



**PSYCHOLOGY AND NARRATIVE IN CHARLOTTE
BRONTË'S *JANE EYRE***

BY

WISAWAPHORN JAKGOLJAN

**AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN ENGLISH LANGUAGE AND
LITERATURE**

FACULTY OF LIBERAL ARTS

THAMMASAT UNIVERSITY

ACADAMIC YEAR 2021

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INDEPENDENT STUDY

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ENTITLED

PSYCHOLOGY AND NARRATIVE IN CHARLOTTE BRONTË'S *JANE EYRE*

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ABSTRACT

Charlotte Brontë's *Jane Eyre* is known for how its eponymous protagonist is portrayed as a woman who yearns for solidarity and freedom, which is not common for women in Nineteenth-Century British society. However, the language that is used in the narrative of the novel leads the readers to understand that Jane Eyre is a woman whose personality is not rebellious. It turns out that Brontë used narrative techniques that misleading Jane's appearance, especially her state of mind. In this particular study, a complexity in her narrative structure is read as Jane's identity explorer. Jane is analyzed as a character and a narrator to point out how her persona works with her identity construction. This identity construction Jane does as a narrator results on how she expresses her self-control and Freudian narcissism as it affects to how she constructs her identity.

Keywords: Jane Eyre, Nineteenth-Century British Society, Narratology, Narrative Techniques, Freudian Narcissism

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Wisawaphorn Jakgoljan

TABLE OF CONTENTS

| | Page |
|--|------|
| ABSTRACT | (1) |
| ACKNOWLEDGEMENTS | (2) |
| CHAPTER 1 INTRODUCTION | 1 |
| CHAPTER 2 UNDERREADING AND JANE’S MYTH | 15 |
| Main Techniques | 16 |
| Myth and Jane’s Identity | 23 |
| Conclusion: How Underreading is important for Jane’s Myth | 27 |
| CHAPTER 3 STORY SORTING | 29 |
| The Importance of Time: What are “gaps” and “time delusion”? | 30 |
| Where is story sorting? | 33 |
| Gaps and Identity | 38 |
| CHAPTER 4 SUSPENSE AND TABOO | 40 |
| Taboo and Suspense | 42 |
| The Red-Room Episode | 44 |
| The Relationship between Jane and Bertha Mason | 47 |
| “Jane, Jane, Jane!” and the Return to Mr. Rochester | 50 |
| Conclusion | 52 |

| | |
|----------------------|----|
| CHAPTER 5 CONCLUSION | 53 |
| REFERENCES | 55 |
| BIOGRAPHY | 57 |



CHAPTER 1

INTRODUCTION

Charlotte Brontë's *Jane Eyre* is well known as a novel that moves women forward. The eponymous character who is the protagonist of the novel impresses readers as a woman who does not believe in Victorian ethics. Jane Eyre acts as a bold woman who is different from the normal woman characters in from the works produced in the same era. She is a woman who is yearning for freedom and wants her own life.

Due to her representation as a rebel, Jane's personality as a character has long appealed to many academics. Her personality is mysterious as a result of the limited point of view that appears in the narrative. This limited worldview results from the limited set of information that Brontë provides, and leads to many possibilities of reading Jane's personality that appears in the novel. Due to this limited point of view, there are many ways for the reader to decode Jane's personality. The main ways for readers to put a perspective towards this issue are by using the post-colonial approach and feminist approach, because of how the novel is set in nineteenth-century Britain and is told through a woman's perspective.

Due to social context, some previous studies have attempted to read Jane's personality with Postcolonial approaches. Some remarkable critics in this approach read the novel as an exhibition of British values of white-supremacist values that were caused by colonialism. An article from Gayatri Spivak exhibits how white supremacy in Nineteenth-century Britain is represented through Jane's personality, compared with how Bertha Mason is shown in the novel and Jane Rhys' *Wide Sargasso Sea*. This comparison is interesting as Jane seems to compare herself with Bertha when she talks about her relationship with Mr. Rochester. Since *Jane Eyre* is instructed by Rhys to be read as "the orchestration and staging of the self-immolation of Bertha Mason as 'good wife.'" (Spivak, 259), Jane's personality is written based on how the British woman should be as a comparison to Bertha, the Creole. Spivak said that Jane is designed to be a self-marginalized woman, shown in how "Jane still preserves her odd privilege, for she continues never quite doing the proper thing in its

proper place. She cares little for reading what is meant to be read: the “letter-press.” She reads the pictures. The power of this singular hermeneutics is precisely that it can make them out.” (Spivak, 246.) Spivak’s reading focuses to a great extent on how Jane’s personality embodies colonial attitudes, which is one of the main focuses on the early Nineteenth-century British political scene. Jane, unlike Bertha Mason, is designed as an ordinary woman who follows the proper traditions, according to a colonial authority, at that time.

Other previous studies have explained Jane’s personality using feminist approaches. Jane Eyre is known as a rebellious character, because of the outrageous actions that she does, due to her social context. However, how she is represented in the novel is different from what might be in respect of the “rebellious woman” plot. To explain this kind of plot with social context, Most of them are interested in how Jane’s limitation in her life affects her personality then change her into a rebel. Those studies use psychoanalysis approach, especially explanations from Sigmund Freud, to aid with their feminist explanations.

One of the works that read the novel by using this approach is Gilbert and Gubar’s *Madwoman in the Attic*, which reads Jane Eyre as a representation of a woman’s eagerness for freedom and rebellious life in the narrative. Gilbert and Gubar read the novel as a form of how patriarchy in British society in the Early Nineteenth Century suppressed Jane’s personality, which leads to the lack and void that Jane needs to fulfill. They claim that imitating the traits in *The Pilgrim’s Progress*, some motifs, including Jane’s personality, are written to decrease an “optimistic imagining.” (Gilbert and Gubar, p.371) This is because Jane needs to refill her lack after her Freudian castration, in which she needs to find some forms of freedom to fill her void. Using a whole chapter to explain this issue, *The Madwoman in the Attic* explains Jane’s personality might be the result of her recovery from being lacking an acceptance in the patriarchal world, “Charlotte Brontë implies here (though she will later have second thoughts) that such a goal is the dream of those who accept inequities on earth, one of the many tools used by patriarchal society to keep, say, governesses in their ‘place.’” (Gilbert and Gubar, p. 307) It can be said that they read Jane as a victim of the patriarchal system who, unlike other female characters from the novel in the same era, successfully recovered from her castration.

Using an additional Freudian explanation to explore Jane's personality, Michael Goukar reads Jane as an uncanny image of her society, as he reads the novel as a form of witchcraft tale. Referring to the definition of *Umheimlich*, or the uncanny, by Freud that is formed by the people who do not belong to their social norms, Jane's 'life-defining' personality can make Jane be labeled as an example of the uncanny, that is, she is something similar to a witch, of the Victorian time, according to Goukar. Influenced by Sir Walter Scott's works, Brontë also used witchcraft and fairy tales to refer to "a long political and class struggle to wrest health care away from its historical patriarchal control." (Goukar, p.179)

Linking with how witchcraft is always used to represent rebellious women and push her out of her social cycle, Goukar explains Jane's personality as the of a witch or a rebel in a patriarchal context. From this, it can be said that the readers who read this novel with a feminist approach read her rebellious character as the way for Jane to cope with her lack of patriotism. Since she lives in a patriarchal society, she needs to be independent of this value to survive. Those readers use Freudian psychoanalysis as most of his explanation is linked with the patriarchal system, which can make them track the relationship easily.

Those claims that those academics who read this novel with feminism approach make are interesting to me as they can explain how Jane acts up in the way shown in the novel as a protagonist. To earn that reputation as the story's lead, Jane necessarily builds a rebellious character to fill the lack that she gets from castration by being an independent woman. However, when reading Jane's narrative, it appears that while Jane is showing her bold and smart actions throughout the plot, she represents herself humbly as a governess who experienced a rough childhood. Jane always presents herself in as humble a way as possible like how she thinks she should do, while performing brave actions at the same time.

Her personality appears in aspect of the narrative that the readers have always overlooked since they might not affect the major plot in the readers' perspective. It appears that some motifs from the narrative of the novel are left out when reading her personality using a historical context, including how paradoxical Jane's descriptions about herself are. This kind of narrative that appears in the novel is problematic since it is quite opposite from what the following readers might percept

Jane as a normal ethical Victorian woman. Adrienne Rich comments that, unlike other Victorian women, Jane's life is infused by "dignity, integrity, and pride." She says that since Brontë did not want the novel to be a moral tale, "Jane is not bound by orthodoxy, though superficially she is a creature of her time and place. [...] The beauty and depth of the novel lie in part in its depiction of alternatives—to convention and traditional piety, yes, but also to social and cultural reflexes internalized within the female psyche." (Rich, p.482)

This claim makes Jane's statements of humility in the novel problematic, as it does not match with other of Rich's claims, especially her claim that Jane "is a creature of her time and place" that should give a bolder picture of Jane. This can make humility functional for the construction of Jane's personality, as it can make the readers shape the picture that can benefit her situations and support as well. However, this paradoxical narrative is always overlooked by the readers, since some of it might not affect the plot. However, this kind of narrative is important in terms of studying Jane's personality, since it can reflect how Jane wants her readers to construct her identity in their minds.

Few studies tackle this point directly. An article by Nicole Plyler Fisk, for example, focuses on Jane's desire rather than the narrative of the novel. Fisk's writings attempt to decode female desire through the narrative. She says that Jane's personality, compared with Eliza Fenwick's *Secresy*, is "unsympathetic," especially regarding how she treats Bertha Mason. The unsympathetic personality happens from "she realizes that his mistresses, 'poor' Céline, Giacinta and Clara, have been misused. This enables her to break free from Rochester and from the patriarchal power she had claimed as his equal" (Fisk, p.229). This means that Jane does not want to lose any benefit at all, so she leaves this kind of situation to maintain her level of dependence.

When reading throughout the novel, it appears that Jane's humility is related to her desire, as Fisk observes. Her preparation for the investigation of Mr. Mason's case is one example. The excerpt comes from the moment after the attack between the mysterious attacker and Mr. Mason. While Jane asks Mr. Rochester if she is "wanted" since she knows her ambiguous status in Thornfield, and the rumor that he will marry Blanche Ingram, Jane thinks that she might not be the first choice that

Mr. Rochester looks for. However, Jane confidentially prepares herself for any call from him:

I dressed, then, to be ready for emergencies. When dressed, I sat a long time by the window, looking out over the silent grounds and silvered fields, and waiting for I knew not what. It seemed to me that some event must follow the strange cry, struggle, and call. (Chapter 20, p. 178)

This quote can mislead the readers about Jane's personality since what Jane tries to tell her readers does not match with her action. This scene is overlooked by another scholar as this little scene is a lead-up to the development of their romantic relationship. However, with the fact that Jane was invited to Mr. Rochester's party previously, Jane's confidence that Mr. Rochester certainly comes to her as soon as possible "for I knew not what" makes the readers understand that whatever develops later from this scene, she does not intentionally do or see it, because she "has to" respond to her master's undeniable calling. The irony in this scene is problematic as it shows how Jane acts paradoxically to what she says in the narrative, which can reflect the personality that she tries to impress upon the reader.

