Blacking Factory, where he earned six shillings a week. He had to work in a dirty, rat-ridden warehouse, covering and labelling blacking-pots. When

his mother and the younger children joined their father in prison, he found lodging on his own. In *Great Expectations*, his shame and bitter childhood was reflected. Some of his characteristics and concerns were recasted in the creation of the fictional boy and young man, Pip. Dickens's childhood working in Blacking Factory was transformed to Pip, a blacksmith's boy living in an isolated village. The creation of Pip's shame at his common life was based on Dickens's own shame at his familial situation. Childhood experiences of poverty, limitation, and social disgrace made Dickens know what it was to be cut off from all the luxury of the world. The affluent Pip's turning his back on his good friend was like Dickens's avoiding talking to his friend about his suffering but instead writing of it in many of his novels. Dickens wrote *Great Expectations* with the intention of making the young boy, Pip, and the convict, Magwitch similar to his relations with his father, whose imprisonment made Dickens ashamed.

After Dickens divorced his wife who had lived with him for forty-eight years, he fell in love with an eighteen-year-old actress named Ellen Ternan. Little was known about their mysterious relationship, but it was futile for Dickens because she did not return his love. In *Great Expectations*, the failed relationship appeared as the relationship between Pip and a cool, self - possessed and heartless Estella.

Leavis (1970 : 290-291) stated that *Great Expectations* was worth reading for it was a great novel that portrayed

the basic reality of human experience. The subject of the story was the growth from childhood to adult status of the protagonist. The mature Pip, when narrating his story, was freed from the compulsions of childhood guilt and from shame imposed by the class distinctions that closed round him in his boyhood, and from the unreal aspirations imposed on him by his society. The Pip dispassionately told how he became the man who could now write about his former self. Half of the novel was concerned with the formation of Pip; the other half was devoted to showing Pip's self-regeneration and how he reversed the course of his life. Moreover, Leavis (1970 : 299-331) added that in *Great Expectations*, Dickens was tracing the growth of moral sensibility of the hero who had been ravaged by guilt and moral confusion. Pip, who had been much criticized as weak, uninteresting, tame, and otherwise lacking in spirit and force, was designed to be as representative of the ordinary man, but with greater sensitivity so that he could not rest under the load of guilt and shame that other ordinary men ignore. But it was the very fact of this awareness that made Pip able to exercise moral choice. His moral sensibility was the product of the conditions that made his suffering. His education and inner growth were like his pilgrimage.

Pickrel (1987 : 165-166) pointed out that the most important subject in Pip's, growth was his moral education. Dickens presented his vision of the moral universe through the secondary characters that Pip learned from as he chose between good and evil.

Hutter (1970 : 65) stated that *Great Expectations* was Dickens's richly suggestive story of individual growth that revealed the deepest wishes and conflicts of its hero and of its author. The hero, at last, learned to be a man who transcended his conflicts and his fantasies.

Manning (1971 : 192-194) commented that *Great Expectations* presented the development of the hero. The story integrates foreground and background. The foreground story was the growth of Pip, but this growth was contained in the development of Pip's relations to the world about him, his background. Pip's nature was very sensitive. He felt disgraced by his squalid childhood background, illiteracy, and his lack of sophistication. Shame drove him to youthful of false pride, snobbishness, and social ambition in the society which was full of selfishness and vanity. Bitter experience taught him to reject these false values. He turned to the values that he formerly ignored - human qualities of love, sympathy, kindness and tolerance.

Halperin (1974 : 81) explained that in Dicken's novels, characters who had the capacity of self-redemption within them underwent an ordeal of suffering as a prerequisite to the discovery of self and the world which climaxed the movement toward moral vision. It was an education in values that the protagonists received.

Halperin (1974 : 109-111) also stated that *Great Expectations* was perhaps Dickens's most single - minded treatment of the problems of self-absorption and self-knowledge. These problems were particularly emphasized not only by the story

the novel told - that of the boy's growth to manhood - but also by the way in which it was told. For the narrative structure of *Great Expectations* emphasized the problems of egoism and moral development of the hero.

PART III Related Literature on *Jane Eyre*

Charlotte Bronte, daughter of Anglican clergyman Patrick Bronte and Maria Branwell, was born in 1816 at Thornton, Yorkshire, England and died in 1855 at the age of thirty - nine. She had two elder sisters, Maria and Elizabeth; one younger brother, Branwell; and two younger sisters, Emily and Anne. She lived most of her life in a tiny parsonage in a small moorland of Haworth. During her lifetime, she wrote novels that significantly portrayed of inner life. Among her novels (*The Professor, Vilette, Shirley*) *Jane Eyre* was the most popular.

The autobiographical novel, *Jane Eyre* was first published in 1847 under the pseudonym Currer Bell. Many events in Charlotte's life were involved in the story. Her mother died when Charlotte was only five years old; and her sense of loneliness was presented in an orphaned *Jane Eyre*, undeniably Charlotte, or at least part of her. Charlotte gave *Jane* not only her physical characteristics - both were small, plain and poor women who struggled for independence, recognition and love - but also some personality traits of her own, sensitivity and pessimism. Charlotte's youthful suffering at Clergy Daughters' school at Cowan Bridge where the discipline was harsh and the food

was unattractive, was transformed in *Jane Eyre* as Jane's suffering at Lowood. The character of William Carsus Wilson, the superintendent of Cowan Bridge, was represented by the strict master of Lowood school, a Calvinist who advocated that the education of children should be based on an awareness of death and the necessity to avoid sin. The Bronte sisters suffered at Cowan Bridge school until Maria and Elizabeth felt ill and died at home in 1825. When Maria died from consumption, she was about twelve years old. Charlotte showed her sister's character in Helen Burns, who like Maria, died young and was precocious of learning, thought and conversation.

Like *Jane Eyre*, Charlotte had experience teaching and serving as a governess. In 1839, Charlotte's ambition to make the best of her talents and the need to pay Branwell's debts prompted her to spend some months as a governess at the homes of the Inghams and Sidgwicks. In 1841, she was a governess with the Whites of Rawdon. *Jane Eyre's* misery during the luxurious house-party at Thornfield was a version of Charlotte's own experience as a governess. - 12

In 1842, Charlotte and Emily went to Brussels to improve their French and German at the school of Madame Heger where Charlotte met her professor of French, Constantin Heger. Although Heger was a married man, Charlotte secretly fell in love with him. He was a fine teacher and a man of unusual perception. Charlotte felt that he had the most interesting mind she had yet met. He had perceived and evoked her latent talents. His strong and eccentric personality

appealed both to her sense of humour and to her affections. She offered him an innocent but ardent devotion, but he tried to repress her emotions. Madame Heger appeared to have become jealous of her. Although her love for him was unfulfilled, Heger remained a romantic ideal for her - passionate, single-minded, harsh, reserved, and noble. Charlotte's experience at Brussels was crucial for her development. She received a strict literary training, and became aware of her own resources. She gathered material that served as material for all her novels. In *Jane Eyre*, Rochester shared some traits (his married state, moroseness, and dictatorial manner) with Heger. Charlotte also included her experience of unfulfilled passion for Heger part of the love between Jane Eyre and Rochester. Charlotte's main concern, while writing *Jane Eyre*, was her father's health - having an operation for cataracts - her brother's behaviour, and the doubts about the role of the single woman in the possibility of marriage. In *Jane Eyre*, there was a close connection between Mr. Bronte's sight and Mr. Rochester's blindness, and between Branwell's intoxication and the drunkenness of Mrs. Rochester, as well as the reflection of Charlotte's doubts on Jane's need as a single woman who wanted to earn her own living by teaching.

Linder (1978 : 31) wrote that Charlotte Bronte used the autobiographical form in *Jane Eyre*. The central consciousness was the narrator and heroine, Jane Eyre herself, who told the story of the first thirty years of her life. Linder proved that Charlotte Bronte was

concerned with presenting the major experiences of the heroine's life, those which formed her character, and those which guided her future actions. The author not only gave the reader a picture of the development of Jane from childhood to adulthood, in the external events of education, independence, falling in love, and marriage, but also depicted the internal changes that took place in Jane's personality at these significant periods of her life.

Winnifrith (1977 : 109 - 110) stated that all Charlotte's novels were episodic, and that it was difficult to see the connection between one episode and another, or the relevance of one particular episode. But, this charge should not be levelled against *Jane Eyre*, where the personality of the heroine held the novel together, and each separate episode was necessary to establish the consistency of this personality. Charlotte's main aim was to show Jane's growing psychological maturity. Since the book was concerned with an interior struggle rather than a series of external events, the charge was less serious, though it could still be met. Winnifrith (1977 : 123) also concluded that *Jane Eyre* could and should be seen as a deeply satisfying statement of one person's solution to the problem of keeping a proper balance between altruism and selfishness.

Macpherson (1989 : 88 - 89) commented that *Jane Eyre* was one woman's story of the heroine's private pilgrimage from bad girl to good woman, from childhood temper tantrums

to experience and moral education. She became an adult with confidence in her own abilities and judgement as a woman of intellect and spirit.

Moglen (1976 : 107 - 108) pointed out that *Jane Eyre* was a novel about protagonist whose self-conception led her to understand life. It was so much the story of the heroine's Psychological development that people and situations seem often to be generated as alternative value systems that she had to explore as aspect of her growth. The heroine faced with the pressure of making her own way in a world, measured the likelihood of her success by the degree of her marriageability: her familial connections, her economic status, and, above all, her beauty. Jane was, however, recently orphaned, poor, and plain. She tested the limits of social moral, and psychological possibility to discover her power as a woman.

Oldfield (1976 : 32) insisted that the development of Jane's character was clearly depicted, from impassioned child to schoolgirl learning to conceal feeling beneath reserve and detachment, to governess who fought the passionate part of her nature, who then gave into it, before fighting to regain rational control of her actions, who lived by reason alone as long as she believed it morally right to do, and who finally recognized the emotional demands of her nature. This pattern of development gave the novel its structure; it led to a change of setting, to the introduction of new characters; above all, it unified the events of the work by creating a strong centre of interest in the inner struggle of the heroine.

Zeiger (1960 : 460-461) believed that older readers had long given *Jane Eyre* their allegiance because they found that its view of life corroborated their own experience and because they discovered so much of themselves illumined in the main characters. The book had been enormously popular with young people, too: they sensed its value as an account of development and self-realization. Jane's growth was marked as a result of her education. Impulsive and unforgiving as a child, someone who might have borne always the scars of her deprived childhood, she matured and deepened, bravely accepted the conditions life imposed and progressed towards the truly human.

CHAPTER II

AN ANALYSIS OF GREAT EXPECTATIONS AS A MALE BILDUNGSROMAN

This analysis of *Great Expectations* as Bildungsroman would begin with the portrayal of the plot summary, followed by the exploration of theme and structure. Then, the nature of the Bildungsroman major character, Pip, would be discussed, along with the study about Bildungsroman elements that were essential to the protagonist's growth, including his childhood background.

Plot Summary

Philip Pirrip, also known as Pip, an orphan, has been brought up by his harsh sister and her gentle, warm-hearted husband, Joe Gargery, a blacksmith in a village in marsh country. One evening, in the churchyard by the marsh, Pip confronts an escaped convict with an iron on his leg who forces the little boy to bring him food and a file for which Pip has to rob his sister and Joe. After that the convict is recaptured and exiled to Australia.

Pip is introduced to the Satis House by Uncle Pumblechook, Joe's relative. The house belongs to an eccentric woman, Miss Havisham, who was deserted by her lover on the wedding-day. She adopted Estella, a beautiful girl, and raises her up to wreak her revenge on men. Pip falls in love with her but she despises him for being rough and common. As a result, Pip begins to dislike his country

life and aspires to be a gentleman and to be rich.

Pip receives news from Jaggers, a London lawyer, that he has come into money from a secret benefactor to support him to be a gentleman. Pip assumes his benefactor to be Miss Havisham and believes that she is preparing him to marry Estella in the future. He goes to London, meanly abandons his good friends of whom Pip is now ashamed, Joe, and a sincere kind-hearted girl, Biddy.

Pip has an uneasy life in London. His lavish expenditure makes him gradually get into debt; meanwhile he suffers because Estella's returns his devotion with a slight. His sister dies after a long illness after being assaulted by Orlick, a surly workman in Joe's forge. Pip discovers that his unknown benefactor is the convict, Abel Magwitch, who was transported to Australia where he worked as a agriculturist and secretly sent money to support Pip. He is ashamed that the source of his wealth came from a criminal. Pip tries to reject him and puts the return convict in a hiding place waiting for the right time to ship him back to Australia.

Pip is totally hurt when he discovers that Estella has married the boorish Bentley Drummle, whom he detests and envies. All his expectations are gone, and Pip is free from his delusion. He can forgive Miss Havisham and Estella. He feels sorry for his ingratitude to Joe and realizes that Biddy is better than Estella, and he knows that Magwitch has a good heart and loves him. Pip now feels grateful for his goodness. Hating Pip for

coming between him and Bidley, Orlick tries to murder Pip. He sends him a message concerning Magwitch's safety in order to entice Pip to a place where he can kill him. The attempted murder fails because Pip's friend, Herbert, comes in time and rescues him. On the day Magwitch is on board a ship, he is arrested and imprisoned before being sentenced to death. In the jail, Magwitch becomes very ill and Pip takes very good care of him till Magwitch dies.

Pip is left alone, penniless and very ill. Joe comes, and nurses him patiently and pays his debts for him. He knows that Joe is worthy and has always been his true friend. As a mature man who is freed from illusion, with self-knowledge and spiritual integrity, Pip returns to the forge in order to visit Joe and see Bidley whom Pip intends to ask for forgiveness and marry. On the day he reaches the forge, he finds that it is Joe and Bidley's wedding day. Pip praises them for their goodness and accepts that they are a suitable couple. Pip decides to lead a useful life so he goes to work as a clerk in Cairo.

Eleven years later, he returns to the forge. He goes to look at the ruin of the Satis House that once belonged to Miss Havisham, who is now dead. Pip meets Estella, a widow, who has learned from her failed marriage and becomes a friendly, gentle woman. They renew their friendship.

Theme

Great Expectations contained the Bildungsroman theme. It depicted the development of the protagonist, Pip, from childhood to maturity, when he reached the stage of his spiritual integrity achieved from his education through various experiences. The story gradually portrayed the development of Pip, an ignorant child who was deluded and adopted false human values. He wanted to be rich and became a gentleman. He was ashamed of his country life and his true friends. As a result of his life experiences, he lost his illusions and turned to true human values.