Sometimes her humbleness appears in how she subtly shows her past success instead of directly mentioned it. The progress of Adèle's education, for example, is the one part of the novel in which Jane uses this strategy. Adèle, due to her French mother, speaks mostly in French to everyone around. Later, it appears that Adèle's English communication is improved, but she communicates in English only with Jane. This scene is mentioned no other than the simple narrative to maintain the humbleness of her character. This can show how Jane represents her pride in her profession. In the same way, as in the case of her job advertisement, she indirectly shows off her talent, as she can teach Adèle to speak English. Meanwhile, she hides it by using the narrative, which can make the readers believe that this is an ordinary situation for every governess who is trying to make their students progress.

For *Jane Eyre*, the narrative strategies that Brontë uses in the novel are always overlooked by readers. However, the narrative is significant for the novel as it indicates some issues in the novel, including Jane's identity, as some of the information can be found in the smaller unit in the narrative. In this study, I want to explore Jane's personality using narratology as a critical approach by taking Jane as a

form of the narrator in the novel. Lisa Sternlieb points out this problem, too. She says that it is important to study Jane solely as a narrator, because “Her carefully constructed narrative strategy is developed specifically in response to Rochester, but it is in play from the first pages of the novel and does not wait for his entrance to materialize. [...] I would suggest that continued efforts to analyze the narration in terms of the plot will fail because the narration does not work in tandem with the plot but, instead, serves to undermine it” (Sternlieb, p.454).

The argument of Sternlieb, conducted by observing the narrative of power from Jane and Mr. Rochester, is sensible; the plot of the novel seems to flow by how Jane, the narrator, wants to be. According to Drew Lamonica’s book on the Brontës’ works, this “mature narrator” can give and change a specific picture of the group of people or situation. One example that she uses is how “ironically” the narrator describes the Reeds for her quest narrative:

This image [The description of the Reeds’ as a “warm family”] captures the domestic ideal, conveying the warmth and insularity of the family unit, tranquil and safe from uncontrollable forces beyond the home. Like the storm, Jane is blocked out. Mrs. Reed extends Jane’s “inferiority” beyond the physical, claiming that because Jane lacks the “sociable and child-like disposition” of her own children, she cannot be admitted into their company. [...] As a mature narrator looking back on this exclusion, Jane presents the happy group ironically. She undermines the tranquillity and desirability of the family scene by noting in a parenthetical aside that the Reed children are “for the time neither quarreling nor crying” as, we are meant to understand, is their habit. (Lamonica, p.70)

Since Jane’s limited point of view, given Jane is the only narrator in the novel, some of the materials that appear in *Jane Eyre*’s narrative, including her personality, became questionable solely by itself. Some elements, including humility and paradox in the narrative, can enhance Jane’s questionable personality. However, it was overlooked since it looks realistic and does not take a big part in the plot. Some motifs that reflect this problematic point on narrative will be the main elements of this study.

Jane Eyre will be read as a fictional biography. As for how the novel is structured like a normal autobiography, and how Jane reveals in the last chapter that she wants to write “respecting my experience of married life, and one brief glance at the fortunes of those whose names have most frequently recurred in this narrative, and I have done” (Chapter 37, p. 383) ten years later, it is important to consider it as one of the autobiographical writing and consider Jane as an autobiographer who has full authority over her story. Jane, like an ordinary autobiographer, modifies and customizes her story to bring her readers to be on her side. The modification that Jane does to her story is included how she constructs her identity, both as a narrator and as a character, to appeal to her readers, which is important for autobiography readers to acknowledge her perspective.

Identity representation has been noted by autobiography scholars as a key consideration for women autobiographers. Since they cannot represent their identity directly in reality, they use language in their autobiography to do this instead. In *Borderlines: Autobiography and Fiction in Postmodern Life Writing*, Gunnthórunn Gudmundsdóttir says that the main issue of postmodern women's autobiographies is identity. Gudmundsdóttir states that due to a lower stage of woman, “the young woman who clung to labels and words even though they were harmful, as long as they gave her an identity; and the freedom the writer exercises by using words to serve her own ends, her own poetic language.” (Gudmundsdóttir, p. 107) This means that language is important for women autobiographer in the Postmodern era to represent her identity to their audiences, instead of literally represents it in action. It appears that a main problem of women in every era is a suppression from patriarchal authority, left autobiography their only method to express themselves. If Gudmundsdóttir's argument is legitimate for autobiography written by women in Postmodern times, it could be applied on another women's autobiography as well, because of the fact that in other earlier eras, such as Jane's nineteenth century world, the inferiority in status described by Gudmundsdottir as provoking postmodern responses was even greater, and necessitated deeper versions of the same strategies of representation.

To achieve the goal of identity establishment, language is important for autobiographies as it can show a variation of the writer's identity. Writing in her

book, *The Fiction of Autobiography*, Marcela Maftai argues in response to this that “understanding conversion in a secular sense as well, we can read much autobiography and memoir as deeply concerned with the events contributing to the formation of identity, and indeed certain particular events which can have a lasting, even permanent, effect on one’s notion of selfhood.” (Maftai 2013, 123) Maftai says that since the autobiographer might have a split self like how the identity of the individual is in reality, the identity of the narrator is fluid as how identity multiplicity is common. This autobiographical identity, according to Maftai, mimics how we construct our real life, stating that identity in autobiography is “articulating and attempting to communicate the essence of one’s existence to oneself – we are telling our self the story of our life as much as, if not more than, we tell it to anybody else.” (Maftai, p.62)

Considering the novel as an autobiography whose narrative consists of events that are rewritten and reinterpreted by Jane, the narrator, affects how we are able to read the construction of Jane’s, the character, identity in her story. Jane’s humility and variation on it are shown throughout her narrative. The readers are led to understand that Jane, the narrator, constructs her image by using humility, which makes them forget the fact that Jane might not actually be a humble person. She leads her reader to read her these ways by using language in her narrative, according to Gudmundsdóttir’s explanation. When Jane notices the relationship triangle between herself, Mr. Rochester, and Blanche Ingram, for example, showing how Jane tries to repress her true feelings toward Mr. Rochester. Jane states that she was just “learnt to love Mr. Rochester” (Chapter 18, p.158), but due to her ‘humble’ calculation about the relationship between Mr. Rochester and Blanche Ingram, she says that

There was nothing to cool or banish love in these circumstances; though much to create despair. Much too, you will think, reader, to engender jealousy; if a woman, in my position, could presume to be jealous of a woman in Miss Ingram’s. But I was not jealous; or very rarely;—the nature of the pain I suffered could not be explained by that word. (Chapter 18, p.158)

Another example is when St. John and Jane discuss her real self and her fortune. Jane feels pressured when St. John asks Jane about her real identity since

Jane introduces herself with a pseudonym to the Rivers. The following message happens when Jane is extremely pressured by St. John:

‘I have intimated my view of the case: I am incapable of taking any other. I am not brutally selfish, blindly unjust, or fiendishly ungrateful. Besides, I am resolved I will have a home and connections. I like Moor House, and I will live at Moor House; I like Diana and Mary, and I will attach myself for life to Diana and Mary. It would please and benefit me to have five thousand pounds; it would torment and oppress me to have twenty thousand pounds; which, moreover, could never be mine in justice, though it might in law. I abandon to you, then, what is absolutely superfluous to me’ (Chapter 33, p.329).

These examples show how Jane pictures herself in the story. It seems that Jane is trying to represent her “independent” character by assuming the guise of humility. She wants her readers to get a certain picture of her “personality” to get some result of her story. This action, however, constructed some desired characteristics in Jane. Since Jane, according to the explanation that Sternlieb provides in her study, plays two roles in *Jane Eyre*, Jane can develop some certain characters that can be understood as narcissistic traits for some purposes, according to Lamonica’s explanation about what we called Jane’s false imaginary. The main question in this research becomes whether Jane, based on only her narrative in the novel, is a narcissist and if this kind of personality can change the way readers read *Jane Eyre* or define Jane’s persona.

Various frameworks can be used to explore the hypothesis of Jane’s narcissism. There are two possible frameworks for these questions are including Freudian explanation and the historical context regarding the topics that relate to the novel. Since narcissistic personality in the *Jane Eyre* narrative can be influenced by the explanation in either a psychoanalytical approach or a historicist approach, this is the reason to use those two frameworks as a main interpretative tool in this study.

What is inside Jane’s mind?

The first possible theory for this question relies on Freud’s explanation. In terms of psychological studies about narcissism, it appears that only Sigmund Freud and Jacques Lacan examine narcissism directly as a part of ego performance. Freud,

writing in *On Narcissism*, explains that narcissism is the action that happens as a result of the subject's yearning for some attention. He says that narcissism intervenes with ego-libido, which is developed in the stage of castration, "They are plainly seeking themselves as a love-object, and are exhibiting a type of object-choice which must be termed 'narcissistic'. In this observation, we have the strongest of the reasons which have led us to adopt the hypothesis of narcissism" (Freud, p.12).

Freud's concept seems to fit the situation in *Jane Eyre* the most because of the long span of his explanation, made his explanation be easily applied to Jane's life. However, Freud's explanation in *On Narcissism* is not enough to rely on in this study. Two factors may affect his claim: the factor about Jane's gender and 'taboo' in her society. In the case of gender, due to the explanation in *On Narcissism*, he explains that a narcissistic woman, since she yearns for love, is most likely characterized as being interested "not only for aesthetic reasons, since as a rule they are the most beautiful, but also because of a combination of interesting psychological factors." (Freud, p.13) Narcissistic women also tended to look down on themselves for some purposes lead to her interest:

tells us that it was inevitable she should fall ill, since she is ugly, deformed, or lacking in charm so that no one could love her; but the very next neurotic will teach us better—for she persists in her neurosis and in her aversion to sexuality, although she seems more desirable, and is more desired, than the average woman. (Freud, p.21)

It appears that the application of Freud's concept of narcissism to women relies too much on the physical appearance of the subject. The narrative in *Jane Eyre*, however, barely describes her physical appearance. In the novel, Jane, "the narrator," looks at the character as a plain woman, which is different from what Jane is in the eyes of the outsiders. Mr. Rochester, for example, once describes Jane's appearance on the scene of a day right after their marriage proposal: showing on the example below:

'Jane, you look blooming, and smiling, and pretty,' said he: 'truly pretty this morning. Is this my pale, little elf? Is this my mustard-seed? This little sunny-faced girl with the dimpled cheek and rosy lips; the satin-smooth hazel hair, and the radiant hazel eyes?' (I had green eyes, reader;

but you must excuse the mistake: for him they were new-dyed, I suppose.)
(Chapter 24, p. 220)

Mr. Rochester's speech may be problematic since the speaker gives Jane this compliment for the reason of courtship. The question becomes if Jane's physical features are relevant enough to fit in one of Freud's case studies. It appears that Jane's features are pleasant to everyone, even though they do not know her before. The Rivers sisters, in this case, are the characters who fit this specific criterion. This scene happens after Jane flees from Thornfield to Whitcross Moor. After rescuing Jane from the cold winter at Whitcross Moor, the Rivers sisters, according to Jane, the narrator, discuss their inspection at the side of the bed Jane lays on. One of the topics of the discussion is her appearance:

'She is not an uneducated person, I should think, by her manner of speaking; her accent was quite pure; and the clothes she took off, though splashed and wet, were little worn and fine.' 'She has a peculiar face; fleshless and haggard as it is, I rather like it; and when in good health and animated, I can fancy her physiognomy would be agreeable' (Chapter 29, p.289)

It appears that Jane's physical appearance is quite pleasant from the eyes of the outsiders, even for the outsiders who have not yet started a relationship with Jane. These examples show that the descriptions of Jane's appearance might be contradictory as the conversation from the outsiders is not the same as how Jane evaluates her appearances. This contradiction might fit with Freud's idea about narcissism in a woman. Jane, the narrator, might not be aware of it to keep the tone of humility she uses in the novel. It will be interesting to explore further if the theory can be completely used with the women who may not be "more desirable than the average woman" like Jane.