Structure

Great Expectations consisted of the Bildungsroman two - part structure. The first part presented Pip's childhood background and his real-life experiences. The weak protagonist fell under an illusion of love and false human values. He became an ambitious lad who had the great expectations of becoming a rich gentleman. He erroneously believed that Miss Havisham was his benefactor who was supporting him, educating him in London, and arranging his marriage to Estella. He neglected his true friends and left his country home to go to London. His unhappiness in the degenerate city, his confrontation with the returned convict, Magwitch, and his ordeal by love freed him from his illusions. He realized that he had gone the wrong way. The second stage showed

Pip's regeneration. Pip could understand the true values of humanity. As a mature man who had complete self-knowledge and spiritual integrity, Pip led a moral life. He returned his gratitude to Joe, Biddy, and Magwitch, who always had been good to him.

Major Character

Like many other Bildungsroman heroes, Pip was an orphan who possessed excellent qualities, even though he was perhaps a little feeble, impressionable, and vacillating. He had the necessary powers of mind and spirit to learn from the ups and downs of his life. Unlike other orphaned apprentice - heroes, Pip lacked the self - consciousness and the self - assertion, that came from within, to better himself and develop his personality to the fullest. Instead, Buckley (1975:48) insisted that his condition was the source of a distinct resentment and a sorry lack of initiative.

Childhood

In his childhood, Pip, as an orphan, lived with Mrs. Joe Gargery, his sister, who was about twenty years older than he, and his brother in law, Joe. Mrs. Gargery brought her brother up 'by hand', not 'by heart', which caused Pip to be morally timid and very sensitive. Owing to his early conditioning, he had never been comforted by maternal tenderness. For Mrs. Gargery, Pip was her troublesome burden, as she complained to Pip: "...I've never had this apron of mine off, since born you were...".

(Dickens.1980:16). She brought her brother up without love. Pip explained Mrs.Gargery's hard nature:

My sister Mrs.Joe Gargery... had established a great reputation with herself and the neighbours because she had brought me up "by hand"... knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me. (Dickens. 1980:14)

Pip had been confronted with Mrs.Joe's emotion, violence, and hardness, not with feminine gentleness. Once, she gave Pip a bath so as to make him clean enough to go to Miss Havisham's house. Pip described his being badly treated:

...she pounced on me like an eagle on a lamb, and my face was squeezed into wooden bowls in sinks, and my head was put under taps water-butts, and I was soaped, and kneaded, and towelled, and thumped, and harrowed, and rasped, until I really was quite beside my self. (Dickens. 1980:61)

When he came back from the Satis House, his sister asked him many questions about Miss Havisham and the house.

Pip, again, became a victim of her violent emotion.

...I found myself getting heavily bumped from behind in the nape of the neck and the small of the back, and having my face ignominiously shoved against the kitchen wall, because I did not answer those questions at sufficient length. (Dickens. 1980:76)

Mrs. Gargery emotionally dominated the family. Joe did not represent a proper father role as the most powerful person in the family. Pip felt that Joe was not his father or brother-in-law but his friend: "...I always treated him as a larger species of child, and as no more than my equal" (Dickens. 1980:15). He was Pip's fellow-sufferer and also endured Mrs.Gargery abuse. Once, Pip hid his bread and butter to give it to Magwitch, instead of eating it, and Mrs.Gargery asked Joe what happened. When Joe was unwilling to tell her, because of Pip, she dealt with him in her violent way: "...she pounced on Joe, and taking him by the two whiskers, knocked his head a little while against the wall behind him...". (Dickens. 1980:18) Sometimes, Pip wished Joe would divorce Mrs.Gargery, but Joe neither broke off nor tried to fight against her. Pip described Joe as "a mild, good-natured, sweet-tempered, easy going, foolish, dear fellow - a sort of Hercules in strength, and also in weakness". (Dickens. 1980:14) Joe had a reason for his behavior. His past experience when he was young made him become a weak man in the family. Joe did not want to battle his wife because his father had always moralesly attacked his mother. Joe had pitied his mother and considered the action to be wrong as he narrated to Pip:

"...I see so much in my poor mother, of a woman drudging and slaving and breaking her honest hart and never getting no peace in her mortal days, that I'm dead afeerd of going wrong in the way of not doing what's right by a woman..."

(Dickens.1980:58-59)

Joe suffered from his wife's abuse, but let her unjustly dominate the family and Pip resented it.

Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. I had known, from the time when I could speak, that my sister, in her capricious and violent coercion, was unjust to me. I had cherished a profound conviction that her bringing me up by hand, gave her no right to bring me up by jerks. Through all my punishments, disgraces, fasts and vigils, and other penitential performances, I had nursed this assurance; and to my communing so much with it, in a solitary and unprotected way, I in great part refer the fact that I was morally timid and very sensitive.

(Dickens. 1980:72)

For Pip, home was like a reformatory in the control of Mrs. Gargery, who always criticised Pip's thoughts and actions, and Pip had to endure his sister's unfairness.

...I think my sister must have had some general idea that I was a young offender whom an accoucheur policeman had taken up and delivered over to her, to be dealt with according to the outraged majesty of the law. I was always treated as if I had insisted on being born in opposition to the dictates of reason, religion, and morality. (Dickens. 1980: 30-31)

His moral timidity, sensitivity and inability to manage his life freely without orders or suggestions from others indicated that he would easily be misled and might take time to learn from his experiences in order to develop himself into an independent adult.

Meeting With Different Influential Characters

Magwitch was Pip's true benefactor, the agent of the protagonist's rise and fall, as well as a representative of human love and devotion against which Pip's moral growth could be measured. Unless Magwitch supported him, Pip could not journey into the world to cultivate himself. When Pip first met him, in leg irons, Magwitch was a convict who had escaped from the prison ship and was cold, hungry and desperate. He forced Pip to bring him a file and food that the boy had to steal from his house. Magwitch, who felt thankful for his help, pledged he would make Pip a gentleman as soon as he got liberty and had some money.

Magwitch secretly supported Pip with money from working as a sheep farmer, stock-breeder and other trades when he was exiled to Australia. He sent his money through Jagger, the lawyer he employed, to make Pip's dream of receiving an education in London and learning to be more of a gentleman come true.

Pip's pride as a gentleman was destroyed when Magwitch came to see him in London and revealed the truth that he was his benefactor:

"Yes, Pip, dear boy, I've made a gentleman on you! It's me wot has done it! I swore that time, sure as ever I earned a guinea, that guinea should go to you. I swore afterwards, sure as ever I spec'lated and got rich, you should get rich. I lived rough, that you should live smooth; I worked hard that you should be above work. What odds, dear boy? Do I tell it fur you to feel a obligation? Not a bit. I tell it fur you to know as that there hunted dunghill dog wot you kep life in got his head so high that he could make a gentleman - and, Pip, you're him! ...Look'ee here, Pip. I'm your second father. You're my son - more to me nor any son. I've put away money, only for you to spend..."

(Dickens. 1980:345)

Magwitch was proud of his success in making Pip seem to be a gentleman, and he admired Pip's neat and clean clothes. Pip, on the other hand, saw him as convict whose hands were stained with blood. He disliked Magwitch's violent and dirty appearance. Pip was so disappointed with the revealed truth that he nearly fainted, however, the truth that Miss Havisham was not his benefactor provided him with the first step for being free from his illusion:

...I began fully to know how wrecked I was, and how the ship in which I had sailed was gone to pieces. ...Miss Havisham's intentions

towards me, all a mere dream; Estella not designed for me; I only suffered in Satis House as a convenience, a sting for the greedy relations, a model with mechanical heart to practise on...; those were the first smarts I had. (Dickens.1980:348)

Pip began to self-knowledge. He felt sorry and ashamed for deserting Joe and Biddy in the country:

I would not have gone back to Joe now, I would not have gone back to Biddy now, for any consideration - simply, I suppose because my sense of my own worthless conduct to them was greater than every consideration. No wisdom on earth could have given me the comfort that I should have derived from their simplicity and fidelity; but I could never, never, never undo what I had done. (Dickens. 1980:349)

Miss Havisham and Estella led Pip to have false value while, apart from Joe and Biddy, Magwitch was an important person who helped Pip learn to recognise the true value that led him to moral understanding and development. He showed Pip his steadfastness in his love and devotion, and he risked his life to see him. Pip became aware of his true friendship when he discovered that Estella did not love him. At that point, he could compare appearance with inner worth, enabling him to realize true human values.

Orlick was the important person who assisted Pip in finding complete spiritual regeneration. Although Pip

had renounced his great expectations, he still felt guilty for his bad conduct. Pip could not be free of his guilt until he confronted Orlick at the little sluice-house by the limekiln after he received a strange letter from an unknown person giving information about Magwitch's the safety. Pip hurriedly went to the meeting place and was caught by Orlick, who hated him for coming between him and Biddy. Orlick threatened to kill him. Pip was afraid of death and being thrown into the kiln and completely burnt there: "I felt that I had come to the brink of my grave". (Dickens. 1980:458) Like everyone who was at the threshold of death, he wanted to purify himself, Pip let all that he had buried deep in his mind come to the surface.

My mind... followed out all the consequences of such a death. Estella's father would believe I had deserted him, would be taken, would die accusing me; even Herbert would doubt me; Joe and Biddy would never know how sorry I had been... none would ever know what I had suffered, how true I had meant to be, what an agony I had passed through. The death close before me was terrible, but far more terrible than death was the dread of being misremembered after death... despised by unborn generations... Softened as my thoughts of all the rest of men were in that dire extremity; humbly beseeching pardon, as I did, of Heaven; melted at heart, as I was, by

the thought that I had taken no farewell, and never now could take farewell, of those who were dear to me, or could explain myself to them, or ask for their compassion on my miserable errors... (Dickens. 1980:458-459)

His confession brought him complete self-knowledge and spiritual regeneration. Pip's praying for forgiveness and preparing himself to die virtually was like anticipating extinction (Levis. 1970:322). After he was rescued by his friends, he could be reborn: "from me, too, a veil seemed to be drawn, and I felt strong and well". (Dickens. 1980:466) He was now content to live a moral life.

Provinciality

Pip believed that he would not learn to be a gentleman if he stayed in the rural village near the marsh where nothing could help him fulfill his ambition. For him, the village was just an uncivilized place where he could not learn good manners or receive higher education. The evening school where Pip began his studying lacked a studious atmosphere. The classes were conducted in a small room in a small cottage where general goods were kept, and the room was also the teacher's sitting-room and bed-chamber. Pip was completely dissatisfied with his rural life. His bedroom seemed to be "a mean little room" that he soon would "be parted from and raised above, forever". (Dickens. 1980:161) Because he imagined London to be the centre of greatness and civilization, he was

glad to leave the village to have a new life in the city:

No more low wet grounds, no more dikes and sluices, no more of these grazing cattle - though they seemed, in their dull manner, to wear a more respectful air now, and to face round, in order that they might stare as long as possible at the possessor of such great expectation - farewell, monotonous acquaintances of my childhood, hence forth I was for London and greatness - not for smith's work in general and for you! (Dickens. 1980:164)

City Life

Pip's experience in London provided him with the first step of having his perception enlarged so that he can understand the real world. His education began as soon as he reached London, which he found different from the place he had imagination:

We Britons had at that time particularly settled that it was treasonable to doubt our having and our being the best of everything: otherwise, while I was scared by the immensity of London, I think I might have had some faint doubts whether it was not rather ugly, crooked, narrow, and dirty. (Dickens.1980:178)

After seeing the reality of the city, Pip called London the most shameful place. It was all smeared with filth,

fat, blood and foam in Smithfield, where cattle were publicly slaughtered and sold. Saint Paul's cathedral was located behind Newgate prison where he found drunkards, the Minister of Justice even showed him the gallows where prisoners were whipped and executed. Pip was oppressed by the hot, exhausted air in the small, dusty and untidy room of the strict lawyer, Mr. Jaggers. He was also disappointed with his accommodation; he expected a hotel but found it to be a dismal and decayed dirty old place. Pip accepted the reality of the city: "so imperfect was this realization of the first of my great expectations... London was decidedly overrated". (Dickens. 1980:189-190) Pip began to learn from his experience in the degenerate city that it was no better than his country home. His fancy of the greatness and civilization of London subsided, leaving him with feelings of unhappiness, insecurity, and emptiness.

Yet in London streets, so crowded with people and so brilliantly lighted in the dusk of evening, there were depressing hints of reproaches for that I had put the poor old kitchen at home so far away; and in the dead of night, the footsteps of some incapable impostor of a porter mooning about Barnard's Inn, under pretence of watching it, fell hollow on my heart. (Dickens. 1980:202)

His experience in the city provided him with some knowledge of life:

As I had grown accustomed to my expectations, I had insensibly begun to notice their effect upon myself and those around me. Their influence on my own character I disguised from my recognition as much as possible, but I knew very well that it was not all good. I lived in a state of chronic uneasiness respecting my behaviour to Joe. My conscience was not by any means comfortable about Biddy. When I woke up in the night... I used to think, with a weariness of my spirits, that I should have been happier and better if I had never seen Miss Havisham's face, and had risen to manhood content to be partners with Joe in the honest old forge. Many a time of an evening, when I sat alone looking at the fire, I thought, ...there was no fire like the forge fire and the kitchen fire at home. (Dickens. 1980:294)

Ordeal by Love

Pip's unrequited love for Estella, who was Miss Havisham's agent to gain revenge on men, was a very important element in the protagonist's maturation. He was tempted to adopt the false social values that drove him to misperceive his home and friends. However, the ordeal by love later led Pip to clearly see the true value that would allow him to follow a moral life.

As a little boy, Pip seemed to be satisfied with his way of life, apart from the unhappiness caused by Mrs. Joe.

He lived contentedly beside Joe at the forge learning blacksmithing and he might marry Biddy when he grew up. His life seemed to quietly progress in its usual country way until he went to the Satis House where he fell in love with Estella.

Pip's move to the Satis House under Uncle Pumblechook's guidance profoundly changed his life. At the Satis House, he met the wealthy Miss Havisham and Estella, who had been raised by Miss Havisham. Estella was cold and heartless. She was victimized by Miss Havisham who wanted her to get revenge on men. Pip unluckily was caught in Miss Havisham's malicious and was wounded by unrequited love. Miss Havisham described love's effects:

"Love her, love her! if she favours you,
 love her. If she wounds you, love her. If
 she tears your heart to pieces - and as it
 gets older and stronger it will tear deeper
 - love her, love her, love her!... Hear
 me, Pip! I adopted her to be loved. I bred
 her and educated her to be loved. I developed
 her into what she is, that she might to^{be} loved.
 Love her!... What real love is . It is blind
 devotion, unquestioning self-humiliation, utter
 submission, trust and belief against yourself
 and against the whole world, giving up yours
 whole heart and soul to the smiter - as I did!