Regarding the relationship between Jane's psychological status and the novel's social context, *Totem and Taboo*, will be helpful to the explanation. Taboo, according to Freud's definition, is the prohibition that is constructed in a single community. Taboo links with a power of dominance, since an origin of taboo, in every type, points directly to the head of one community. It means that the one with less power in a community, like women and the working class in Victorian society,

can subject to the taboo of that community. This means that Jane, who is a woman and does not belong to any class at first, can face a taboo problem. Since the concept of taboo links directly to the explanation about Jane's narcissistic personality, it may help to discover the reason for this feature as well.

Another approach that makes the explanation of Jane's personality even more complicated is the historical context, especially how class is constructed in Victorian society. It seems that most the Victorian writings like *Jane Eyre* rely on how class division works in the novel's original social context. The class division had some effects on gender writing, for example, as gender and class worked together. One interesting aspect of Victorian gender and class relationship is from Patricia Ingram. Looking at working-class representation, she found that the narrative about women shares some syntax with the narrative about the working class. Moreover, women's syntax, especially the works from writers who wrote their work at the same time as Brontë, seem to escape the norm of novels, too. This might be the reason that "the narrator" inadvertently presents Jane, "the character" as a narcissist.

Psychological trends in Victorian society were also linked with the class as well. Sally Shuttleworth writes in her book *Charlotte Brontë and Victorian Psychology* that Victorian literature, especially works by Brontë, often talked about self-concealment, says that "the condition of selfhood is dependent on having something to conceal: it is the very disjunction between inner and outer form which creates the self." (Shuttleworth, p.38) Since self-construction and concealment rely on class division as well, it meant that Jane, "the narrator," might use women's syntax for self-concealment. It turns out that the people around the subject, or what she called "the external gaze," maybe a threat to the subject and can lead to insanity if the analyzed subject loses that self-control. Different from how internal gaze or what is inside Jane's mind that does not have any pressure on Jane's psyche, external gaze is powerful for her identity construction as it can pressure Jane how to correctly behave herself in her society. This pressure comes without Jane's consent, which leads to an insanity if she decides to be a rebel and is isolated from her society. To avoid this effect, Jane needs to construct a certain set of identity to show her ability to control her self.

Those studies aim to help questions about Jane's identity. The construction will start with some of the narratology phenomena in the novel and then leads it to Freudian theory and the historical context. It is because the narrative of *Jane Eyre*, especially Jane's persona construction, evolves around both the historical context and psychological matters. To explore the question any further, narratology becomes helpful to achieve the goal. This particular research will be divided into three main parts, based on the significance of narratology matters that Jane, the narrator, constantly uses in the autobiography, shown in the following paragraphs.

The first part concentrates on how Jane, the narrator, constructs her myth in the autobiography. This part will concentrate on how Jane organizes her autobiography's structure and the significance of each action that she chooses to tell her readers using underreading explanation by H. Porter Abbott. Some of those actions that are linked with her myth construction include how the narrator retells, focuses, and emphasizes the object that she wants the readers to focus on with her. Her myth's structure, links with Freud's theory on narcissism, can explain how Jane's 'myth' shows the aspects of her personality that she wants to show her reader.

The second part concentrates on how Jane uses space and time to enhance the persona she wants to represent, refer to an explanation about story sorting by Bakhtin. One strategy that Jane constantly uses in her autobiography's narrative is how she hits-and-runs, or even intentionally skips some events that are crucial for the readers. Same as the way Jane chooses the structure for her myth; skipping the chronology of the novel can reflect the persona that Jane wants to achieve in the novel. This part of the study will focus on the possible reasons that she intentionally skips some events. Those reasons will link to the persona that Jane wants her readers to get as well.

The third part concentrates on how Jane's use of suspense, according to Noël Carroll's explanation, shows her persona and her narcissism. Since the novel is sometimes considered Gothic by some critics, it means that suspense might have some specific role in the novel. That means that Jane might use suspense to show her problem with society's taboo and to construct the persona that she wants. This part will focus on the function of the suspense matter in the novel, as a tool of self-construction. The answer at the end should respond to the problematic personality; as

it should answer Jane, the narrative shows the character's narcissism in the narrative. It can explain why Jane builds a paradoxical and questionable narrative in her autobiography and Jane's role in this novel.



CHAPTER 2

UNDERREADING AND JANE'S MYTH

Autobiographies have an issue in how they construct their readers' understanding of a writer's life. Paul John Eakin, in *What Are We Reading When We Read Autobiography?*, says that autobiography in general "structures our living" (Eakin 2004, 122). Since myth also structures the lives of society members, both autobiography and myth share functions of "structuring our living," as a result, autobiography might be infused with a mythic structure because of this function.

As mentioning in the introduction, autobiography is based on how the authors construct their story, or, in other words, how they write their "myth," especially the myth of their identity. Drawing on the perspective of Eakin, Marcela Maftai says that the autobiographer writes their autobiography by "converting the memory, through language, into the written account, changing it and ending up with a new product." (Maftai 2013, 127) This process of making anew affects the memory, as it "alter[s] the original kernel of memory that exists as an image, or flash, or odor, or snatch of sensation. We may lose the immediacy of the sensation or the precise, unnameable understanding of an experience when we articulate it." (Maftai 2013, 128) This means that the autobiography is a completely 'new product' whose reliability is as questionable as myth.

Myth in an autobiography can be found in its narrative structure, as Maftai says that narrative in autobiography "becomes the only way we can express our own lives and get close to accessing and trying to understand the lives of others." (Maftai 2013, 127) In autobiography, narrative leads the reader to some reaction to its fundamental elements, which may be different from information they know about the autobiographer of the book they are reading in their reality. In terms of identity of the autobiographer, Maftai says that narrative structure can "externalize" the life of autobiographer, as it "shares" the life of a certain autobiographer to the readers. This means that since the autobiographer wants some reaction from their readers, they use some narrative tricks to help them express their life's myth in order to serve their purposes. The installation of myth is normal in autobiographies as it can help leading

their readers to an image that the autobiographer wants for their life story, including an identity that they want.

Looking at *Jane Eyre*, Jane, too, constructs a myth in her autobiography to externalize her life, like other autobiographers. She writes everything that she wants her readers to know, which makes the reliability of the novel extremely perplexing. As mentioned in last chapter, one of the paradoxical points that occur from Jane's personality is how she presents herself as an ethical Victorian woman. As a result, Jane's myth might cycle around how she wants to be understood as an idyllic figure, or being an ideal archetype for readers in her society.

The question for this chapter is what narrative tricks Jane chooses to exhibit her myth while cover her narcissistic symptom at the same time, as a part of the 'shared' life she presents to her readers. This chapter is divided into three main parts; the main techniques that are used to enhance the myth, how those techniques affect the myth about the identities of the figures in the novel, and what the effects of these are on the myth in the novel itself. Since Jane's myth may possibly show how she, a woman in Victorian society who needs to respect Victorian ethics, can search for freedom even though the strict ethic incarcerates her well-being. The structure that Jane uses should affect the myth that Jane constructs both concerning her own identity and in the novel's layer structure. Those techniques should affect how Jane undermines the readers about their understanding of her true identity, and make the plot benefit her side the most in terms of structure.

Main Techniques

Jane Eyre invests much of its story in the narrator's desire to make its readers underread her situation. Underreading, according to *The Cambridge Introduction to Narrative* by H. Porter Abbott, is the narrative technique that leads to "make us sympathize with this character and hope to see revenge against that one, they withhold the closure we seek and then (sometimes) they grant it." (Abbott 2002, 79) This technique occurs as a result of the power that the readers have over the text. Abbott says that this effect happens when the readers "exercise a power over narrative texts that is arguably as great as their power over [the readers]," (Abbott 2002, 79) which makes the myth narrative they read become alive since they have a particular

effect on with the narrative. Abbott expands this explanation about underreading by using this sample from Gustave Flaubert's *Madame Bovary*;

"I do love him though!" [Emma Bovary] told herself.

No matter: she wasn't happy, and never had been. Why was life so unsatisfactory? Why did everything she leaned on crumble instantly to dust? But why, if somewhere there existed a strong and handsome being a man of valor, sublime in passion and refinement, with a poet's heart and an angel's shape, a man like a lyre with strings of bronze, intoning **elegiac epithalamiums** to the heavens - why mightn't she have the luck to meet him? Ah, fine chance! ... (Flaubert, 322)

Abbott uses this example to exhibit how the readers might underread some characteristic of Emma Bovary. He points out that the readers tend to skip the word "elegiac epithalamiums" when they read this part of the novel since it is a word whose meaning readers may not know, or think that it suits with Emma's character. However, since the phrase literally means "elegy written for a wedding," readers might skip the question how many ways Flaubert actually presents Emma's "pretentious shallowness" (Abbott 2002, 80) character, in which this is the paradoxical side of her personality. Since some of compartments that they unintentionally skip, like "elegiac epithalamiums," is important enough as it can change the readers' perspective about the figure, Emma Bovary in this case, underreading can make the readers have a wrong viewpoint that can mess up the narrator's original intention about that certain figure in the long run.

Jane uses underreading to make the reader understand that she is just a particular Victorian woman whose rebellious action is visibly deceased as she faces some life complexity that goes beyond the question of her etiquette. Jane's mission is to do everything possible to make her readers feel that she is maintaining her Victorian ethics, while secretly living as a free woman. This unreal characteristic matches up with Freud's description of the symptoms of narcissism; the patients that he analyses evade their reality, which is a key that the technique links with, since underreading can make Jane's reality transforms into the shape that she wants to be, which is beneficial for her ideal myth.

Focusing on narrative, it appears that Jane uses some techniques to intensify the potential of underreading, which benefits how she presents her myth to the readers. The main techniques that constitute myth making in *Jane Eyre* are setting and retelling. They direct the readers' perception of some situations into the direction that Jane wants, can help the reader underread that situation, and enhance the myth even further. These techniques show how Jane behaves herself as a narcissistic, too, by shuffling or dragging off the reality from readers.