(Dickens. 1980:260-261)

Since Pip was just an inexperienced young boy, sensitive and without initiative, he was easily deceived. He was not aware of being a victim and lost himself in Estella's charm. Her beauty and her ladylike appearance captivated him, and he fell in love with her because she seemed to be the ideal woman. Psychologically, Pip longed for a woman who could replace his mother. Knowepflmacher claimed that Pip wanted to find a replacement for the harsh and masculine sister, who usurped the maternal role by raising him by bottle feeding him without tenderness. (Knoepflmacher. 1988:78) Estella had the female qualities that Mrs. Gargery lacked. Besides her beauty, Estella was very proud and precocious. Pip described her "as scornful of me as if she had been one-and-twenty, and a queen" (Dickens. 1980:66), even though she was his age. Estella disdained Pip when she told Miss Havisham, "...he is a common labouring-boy! ...he calls the knaves, jacks...and what coarse hands he has! And what thick boots!" (Dickens. 1980:69-70) Her criticism hurt Pip's feelings so deeply that he became dissatisfied with his appearance.

I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt for me was so strong that it became infectious, and I caught it ...my coarse hands and my common boots... they had never troubled me before, but they troubled me now, as vulgar appendages... (Dickens. 1980:70-71)

Pip's humiliation was repeated when Estella revealed her intention to degrade him as a low and insignificant boy.

Pip described the event:

She came back with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry... that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them... As I cried, I kicked the wall, and took a hand twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction. (Dickens. 1980:72)

Miss Havisham and, especially, Estella imposed the concept of false social value - respecting people by their good appearance and wealth only on the sensitive boy. The class distinction Pip received from the girl he loved has great influence on him. Pip was not only ashamed of himself but also of everything constituting his country way of life. He began to be ashamed of Joe, his best friend, and he regarded everything around him as common and disgraceful. He accepted Estella's contempt and the way of life at the Satis House as upper-class standards:

...how common Estella would consider Joe, a mere blacksmith: how thick his boots, and how coarse his hands. I thought how Joe and my sister were then sitting in the kitchen, and how I had come up to bed from the kitchen, and how Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common doings (Dickens. 1980:82)

Pip's dissatisfaction and shame increased. Because he was embarrassed by Joe, he ignored his simple goodness, devotion and generosity. When Pip had to go to the Satis House with Joe, he was ashamed of Joe's Sunday clothes. Joe's frightful and uneasy behaviour annoyed Pip when they visited Miss Havisham together:

I am afraid I was ashamed of the dear good fellow - I know I was ashamed of him - when I saw that Estella stood at the back of Miss Havisham's chair, and that her eyes laughed mischievously. (Dickens. 1980:114)

He lost his faith in rural family life:

Home had never been a very pleasant place to me, because of my sister's temper. But Joe had sanctified it, and I believed in it. I had believed in the best parlour as a most elegant saloon; I had believed in the front door as a mysterious portal of the Temple of State whose solemn opening was attended with a sacrifice of roast fowls; I had believed

in the kitchen as a chaste though not magnificent apartment; I had believed in the forge as the glowing road to manhood and independence. Within a single year all this was changed. Now, it was all coarse and common, and I would not have had Miss Havisham and Estella see it on any account. (Dickens. 1980:120)

Since he had lost interest in becoming a blacksmith the forge was no longer the glowing road to manhood and independence; it was a shameful place for low and dirty work like blacksmithing. He clearly presented his changed belief:

...The change was made in me... Once it had seemed to me that when I should at last roll up my shirt-sleeves and go into the forge, Joe's prentice, I should be distinguished and happy. Now the reality was in my hold, I only felt that I was dusty with the dust of the small coal... What I dreaded was that in some unlucky hour I, being at my grimiest and commonest, should lift up my eyes and see Estella looking in at one of the wooden windows of the forge. I was haunted by the fear that she would, sooner or later, find me out, with a black face and hands, doing the coarsest part of my work, and would exult over me and despise me. (Dickens. 1980:120-121)

For one year Pip was unhappy and afraid. Then when he revisited the Satis House to see Estella, his inferiority complex was deepened by Miss Havisham, who enjoyed taunting

him with the news that Estella was "abroad ...educating for a lady; far out of reach; prettier than ever; admired by all who see her" and asking him, "do you feel that you have lost her?" (Dickens. 1980:130-131) This caused Pip to feel "more than ever dissatisfied with my home and with my trade and with everything; and that was all I took by that motion". (Dickens. 1980:131)

From his first meeting with Estella, Pip became increasingly self-absorbed with his changed vision and attitude toward his common life. Halperin (1974:111) depicted Under the illusion imposed on him by Estella, Pip could not think independently. He devoted his time to improving himself in order to promote his status. He tried to learn from Mr.Wopsle's great aunt's evening school, from Biddy and even from reading by himself but it could not fulfill his needs because he knew that Estella was now far better than he. Being afraid of losing the one he loved, Pip devised a new strategy to better himself:

"...I want to be a gentleman... I am not at all happy as I am. I am disgusted with my calling and with my life. ...I never shall or can be comfortable... unless I can lead a very different sort of life from the life I lead now". (Dickens.1980:143)

Pip had been so driven by his social ambition that he could not understand Biddy's intelligent suggestion that he should be satisfied with what he had and should independent. He should not be carried away by Estella's

comments, which Bidly considered neither polite nor true. Although Estella was not worth fighting over, he still insisted that "...she's more beautiful than anybody ever was, and I admire her dreadfully, and I want to be a gentleman on her account". (Dickens. 1980:44)

Pip hoped to be a rich gentleman for he believed that he would then be respected and worthy enough for Estella to marry. Moreover, he had a fanciful hope that Miss Havisham was going to bring him a fortune some day. When Mr. Jaggers, the man he had once met at Miss Havisham's house, came to tell Pip that a secret benefactor would support him with a handsome property and would bring him up as a gentleman in London, Pip was sure that the secret benefactor was the old woman who was arranging for him to marry Estella.

Under those illusions, he became a selfish, proud, ungrateful snob who considered Joe to be ignorant and common. He told Bidly that Joe "...is rather backward in something. For instance, ...in his learning and his manner". (Dickens. 1980:165) He believed that Joe needed a lot of improvement to suit his current position of great fortune. A touch of Joe's hand that Pip once felt "as if it had been the rustle of an angle's wing" (Dickens.1980:157) became a touch that Pip resented. He avoided being seen walking with Joe because of the contrast between Joe and himself in appearance. Because Bidly had a positive attitude about country life, she took Joe's side and warned Pip that "...a gentleman should not be unjust...". (Dickens. 1980:166) In

return, Pip was angry with Bidley, whom he used to consider a sincere friend and his first teacher. He now accused her of being envious of his good fortune. Although he granted that "she was pleasant and wholesome and sweet-tempered" (Dickens. 1980:141), he was now disinterested in her because "she was not beautiful - she was common, and could not be like Estella. (Dickens. 1980:140) To fulfill his ambition, he callously left his good friends to go to London. He did not want to associate with them because he felt that their appearance and uncouth manner might damage his gentlemanly status. Joe visited him in London, bringing a message from Miss Havisham that Estella had come home and would like to see him. Afraid that Drummle would despise Joe's uneducated manner and unkindly laugh at his country ways, and consequently look down upon him, he did not want Joe to show himself in his room. He wanted to run away from his old friend but unwillingly let Joe in his room. Pip stated, "if I could have kept him away by paying money, I certainly would have paid money...". (Dickens. 1980:238)

Shortly after Joe left, Pip decided to visit Estella at the Satis House. Though he knew Joe and Bidley would be very glad to see him at the forge, he avoided going there by finding an excuse to stay at the nearby inn: "I should be on inconvenience at Joe's, I was not expected and my bed would not be ready...". (Dickens.1980:245) Self-deceived Pip avoided everything which could degrade him. He planned to be at his hometown after dark, and in order not to be seen by his old acquaintances, he avoided passing the Avenger

Street. He was afraid that they might compare him with his past and behaved rudely to him and hooted at him in the street. Pip thought Miss Havisham might hear about it and disapprove. However, he felt guilty for ignoring the feelings of his good friends so he planned to go to Joe's the day after visiting Estella. He rationalized going to the Satis House first because Miss Havisham was the patroness who had adopted him and Estella and intended to bring them together. Accordingly, it was appropriate to pay his respects to Miss Havisham before going to Joe's. In their meeting, Pip found Estella much changed, she was more beautiful and more womanly; and his admiration for her increased. Lost in the labyrinth of blind love, Pip became, more gentle with Estella and was still influenced by her false social valves.

"Since your change of fortune and prospects, you have changed your companions," said Estella.

"Naturally," said I (Pip).

"And necessarily," she added, in a haughty tone;

"what was fit company for you once would be quite unfit company for you now". (Dickens. 1980:257)

Dominated by Estella, Pip did not go to visit Joe because he knew that Estella was contemptuous of a common men like Joe; and he thought that his social status would be threatened if he lowered himself to meet with the blacksmith. He sent a penitential codfish and barrel of oysters to Joe as the reparation for not going by himself.

Pip's love for Estella deepened when they were in the city because he could get in touch with her. He loved her although he had never had one hour of happiness in her luxurious and nonsensical society. She used him as a tool to madden other men and only slightly rewarded Pip's devotion. Pip endured the misery and controlled his feelings about her disdain because he thought that Estella got revenge on men only in order to repay Miss Havisham. He even expected to be tortured before she relented and let him marry Estella:

I saw in this, wretched though it made me,
and bitter the sense of dependence, even of
degradation, that it awakened - I saw in this
that Estella was set to wreak Miss Havisham's
revenge on men, and that she was not to be
given to me until she had gratified it for a
term. I saw in this a reason for her being
beforehand assigned to me. Sending her out
to attract and torment and do mischief, Miss
Havisham sent her with the malicious assurance
that she was beyond the reach of all admirers,
and that all who staked upon that cast were
secured to lose. I saw in this, that I, too,
was tormented by a perversion of ingenuity
even while the prize was reserved for me.

(Dickens. 1980:328)

Still deluded, he could not free his heart from loving her, even though Herbert warned him to detach himself from the girl who "...is hard, haughty and capricious to the last

degree". (Dickens. 1980:193) Estella sometimes admitted to him that "...I have no heart...no - sympathy - sentiment - nonsense" (Dickens. 1980:258), but Pip persisted in loving her. He told Herbert, "I have never left off adoring her... a most beautiful and most elegant creature... and if I adored her before, I now doubly adore her". (Dickens. 1980:269)

Because he adored Estella, he tried to protect her by warning her not to love Drummle for he was not a good man. Although she knew that Pip disliked Drummle, she flirted with him in order to hurt Pip. Pip described his feeling of disgrace and hurt as follows:

...I cannot adequately express what pain it gave me to think that Estella should show any favour to a contemptible, clumsy, sulky booby, so very far below the average. To the present moment, I believe it to have been referable to some pure fire of generosity and disinterestedness in my love for her that I could not endure the thought of her stooping to that hound. No doubt I should have been miserable whomsoever she had favoured, but a worthier object would have caused me a different kind and degree of distress. (Dickens. 1980:334)

After he realized that Miss Havisham was not his benefactor and Estella was not intended for him, he still hoped that Estella would appreciate his loyal love and return it. Pip went to the Satis House and blamed Miss

Havisham for misleading him, for failing to correct his misunderstanding about the identity of his benefactor, and for trapping him in a life of suffering:

"When you first caused me to be brought here, Miss Havisham; when I belonged to the village over yonder, that I wish I had never left; I suppose I did really come here, as any other chance boy might have come - as a kind of servant, to gratify a want or a whim, and to be paid for it? ...But when I fell into the mistake I have so long remained in, at least you led me on?". (Dickens. 1980:386)

Miss Havisham told him "...You made your own snares. I never made them". (Dickens. 1980:387) He was further hurt when he heard Estella say that she never loved him:

"It seems...that there are sentiment fancies... which I am not able to comprehend. When you say you love me, I know what you mean as a form of words, but nothing more. You address nothing in my breast, you touch nothing there. I don't care for what you say at all...". (Dickens. 1980:389)

Pip's agony increased when he learned that Estella was going to marry Drummle whom Pip detested and despised. Although he had lost all hope for Estella, he wished her to marry someone worthier than Drummle. Pip bitterly felt that his life was a failure "all done, all gone! so much was done and gone...". (Dickens. 1980:391)

At this stage, through the ordeal of love, Pip gained self-knowledge and developed into a mature adult who could examine his past conduct and learned that his belief in romantic love ending with marriage between a young knight and a princess was just a fancy:

According to my experience, the conventional notion of a lover cannot be always true. The unqualified truth is that, when I loved Estella with the love of a man, I loved her simply because I found her irresistible. Once for all; I knew to my sorrow, often and often, if not always that I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be. Once for all; I loved her none the less because I knew it, and it had no more influence in restraining me than if I had devoutly believed her to be human perfection. (Dickens. 1980:252-253)

Though his bitter experience with love, Pip developed into an adult. Free from delusion and fancy, he understood that the mind was worthier than the appearance. The beautiful Estella betrayed his honest love to marry Drummle and repaid Pip's goodness with pain. On the other hand, Joe, Bidley, and Magwitch were common but existed to offer him friendship, love, and decency. Comparing a less beautiful Bidley to a more beautiful Estella, Pip then saw that "Bidley was immeasurably better than Estella" (Dickens. 1980:148) because Bidley had a good heart and sincerity. However,

as a mature man who had learned to have a moral life, he decided not to get angry with Estella, moreover, he forgave her and acknowledged his debt to her:

"...Estella...you cannot choose but remain part of my character, part of the little good in me, part of the evil. But in this separation I associated you only with the good, and I will faithfully hold you to that always, for you must have done me for more good than harm, let me feel now what sharp distress I may. O God bless you, God forgive you". (Dickens. 1980:391)

Pip's suffering at losing Estella made him understand Miss Havisham as another victim of a painful love experience that had driven her to get revenge on men. She had been deceived like himself once and had lived in the shadow of heartache. As an adult, when Miss Havisham asked him for forgiveness, he freely granted it. He was now far from self-absorption. Pip rescued Miss Havisham from the fire and although he was burnt and his right arm was disfigured, he did not worry about his appearance. He was glad that Miss Havisham was safe, and, at last, he kissed her lips to show his forgiveness.

Pip became free of false pride, snobbery, and social ambition. He rejected the selfishness and vanity of false social values and accepted true human values of love, sympathy, kindness and tolerance. He, now, realized that not only Joe and Biddy but also Magwitch were good

to him and that he should have been grateful to the convict. At first when Magwitch came to him and revealed the truth about being his benefactor, Pip rejected him and felt not gratitude but hate:

The abhorrence in which I held the man, the dread I had of him, the repugnance with which I shrank from him could not have been exceeded if he had been some terrible beast ...I recoiled from his touch as if he had been a snake. (Dickens. 1980:345)

Pip could not realize the true value of Magwitch since he was still under the influence of false social values and Estella. Thinking that he was not worthy for Estella because he had been stained with evil, he thought that he did not deserve to be called a true gentleman for he had been supported by money that had come from a dirty source: "...I have been bred to no calling and I am fit for nothing". (Dickens. 1980:367) Pip was greatly dejected and distressed. He could not accept Magwitch because he used to be a criminal and his appearance suggested that he was of a lower class. The more Magwitch admired him, the more he had abhorred him. Occasionally Pip had compared Estella, proud and beautiful, and Magwitch, a convict who had been in and out of prisons time and time again. Pip was not only afraid that Estella would look down on him for associating with Magwitch, but he also judged the convict by his low appearance not by his heart. He did

not welcome his patron and show his gratitude for the money which Magwitch honestly had earned and sent to support him. Indeed, Pip should not detest him when he learned Magwitch's history. A victim of society, Magwitch had been left alone since his youth. He had to steal food for survival and had been misled to do mischief through the influence of a powerful enemy. Since he felt that Magwitch's presence might get him in trouble with the police, he had planned to get rid of Magwitch by sending him back overseas. More out of duty than love, he felt he had to protect the convict from the police while they waited for the right time:

Nothing was needed but this; the wretched man, after loading me with his wretched gold silver chains for years, had risked his life to come to me, and I held it there in my keeping! If I had loved him instead of abhorring him, if I had been attracted to him by the strongest admiration and affection, instead of shrinking from him with the strongest repugnance, it could have been no worse. On the contrary, it would have been better, for his preservation would then have naturally and tenderly addressed my heart. (Dickens. 1980:348)

Possessing self-knowledge and maturity, he could accept Magwitch. He came to appreciate the convict's love and devotion and, apart from feeling guilty from what he had done to Joe and Bidly, he felt the guilty for his earlier

feelings towards his substitute father, Magwitch. Pip was now full of unhappiness dominated by his worry about Magwitch's safety "...my heart could ever be as heavy and anxious at parting from him as it was now". (Dickens. 1980:407) As a mature man, he forsook self-absorption and cared for others before himself, devoting himself to those who had been good to him.

...I took a bag. Of all my worldly possessions I took no more the few necessaries that filled the bag. Where I might go, what I might do, or when I might return were questions utterly unknown to me; nor did I vex my mind with them, for it was wholly set on Provis's safety. (Dickens. 1980:467)

Though Pip tried with all his effort to help Magwitch get aboard, the convict was recaptured. Pip stayed near Magwitch and showed his changed attitude towards him:

...When I took my place by Magwitch's side, I felt that was my place henceforth while he lived. For now my repugnance to him had all melted away, and in the haunted wounded shackled creature who held my hand in his, I only saw a man who had meant to be my benefactor, and who had felt affectionately, gratefully and generously towards me with great constancy through a series of years. I only saw in him a much better man than I had been to Joe. (Dickens. 1980:479)

Pip gratefully returned to Magwitch the love and devotion, and tenderness he had received from his benefactor: "I will never stir from your side... when I am suffered to be near you. Please God, I will be as true to you as you have been to me!" (Dickens. 1980:480)

Since every returned exiled prisoner was to be executed, Pip futilely tried to help him by writing petitions to the Home Secretary of State that Magwitch had only come back for his sake. At Magwitch's trial, Pip held his hand in shame before a large theatrical audience which had come to watch as an entertainment. Because Pip's attitude towards social values had changed, superficial social judgements no longer influence him. Pip knew that the watching audience represented heartless and self-righteous society people who condemned the convict, although he had a heart of gold. Then when Magwitch became very ill, Pip sat at his bedside and always waited for the prison hospital gate to open so that he could go to see Magwitch. He did not want to lose a moment being near the sick prisoner whom he once wanted to desert, and he never stirred from his side till the second of Magwitch's death.

Pip also could appreciate the simple goodness, devotion and generosity of Joe, especially when comparing him with the hypocritical uncle Pumblechook who claimed to be the founder of Pip's fortune and demanded Pip's gratitude:

"Yet Joe, dear Joe, you never tell of it.
Long suffering and loving Joe, you never
complain" ...I had never been struck at

so keenly for my thanklessness to Joe, as through the brazen imposter Pumblechook.

The falser he, the truer Joe; the meaner he, the nobler Joe. (Dickens.1980:453)

Pip then agreed with Herbert that "no man who was not a true gentleman at heart, ever was... a true gentleman in manner" (Dickens.1980:197) and he saw that Joe was a true gentleman despite being a simple, country man. After Magwitch died and Herbert went to work in Cairo, he was left alone and became very sick. His previous habit of overspending made him go into great debt, and he was nearly arrested. Luckily, however, Joe came to nurse him and paid his debt. Pip, again, experienced Joe's goodness and accepted him as a true "gentle Christian man". (Dickens. 1980:497) Now, Joe was worthy just as he was and Pip felt very happy to be with him again.

...I fancied I was little Pip again. For the tenderness of Joe was so beautifully proportioned to my need that I was like a child in his hands. He would sit and talk to me in the old confidence, and with the old simplicity, and in the old unassertive protecting way, so that I would half-believe that all my life since the days of the old kitchen was one of the mental troubles of the fever that was gone... There was no change whatever in Joe. Exactly what he had been in my eyes then, he was in my eyes still;

just as simply faithful, just as simply right...
and put so much trust in him. (Dickens. 1980:
501-502)

He was also free from the shame of his country
origins: "...the plain honest working life to which I was
born had nothing in it to be ashamed of, but offered me
sufficient means of self-respect and happiness. (Dickens.
1980:148)

Pip willingly returned to his native place in
order to visit Joe and renew the relationship between
him and Biddy "I would show her how humbled and repentant
I came back. (Dickens. 1980:506) As a mature man, Pip's
vision had changed:

The June weather was delicious. The sky was
blue, the larks were soaring high over the
green corn, I thought all that country-side
more beautiful and peaceful by far than I had
ever known it to be yet. Many pleasant pictures
of the life that I would lead there, and of the
change for the better that would come over my
character when I had a guiding spirit at my
side whose simple faith and clear home wisdom
I had proved, beguiled my way. They awakened
a tender emotion in me, for my heart was
softened by my return, and such a change had
come to pass that I felt like one who was
toiling home barefoot from distant travel,
and whose wanderings had lasted many years.
(Dickens. 1980:512)

Pip was content and happy although he did not receive a warm welcome at the hotel which once served him with respect as a gentleman with expectations.

The Boar could not put me into my usual room... and could only assign me a very indifferent chamber among the pigeons and post-chaises up the yard. But I had as sound a sleep in the lodging as in the most superior accommodation the Boar could have given me, and the quality of my dreams was about the same as in the best bedroom.

(Dickens. 1980:508)

At the forge, he found it was Joe and Biddy's wedding day. In Pip's emotional maturity, he was strong enough not to get angry or to blame them but felt happy for them and praised them, as well as asking them for forgiveness:

"Dear Biddy, ...you have the best husband in the whole world... And, dear Joe, you have the best wife in the whole world, and she will make you as happy as even you deserve to be, you dear, good, noble Joe! ...And Joe and Biddy... receive my humble thanks for all you have done for me, and all I have so ill-repaid! ...Dear Joe, I hope you will have children to love... Don't tell him... that I was thankless; don't tell him... that I was ungenerous and unjust; only tell him

that I honoured you both, because you were both so good and true ...pray tell me, that you forgive me! Pray let me hear you say the words, that I may carry the sound of them away with me, and then I shall be able to believe that you can trust me, and think better of me, in the time to come!"

(Dickens. 1980: 514-515)

As a mature man with complete self-knowledge and spiritual integrity, Pip lived his life on the right track. He earned his own living by working with Herbert in Cairo and he took good responsibility in his job, and he lived frugally. He was successful in the work and always wrote to Biddy and Joe, whom he cherished.

Great Expectations succeeded as a male Bildungsroman. Its framework, theme, and structure supported with the details of the story which was developed within the Bildungsroman plot. It obviously showed the development of the protagonist who mainly possessed the characteristics of the Bildungsroman major character. As a victim of the false social value which respected people by appearance, Pip became a shameful youth who was snobbish, self-absorbed, selfish, proud, socially ambitious and ungrateful to those who good to him. His process of development supported by the Bildungsroman elements - his childhood, meetings with different influential characters, especially Magwitch and Orlick, his provinciality, his experience in the city, and the ordeal by love allowed him to grow into a mature man

whose mind changed. He later obtained the moral vision that helped him to gain a proper sense of values.

As Pip matured, he freed from guilt and false social values and came to realize the falsity of a selfish and vain society. He passed his apprenticeship as an adult and eliminated snobbishness, self-absorption, selfishness, pride, and social ambition. He accepted the true value of love, sympathy, generosity, goodness, loyalty, and devotion; and he learned to think about others, to love, and to work. With his newly acquired self-knowledge, he could examine of his past life, enabling him to understand his development and critically judge his own thoughts, behaviour and identity. As a result, he could properly place himself in the world.

CHAPTER III

AN ANALYSIS OF *JANE EYRE* AS A FEMALE BILDUNGSROMAN

This analysis of *Jane Eyre* as a female Bildungsroman included a plot summary, and discussions of the Bildungsroman theme and structure to illustrate the framework, the nature of the major character, Jane Eyre, and the important elements enabling the protagonist's maturation.

Plot Summary

Jane Eyre, an orphan whose uncle, Mr. Reed, brought up with love, is left in the protection of her uncle's wife Mrs. Reed, his wife, after his death. At Gateshead Jane is ill-treated by her aunt and bullied by her cousins, John, Eliza, and Georgiana Reed. She endures her suffering until it culminates in her fight against John. Mrs. Reed then unfairly punishes her by locking her in the red room where her uncle had died. Jane becomes so ill that the apothecary, Mr. Lloyd, is sent for. He suggests to Mrs. Reed that the girl should go to school. After that Mr. Brocklehurst, the Head Master of Lowood, a charity school, calls. He misjudges Jane, whom Mrs. Reed has accused of being a liar. Jane gets very angry at her unfair aunt and releases her pent-up feelings against her, calling her hardhearted and deceitful. After that Jane is cut from the family and sent to school. She is happy to take the opportunity to have new experiences away from Gateshead.

The ten-year-old girl takes a long journey alone to Lowood. At this school, Jane is struck by the poor food and harsh conditions that the pupils are forced to live in. Jane becomes a friend of Helen Burns and a beloved pupil of the school superintendent, Miss Temple. Jane learns to develop herself from them. Jane spends six years as a pupil then two years as a teacher at Lowood. As her intellect grows and her perception is enlarged, she learns to conceal her feelings. Then Helen Burns passes away during an epidemic. Miss Temple marries Rev. Mr. Nasmyth and goes to live with her husband, leaving Jane alone again at the school. Jane becomes restless and wants to see more of the world so she advertises her wishes to be a governess and Mrs. Fairfax, the elderly housekeeper at Thornfield, responds to her advertisement and welcomes Jane to Thornfield.

As the governess at Thornfield, Jane feels comfortable and falls in love with the owner of the house, Mr. Rochester who is about twenty years older than she. Rochester takes Blanche Ingram to his house party to make Jane jealous so that she will increase her love for him. However, Jane can control her passion. Because she thinks that Rochester will marry Miss Ingram, she decides to leave Thornfield, but Rochester restrains her. During this time, she goes back to Gateshead to see her dying aunt. Jane finds out that John Reed has committed suicide, that Eliza has become a dry Anglo-Catholic, and that Georgiana has become a worldly and selfish fat woman -- they all neglect their very ill mother.

Mrs. Reed confesses to Jane that she has not informed her about her uncle, John Eyre who wrote to ask her about Jane. Jane then forgives her cruel aunt before she dies.

Jane returns to Thornfield and Rochester asks her to marry him. Jane, who has self-respect, wants his love and care, not his material wealth. On the wedding day, the truth is revealed that Rochester has a wife who is alive but mad. This discovery requires Jane to acquire ultimate moral self-control. She struggles heroically against her deep feeling of love. As a man dominated by feeling alone not by reason, Rochester tempts Jane to elope with him to live in his isolated villa in France. Jane decides not to be his mistress because it is immoral and illegal so she escapes from Thornfield. She intends not to surrender to her feelings. It is a principle of morality that she chooses to lead her own life.

After a long struggle and near death by starvation, Jane is rescued by the Rivers, St. John, Diana, and Mary, who later are found to be her cousins. Jane enjoys spending her life with the two ladies but feels uncomfortable with St. John. Jane teaches at Morton school where she forms a good opinion about the poor villagers while she in turn receives respect and friendship from them. She inherits twenty thousand pounds from her uncle, John Eyre who had died. Jane is now satisfied with her independent status. St. John, a religious parson who is dominated by reason alone, tries to persuade Jane to marry him; but Jane learns that he is cold and hard, and lacks of human

affection, warmth, and sympathy, even for her. His task as a missionary and his proposal for Jane are not based on love but his selfish ambition to be in heaven after death. He wants Jane to support him in his missionary work in India but cannot love her. From her experiences with Rochester and St. John, Jane learns that a life which is controlled by feeling or reason alone is not complete. She achieves her complete self-knowledge that, for her, a happy proper life on earth should have both feeling and reason, human affection and moral principles. She rejects St. John's proposal. As a mature woman with spiritual integrity, she follows God's will and her heart to return to Rochester.

She goes back to Thornfield and finds it has been burnt to the ground. Later, she learns that Rochester's mad wife died in that disaster while Rochester has been maimed and lost his eyesight in his efforts to save his wife. Jane finds Rochester at Ferndean and they have a happy marriage. Jane takes care of him and within two years his sight partially returns enough to see his first born son.

Theme

The Bildungsroman theme was employed in Jane Eyre. It showed the protagonist's growth from childhood to maturity. Jane Eyre learned from her direct experiences of life and wisely adopted those external life experiences as the essential basis for her internal development from

a girl capable of tantrums to a completely serene woman, whose emotions were well-concealed. Jane found a proper moral life on earth and has the spiritual integrity to live a satisfactory happy life.