Setting is the first tool that Jane uses for myth construction. Jane uses many elements in the setting as a tool to explain her state of mind, or the relationship with a certain piece of the features of the setting in her narrative. Drawings and pictures, for example, are important elements that helps Jane construct the story. Jane's relationship between her life story and art elements shows how she feels with each section of the story, which leads to how she might construct the certain reaction for her readers and benefit her myth even more by misleading her readers.

Drawings, since they are just a part of the setting just a setting, help Jane catering her desire myth. One major example showing this kind of action is the contents of Jane's portfolio in Chapter 13. It seems that Jane has her mysterious portfolio of drawings with her when she comes to Thornfield. She provides little information about the portfolio, except that it contains watercolor paintings she thinks that are "nothing wonderful." (Chapter 13, 107) In Mr. Rochester's examination, the pictures in Jane's portfolio contain "clouds low and livid, rolling over a swollen sea," "the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond and above spread an expanse of sky, dark blue as at twilight," and "the pinnacle of an iceberg piercing a polar winter sky" with a glimpse of the aurora and "gleamed a ring of white flame." (Chapter 13, 107)

This mysterious portfolio hints to readers about her life at Thornfield and her relationship with Mr. Rochester. She wants to exhibit her expectation about her life, while show her past at the same time. The color of the sky resembles her mental state when she is at Lowood, as how dark of the sky in the paintings resemble with the sky at her time there, and the elements under the sky resemble the things that she is going to write in later parts. However, the details of the paintings are also important to track Jane's life symbolically. This portfolio hints her readers about her experiences

and what she is expected in the future. Like the pictures, Jane's life is going to change drastically from dark and uncertain to more bright and static. Thus it is dangerous for her readers to underread the story from *Thornfield*, as the details do not go along with the story.

The portfolio is so outstanding it appeals to the readers, since Jane spends a quarter of the chapter talking about this portfolio examination in *Thornfield's* library. However, paintings are interfering with the novel more than one time. When Jane examines *Thornfield* gallery on her first day there, she chooses to tell about paintings that "represented a grim man in a cuirass, and one a lady with powdered hair and a pearl necklace" (Chapter 11, 84) in this examination. The readers may easily underread this part since it has a little information that may appeal the reader. However, the examination hints at how she wants herself to be: she wants to be the hero of her own story, and maintain her status as a fine woman at the same time. Jane tries to balance an image that patriarchal authority wants by understanding that the image she wants is beneficial for her lack of patriarchy in a form of her uncle with her idyllic status that she wants in which is a taboo of her society, so she hints at this to her readers by using the paintings here, in which companions of the painting is a contrast between masculinity and femininity.

Another example appears on her first day at Lowood, which readers might underread due to her obscure method of telling the story. Jane says that since she feels like she is "kidnapped," she "remember[s] but little of the journey" (Chapter 5, 35) and cannot pick up anything around her, and she "was puzzling to make out the subject of a picture on the wall." (Chapter 5, 35-6) Unlike the example at *Thornfield*, Jane's experience in Lowood is horrid. This horror is reflected in how the paintings on the wall are so confusing that it is hard for Jane to extract the beauty from. So she decides to skip the picture at Lowood, as it might be the reality that she wants to escape, and might also repress her trauma that she does not want to remember. It is later shown that Jane's experience at Lowood and her mental states becomes similar to how she perceives the paintings: horrid and nothing worth remembering.

Jane's relationship with the paintings makes her myth become stronger. It is linked to how she wants to set a tone for the section in which the paintings appears in her narrative, which makes her narcissistic concealing become more visible,

benefiting how she want to build an ideal myth in the novel. However, it appears that most of the reader may underread those elements, results on how the readers may not aware of her attempt to build an ideal myth, and weaken it.

Describing the seasons is another example of a technique in which Jane uses setting to make her readers underread her situation as the setting she chooses to describe in the story lead the reader to her irrelevant details, which makes underreading become easier. It appears that there are two patterns in the relationship between Jane's myth and the seasons that Jane chooses to describe: the description that hints to the myth, and the one that can flip the myth around. Those two patterns of descriptions are used to hint Jane's mental state, as it can make the novel looks more like a myth. The following passage shows how the first pattern of description is used:

[Mr. Rochester] strayed down a walk edged with box; with apple trees, pear trees, and cherry trees on one side, and a border on the other, full of all sorts of old-fashioned flowers, stocks, sweet-williams, primroses, pansies, mingled with southern-wood, sweet-briar, and various fragrant herbs. They were fresh now as a succession of April showers and gleams, followed by a lovely spring morning, could make them: the sun was just entering the dappled east, and his light illumined the wreathed and dewy orchard trees and shone down the quiet walks under them. (Chapter 20, 184)

This statement comes after the episode of Mr. Mason's physical assault. It is unusually situated, since it is the morning after episode, which should leave the participants, especially Jane and Mr. Rochester, who knows the truth behind the assault, with a terrified feeling. On Mr. Rochester's side, not only does he invite Jane to "Come where there is some freshness, for a few moments." (Chapter 20, 183) To enhance Jane's perception of her as Mr. Rochester's idol, Mr. Rochester is built as a cold-hearted man who follows only his basic instinct and does not use any thought in general. Mr. Rochester, according to the retelling, seems unaffected by the episode, due to his response to Jane that does not show any sign of terror as it should be, as if he knows the truth of his relationship with Mr. Mason and who is a true "attacker" in

this scene (which leads to the compact proposal later in Chapter 22). Meanwhile, based only on this conversation alone, Jane looks terrified at the episode:

‘Sir,’ I answered, ‘a wanderer's repose or a sinner's reformation should never depend on a fellow-creature. Men and women die; philosophers falter in wisdom, and Christians in goodness: if any one you know has suffered and erred, let him look higher than his equals for strength to amend, and solace to heal.’ (Chapter 20, 186)

This is how the description of the seasons can make her readers underread her situation. It is hard for Jane to directly say that she has enjoyed the walk, especially after a terrifying situation like the assault. The way she describes the season is paradoxical; like how the reaction of both Jane and Mr. Rochester has to the assault. The weather represents a sensible reality outside, while the assault, an action which Bertha Mason may not have committed in sound mind, shows how insane life in Thornfield can be. This paradoxical season that Jane uses can enhance on how brave and sensible she is. Meanwhile, the reaction of Mr. Rochester is neutral, in which Jane makes him a Byronic hero, an anti-hero personality type that is not a match for Jane's idyllic presentation by any mean since Jane wants her to be an only hero of her story. It can be said that she is hiding her true reaction from Mr. Rochester. This part not only bends the reader from Jane's true feeling in the reality, as a form of reality evading, but is also helps with myth making, too, as this can confuse readers about the reliability of the episode, causing readers to misperceive particular characters.

Not only is it the setting that leads the readers to underreading, but retelling is also one of the techniques that Jane uses in the novel for this purpose. This retelling creates a ‘new product’ according to Maftai's definition of autobiography, since it produces a new story for the particular situation. However, this new product is not static, since there are many times that Jane's retelling is changed by Jane herself to get some effect from either her listener or the reader of her autobiographer.

It appears that most of Jane's retelling action helps her mislead the readers. One of the times that retelling the story might lead the readers to a wrong path is when she talks about Mrs. Reed and her life at Gateshead. Before leaving Mr. Rochester for Mrs. Reed nursing, Jane elaborately tells Mr. Rochester about how she

is bullied by the Reeds, and how bad her life as an orphan is to response to Mr. Rochester's question about her family life:

'Her name is Reed, sir,—Mrs. Reed.'

'Reed of Gateshead? There was a Reed of Gateshead, a magistrate.'

'It is his widow, sir.'

'And what have you to do with her? How do you know her?'

'Mr. Reed was my uncle,—my mother's brother.'

'The deuce he was! You never told me that before: you always said you had no relations.'

'None that would own me, sir. Mr. Reed is dead, and his wife cast me off.'

'Why?'

'Because I was poor, and burdensome, and she disliked me.' (Chapter 21, 190)

This may make the reader underread this scene as they are likely to remember the background on how Jane was mistreated by the Reeds when she is at Gateshead. However, it appears that Jane fabricates in the retelling here, makes her story there becomes inconsistent. The moment when Jane is told that she is to go to Lowood in Chapter 4 happens when Jane is very young and just past the red-room punishment. As it is her childish reaction, whose reliability is questionable, Jane decides to tell just a part of the story, and completely skips over the fact that she was a child at the time of the punishment, which is reasonable for listeners if the story is fabricated since kids' memory are not always refined. The readers might underread this quote by skipping the question about the reliability of Jane in this case, which highlights the ideal image even more.

Her life at Lowood is another example that Jane uses retelling to make her readers underread her situation. When discussing about her life before Thornfield, Jane talks about Mr. Brocklehurst saying that

'I disliked Mr. Brocklehurst; and I was not alone in the feeling. He is a harsh man; at once pompous and meddling: he cut off our hair; and for economy's sake bought us bad needles and thread, with which we could hardly sew.' (Chapter 12, p. 105)

This quote gives a similar effect to the quote about Mrs. Reed. The readers might have a certain picture about Mr. Brocklehurst before, so they might truly believe this retelling. However, this quote is questionable. Not only is the unreliability of a child a factor, she also skips some details too, including how Mr. Brocklehurst does make her feel embarrassed in front of her schoolmates before (by punishing her). This retelling also makes her seem even darker and to be made up of more suffering, which is a characterization that the actual original events does not sustain. That effect Jane wants enhances her desire, in which makes her myth become more sensible, since the retelling intensifies the story, and affects Jane's idyllic character development.

Those narrative tricks that Jane's uses in her autobiography mainly serve two purposes: to help Jane with her construction of her myth of herself, and to help make a myth out of her story. This constructed myth invites Jane's readers into her side. Meanwhile, it also hides her characteristics of narcissism. She decides to use an idyllic myth to make her standout, which can be counted as reality evading because how this reception is different from her "plain woman" appearance. This action of evading reality can still be traced by how 'myth' affects her character's identity and the plot in general. The rest of this chapter is divided into two sections based on the purposes on how Jane's usage of narrative structure to construct her myth: to construct her myth about identity and her myth about the story.

Myth and Jane's Identity

It is important to find the moment when Jane starts to develop her idyllic myth. Maftei argues in response to this phenomenon in memoir and autobiography that "understanding conversion in a secular sense as well, we can read much autobiography and memoir as deeply concerned with the events contributing to the formation of identity, and indeed certain particular events which can have a lasting, even permanent, effect on one's notion of selfhood" (Maftei 2013, 123), the event that is marked as Jane's idyllic myth starting point should heavily affect her identity formation. In other word, the event should be big enough to be the impetus for Jane to develop her narcissism.