Structure

In *Jane Eyre* the protagonist's development to maturity unfolded in accordance with a typical Bildungsroman structure divided into two parts, separated by the ultimate change in Jane's life. The first part showed the formative spiritual cultivation of the protagonist: her suffering childhood, as well as her experience at Lowood, where she learned to control her emotion and had some intellectual as well as perceptive expansion. Her romantic experience with Rochester at Thornfield reflected her morality, and her relationship with St. John at Moor House taught her about the selfish side of love and marriage -- both experiences enlarged her moral vision, her personal idea of human morality. The second part presented Jane's acquiring a full understanding of life so that she became a mature woman who achieved spiritual integrity and returned to Rochester, married him and had a happy family life.

Major Character

Jane Eyre was a special heroine, an elect, one who possessed some characteristics of the Bildungsroman protagonist that enabled her to successfully learn from her experiences to mature. Like other typical Bildungsroman

protagonists, she was a little feeble, impressionable, and very sensitive. She was self-conscious in her attempt to better herself and develop her personality to the fullest. She had sharp perception and intelligence. Unlike the general Bildungsroman protagonists, she did not vacillate but she was rather determined with an independent will. Bentley (1947:68) pointed out that Jane's character was outwardly obscure, pale, and poor; but inwardly, she was resolute and independent, she had a soul made of fire, a character who bent but did not break.

Jane's sensitive, determined character provided her with the qualities that enabled her to reach a spiritual integrity which was rather personal. Jane's process to maturity consisted of the following major elements.

Childhood

Like many Bildungsroman protagonists, Jane was an orphan; she lived with her aunt, Mrs. Reed who disliked her. Jane's mother was the beloved sister to Jane's uncle, Mr. Reed. After she died, Jane, in turn, gained her uncle affection. Mrs. Reed's jealousy and hatred for Jane's mother was passed on to the infant. After her uncle died, Jane's childhood was full of forlorn depression. Mrs. Reed dominated the family without love and sympathy for Jane. Psychologically, parents play crucial roles in the process of personality development of the child, especially in childhood experiences. Alfred Adler an Austrian psychologist acknowledged that the person who developed a healthy life

style was the one who experienced a proper family life in which the parents treat her with respect and consideration. (Ryckman. 1978:95) As a child, Jane never had a positive parental example to guide her to a proper way of life. Unfortunately, Mrs. Reed caused the child to be unhappy and full of tantrums; as Maynard (1984:101) pointed out that Mrs. Reed's loveless and unfair conduct caused Jane's violent emotions. Her tantrums were the outbursts of her mental intensity.

From her infancy to her childhood, Jane was confronted with Mrs. Reed's hard, unjust, behaviour. Mrs. Reed partially loved and spoiled her three children while hurting Jane physically and mentally. As a result, Jane had no faith in familial values and felt dependent and subordinate in the family. However, her childhood suffering was a source of Jane's initiative, providing her with the conscious will to be free of that condition and to have a better status. At Gateshead Jane endured unequal treatment, oppression, and the Reed family's contempt. Little Jane clearly showed her depression at her situation:

All John Reed's violent tyrannies, all his sisters' proud indifference, all his mother's aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a turbid well. Why was I always suffering, always browbeaten, always accused, for ever condemned? Why could I never please? Why was it useless to try to win any one's favour? Eliza, who was headstrong and selfish, was

respected. Gorgiana, who had a spoiled temper, a very acrid spite, a captious and insolent carriage, was universally indulged. Her beauty...seemed to give delight to all who looked at her, and to purchase indemnity for every fault. John, no one thwarted, much less punished... I dared commit no fault: I strove to fulfill every duty; and I was termed naughty and tiresome, sullen and sneaking, from morning to noon, and from noon to night. (Bronte.1982:17)

Conflicts of Generations

Apart from being a loveless and forlorn child in the family, Jane's most serious problem, what made her unwilling to continue her suffering at Gateshead, was her conflicts with the Reeds, especially John and Mrs. Reed. Jane never received any brotherly like tenderness from her cousin, John Reed, who was about four years older than she. A victim of his aggression, she was bullied many times a day, but "Mrs. Reed was blind and deaf on the subject". (Bronte. 1982:12) Mrs. Reed left Jane in fear and hurt from her dearest son's abuse. John and Mrs. Reed became Jane's insensate opponents. After a long time of repressing her offended feelings, her anger finally erupted when John threw a book at her that made her fall down cutting her head against the door. Her anger then was out of control, and she assaulted him in return. John attacked her again, but Jane fought violently against him:

The cut bled, the pain was sharp; my terror had passed its climax; other feeling succeeded... "wicked and cruel boy!" I said. "You are like a murderer - you are like a slave-driver- you are like the Roman emperors!" ...He ran headlong at me: I felt him grasp my hair and my shoulder: he had closed with a desperate thing. I really saw in him a tyrant: a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent sufferings: these sensations for the time predominated over fear, and I received him in frantic sort. I don't very well know what I did with my hands, but he called "Rat! Rat!" and bellowed out loud. (Bronte. 1982:13)

Jane's first self-protective rebellion against her cousin as her self-protection might have release her from her feeling of being treated as the inferior, but it was followed by a cruel punishment, without any verification, from Mrs. Reed. Jane was locked up in the red-room where her uncle had died. Although the child begged to come out of the room and endured another punishment, Mrs. Reed was so cruel as to leave her there until she fainted because of her panic about the ghost.

After Mrs. Reed's unfair punishment, Jane gave up her attempts to please or to respect her aunt. She felt that Gateshead was not a home for her. Jane consciously desired to have her own way, to escape from the oppression; and she imagined "running away, or, if that could not be effected,

never eating or drinking anymore, and letting myself die".

(Bronte. 1982:17)

As the Reeds spurned her, Jane, who had got a strong will to be independent, also rejected them. In Jane's second rebellion, she revolted against the most powerful person in the family, Mrs. Reed. When Mr. Brocklehurst came to Gateshead to interview Jane for school, Mrs. Reed accused the child of being deceitful. A furious Jane blurted out without any reverence to her aunt:

"I am not deceitful: if I were, I should say I love you, but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed... I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the every thought of you makes me sick, and that you treated me with miserable cruelty... it is the truth. You think I have no feelings, and that I can do without one bit of love of kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back - roughly and violently thrust me back - into the red-room, and locked me up there, to my dying day; though I was in agony; though I cried out, while suffocating with distress, 'Have mercy! Have mercy, aunt Reed!' And

that punishment you made me suffer because your wicked boy struck me -knocked me down for nothing. I will tell anybody who asks me questions this exact tale. People think you a good woman, but you are bad; hard-hearted. You are deceitful!" (Bronte. 1982:39)

Jane liberated herself. She stunned Mrs. Reed, who got frightened in the verbal battle. It was her first emotional victory over her aunt:

"...my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into unhoped - for liberty". (Bronte. 1982:39)

Alienation

Jane's lack of relationship to the family drove her to seek her own way of life: "I was a discord in Gateshead Hall; I was like nobody there; I had nothing in harmony with Mrs. Reed or her children, or her chosen vassalage". (Bronte. 1982:17) Jane's comment reflected her alienation. When she rebelled at being a victim and a toy of John Reed, she was completely excluded from family activities, even the Christmas celebration. Instead, she observed them from the top of the stair and spent her time in a silent nursery. Jane's outsider stage, the lack of casual acquaintanceship and ordinary daily contacts caused her to be psychologically isolated. (Roberts.1980:140) Jane did not want to be

where was not needed: "...though somewhat sad, I was not miserable. To speak the truth, I had not the least wish to go into company, for in company I was very rarely noticed...". (Bronte. 1982:30) Her isolation led her to make individual choices in her growth to maturity.

The predicaments in the early life of the protagonist -- her childhood, generational conflicts and alienation from the Reed family -- did not provide an environment in which she could grow; moreover, her situation depressed her. However, this situations motivated Jane to seek her a new way of life. Jane did not want to live at Gateshead: "it is not my house... I have less right to be there than a servant... if I had anywhere else to go, I should be glad to leave it...". (Bronte. 1982:26) She therefore did not hesitate to seize the opportunity when Mrs. Reed sent her to school: "...school would be a complete change: it implied a long journey, an entire separation from Gateshead, an entrance into a new life". (Bronte. 1982:27) Besides, Jane, who was aware of a need to better herself, was to go to school because she wanted to learn and find a new cultivated life. Like most of the Bildungsroman protagonists, Jane journey to different places to accumulate lessons from her various experiences in order to develop herself. Jane needed to love and to be loved, desired to be independent and have self-value, and express her emotional zeal, passionate response, and her indignation with Mrs. Reed.

Meetings with Different Influential Characters

Jane was fortunate to interact with Helen Burns and Maria Temple at Lowood for it provided her an opportunity to learn from them and develop herself.

Jane's life was formed at the charity school, where Helen Burns taught Jane about patience and forgiveness. Helen was religious and had a good heart but she was rather careless about the odds and ends that made Miss Scatcherd punish her. Once she was sent to stand in the middle of the large schoolroom and became the object of all eyes. For Jane, this kind of punishment was a serious disgrace: "were I in her place, it seems to me I should wish the earth to open and swallow me up". (Bronte, 1982:54) Jane expected to see Helen show signs of distress and shame, but Helen calmly bore the punishment with no emotion on her face. Jane was stunned and could not understand Helen's reaction.

Jane found that Helen was different. Helen calmly endured whatever punishment she got, deserved or undeserved. She never complained or tried to explain the truth. Even when Miss Scatcherd hit Helen's neck a dozen strokes with a bunch of twigs and condemned her for having slatternly habits because her nails were dirty, Helen calmly endured the punishment and behaved respectfully to the teacher while Jane witnessed the unfair punishment with anger, for she knew that Helen did not clean her nails because the water was frozen.

Both Jane and Helen were extremes, one in rage, the other in patience. Helen's patience became a vivid model of

a person who did not surrender to passion. Jane gained a victory over John and Mrs. Reed by violent responses that gave her the pattern of "an eye for an eye, a tooth for a tooth" for dealing with injustice:

"And if I were in your place I should dislike her; I should resist her; if she struck me with that rod, I should get it from her hand; I should break it under her nose... If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way: they would never feel afraid, and so they would never alter, but would grow worse and worse. When we are struck at without reason, we should strike back again very hard; I am sure we should - so hard as to teach the person who struck us never to do it again... I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved". (Bronte. 1982:58-60)

Helen informed her about patience and forgiveness according to the Christian doctrine:

"It is far better to endure patiently a smart which nobody feels but yourself, than to commit a hasty action whose evil consequences will extend to all connected with you; and, besides, the Bible bids us return good for evil... it is

not violence that best overcomes hate-nor vengeance that most certainly heals injury... read the New Testament, and observe what Christ says and how he acts; make his word your rule, and his conduct your example... love your enemies; bless them that curse you; do good to them that hate you and despitefully use you" (Bronte. 1982:58-60)

Through Helen's guidance, Jane learned to repress her violent feeling. She first practised her self-control when Mr. Brocklehurst came to Lowood. He told everyone that Jane was a liar, punished her by commanding her to stand on a stool in the middle of the room for half an hour and forbade anyone to talk to her during the day. Jane tried to conceal her shame and anger: "I mastered the rising hysteria, lifted up my head, and took a firm stand on the stool". (Bronte. 1982:70) It was her first successful effort to curb her passion and led to self-control in her later life. Jane saw in Helen the Christian forgiveness that she adopted and exercised later in her life.

Jane's enlarged moral perception and her spiritual growth were demonstrated when she returned to Gateshead to see her dying aunt, Mrs. Reed. Jane described her inner progress:

The same hostile roof now again rose before me: my prospects were doubtful yet; and I had yet an aching heart. I still felt as a wanderer on the face of the earth; but I experienced firmer trust in myself and my own powers, and less with ering dread of

oppression. The gaping wound of my wrongs, too, was now quite healed; and the flame of resentment extinguished. (Bronte. 1982:230)

Jane's morality of patience and forgiveness was productive. Although John Reed was dead, Jane was still, confronted by Eliza and Georgiana's disdain but she could control her emotions and stayed independent despite their temptations:

A sneer... whether covert or open, had now no longer that power over me it once possessed: as I sat between my cousins, I was surprised to find how easy I felt under the total neglect of the one and the semi-sarcastic attentions of the other - Eliza did not mortify, nor Georgiana ruffle me ...their airs gave me no concern either for good or bad. (Bronte. 1982:231)

In return, Jane behaved politely to them as a good cousin. As requested, she stayed in their company for a month and at last her goodness won their admiration and trust.

As for Mrs. Reed, who used to be Jane's ferocious enemy, Jane visited her with a changed attitude:

...I had left this woman in bitterness and hate, and I came back to her now with no other emotion than a sort of ruth for her great sufferings, and a strong yearning to forget and forgive all injuries - to be reconciled and clasp hands in amity.

(Bronte.1982:232)

Jane asked Mrs. Reed to forget the hatred and forgive her for her improper childhood behaviour and admitted that a child

should not be aggressive to an adult. She broke her vow and called Mrs. Reed "aunt". She kissed the dying Mrs. Reed and told her "...you have my full and free forgiveness...".

(Bronte.1982:242) Jane successfully developed her spiritual morality so that she could love her enemy, return good to evil, and forgive and forget.

At Lowood, Miss Maria Temple was the most important person who helped Jane form her life. Miss Temple made Jane stay happily at Lowood, which the child considered a prison. Jane's yearning for motherly warmth was fulfilled by the protection of the surrogate mother, who cared for her with compassion, gentleness, understanding, and justice: "Miss Temple... her friendship and society had been my continual solace; she had stood me in the stead of mother, governess, and, latterly, companion". (Bronte. 1982:86) Since Jane was freed from the suffering childhood at Gateshead, she intended to be good at Lowood in order to have many friends, earn respect, and win affection from the teachers and pupils there. About three weeks later her good image was destroyed by Mr. Brocklehurst, who accused her of being a liar and a girl without gratitude to her benefactress, Mrs. Reed. In her despair, she found that Miss Temple believed in her goodness. She comforted Jane and let her talk about her life at Gateshead, and then she wrote to Mr.Lloyd for confirmation of Jane's story, and after that Jane was publicly declared innocent. She helped Jane feel confident again. Jane's childhood pain was eased by Miss Temple's warm affection. Jane discovered the courage to outstrip her experience in education:

Thus relieved of a grievous load, I from that hour set to work afresh, resolved to pioneer my way through every difficulty: I toiled hard, and my success was proportionate to my efforts; my memory, not naturally tenacious, improved with practice; exercise sharpened my wits; in a few weeks I was promoted to a higher class; in less than two months I was allowed to commence French and drawing. (Bronte. 1982:77)

Jane developed her talents and intellect more fully during her formal education so that she was appointed to be a teacher:

During these eight years my life was uniform: but not unhappy, because it was not inactive. I had the means of an excellent education placed within my reach; a fondness for some of my studies, and a desire to excel in all, together with a great delight in pleasing my teachers, especially such as I loved urged me on: I availed myself fully of the advantages offered me. In time I rose to the first girl of the first class; then I was invested with the office of teacher...