Looking back to the text, it appears that the idyllic plot starts to develop after the red-room episode. It is interesting that how the red-room event stimulates

Jane's narcissism. Sarah Gilbert and Susan Gubar's *The Madwoman in the Attic* state that this event "forces her deeply into herself," (Gilbert 2000, 389) as Jane is injured by patriarchal power, or how John Reed uses this event to exercise his power over Jane.

It also appears that the red-room event displays Jane's inner voice. According to *The Madwoman in the Attic*, this setting appears in the death chamber of Mr. Reed, her "substitute" father, which makes this scene become the origin of a symbolic castration complex in Jane. They say that since Jane is implied to be haunted by "a miniature of [Mrs. Reed's] dead husband," it makes Jane "escape through madness," (Gilbert 2000, 390) by seeing the "ghost" that can be implied to be Mr. Reed. However, Gilbert and Gubar did not specify what kind of madness Jane escapes.

After the punishment, it appears that the underreading passages that help with her idyllic myth are established and developed throughout the novel. Those techniques help Jane escape her ethical self, and living with her inner identity that she wants to be, in which is different from her life at Gateshead. Jane develops her narcissism to heal herself, starting by hearing the "voice" of Mr. Reed as he technically counted as the lack of Jane's father figure. After that, she tries to find the ways to fulfil her lack of patriarch figures by using her orphan status and this limited point of view that she provides to her readers.

To serve her phantasy about identity, Jane divides her personality into the one who she is willing to be, that is Jane the character, and the other is Jane, the narrator, who acts out as the narrator of this particular autobiography. The narrator who tells Jane's story performs the 'persona' role in the novel. Persona is an autobiographer's separated personal, which lives only in the autobiography and works as a narrator, making the autobiographer easily face their past.

There are many sources that try to define the function of persona, and how it affects the identity of the autobiographer. After many attempts to find a suitable way to analyze voices usage of the autobiographers, including herself, Vivian Gornick, in *The Situation and The Story: The Art of Personal Narrative*, finds that those authors actually create the persona, defined as a narrative who is "truth-speaking personae" and "do[es] battle for me." (Gornick 2001, 17) Not only

performing as a writer's substitute identity, Gornick says that persona in an autobiography can control "what it selects to observe and what to ignore" (Gornick 2001, 7) by toning the autobiographer's voice and limiting their vision, which is beneficial for myth construction.

It can be said that in order to analyze Jane's identity in the fictional biography aspect, we should analyze the identity of Jane's persona, as a narrator who build the story and "do battle" for her. Jane decides to construct a persona to be ideal figures, in which it is opposite to Jane's life, where she looks like a rebellious woman who is not, and is not going to be, praised by people around her as an idol.

In addition to the performance that Gornick found in her own writing, Jane's persona also helps with the evasion of reality. Since the effect that the readers might get from reading *Jane Eyre* on a surface is that the novel appears to be narrated by only Jane, the narrator, not two separate people as Jane wants it to be, it can be said that this underreading effect that the reader might feel the impact of how Jane leads the reader to understand her identity. Jane's encouragement of underreading hides the fact that she is actually not the person that she willing to be, leads to some effect that she wants from her readers about her identity.

In terms of narrative techniques, to make an image she wants become clearer, Jane uses this technique to condemn other characters, especially those who might be a threat of her ideal persona. The retelling that persona manipulated on the story affects positively to her desired identity. This positive effect Jane wants helps with Jane's desired identity presentation, which enhances the myth that Jane wants in the first place. It appears that most of the retelling cases, including the case of Mrs. Reed and Mr. Brocklehurst, have a problem with a censorship and reliability. It should question the reliability of the story because of some factors, such as the period of time that the story happens. However, since the retold story and the original story sound the same to the surface for the readers, the retelling appears to be underread by them.

Jane uses her persona, through narrative tricks that can lead to the underreading of her identity, as a form of escape from her own identity. Since persona has the relationship with people's psychology, the way that Jane shapes and uses her character's self as the persona can be explained using Freud's explanation of

narcissism. It can be said that the ideal persona construction not only helps Jane “do[es] battle,” but it also aids her in her evasion of reality, too, which can enhance the narcissistic personality even more. From this it can be said that Jane’s ideal persona is a form of evading reality and living in phantasy. To contrast herself with her plain personality in the reality, she decides to construct a personality that can open for any colorful life, and serves her broken ego as much as possible.

Jane’s promotion of underreading as a tool of myth construction can be explained by Freud’s understanding of narcissism and taboo, due to how she constantly escapes her reality, and how she tried to cover her ‘uncanny’ status in order to conduct her novel as her actions might be a taboo in her society. Referring to Freud’s definition of narcissism, there are many factors that can be used to define some certain figure with narcissism, including libidinal withdrawal. As Freud observed “so long as [the narcissist] suffers, he ceases to love,” (Freud 1914, 8) That is, libidinal withdrawal is an essential symptom for a narcissism patient as “a person who is tormented by organic pain and discomfort gives up his interest in the things of the external world.” (Freud 1914, 8) The patient constructs a set of personalities to escape their reality, shown in the quote below:

A person may love:— (1) According to the narcissistic type:

- (a) what he himself is (i.e. himself),
- (b) what he himself was,
- (c) what he himself would like to be,
- (d) someone who was once part of himself. (Freud, 14-5)

This desired identity makes Freudian narcissism shares some symptoms with Freudian hysteria. Most narcissism patients and hysteria patients give up their reality and live in phantasy, as Freud describes in *On Narcissism*, “he has, on the one hand, substituted for real objects imaginary ones from his memory, or has mixed the latter with the former; and on the other hand, he has renounced the initiation of motor activities for the attainment of his aims in connection with those objects” (Freud 1914, 3). They also use specific type of the voice inside their mind that “characteristically speak[s] to them in the third person” (Freud 1912, 19) as a substitute of the watcher, in case of the lack this type of figure.

In Jane's case, she constructs her idyllic image to gain a respect that she thinks that she should have, but she did not have it due to a status as a woman and orphan. Those statuses limit her freedom that she is desired, so she expresses them into the narrative. However, she makes her readers underread her phantasy as her desire is still considered as a taboo in her society, which is still what Freud would label a taboo in her society.

Taboo, like narcissism, is a concept that Freud constructed as part of his theory of the human psyche. In *Totem and Taboo*, a taboo is defined in two directions, "to us sacred, consecrated" and "dangerous, forbidden, and unclean." (Freud, p.12) Taboo, according to Freud, is used to protect the object that should be avoided by members of a society, as it always relates to any objects that are defined as important and weak in each society. As woman in Nineteenth-century British society was considered as a weak group of people, taboo at that times focused much on women and any situation that can make them weaker by the authorities' standard, such as having a desire in Jane's case.

In Jane's case, she wants to be a leader and be independent, which is violating her society taboo. She needs to avoid taboo in order to live in the society while she wants to express her desired identity that is opposed to her society's regulation, and makes her an ideal figure for her readers. To do these actions at the same time, she uses underreading techniques in her narrative to both express her phantasy while leading her readers to accept the fact that she is a typical woman. This characteristic of Jane's identity aids her on constructing Jane as the novel's idol, while subtly displays her Freudian narcissism to her readers.

Conclusion: How Underreading is important for Jane's Myth

It appears that Jane uses her idyllic myth construction to exhibit her Freudian narcissism. This idyllic plot affects to both Jane's personality and the plot in general. This idyllic plot is concealed under the choice of narrating techniques that the readers can find at the surface. Most of Jane's narrative techniques discussed in this chapter lead to underreading, in which makes some of her Freudian hysteria, such as reality evading, appears. The readers are not aware on this issue directly until they reach the final chapter where some different writing techniques, such as changes of

linguistic register, appear, and it shows how Jane takes their reading as a myth all the time.

However, taking the techniques in this discussion as the basis of questioning the question if Jane suffers Freudian narcissism is not enough. There are other narrative techniques that show how Jane's subtlety shows her actions that can lead to her Freudian narcissism further, which makes the diagnosis become more effective, and strengthen the reason on why Jane performs some paradoxical action in the novel, including how Jane chronologically organizes her story, which is not only related to the myth, but is also important to Jane's narcissism as well.



CHAPTER 3

STORY SORTING

Not only does the novel use a smaller motif to manipulate the readers, it appears that timeline in *Jane Eyre* is interesting to mention in order to study Jane's identity. It has many events that show story sorting. Jane selects which situation to tell while leaving other situations behind. Considering that *Jane Eyre* is a fictional autobiography, it is understandable that, according to the studies mentioned in former chapters, an autobiographer tends to select the story that they want to exhibit in their autobiography. This action, according to Gunnthórunn Gudmundsdóttir's *Borderlines: Autobiography and Fiction in Postmodern Life Writing*, is a way of organizing the life of the writer. Gudmundsdóttir says about an excerpt from Suzannah Lessard's *The Architect of Desire* (1996), in which she finds that the autobiographer uses the narrative structure to describe the writer's temporal experience, that this happens by "alternating historical past, remembered past, and the present, in an effort to give meaning to the connections between the temporal levels and to explain the events described in relation to each other." (Gudmundsdóttir, p. 67)

In the case of *Jane Eyre*, Jane uses some techniques that manipulate the timeline in the novel as they affect the image that she wants. As I have argued in the previous chapter, one way that Jane's persona "does battle" for her is to curate the events in a way that suits her desired life image, which leads to how Jane discloses her "important" piece of her life. To perform herself via the narrative of her autobiography, Jane uses elements of narrative structure such as gaps to modify her past. She decides to go into detail in some particular types of events and skips some events that have almost no effect at all on her storyline. The interesting thing is that even though some situations that she skips do not have much of an effect on the storyline, some are quite crucial to her life story. The selections that Jane makes affect how she controls the length of the novel's chapters and how she leaves some gaps in time between each event.

Problems with the gaps that appear in *Jane Eyre* have a direct impact on the issue of Jane's narcissism. The gaps she leaves link directly to how she wants her

identity to be perceived, which is in turn linked directly with the myth discussed in the last chapter. The problem shows even more how Jane is detached from her objective reality since some events that she leaves behind are open to an analysis in which they are understood to intervene with her sense of reality, as she might have failed to prioritize the event, as an effect of her narcissism that she hints at throughout the novel.

The Importance of Time: What are “gaps” and “time delusion”?

The concept of time, especially time’s responsibility as an organizer of events, is explored by many critics. Mikhail Bakhtin writes in “Forms of Time and of the Chronotope in the Novel” that chronotope, or how time is represented in language discourse, “becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope.” (Bakhtin, 84)

Bakhtin’s concept on time responsibility in the chronotope is similar to the concept of narrative time and clock time described by H. Porter Abbott. In his case, *Narrative time* indicates how events produce the series of time in the novel, which is different from a biological time, or, what Abbott calls, “Clock time.” He says that time delusion is one of a significant technique, points out that, “We have not added clock time to what happened. But we have added narrative time. We have added time in the sense that we have added greater complexity of narrative shape to its passage.” (Abbott, 3) Abbott believes that time using in the novel is not the same as the biological time, as the narrative time can manipulate the events of the novel, unlike the biological clock, which does not effect to the events of someone’s life in terms of modification. In critiquing autobiographies like *Jane Eyre*, time delusion and a concept about clock time is significant, since clock time is directly related to a story selection of an author, which means that time takes a major role in the novel as well if we consider the novel an autobiography.