(Bronte.1982:86)

Besides having academic training in French, painting, and music from Miss Temple, Jane absorbed compassion from the moral model that Jane found appropriate for her nature. Miss Temple's morality was rather "personal"; as Martin (1966:72) stated that her morality was of this world with normal human affection. She studied and worked in a school

which denied human comfort and adhered to strict discipline as well as supported the idea of self-sacrifice. Miss Temple, who opposed any idea lacking in human compassion, could not stand her pupils's gaining virtue through starvation, so she ordered cheese and bread for them instead of burnt porridge. For herself, she had a heart for beauty, arts, literature, even love and marriage. Jane admired Miss Temple's choice of morality which never neglected human affection, for she knew that love and compassion were important since she had experienced the lack of them in her childhood. Jane would adopt this moral model in her later life experience.

Jane developed herself from an irrational girl to a reasonable young woman. Her intellect grew, her moral perception was enlarged, her self-control was well trained under the ascetic rules and system of the Christian charity school and Miss Temple's motivation. Jane described her development and Miss Temple's influence as the following:

...I had imbibed from her something of her nature and much of her habits; more harmonious thought: what seemed better regulated feeling had become the inmates of my mind. I had given in allegiance to duty and order; I was quiet; I believed I was content: to the eyes of others, usually even to my own, I appeared a disciplined and subdued character.

(Bronte. 1982:87)

Jane's change was observed by Bessie, a nursemaid at Gateshead, who visited Jane. She admired her "...you

are genteel enough... you are quite a lady...". (Bronte. 1982:94-95)

In this stage of Jane's development, she demonstrated the success of her growth when she applied her wisdom to her experience in the world outside Lowood, particularly in her experience with Blanche Ingram, the enemy in Jane's love affair with Rochester. Miss Ingram became the means by which Jane's emotional growth, her rational self-control and moral spiritual development, were tested.

Knowing Miss Ingram was beautiful and more equipped to marry Rochester than she, Jane felt hurt since she was afraid to lose Rochester. When she was young, she sentimentalized about love, as she told Helen Burns:

"...if others don't love me, I would rather die than live - I cannot bear to be solitary and hated... to gain some real affection from you, or Miss Temple, or any other whom I truly love, I would willingly submit to have the bone of my arm broken, or to let a bull toss me, or to stand behind a kicking horse, and let it dash its hoof at my chest".

(Bronte.1982:72)

This passage conveyed the feeling that if Jane still followed her irrational emotion, she would violently act on her feelings of lost love, but as Jane was how well trained, she controlled her feelings:

When once more alone, I reviewed the information I had got; looked into my heart, examined its

thoughts and feelings and endeavoured to bring back with a strict hand such as had been straying through imagination's boundless and trackless waste, into the safe fold of common sense.

(Bronte. 1982:162)

Jane confirmed her reasoning by drawing portraits of herself and Miss Ingram. She tried to settle her mind on reality so she drew the pictures without bias. Her picture in chalk was as real as her appearance and she reinforced her conscience by writing under the picture "Portrait of a governess, disconnected, poor, and plain", in contrast to Miss Ingram's picture of soft and sweet colours that was engraved "Blanche, an accomplished lady of rank". (Bronte. 1982:163) When she saw Rochester court Miss Ingram, she could stay serene. Her regaining of rational self-control gave her more tranquility of spirit and spiritual strength:

Ere long, I had reason to congratulate myself on the course of wholesome discipline to which I had thus forced my feelings to submit: thanks to it, I was able to meet subsequent occurrences with a decent calm... (Bronte.1982:164)

Jane calmly confronted the disdain of Miss Ingram, who criticized her and considered her to be a person of incompetence, ridicule, and caprice. Jane wrote that it was Miss Ingram

who scorned to touch me with the hem of her robes as she passed; who if ever her dark and

imperious eye fell on me by chance, would withdraw it instantly as from an object too mean to merit observation. (Bronte. 1982:187)

Miss Ingram believed that loveliness was "the special prerogative of woman - her legitimate appanage and heritage!... an ugly woman is a blot on the fair face of creation...". (Bronte.1982:181) Beauty would be important for Jane when she was at Gateshead because Jane thought that it could make everyone there treat her fairly. She used to be hurt by the unkind saying of Abbot, a servant at Gateshead who was lower than Jane in social status, "...if she was a nice, pretty child, one might compassionate her forlornness; but one really cannot care for such a little toad as that". (Bronte.1982:28) Since Jane had undergone at Lowood a new dimension of experience that brought about her spiritual growth, Miss Ingram's scorn could not arouse her passion, for she realized that the true human value was spiritual morality, not appearance. For Jane, Miss Ingram had not the inward treasure of a good and noble woman as Jane explained from her insight into human value:

Miss Ingram was a mark beneath jealousy: she was too inferior to excite the feeling... She was very showy, but she was not genuine: she had a fine person, many brilliant attainments; but her mind was poor, her heart barren by nature; nothing bloomed spontaneously on the soil; no unforced natural fruit delighted by its freshness. She was not good; she was not original: she used to repeat

sounding phrases from books: she never offered, nor had, an opinion of her own. She advocated a high tone of sentiment; but she did not know the sensations of sympathy and pity; tenderness and truth were not in her. Too often she betrayed this, by the undue vent she gave to a spiteful antipathy she had conceived against little Adele: pushing her away with some contumelious epithet if she happened to approach her; sometimes ordering her from the room, and always treating her with coldness and acrimony. (Bronte. 1982:187-188)

Working

Jane's working as the teacher at Morton, a school for poor girls, was another step in Jane's spiritual development. She achieved her goal of being useful as well as her new perception about the poor. The unfair class humiliation she got from her childhood at Gateshead inculcated in her the fear of being degraded to be poor. She did not want to have a relationship with the poor so she expressed her negative attitude towards the poor as follows:

...I could not see how poor people had the means of being kind; and then to learn to speak like them, to adopt their manners, to be uneducated, to grow up like one of the poor women I saw sometimes nursing their children or washing their clothes at the cottage doors of the village

of Gateshead: no, I was not heroic enough to purchase liberty at the price of caste: "I should not like to go a begging". (Bronte. 1982:26-27)

At first, she worked at the school with her bad attitude towards the work which led her to associate with the poor before it was altered as her working experience progressed:

Was I very gleeful, settled, content, during the hours I passed in yonder bare, humble school-room this morning and afternoon? Not to deceive myself, I must reply - No: I felt desolate to a degree. I felt - yes, idiot that I am - I felt degraded. I doubted I had taken a step which sank instead of raising me in the scale of social existence. I was weakly dismayed at the ignorance, the poverty, the coarseness of all I heard and saw round me. But let me not hate and despise myself too much for these feelings: I know them to be wrong - that is a great step gained; I shall strive to overcome them. (Bronte. 1982:361)

At the remote village school, Jane was satisfied with her teaching performance. Her poor and uneducated students improve in both manners and academic progress. She learned that they had innate self-respect and excellent capacity for learning like some of the rich, educated people. Their good nature won Jane's good attitude. The villagers also gave her warm friendship. Jane found nothing degrading in her relationship with the poor, and she changed her childish

attitude. She got pleasure in school as well as among the villagers:

I felt I became a favourite in the neighbourhood. Whenever I went out, I heard on all sides cordial salutations, and was welcomed with friendly smiles. To live amidst general regard, though it be but the regard of working-people, is like "sitting in sunshine, calm and sweet:" serene inward feelings bud and bloom under the ray. At this period of my life, my heart far oftener swelled with thankfulness than sank with dejection... (Bronte.1982:369)

Another part of her ignorant narrow perception of life was developed into a proper clear vista. Her working experience confirmed Jane's sense at inner worth and convinced her that other human beings could not be judged by appearances or wealth because she found goodness and kindness in the poor.

Ordeal by Love

Jane's involvement with Rochester's and St. John's ideas of love were important experiences that showed Jane's spiritual growth. They aided her in her ultimately gaining her self-control, self-respect, as well as knowledge of her innate personality and her spiritual integrity.

The love between Jane and Rochester encouraged her spiritual development to self-respect. It also provided her the opportunity to fight against her passionate nature, to exercise her self-control and to explore the depth of her spirit so that she could make a mature choice between reason and feeling.

Her yearning to have more experience in the world outside the narrow Lowood brought her not only to work as a governess but also to be tempted by Rochester's love, which reawakened the passionate nature she had repressed at Lowood. As a consequence of her alienated childhood, she had a deep longing for love and belonging. At Lowood, she had love, understanding, warmth, and compassion from her substitute mother, Miss Temple. Then, at Thornfield, she blundered into Rochester's worldly love trap. Rochester represented the character of an egoist who served his self-gratification in the form of possession without principle. (Halperin. 1974:51) He had a legal wife who was alive and mad, but he intended to love and win Jane. Jane was inexperienced and too naive to be aware of the danger of love with him. In his love, Rochester wanted to dominate Jane with material wealth:

"...I wrote to my banker in London to send me certain jewels... heirlooms for the ladies of Thornfield. ...I will myself put the diamond chain round your neck, and the circlet on your forehead... and I will clasp the bracelets on these fine wrists, and load these fairy - like fingers with rings... I will make the world acknowledge you a beauty, too... I will attire my Jane in satin and lace, and she shall have roses in her hair; and I will cover the head I love best with a priceless veil... you shall sojourn at Paris, Rome, and Naples: at Florence,

Venice, and Vienna: all the ground I have wandered over shall be re-trodden by you..."

(Bronte. 1982:261-262)

Jane gained self-knowledge from Rochester's offer. Macpherson (1989:105) claimed that she got self-knowledge through his love. Jane realized that she wanted true love. She needed his regard and confidence in the equality of spirit. Jane admired spiritual value, not material wealth. She clearly addressed her objections to materialism to Rochester:

"Oh sir! - never mind jewels! I don't like to hear them spoken of. Jewels for Jane Eyre sounds unnatural and strange; I would rather not have them... Don't address me as if I were a beauty. I am your plain, Quakerish governess...then you won't know me... I shall not be your Jane Eyre any longer, but an ape in a harlequin's jacket, - a jay in borrowed plumes... I am not an angel... and I will not be one till I die: I will be myself... What do I want with half your estate? Do you think I am a Jew-usurer, seeking good investment in land? I would rather have all your confidence. You will not exclude me from your confidence, if you admit me to your heart" (Bronte.

1982:261-264)

In her self-respect, she feared losing her human equality and independence when Rochester tried to buy her a silk wedding-gown and jewellery. She felt like an object or a doll for

him to be decorated with materials: "...the more he bought me, the more my cheek burned with a sense of annoyance and degradation". (Bronte. 1982:270) Rochester proudly smiled at her, but she felt that "...his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched...". (Bronte. 1982:271) To be free from this inferior status, Jane decided to write to her uncle, who wanted to make her his legatee to enable her to have economic independence.

Jane's high principle of self-control reached its ultimate success when she confronted her greatest crisis in her love of Rochester. As a young woman who had struggled to control her feelings, Jane was convinced that she was certain of Rochester's love so she gave her heart totally to him:

...My future husband was becoming to me my whole world; and more than the world: almost my hope of heaven. He stood between me and every thought of religion, as an eclipse intervenes between man and the broad sun. I could not, in those days, see God for his creature of whom I had made an idol.

(Bronte. 1982:276)

But on her wedding day, her joy became a distress when she learned that Rochester had a legal wife who was alive. Jane stated her sorrow "...the whole consciousness of my life lorn, my love lost, my hope quenched, my faith death-struck, swayed full and mighty above me in one sullen mass". (Bronte. 1982:299) She understood that life was uncertain

"...human beings never enjoy complete happiness in the world. I was not born for a different destiny to the rest of my species...". (Bronte. 1982:260-261) Jane tried to control herself so that she could bear and master her suffering and the feeling of loss and despair, "not to weep, not to mourn, I was yet too calm for that". (Bronte.1982:297) Rochester offered her a solution so that they could stay together as a couple:

"...you shall yet be my wife: I am not married. You shall be Mrs.Rochester - both virtually and nominally. I shall keep only to you so long as you and I live. You shall go to a place I have in the south of France: a white - washed villa on the shores of the Mediterranean. There you shall live a happy and guarded, and most innocent life. Never fear that I wish to lure you into error to make you my mistress." (Bronte.1982:306)

The situation put Jane in a difficult dilemma. The feeling of love tempted her to stay with him, but her principle of morality urged her to leave the sinful life. Rochester offered her love without marriage. To elope with him to live in France was against Jane's will. She needed moral love with legal marital fulfillment. Her morality guided her to realize that going to live with him in his white - walled Mediterranean villa implied that she would bend to the physical lust which Jane always guarded herself against. Jane did not want to be enslaved by love, to sell her body and soul for worldly pleasure. Indeed, she loved, understood

and pitied him, but with her well-developed sense of moral principle of self-control, she chose to leave him:

"I do love you...more than ever: but I must not show or indulge the feeling: and this is the last time I must express it... I see there is but one way: but you will be furious if I mention it... Mr.Rochester, I must leave you... your wife is living... If I lived with you as you desire, I should then be your mistress: to say otherwise is sophistical - is false."

(Bronte.1982:305-306)

Jane was determined to follow God's will when she comforted Rochester:

"Do as I do: trust in God and yourself. Believe in heaven. Hope to meet again there... I advise you to live sinless... we were born to strive and endure - you as well as I: do so..." (Bronte.

1982:318-319)

Jane knew that after she left Rochester her life would be uncertain. She might have lived her life without love, alone in strange places, but she could not surrender to passion. She reassured herself that her decision reflected her highest morality of self-control:

"...I care for myself. The more solitary, the more friendless, the more unsustained I am, the more 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. Laws and principle are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour: stringent are they; inviolate they shall be. If at my individual convenience I might break them, what would be their worth? They have a worth - so I have always believed; and if I cannot believe it now, it is because I am insane - quite insane: with my veins running fire, and my heart beating faster than I can count its throbs. Preconceived opinions, foregone determinations, are all I have at this hour to stand by: there I plant my foot." (Bronte.1982:319)

Maglen (1976:135) stated that St. John was the agent of Jane's liberation. Rochester represented one aspect of personality and St. John represented another. He pushed her to further self-discoveries. After Jane flew away from this ordeal with Rochester, who tried to persuade her to live with him by feelings of love alone, she encountered another ideal of love and marriage with St. John, who tried to dominate by his reason or principles. In this stage, Jane discovered her innate personality that led her to complete self-knowledge and spiritual integrity as a mature woman.