From Bakhtin to Abbott, it is clear that time is significant in terms of narrative, as it indicates story order that can affect the readers. The narrator has full responsibility to manipulate time in the form of how they organize a sequence of their events. To use the event sequence to manipulate time, Abbott says that even though the sense of time has appeared in the narrative “the regularity of abstract time, which

is also an integral part of all our lives, unavoidably adds its own counterpoint to the time structured by incidents.” (Abbott, 5) Story sorting, in reference to Abbott’s explanation, should be analyzed on how it effects to the reactions that the narrator wants from the readers on each events that the technique is used.

For *Jane Eyre*, story sorting, by putting in gaps and time delusion, affects how Jane wants to display herself to the readers. These techniques’ application can be explained by how the novel is the retelling of Jane’s life. The temporal manipulations that are used in this study by Jane are occur when those events display her side of heroic personality, as they influence the presentation of Jane’s desired identity. Gaps and time delusion also lead the readers to underreading effects, and make them overlook some details or questions that they might have.

In narratology, the meaning of the term gap is a space that the narrative leaves for the reader to fill in. In *Narratology: Introduction to the Theory of Narrative*, Mieke Bal defines the gap as an elimination of the chronology of the fabula or the presentation of events that Russian formalists explain. This means that gaps are caused by the suppression of an event, which causes some time skips in the work. A gap might be important to readers as it can provide some significant information for them, which deepens the story that they read. However, gaps can make the readers underread or overread some events. The reason might be how questioning what is actually in the gap is considered unnecessary. The importance of chronological gaps in Victorian novels, according to Bal, provides nothing to the story. She says that forms of gaps, such as ellipsis, were used for “decency’s sake, usually not have been filled. The ellipsis can also be maintained for more specific reasons that characterize the story.” (Bal, 91)

Bal’s comment on gaps is that they are caused by the function of narrative, concerning how they provide sufficient information to their readers. In *Handbook of Narratology*, Peter Huhn states that since the text proceeds by only the events described by the writer, “In contrast to the description of real persons in which a gap may appear even though it is assumed that the person is complete, characters have gaps if the description does not supply the necessary information.” (Huhn, 17)

This means that a gap, for some academics, is not a thing that readers should inspect when they read the work. Gaps can make reader pose questions that

may be out of context, or too deep for the context of the story. This can become problematic when the readers analyze the text, as it can mess up the information that the text provides with the truth that is underlined in the reality. Gaps like these are important for reading the novel using Freudian approach, as what the writer left out that creates gap indicates the narrator's psyche, including lack and their ego.

In the meantime, gaps can make readers underread the text as well since the reader might forget some of the points that the writer has subtly put under their narrative. This problem is linked to the relationship between the text and readers. In *About Time: Narrative, Fiction and the Philosophy of Time*, Mark Currie states that gaps make a relationship with the text's readers in two ways, "the gap between the time of writing and reading is in theory almost infinitely large, making the act of anticipation less certain and the interpellation of unknown readers less guaranteed; and because the formulation of a response to writing takes place in a more considered context, in which the time of responding lies in the control of the reader and not the writer." (Currie, 45) Currie's observation shows that filling temporal gaps that the writer leaves in their work is the reader's responsibility.

This statement by Currie is similar to how H.Porter Abbott observes gaps interact with readers. According to Abbott, gaps are important for readers in terms of interpretation, since "the narrative discourse gives us some guidance for filling in these gaps," (Abbott, 84) and leads to the true meaning of the story they read. The reason for this is that gaps, according to Abbott, are a form of a crux, "an oft-debated element in a work that, depending on how we interpret it, can significantly affect how we interpret the work as a whole." (Abbott, 86) Gaps can make some elements debatable; gaps can make the readers pose their question in the room that the author has left in their narrative, which has the same function as Abbott's definition of the crux.

It means that gaps, even if they provoke questions that readers might consider as unnecessary for reading the text in some cases, are important for reading under some context, as it leaves some room for an interpretation, or even changes how readers understand the text. In the case of *Jane Eyre*, for example, gaps are important for the interpretation of the text as those time-spaces affect how Jane, as a narrator, builds her desired self-image. Gaps can show her readers on a value that she focuses

without telling her readers directly about it, which helps her form her desired self-image. Jane has a full right to dilate the time that she finds that it does not enhance her image or her identity.

Time delusion is also the technique that is used in the novel to manipulate the readers about a time period in some situations. Time delusion can be explained using the concept of space. Susan Stanford Friedman, in “Spatial Poetics and Arundhati Roy’s *The God of Small Things*,” says that the relationship between space and time does not have passive characteristics, because “Space restored to its full partnership with time as a generative force for narrative allows for reading strategies focused on the dialogic interplay of space and time as mediating co-constituents of human thought and experience.” (Friedman, 195)

Time delusion, in this sense, works as a tool for the narrator to trick the readers’ time perception, as their experience on the work they read is shaped only from the information that the narrator gives them. This technique makes the manipulation becomes easy for the narrator, as they play this manipulation with the readers’ experience. It comes in the forms of time manipulation that might confuse the readers, such as rush time up or slow it down. This effect, for *Jane Eyre*, helps with identity construction. This process, working with underreading in some cases, tricks the readers to percept the characters in certain ways, as Jane uses this techniques to extend some thoughts that she cannot directly conduct due to her society’s values.

From a primary observation, it can be said that time manipulation is important for analyzing Jane’s identity using since both techniques are linked with a formation of Jane’s desired identity as the narrator. They lead the readers to underread aspects of the text as they might overlook some details, then construct the heroic image in the readers’ perception that Jane wants. However, those effects, like myth making, hint some details that might indicate what cannot show to the readers due to her social status as a woman. Using time manipulation can be important for Jane to represent her heroic picture that she is desired, which is described by the Freudian concept of narcissism.

Where is story sorting?

There are some significant ways that Jane manipulate time in the narrative. It appears that Jane inserts gaps when she wants to skip some events that

might construct the negativity for the readers, then strengthen her positive side to her readers. In the meantime, Jane uses time delusion to show her manifestation and anxiety on certain events that lead to a major turning point in her life. Instances of gaps in *Jane Eyre* include events where Jane intentionally skips some significant events that the readers might expect some in-depth description and events that are presented with confusing timelines. It appears that Jane appears to use those two forms of gaps to achieve some self-image purification or modification.

Jane's prioritization of events is one of the factors that cause the gap. One example that shows how she selects her 'important' events is in the aftermath of the cholera epidemic at Lowood. The chapter starts with Jane's brief coverage of Lowood's cholera outbreak. Jane uses only a paragraph to describe this pandemic, as shown in the excerpt below:

Miss Temple's whole attention was absorbed by the patients: she lived in the sick-room, never quitting it except to snatch a few hours' rest at night. The teachers were fully occupied with packing up and making other necessary preparations for the departure of those girls who were fortunate enough to have friends and relations able and willing to remove them from the seat of contagion. Many, already smitten, went home only to die: some died at the school, and were buried quietly and quickly, the nature of the malady forbidding delay. (Chapter 9, 81)

The readers might expect Jane to tell about any effect the pandemic had on Lowood and her life apart from the death of the people there. Since this cholera pandemic is quite crucial for Lowood, Jane is expected by her readers to dive into the pandemic more. In contrast, Jane instead tells her readers about this event quite briefly, as it might not affect her life that much. This description contrasts with how she has focused on the death of Helen Burns. This pandemic overlaps with the death of Helen Burns, Jane's one and only friend at Lowood. The death of Helen Burns, unlike Jane's coverage of the Lowood pandemic, is the event that Jane decides to narrate in detail. She dedicates a quarter of this chapter to describe Helen's death in every detail possible. The following passage is when she describes Helen's grave:

Her grave is in Brocklebridge churchyard: for fifteen years after her death it was only covered by a grassy mound; but now a grey marble tablet

marks the spot, inscribed with her name, and the word ‘Resurgam.’ (Chapter 9, p86)

Helen Burns’s death and the Lowood pandemic provoke the gap that occurs as a result of Jane’s prioritization. Jane covers the pandemic in a short space of time as it affects only the people with who she did not have any special relationship with. In the meantime, since Helen Burns is the only classmate that she becomes friends with, Jane decides to go on about Helen’s death to show how she is a good and caring friend, which can enhance her heroic image, discussed in the previous chapter. From the description of Helen’s grave, Jane shows that she can be the defender for the one with who she befriended. Since Helen is an ordinary student in Lowood, to focus on her death is unnecessary, especially during the time of the pandemic. However, Jane does not want the readers forget Helen, so she chooses to focus on Helen’s death rather than the pandemic, which helps Jane shows her considerate mind and enhance her heroic image as it shows a caring and helping action clearer than the pandemic that everyone’s suffered is shared. It leads the readers to imply that Jane is ready to guard the one that she trusts like Helen, which is what the heroine-type character should be for the reader.

The period between Mr. Rochester’s proposal and the wedding ceremony is a series of events that has an ambiguous timeline. This series of events is narrated without a specific length to time that is presented as a hurry. The proposal, according to Jane, is rushed by Mr. Rochester. Jane says that to propose to her, Mr. Rochester tells her to “Say yes, quickly” (Chapter 23, 233) to accept his will. It also appears that this courtship is described roughly. Jane doubts that the reader will be interested in it. She uses only Chapter 24, the chapter following the proposal, to focus on the courtship. Then, she explains in Chapter 25 why she has not focused very much on the courtship in her narrative:

The month of courtship had wasted: its very last hours were being numbered. There was no putting off the day that advanced—the bridal day; and all preparations for its arrival were complete. I, at least, had nothing more to do: there were my trunks, packed, locked, corded, ranged in a row along the wall of my little chamber: to-morrow, at this time, they would be far on their road to London: and so should I, —or rather, not I,

but one Jane Rochester, a person whom as yet I knew not. (Chapter 25, p. 250)

She decides to skip the courtship by telling the readers that she needs to focus on her wedding ceremony. Since the whole story is the retold story by Jane ten years after the incident, this gap happens because how the following incident, the revelation of Bertha Mason, might affect her desired identity. Jane tries to suppress courtship to hide her enjoyment that might occur because of it to show her guilt about the relationship. Exhibiting the courtship further, instead of showing herself as an innocent figure within the triangle, may make Jane sinful, which is opposite to the identity image that she has tried to achieve the whole time. Presenting courtship might not be good for her if she wants to appear as an innocent woman to her readers as to completely skip the event by telling that she “did not focus” on that time.

In terms of time delusion, one of the most important periods that occurs in the novel is Jane’s timeline at Whitcross Moor, as Jane stays at this place for the period of time. It appears that the timeline of this period is confusing, as the events there are described elaborately. The time indicator of this period appears when she arrives at Whitcross Moor after Mr. Rochester’s confession about Bertha. It is on the opening of Chapter 28:

Two days are passed. It is a summer evening; the coachman has set me down at a place called Whitcross; he could take me no farther for the sum I had given, and I was not possessed of another shilling in the world. The coach is a mile off by this time; I am alone. (Chapter 28, p. 275)

In this excerpt, the time indicators are rarely mentioned in the narrative. This makes the timeline when Jane stays at Whitcross Moor become confusing. This confusion is clearer regarding the time period between St. John’s proposal and the “Jane! Jane! Jane!” incident. When St. John proposes to Jane and invites her to join him on his mission in India, there are signs that make the readers aware of this incident. As Jane vaguely says that she has lives in Whitcross Moor for two years when the proposal happens, she makes her readers unknowingly wait for something further. There are some discussions about St. John’s work as a missionary in which Jane appears to show her interest, but there is no sign of a progression in the relationship between her and St. John. After the proposal, Jane uses the narrative to

trick the readers about how long for her to make a decision, as can be seen in the excerpt below:

Is it not, by its noble cares and sublime results, the one best calculated to fill the void left by upturned affections and demolished hopes? I believe I must say, Yes—and yet I shudder. Alas! If I join St. John, I abandon half myself: if I go to India, I go to premature death. (Chapter 34, p. 360)

The timeline between St. John's proposal and Rochester's call of "Jane! Jane! Jane!" to her become even more ambiguous when the latter event appears to happen in an abrupt way. The calling is placed to happen after this excerpt:

I sincerely, deeply, fervently longed to do what was right; and only that. 'Show me, show me the path!' I entreated of Heaven. I was excited more than I had ever been; and whether what followed was the effect of excitement, the reader shall judge. (Chapter 35, p. 357)

The ambiguous duration of the period between these two events, even though logically they happen on the same night demonstrates Jane's ability at diluting time space in order to achieve her desired effects, in this case, to emphasize the impact of the voice on her. Jane does not tell her reader how long it takes before someone shows her the 'path,' or she hears the calling in this case, but makes it suspiciously long instead. This vague gap at Whitcross Moor works as space for her to purify her identity from the sinful image. Considering Jane's life is at her best as she has a school and family, also how this episode of her life happens after Mr. Rochester's revelation, Whitcross Moor is served as a process of Jane's identity re-establishment and identity -purification process. There are no reasons for Jane to drop out St. John's offer. However, her better life does not related with her desired identity as a hero, and makes Jane feels reluctant to accept the offer and goes to India on missionary work. This results in how Jane narrates her life in the simplest way possible without any time indicators. This process ends at the calling of Mr. Rochester. As the calling happens in the abrupt way, as if Jane intentionally wants her readers to imply that this is the "path" that helps her with the life, Jane uses this calling as her turning point that makes her life more organized, and come back to her desired identity.

Gaps and Identity

It appears that there are places that Jane uses a certain story sorting techniques. Gaps always appear at the place that she wants to bring out her heroic side. The gap between the cholera pandemic at Lowood and the death of Helen Burns, for example, are gaps that showing Jane's strength as she, unlike other students, is strong enough to survive the pandemic, and also her kindness and caring side. These examples show Jane's expectation to strengthen her heroic manners to her readers. Meanwhile, the time between her first call from Thornfield is skipped as how her career "nothing special" does not enhance the heroic image that much even though she has a successful career. Those examples reinforce the identity that Jane wants to be without focusing another bits and pieces that come along the story but did not help very much with her desired image.

Meanwhile, in relation to of time delusion, she uses it to exhibit her rebellious side of personality. The ambiguous time indication at Whitcross Moor, in this study, shows how Jane feels uncertain with her etiquette side and her independent one. It exhibits on how Jane is hesitant on being the self she desired and the self of typical Victorian woman, which is opposed from the identity that she is constructed. She uses time delusion to show how the decision affects her desired self if she respond St. John's proposal, and how ignoring the desired self affects her life after the events.

The events that Jane selects, with the myth that she makes about her identity, link with the self that the patient desires, according to Freud. Since Jane constructs the heroic image as her self-identity because she loves the person that she wants to be, as discussed in the last chapter, it can be said that she may develops story sorting techniques to response her ideal identity that she desired. She uses each technique in some specific purposes, and makes it leads to that image that she wants.

Not only story sorting helps with her narcissism, but Jane also can easily manage with her taboo as well as she has to control herself not to do it. In terms of self-construction, Shuttleworth says that some action that is linked to character's self-concealment like the erotic interplay "is similarly not just a defensive game designed to protect the boundaries of a pre-existent self, but is rather actually constitutive of selfhood." (Shuttleworth, p.39) In this case, Jane's story sorting, since it relates with

how she subtly performs some taboo action, is a part of self-concealment, as it helps with how Jane constructs her heroic identity.

In conclusion, gaps in *Jane Eyre* are a tool that helps to construct the desired identity that can lead to conclusions about her relationship with Freudian narcissism. Gaps in this novel appear when Jane wants to adjust her idyllic-identity that she tries to achieve. By the word adjust, I mean that Jane puts in gaps to enhance some heroic action or decrease the intensity of some actions that negatively affects that image. Considering the tone of the novel, the theme of *Jane Eyre* is another topic that the reader should discuss on how much it affects Jane's narcissism and the paradoxical self-presentation that she has. The gothic theme can be said to mirror it, and to enhance her narcissistic personality like how gaps and underreading do with her personality.



CHAPTER 4

SUSPENSE AND TABOO

One feature that frequently appears in *Jane Eyre* is how Brontë incorporates suspense motifs within the story. Despite the realism movement that novels around its time tended to follow, the novel incorporates some mystery and unrealistic motifs that make some critics become mistaken about how the novel should be read and construed since the novel itself is difficult to categorize.

Jane Eyre was published in 1847, at the beginning of the Victorian era. Some critics have problems with categorizing it as it as the novel does not belong with others works of Victorian literature. In his article published in 1977, Robert K. Martin listed the novel as Romantic literature due to elements in it that do not fit in with Victorian tradition. Martin said that since *Jane Eyre* inherited “the convention of the fairy tale, with its archetypal hero or heroine, its paradigmatic journey and its archetypal division of the world into good and evil” (Martin, p. 86), the novel, unlike works of Charles Dickens or Thomas Hardy which focus on a daily live of characters without any fairy tale traits, does not fit with the Realism novels. Meanwhile, suspense motifs are what make *Jane Eyre* unfit to be designated a realist novel, as it contains some supernatural motifs as the main material.

There are many definitions of suspense. According to Maria Anastasova, there are many explanations of suspense or even differentiating it from horror. However, she reaches a general definition of suspense as “an emotional experience that is connected to the tension around the outcome of a situation.” (Anastova, p. 7) Noël Carroll observes that suspense should consist of a set of two oppositions that are completely different, which means that one alternative is morally correct but improbable while one of them is probable but unethical. He says that functions of suspense include:

1. an emotional concomitant to the narration of a course of events
2. which course of events points to two logically opposed outcomes
3. whose opposition is made salient (to the point of preoccupying the audience’s attention) and

4. where one of the alternative outcomes is morally correct but improbable (although life) or at least no more probable than its alternative, while
5. the other outcome is morally incorrect or evil, but probable. (Carroll, p. 257)

From the definition, it means that suspense is a reaction that the readers should get from the main character and their dilemma as a member of the society. Moreover, according to Elaine Indrusiak, some writers, like Poe and Hitchcock, manipulate audiences by building suspense. Since both of them uses narrative structure “to establish intertextual relations regardless of authorial intention” (Indrusiak, p. 41), it means that those reactions that gathered from the character should produce some concept that the creator wants to be for an effect that each writer wants.

This claim from Indrusiak is similar to what we have discussed about Jane’s intention to create a relationship between her readers and her heroic image that she wants in the first place.

In the Brontë archives, suspense motifs are nothing new. In Emily’s *Wuthering Heights*, the settings of the novel, both Wuthering Heights and Thrushcross Grange, and how the story is set mainly on the stormy season represented conflicts between the characters, especially the relationship between Heathcliff and the Earnshaws. Catherine’s ghost, for example, hints at Heathcliff’s state of mind, as to how she appears is related to when Heathcliff’s social status is concerned. Emily uses this conflict to convey her readers about the struggle that non-British people like Heathcliff experience.

In *Jane Eyre*’s case, this means that suspense should be surrounding Jane and the other people that cause Jane some tension that can move the story forward. It becomes easy for Jane to use the motifs to manipulate her readers. Since, as this dissertation has argued, the novel is told only from Jane’s point of view, as an autobiographer in this story, using suspense is beneficial for her identity representation, as it can enhance her heroic identity and her narcissism. Those suspense motifs will be used to build a comparison between Jane and a thing that is

appreciably different from her, which manipulates the readers enough to convince them to be on her side.

In this chapter, I will discuss some important instances of the suspense motif in *Jane Eyre*, including the red-room episode, the story of Bertha Mason, and Jane's returning to Mr. Rochester. Those discussed incidents are related to how Jane possibly and unintentionally exhibits her narcissistic side to her readers, which is linked to her self-control process to keep up with the set of ethics in her society. This explanation will lead to how she, using the narrative in her story, manages to conduct some certain narcissistic actions without showing her readers that she involves with any Freudian taboo, as those events are included in the actions that are considered taboo in Nineteenth-century British society.

Taboo and Suspense

To make a vivid comparison between Jane and her surroundings, a taboo is essential as Jane sets herself up as an ethical woman. The interesting characteristic of taboo is, even if it remains unspoken, there is a man who tries to disobey it. According to *Totem and Taboo*, Taboo affects the psychosis of members of society in many forms. The action of rebellious, or Obsessive prohibitions by the book, for example, results in labeling each member of the society, which affects identity construction as the rebel "becomes taboo himself, and no one may come into contact with him." (Freud, p.17) It means that subjects can become taboo themselves when they contact with the thing that is considered as a prohibition in the society.

If we say that suspense relates with unspoken dilemmas in society, taboo can be one of a cause of suspense by definition. This results on how suspense relates with taboo. There are novels that use the disobey people as the figure who caused suspense. Sensation novels, for example, focus on taboos on a deep societal layer. Sometimes it becomes the main element of the story.

Wilkie Collins's *No Name*, for instance, focuses mainly on women's individuality. While portraying Norah, the lawful character as a healthy figure, Magdalen, in a meantime, becomes taboo since her main intention is to regain her inheritance. Not only women like Magdalen are not allowed to inherit something, conducting any domestic activity solely by herself, like raising a no name baby alone, is also considered a taboo for Magdalen's society. These taboos lead to a suspense

plot as it helps readers to create a relationship between them and taboo Magdalen experiences.