Jane found that St. John Rivers was a good looking parson as seen in her description of him:

"He was young - perhaps from twenty-eight to thirty - tall, slender, his face riveted the

eye; it was like a Greek face, very pure in outline, quite a straight, classic nose; quite an Athenian mouth and chin. (Bronte. 1982:347)

He was so strict in his missionary work that nothing could obstruct him from his religious duties. He devoted his time to visiting the sick and the poor though the weather was terrible. He tried to be a perfect Calvinist by following strict doctrine, but, as Jane noticed, he could not derive insight from the doctrine and beliefs. Jane commented:

...he seemed of a reserved, an abstracted, and even of a brooding nature. Zealous in his ministerial labours, blameless in his life and habits, he yet did not appear to enjoy that mental serenity, that inward content, which should be the reward of every sincere Christian and practical philanthropist... I was sure St. John Rivers - pure - lived, conscientious, zealous as he was - had not yet found that peace of God which passeth all understanding...

(Bronte. 1982:353-354)

He devoted himself as a parson not because he loved human beings but because of his selfish ambition. He aimed for happiness after death in heaven and told Jane that the task was his "foundation laid on earth for a mansion in heaven...". (Bronte.1982:376) Jane learned that there was an illusion behind his self-sacrifice: it was his selfishness; he was full of self-regard and spiritual blindness. Everything he did was to serve his egoism.

Martin insisted that the Calvinism that St. John represented was self-sacrifice ultimately that meant the sacrifice of others. (Martin. 1966:90) St. John could not share feelings with others and lacked feeling and human affections. Jane rejected St. John's spirit of conventional religion and moral attitude.

In her relationship with him, she was unhappy since he had cold and serious personality. St. John tried to master her and would take away her independence, which was against her nature. Jane clearly described this unhappy situation:

I found him a very patient, very forbearing, and yet an exacting master: he expected me to do a great deal; and when I fulfilled his expectations, he, in his own way, fully testified his approbation. By degrees, he acquired a certain influence over me that took away my liberty of mind: his praise and notice were more restraining than his indifference. I could no longer talk or laugh freely when he was by; because a tiresomely importunate instinct reminded me that vivacity (at least in me) was distasteful to him. I was so fully aware that only serious moods and occupations were acceptable, that in his presence every effort to sustain or follow any other became vain: I fell under a freezing spell. When he said "go," I went! "come," I came, "do this," I did it. But I did not love my servitude: I wished, many a time, he had continued to neglect me... As for me, 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... (Bronte. 1982:400-401)

St. John was a cold, hard-hearted man who devoted himself and his heart to God's love but denied human affection. He believed that human sexual love was just the temptation of the devil that misled one to false and bitter experience. Human love was impermanent. Accordingly, he tried to reject his sensuousness when he met Rosamond Oliver, who loved him. When he confronted her, his physical reaction was in response to his feelings. His cheek became flushed and his hand trembled, but he refused to offer his heart for it was already laid on a sacred altar. He controlled himself with reason alone and entirely rejected his feelings. He tried to reject his human nature:

"...when I colour, and when I shake before Miss Oliver... I scorn the weakness, I know it is ignoble; a mere fever of the flesh: not, I declare, the convulsion of the soul. That is just as fixed as a rock, firm set in the depths of a restless sea... Natural affection only, of all the sentiments, has permanent power over me. Reason, and not Feeling, is my guide; my ambition is unlimited; my desire to rise higher, to do more than others, insatiable. I honour endurance, perseverance, industry, talent; because

these are the means by which men achieve great ends, and mount to lofty eminence..." (Bronte. 1982:377)

As a self-absorbed parson, St. John would like to have married a woman who could devote herself to help him in his service to God as a missionary's wife. He judged the beautiful Rosamond who could light his human affection, to be unequal mate and told Jane, "she would not make me a good wife; that she is not the partner suited to me...". (Bronte. 1982:376)

As Jane thought about St. John's idea of love and marriage, she gained a clear sighted evaluation of her own inner personality. St. John was satisfied with Jane's quality of being a diligent, orderly, energetic, and intelligent woman who was interested in God's service, so he proposed to her in order that she could be his helpmate and fellow-labourer in India. His determination was ruled by reason not by love from his spirit, as he told Jane:

"God and nature intended you for a missionary's wife. It is not personal, but mental endowments they have given you: you are formed for labour, not for love. A missionary's wife you must - shall be. You shall be mine: I claim you - not for my pleasure, but for my Sovereign's service."

(Bronte. 1982:405)

Jane discerned the truth about his proposal, that he wanted her to deny her nature to support him in achieving his spiritual quest. He aimed only to succeed in his ambition

but he could not love her. He left her feel worthless. St. John informed Jane that "love would follow upon marriage..." but Jane objected to his idea: "I scorn your idea of love... I scorn the counterfeit sentiment you offer: yes, St. John, and I scorn you when you offer it". (Bronte. 1982:411)

For Jane, marital love was an important element in marriage. St. John's lack of love made him become an object, not a human being, as Jane stated: "to me, he was in reality become no longer flesh, but marble; his eye was a cold, bright, blue gem; his tongue, a speaking instrument - nothing more". (Bronte. 1982:413) If she married him, he would never give her love and care. Jane could forecast her condition in the future: "alas! if I join St. John, I abandon half myself: If I go to India, I go to premature death...". (Bronte. 1982:407) It was because she realized that St. John's nature was contradictory to her nature that she would live to endure his loveless command as if she were his slave. Jane had learned from her experience of profound love with Rochester that if she chose the feeling of love and surrendered to be his mistress without a legal marriage, it would be immoral and that would have meant she denounced principles for expedience. This time, she understood that marriage without love would be contemptible. If she decided to marry St. John, she would not respect her own judgement that they did not love each other, and their natures were contradictory. Jane decided not to throw her human love away and rejected a role as St. John's tool for

his own selfish ambition, disguised as sacrifice to God's service: "I did consider: and still my sense, such as it was, directed me only to the fact that we did not love each other as man and wife should; therefore it inferred we ought not to marry". (Bronte. 1982:408)

Jane left Rochester for a moral life because she knew that love without any moral principles was immoral and could only lead to evil. As she had experience with St. John, who was dominated by reason alone, she learned that living by reason alone might be the cause of a selfish life and it would seem like a desert without any feeling of love and care. To be an ascetic with a lack of human affection would not make her happy.

From her experiences with Rochester and St. John, she learned that both were incomplete. She gained complete self-knowledge from interacting with them. What she found valuable was that a fulfilled proper life on earth should have both feelings of natural human affection and moral principles. The morality that Jane chose reflected Charlotte Bronte's concept about religion as defined by Martin (1966:63), who stated that Miss Bronte passed her attitudes towards religion through *Jane Eyre* to show her opinion that religion was essential, but it should be more concerned with man's position in the world. Supporting this idea, Gilmour (1986:64) added that Jane's story of her pilgrimage invoked at several points the symbolic journey of Christianity but altered its destination from a Celestial City beyond the world to a spiritual and emotional goal within it, a home of the heart.

In her resolution of the complete harmony of body and spirit, Jane, with true love in her heart, followed God's guide to return to Rochester: "my spirit... is willing to do what is right; and my flesh, I hope, is strong enough to accomplish the will of Heaven, when once that will is distinctly known to me...". (Bronte. 1982:423) She happily returned to Rochester, who had already paid for his sin, blinded and crippled, as a mature woman with confidence, complete self-knowledge and spiritual integrity. For Jane, self-sacrifice, could be exercised in a human context. When she married him, she combined love and service. She served God's will by taking good care of her husband as she told him:

"...I will be your neighbour, your nurse, your housekeeper. I find you lonely: I will be your companion - to read to you, to walk with you, to sit with you, to wait on you, to be eyes and hands to you... you shall not be left desolate, so long as I live." (Bronte. 1982:438)

In answer to Evangelism, Jane believed that people should be more concerned with the way men should live than with the doctrine and forms of worship. Salvation could be achieved by conversion and submission to the will of God. The conduct of one's daily life was of utmost importance in qualifying the soul for eternity. The world merged with the individual. Faith in religion could be complemented by work that was in communication with Nature and with God's desires so that one was led ever closer to truth. Taking moral responsibility for one's duty on earth qualified one

for heavenly reward as well. (Altick. 1973:166-169) Jane's personal choice was not out of morality; as Macpherson (1989:112) commented, Jane's moral choice was synthesized from Evangelicism. Salvation did not deny the useful nature of womanhood so that a woman could practice through family duty, as Jane chose to be the good wife and helper to Rochester and be a good mother to her children. Jane devoted her life to a woman's duty and she gained beatitude in return, as she told Rochester, "...I am rewarded now. To be your wife is, for me, to be as happy as I can be on earth". (Bronte.1982:448)

Charlotte Bronte had achieved her accurate portrayal of the growth of the protagonist in *Jane Eyre*. As the story progressed, the development of Jane Eyre was moving towards its aim of the heroine's full spiritual growth. Charlotte Bronte presented the protagonist's development through the Bildungsroman plot, theme, and structure. Mainly, Jane Eyre possessed within her the character of the typical Bildungsroman protagonist. She passed her suffering orphaned, passionate childhood, learned morality and self-control, and developed into a mature woman who gained self-knowledge and spiritual integrity from her various experiences. Her journey to maturity was supported by Bildungsroman elements-- childhood, alienation, generational conflicts, and working, including ordeal by love as well as meetings with different influential characters. Therefore, it was apparent that *Jane Eyre* was appropriate to be considered as a female Bildungsroman.

CHAPTER IV

COMPARISON OF *GREAT EXPECTATIONS* AND *JANE EYRE* TO FIND COMMON CHARACTERISTICS OF BILDUNGSROMAN

Charles Dickens's *Great Expectations* and Charlotte Bronte's *Jane Eyre* appeared as Bildungsromane. The two novels employed the Bildungsroman plot concerning the portrayal of the protagonists' real experiences that caused their inner change as the stories progressed. They shared the Bildungsroman theme dealing with the development of the protagonists from childhood to maturity and had similarity in the Bildungsroman structure - both were divided into two parts.

The two protagonists, Pip and Jane, possessed most of the characteristics of the typical Bildungsroman major characters. Both were weak, impressionable and sensitive. They had the capability of learning from their experiences and developing themselves to maturity. However, they were different in some ways, for Jane had enough self-consciousness to want to better herself from the beginning of the story but Pip had not. Jane was bold and independent, but Pip was rather vacillating and hesitating.

Jane and Pip had some common elements in their apprenticeship pattern. These were childhood characteristics, meeting with different influential characters, and ordeals by love.

In their childhood, Pip and Jane were orphans living under the protection of women who did not have proper

motherly roles. Pip suffered with his sister's harsh habit and was brought up without love. Jane was also an orphan living with her unjust aunt. She raised her without love and abused her physically and mentally. Children learned to develop themselves fundamentally from home, but the childhood of the two protagonists did not provide them proper conditions for them to learn to grow.

Meetings with different influential characters were another element that helped Pip and Jane to grow. Pip was supported by Magwitch and Orlick, while Jane Eyre was guided by Helen Burns and Miss Temple. Magwitch was Pip's benefactor who supported him with the money that enabled him to get his experience in London and fulfill his ambition of learning to be a gentleman. It was also a good opportunity for Pip to learn the reality of life, as opposed to his imagination. Magwitch was also a key that freed him from illusion, and he existed as a devoted and faithful man. Orlick assisted Pip in finding complete self-knowledge and spiritual regeneration. His attempt to kill Pip made him confess his guilt. It was like Pip had purified himself.

Helen Burns and Miss Temple helped Jane grow morally enlarge and spiritually. Helen Burns was Jane's good friend who taught her about the Christian morality of patience and forgiveness that Jane learned and followed accordingly. At school, Jane learned to conceal her violent response to an injustice by the guidance and moral model of Helen Burns. Miss Temple also assisted Jane in forming her life. She

fulfilled Jane's need for motherly love and helped her to surpass her education. She taught Jane music, painting, and French so that Jane could use them in her teaching career. Miss Temple was Jane's important model for human affection.

Ordeals by love were the most important experience for both Pip and Jane. Pip's heartbreak caused by Estella educated him to reality and true human value. Jane's experiences of love with Rochester and St. John enabled her to have self-knowledge and spiritual integrity.

However, Pip's and Jane's growing process were comprised of some different elements. Provinciality and city life had roles only in Pip's cultivation, while conflicts of generations, alienation, and working appeared in Jane's formation.

Provinciality and city life did not have any impact on Jane's growth to maturity. She did not have any feeling against provinciality, and she did not have any experience in the city. She developed from a girl into a mature woman in an essentially domestic context. (Adams. 1977:140) Jane never entered the city, but she accumulated her experiences and learned to develop herself from Thornfield to Marsh End and Morton, even the resolution with Rochester at Ferndean was in the country. On the contrary, provinciality and city were important in the process of Pip's growth. His feeling that the country was not sufficient to fulfill his ambition drove him to the city, London, where he learned to realize the reality of the city which was opposite to his imagination.

For Jane, conflicts of generations, alienation, and working were important to her development. Conflicts between Jane and the Reeds and her subsequent state of alienation from the family made the little girl suffer and want to be out of Gateshead, but they also provided her with a crucial step to have some experiences so that she could learn to develop herself. Working as a village school mistress at Morton provided Jane an opportunity to learn through the relationship with the poor villagers to renounce her former belief that it was disgraceful to associate with them. Though Pip could not get along well with his sister, he always had some comfort from Joe. Unlike Jane, working was not involved in Pip's apprenticeship, for he never worked but lived by Magwitch's support. He learned to work and earn his own living after he was mature.

In conclusion, *Great Expectations* and *Jane Eyre* had common characteristics of Bildungsroman in plot, theme, structure, characterization in terms of childhood backgrounds, meetings with different influential characters, and ordeal by love, which influenced and matured the major characters, Pip and Jane who possessed almost of the characteristics of typical Bildungsroman characters.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

According to the analysis, both *Great Expectations* and *Jane Eyre* could be considered as Bildungsromane, for both novels presented the development from youth to maturity of their protagonists. *Great Expectations* revealed Pip's education gained from various experiences that freed him from illusion and false social values. He emerged to understand true human values and to have self-knowledge and spiritual integrity when he matured. His childhood, meeting with different influential characters, provinciality, city life, and ordeal by love were the elements that enabled him to grow. Meanwhile, *Jane Eyre* unfolded Jane's development from an emotional girl to a self-controlled woman who perceived self-knowledge and spiritual integrity in her mature adulthood. Her maturity was achieved through these principal elements - childhood, conflicts of generations, alienation, meetings with different influential characters, working, and ordeal by love.

Great Expectations and *Jane Eyre* had some common characteristics of Bildungsroman. The two novels were similar in framework, the Bildungsroman plot, theme, and structure. Pip and Jane mainly had the characteristics of the Bildungsroman major character and their childhood backgrounds shared some similarity as well as the experiences that help them to grow, meetings with different influential characters and ordeal by love.

One quality that good literature should have is a sense of moral value. Most Victorian Bildungsromane presented in the education and development of the protagonists the spiritual growth that produced moral understanding. Like most Victorian novelists, the Bildungsroman authors of the age seemed to share the same will as George Eliot: when she wrote stories, her aim was "to awaken and enlarge the sympathy and the moral perception of her readers by confronting them in her novels with characters who became similarly awakened to the possibilities of moral growth". (Halperin. 1974:125)

In *Great Expectations*, Dickens conveyed to his readers the moral idea in term of true human value through his presentation of Pip's moral growth that showed the protagonist learning about appearance and reality. (Pickerel. 1987:158) Pip's experiences to maturity clearly revealed Dickens's moral sense that true human value was determined by inner worth, not appearance. Heartbreak and debt were the results of Pip's admiration of good appearance and material wealth. As he matured, he realized the substance of true human value, goodness and love, and he accepted a moral way of life. Dickens (1980:197) revealed his awareness of human inner worth in his novel that "no man who was not a true gentleman at heart, ever was... a true gentleman in manner".

Morality was found in Jane's journey to maturity. Like *Great Expectations*, *Jane Eyre* advocated the idea of human inner treasure as it was showed through Jane's respect for spiritual value. Most of all, Jane gained her moral identity, which while rather modern and unconventional, stressed that

the love of mankind was important in human relationship as well as sympathy and forgiveness. Fraser (1988 : 279 - 280) pointed out that Charlotte Bronte presented an excellent moral in *Jane Eyre* as she tried to teach her readers the morality that was practical to human life.

Some English Bildungsromane were influenced by Dickens's Bildungsromane. Buckley (1975:63) commented that George Meredith's *The Adventures of Harry Richmond* was indebted to Dickens because the method of narration and plotting in the case of the relation of characters recalled *David Copperfield* and the theme of the shattering fond foolish illusions resembled *Great Expectations*. Gilmour (1986:172) stated that the life of Hyacinth Robinson, the protagonist in Henry James's *The Princess Casamassima*, was like Pip, involved with a convict. The gentlemanly ideal and the need of money, as presented in *Great Expectations*, related to the male protagonists in George Eliot's *The Mill on the Floss* and Samuel Butler's *The Way of All Flesh*.

Charlotte Bronte's sisters, Emily and Anne Bronte, presented the development and growth of the female protagonists in their novels. Emily showed the spiritual growth and moral development of the beautiful young Cathy in *Wuthering Heights* (1847): at first she kept on teasing and humiliating the ill-mannered and uneducated Hareton, but, later, she repented and tried to make friends with him and loved him: Anne's Bildungsroman, *Agnes Grey* (1847), revealed Agnes' development from an inexperienced young lady to a mature woman who gained spiritual integrity from her

bitter experiences as a governess and from love experience that enabled her to learn about the harsh reality of the world. As a mature adult, she could live in a difficult world without ideal notions. Remarkably, among these Bildungsromane, it was *Jane Eyre* that portrayed its protagonist's maturity which tended toward the sense of individuality. Jane's self-discovery was rather independent of the Victorian social standard belief in both religion and femininity. Some modern novels about self-discovery such as Virginia Woolf's *To the Light House* contained the sense of individuality in its female protagonist's search for self as it was noticed in Lily's nonconformity to the social idea of woman and marriage. She chose to remain single, and she felt happy with this resolution of her life.

Tracing back to the year 1796 when Goethe presented the first Bildungsroman, *Wilhelm Meisters Lehrjahre*, the developmental process of the protagonist from youth to maturity was established to be the traditional or classical Bildungsroman genre which concerned a particular type of major character and the complete formal elements in the apprenticeship pattern. *Wilhelm Meisters Lehrjahre* contained the theme of youth growing to maturity and gaining self-discovery and spiritual integrity. The story of the protagonist's development divided into a general two-part structure - the first part was Wilhelm's childhood background, his life experiences and his realization that he had gone wrong: the second part dealt with Wilhelm's life as a mature adult. Wilhelm was a headstrong, sympathetic,

and passive young man as well as being a self-conscious seeker. His cold father caused the lack of a close father-and-son relationship, while his mother was subservient to his father. His father wanted him to run the family business but to Wilhelm it was not the way to develop himself to the fullest. Being alienated in the family and experiencing generational conflict, Wilhelm rebelled against his parents' generation to develop and complete his life in his own way by joining a theater troupe, which became his formal school in real life. The working and journeying with the theater troupe, the love affairs with many women, and his meetings with different people allowed him to achieve maturity. He knew that the theater was not for him: the happiness and meaning of his life came from actively serving society and friends. He found the reconciliation of his problematic self and followed the moral way of life, even choosing a right woman to be his wife. Pascal (1965:3) remarked that the main task for Wilhelm Meister in his growth was to discover the validity of socio-moral reality and to make good moral decisions. He added that this novel was didactic. Wilhelm emerged from his apprenticeship to have true self-knowledge when he ceased to be self-centered and became society-centered. (Pascal. 1965:11)

The traditional Bildungsroman genre is still alive in the Modern Age. Hendriksen (1990:851-A) had studied F.Scott Fitzgerald's *This Side of Paradise* (1920) and considered it to be a classical Bildungsroman. He found

out that the novel was concerned about the complete organic development of a particular type of hero whose life developed within the traditional apprenticeship pattern as if appeared in *Wilhelm Meisters Lehrjahre*. Like Wilhelm, Amory Blaine quested for and gained self-knowledge from his bitter experiences away from home. When he matured, he was free from social pressures and his egoism. He reconciled himself to his personality and his place in society. He found inner peace and became a real person.

Interestingly, the Bildungsroman is still used in its traditional form capable of growth and change. The sense of youth and growth was extended to appear in some short stories like Nathaniel Hawthorne's "My Kinsman, Major Molineux" (1832). The story revealed the increasing perception of eighteen-year-old Robin. He was a bright, and innocent lad from a country clergyman family who paid his first visit to town to see his kinsman, Major Molineux, whom Robin respected for his noble dignity. On his way searching for his kinsman's dwelling, he was teased by many people in the vicious town. He discovered that Major Molineux was humiliated publicly as a riotous fellow. Robin was stunned, disappointed, and weary of the town life, but it was the vital first step in learning about the world and entering an adult life.

The theme of the development of young people or the growth of youth has gained prominence in literature till the Modern Age though most of the novels did not rigidly follow the prerequisites of the traditional Bildungsroman

genre. The evolution of the Bildungsroman genre was caused by various Bildungsroman writers, of different times, who adapted it to suit their works that reflected human way of life in different situations and periods. Bradley (1987: 4038-A) pointed out that in American's new cultural and historical environment, the Bildungsroman, which once was the chronicle of self-discovery, began to focus more on the process of becoming rather than the teleological progress of apprenticeship. The growing-up theme presented each protagonist's struggle to learn to be more mature in his individual growth process. He indicated that Thomas Wolfe's *Look Homeward, Angel*, William Faulkner's *The Bear*, and Toni Morrison's *Song of Solomon* portrayed the protagonists' individual growth - Eugene Gant's oscillating struggle toward both freedom and bondage, Isaac McCaslin's primacy of perception in redefining his role as an heir and descendant, Milkman Dead's labyrinthine flight toward his cultural roots. These narrative paradigms of becoming offered their own distinction.

Magill (1993:528) remarked that *Song of Solomon* (1977) was "a story of the education of a young man who had to learn lessons that were utmost importance to his community as well as to himself". The story presented the individual growth of Milkman Dead, who grew from a spoiled and selfish young man to a responsible adult who also discovered his cultural roots and painfully learned the value of the people in his life, especially his aunt Pilate, his dead lover Hagar and his ancestors.

Many Thai novels appeared as Bildungsromane. *Lakorn Hang She Vit*, written by His Serene Highness Arkartdumkueng Rapepat, first published in 2472 and still in print, was a pilot novel of the Thai Bildungsromane which showed its male protagonist educated to understand the reality of life in the world. (เจื้อ สตะเวทิน. 2518 : 90) The Story began with Visoot's suffering childhood followed by his experiences overseas and ended with his return home to Bangkok. Visoot, born into a high-ranking family, endured his father's lovelessness and unfairness. As the alien one in the family, he turned from a sensitive boy to be a hardened, aggressive, vengeful, and ambitious lad. He learned to develop to be a flexible, mature adult who had life-understanding, generosity, sympathy, love, and forgiveness from his experiences in England, France, and America, where he studied, worked as a newspaperman, met various kinds of people, and encountered an unfulfilled love. After six years abroad, he returned to his home, and happily lived in harmony with everyone in his family through any situation.

She Vit Mai by Suwat Voradirok (2523) also presented the development of the male protagonist. Pan decided to leave his rural farm to go to Bangkok, after his father's death, hoping to have a better life there. In Bangkok, he suffered. He encountered many insincere people and he was tempted to fall in love with a rich, beautiful, flirtatious girl, Pornpen, who inspired him to become an ambitions lad who spent lavishly. He neglected Ruang, his good-hearted country girlfriend. He discovered later that Pornpen did

not love him but used him to madden other men. He developed into a mature adult by all these experiences. He turned to be a good man who lived a moral life and accepted Ruang's inner worth.

Botan's *Pab Laong* (2521) revealed the development of the female protagonist, Kuankhao, who learned to be free from her illusion. Kuankhao was a country girl, whose father was dead and her mother married a drunkard. She fell in love with a man of high family, but he married someone else because Kuankhao was just a poor country girl. She then believed that money was important and that she would be accepted in society if she were rich. Ambitiously, she decided to make her fortune in Bangkok. She studied and worked there and willingly became a mistress of her boss because she needed money and comfort. Her brother wrecked her boss's family and made his son die. Her secret of being a mistress was revealed. Kuankhao realized that money and comfort from being a mistress led her to shame, and it was an immoral way of life, so she quit and returned to her hometown, where she worked and lived as a self-reliant adult.

Sefa also presented education to be free from illusion in the female protagonist in *Long* (2512). Virongrong was detested by her parents because she was not a beautiful child, so she was raised up by her grandfather. At seventeen, she was infatuated with a handsome, well-educated prince, but she had to marry a plain and common man, Nammon, in order to clear herself from debt. At first she could not love him because he

did not possess any of the qualities of her ideal man, but later, she learned that Nammon was a very good man so she accepted and loved him. She became a mature woman who understood that the human inner worth was more valuable than appearance.

A 2528 S.E.A. Write Award novel *Poon Pid Thong* (2525) by Krisana Asoksin presented the development of the two characters- the male protagonist, Songmuang, and Bali, as a female protagonist. Songmuang and Bali came from two broken families. Their parents were divorced since they were very young and left their children in loneliness without love and care. They hated and never respected their parents. Songmuang tried to cover his inferiority complex by working hard in order to be rich and tried to fulfill his loneliness by having many girlfriends while Bali became a freesex girl. They never had the inner peace and happiness. As they had similar childhood backgrounds, they could understand each other so they decided to have a life together. Their bitter childhood condition, youthful errors, and the experience as being a couple themselves enabled them to grow. They could understand life and forgive their parents. They knew that they wanted love, forgiveness, and endurance in their family much more than sex and self-interest. They promised to be the perfect parents to their new born-son.

Since the Bildungsromane portray the learning to understand life and the world, as well as revealing the change to live a moral life of each protagonist, the

readers can gain other value from the stories besides pleasure. To understand each character's life and experiences might lead the readers to be retrospective about their own lives and develop themselves later. This is also the moral aspect of studying literature as "studying literature we are in some sense making ourselves better people". (Rees. 1973:13)

Recommendations

In order to provoke and to promote the further study of the Bildungsromane which will lead to the more understanding, appreciation, and knowledge of novels in the genre, the following topics are suggested:

1. Analyse other novels as Bildungsromane such as *The Mill on the Floss* and *Adam Bede* by George Eliot, *The Way of All Flesh* by Samuel Butler, *The Ordeal of Richard Feverel* by George Meredith, *Sons and Lovers* by D.H.Lawrence, *A Portrait of the Artist as a Young Man* by James Joyce, and *Look Homeward Angel* by Thomas Wolfe.
2. Study the Bildungsromane in terms of the protagonists' moral development, or psychological growth, or egoism.
3. Compare the Bildungsromane in the same period.
4. Compare the Nineteenth-Century Bildungsromane with the Bildungsromane in later periods.
5. Study or compare the development of the Bildungsromane in each period.

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AN ANALYSIS OF *GREAT EXPECTATIONS* AND *JANE EYRE*
AS BILDUNGSROMANE

AN ABSTRACT

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ABSTRACT

There were two purposes of this thesis. Firstly, its aim was to study *Great Expectations* and *Jane Eyre* as Bildungsromane, dealing with the development of the protagonists Pip and Jane Eyre, by using the Bildungsroman genre in terms of the Bildungsroman plot, theme, structure, major character, and elements including the protagonists' childhood background as criteria. Secondly, the study was intended to find the common characteristics of Bildungsroman of the two novels.

The findings showed that *Great Expectations* and *Jane Eyre* obviously appeared as Bildungsromane for the two novels portrayed the development of each protagonist from childhood to maturity. *Great Expectations* revealed the growth of Pip from a boy under false social value to an adult with the understanding of true human value, self-knowledge, and spiritual integrity. As a Bildungsroman, *Great Expectations* presented its protagonist's development within the Bildungsroman genre of plot, theme, structure, major character, and elements - childhood, meetings with different influential characters, provinciality, city life, and ordeal by love. *Jane Eyre* unfolded the development of Jane Eyre from a girl with tantrums to a mature woman who had good self-control, self-knowledge, and spiritual integrity. To expose the development of its protagonist, *Jane Eyre* employed the Bildungsroman

genre of plot, theme, structure, major character, and elements - childhood, conflicts of generations, alienation, meetings with different influential characters, working, and ordeal by love.

Great Expectations and *Jane Eyre* had the common characteristics of Bildungsroman in plot, theme and structure as the novels' frameworks while the protagonists, Pip and Jane Eyre, commonly possessed the main part of the Bildungsroman major characters. They also shared the Bildungsroman elements of childhood, meetings with different influential characters, and ordeal by love.

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