Taboo, in the form of suspense, is a main thing that the main characters in some novels have to deal with. In Charlotte's case, since taboo cannot be directly stated in the novel, using a relationship between suspense motifs and taboo is adapted in the novel to put a contrast between moral and immoral, according to Anastova's explanation. It appears that an element or a figure that is considered mystical for other figures is the one that behaves against society's values. According to Alisha Cohn, Brontë consistently used suspense to exhibit her own reverie. Cohn claims that Charlotte used some scenes in her novel "to question how attention intersects with moral development" (Cohn, 31) In her example, Cohn says that Brontë's exhibition of the intersection of morals, especially in *Villette*, "resonates with deconstructive accounts of romanticism itself." (Cohn, 37) In *Villette's* case, the conflict of Lucy Snowe's life "presents as thornily critical while quietly and vigilantly exerting herself, but in other moments, she is dreamy, abandoning herself to passive divergences that suspend the pressures of the Bildungsroman's plot," (Cohn, 35) and effect with Lucy's acts of self-detachment. To exhibit Lucy's conflict and reverie even further, Brontë plays around with traits in a romantic poem, then "uses phrenology as a framework of self-realization, darkly romantic reveries disrupt its methods of analysis." (Cohn, 36)

When suspense motifs are considered representatives of a taboo, it means that Jane uses suspense as a comparison. One of her mission in the story is to be a heroic figure that makes the readers idolize her, which means that she needs to be a lawful woman. From the example, it shows that she promotes herself with each suspense motif, which can distract her readers from her narcissism. Jane, trying to show how good her behavior is, performs a process that can be considered as her process of self-controlling, which, according to Shuttleworth, is important in Jane's context. In Victorian society, a society administrator required "The personal qualities of the professional, the ability to preserve self-control, and thus retain the interstices of his mind unread" (Shuttleworth, p. 61) from an individual as it belongs to "fascinating, biologizing power." (Shuttleworth, p. 61) To be accepted in her society

and reach the point that can make the readers idolize her, Jane must perform some of this process to show how she belongs to social control.

The self-control process is also important if Jane is considered to be a narcissist. Since narcissism is related to libidinal love, Freud said that a narcissist maintains self-regard to react with love, “[t]he effect of dependence upon the loved object is to lower that feeling: a person in love is humble. A person who loves has, so to speak, forfeited a part of his narcissism, and it can only be replaced by his being loved. In all these respects self-regard seems to remain related to the narcissistic element in love.” (Freud, p. 20-1) If being idolized is considered as a form of love that Jane wants from her readers, self-controlling is important for her to maintain her self-regard, and suspense motifs are a tool for Jane to achieve the goal as a narcissist.

If we combine Cohn’s ways analysis with a process on self-regard that Shuttleworth and Freud propose, suspense in some Nineteenth-century British novels is linked with how a member of society deals with a moral intersection. In *Jane Eyre’s* case, since her goal is to become a heroine figure, it is interesting that some excerpts that show suspense in the novel have a close relationship with women’s freedom, which might be taboo in her society. A point that those excerpts have in common includes a punishment that Jane might feel if she stated directly that she wants freedom, and how she tries to achieve it morally.

The Red-Room Episode

The red-room episode is important for the novel in many ways, especially with how Jane’s identity throughout her story is constructed. Many academics are interested in this motif. Laggatt and Parkes, for example, say that the red-room has the closest relationship with tyranny in the novel. It appears that Mrs. Reed uses the red-room as a tool for taming Jane and exhibiting her loneliness, while Jane considers this room as victimizing her through tyranny. Laggatt says that this room is a tool that works like a medieval torture chamber, “Mrs. Reed and John Reed act as obvious points of focus for Jane’s rebellion. Their tyranny means that Jane does not internalize discipline. She refuses to believe that she is the problem, and thus the red-room functions with the inefficiency of a medieval torture chamber.” (Laggatt and Parkes, p. 172) Elaine Showalter, in the meantime, reads this scene as exhibiting a woman’s

growth. Showalter mentions that since the red-room is a punishment “It is thus as if the mysterious crime for which the Reeds were punishing Jane were the crime of growing up” (Showalter, p. 114).

Those studies, reading the text in a feminist way, play with how Jane tries to escape the patriarchy using only her worldview. It is usually mapped on to the novel’s intertextual relationship with *The Pilgrim’s Progress*, which is intertwined with how Jane wants her image overall to be. This brings us to the question that if the suspense motif shows how she views her society, like how contexts around her life provide to her. Since both of the studies read this scene using a context around her not the narrative, there are still some motifs in the narrative is related to freedom that need to be studied using the text itself not the context of her society.

Jane’s description of the room is a starting point that can bring about the suspense effect. It appears that Jane rarely sleeps in the room. Moreover, she describes the interior design of the room by focusing only on objects that have a red color shade. This kind of description, shown in the passage below, imitates Jane’s feeling when she is in the room and causes readers some tension that makes them feel humiliated and pressured. This benefits, for Jane, will become beneficial for her as she performs narcissistic actions later, as it leads to under reading effect that the readers might experience later in the novel:

The red-room was a spare chamber, very seldom slept in; I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the center; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn color, with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly-polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane.

Scarcely less prominent was an ample, cushioned easy chair near the head of the bed, also white, with a foot stool before it; and looking, as I thought, like a pale throne. (Chapter 2, p. 10-11)

How Jane focuses only on the color of the room and how stuffy it is shown how she thinks about her status in general. Using the color red and other colors in the same family in this room shows how the woman in her society is treated in authority if she goes against any patriarchal values in general, as red is a symbol of prohibition and death. Focusing on how stuffy the room is, in the meantime, used to show how the woman should feel about her status, that is dependent under the social system. In the meantime, if we look in Jane's perspective, using a particular shade of color and decoration shows how Jane deeply feels with the patriarchal society; deathly dependent, without any way to escape. With this worldview, it makes sense for the story which show how Jane's personality changes after this punishment.

The other significant suspense motif is the 'ghost' of Mr. Reed. 'It' appears when Jane thinks about how Mr. Reeds would treat her if he is alive when she moves to Gateshead. However, it is vague to determine if Jane sees 'it' or not, showing how she has an ambiguous reaction with her body in this excerpt:

I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perjured and avenge the oppressed; and I thought Mr. Reed's spirit, harassed by the wrongs of his sister's child, might quit its abode— whether in the church vault, or in the unknown world of the departed— and rise before me in this chamber. I wiped my tears and hushed my sobs, fearful lest any sign of violent grief might waken a preternatural voice to comfort me, or elicit from the gloom some haloed face, bending over me with strange pity. This idea, consolatory in theory, I felt would be terrible if realized: with all my might I endeavored to stifle it—I endeavoured to be firm. Shaking my hair from my eyes, I lifted my head and tried to look boldly round the darkroom. At this moment a light gleamed on the wall. (Chapter 2, p. 13)

This is the only time that she claims that she is the only one who 'feels' the ghost. Determined from the excerpt, it is, however, unclear if she really sees the spirit or just has a fever. According to Carroll, a protagonist like Jane is represented as

a person with virtue, and suspense “preoccupied with establishing and reemphasizing the audience’s sense of the relevant probabilities of alternative lines of action” (Carroll, p. 263). Since Jane says that when she feels ‘it’ she then be harassed by Mrs. Reed’s child, it can be said that ‘it’ works as an object that tests Jane’s virtue in relation to patriarchy. Considering how the punishment is linked with Jane’s questioning of patriarchy, this ambiguity that the readers get from this ghost incident shows Jane’s lack in her mind. If other members of the Reeds behave as Jane’s authority, the “spirit” that Jane sees shows that she lacks a supporter who have another go at expressing this. The lack is beneficial for Jane considering that she starts to develop her heroic image and narcissism later in the story, as those incidents happen by Jane looking for freedom to fulfill this lack.

Reading through this particular scene shows that every companion in this scene relates to limitations on Jane’s freedom. Since Jane is punished because She fights back against John Reed, who is to her an authority figure, this scene is designed to show how society at her time punished any women who fight their authority back, as they should respect any laws that the authority has put in place. The red-room event also shows how Jane’s personality is changed and fixed. Because she develops her self-control process here, it means that the suspense in the red-room is related to her narcissistic development that related to her society taboo. Since talking about freedom and growth in women is considered taboo in her context, using the red-room punishment as a pathway is easier for Jane to present her narcissism side as the readers under reads it, as they consider that she suffers from her treatment at the hands of the Reeds.

The Relationship between Jane and Bertha Mason

Bertha Mason, the lawful Creole wife of Mr. Rochester, is often read as Jane’s alter-ego. Many academics read Bertha as an opponent of Jane in some specific pole. In Post-colonial readings, for example, this pair is read as a representation of colonizer and slave. In Spivak’s article, for example, she reads Bertha as a result of “the axiomatics of imperialism” while Jane is a result of a Englishness: “Through Bertha Mason, the white Jamaican Creole, Brontë renders the human/animal frontier as acceptably indeterminate, so that a good greater than the letter of the Law can be broached” (Spivak, p. 274). Spivak’s claim is supported by an article from Julia Sun-

Joo Lee, which says that opposed to Jane's Englishness, Bertha's representation "insures that issues of slavery and race lurk not far from the surface." (Lee, p. 324) This kind of reading benefits Bertha side as she is a member of an oppressed group of people at that time. However, both Bertha and Jane, as a woman, are oppressed by their authority, in which taboo is covered. Reading in this approach does not enhance how Jane is oppressed by taboo, and cannot explain much about Bertha's suspicious features.

Bertha's story incorporates many suspicious motifs. Grace Poole, Bertha's patron, for example, is a motif that is set to be suspicious. One reason is before knowing about the existence of Bertha, Grace is the only character in Thornfield that does not welcome Jane. Jane prejudicially focuses on Grace in both a mysterious way and an observation way. While focusing on how Grace is unwelcome to her, Jane also tells about Grace's normal life as well, such as when Grace sews a curtain as a servant of Thornfield:

[...] That woman was no other than Grace Poole.

There she sat, staid and taciturn-looking, as usual, in her brown stuff gown, her check apron, white handkerchief, and cap. She was intent on her work, in which her whole thoughts seemed absorbed. On her hard forehead, and in her commonplace features, was nothing either of the paleness or desperation one would have expected to see marking the countenance of a woman who had attempted murder, and whose intended victim had followed her last night to her lair, and (as I believed) charged her with the crime she wished to perpetrate. (Chapter 16, p. 130)

Considering the argument from Gilbert and Gubar that Grace is portrayed as a representation of a visible madwoman, Grace becomes mysterious according to Jane to highlight the cost of being unlawful in her society. How Jane prejudicially describes Grace even when Grace works as a servant captures how society punishes Grace for being a patron of the unethical values. Jane uses an endangered language to highlight the enigmatic feelings towards the character, and aware that Grace might associate with some values that do not belong to her society. Jane's description of Grace, which engages a prejudice toward Grace, helps enhance her role as a heroine at the same time because of how Grace is represented as a bold unethical figure.

However, Grace is ignored after her true status as Bertha's servant is revealed. This changing perspective shows how Jane found out that Grace is not an object that tests her virtue, results on a disappearance of a prejudice toward Grace.

To help Jane with the image that she tries to achieve, the story of Bertha Mason herself is cast in the style of a mysterious story. Her story begins with how her physical appearance or even her name does not appear in front of Jane's time for most of the time before a marriage ceremony. A clergyman, for example, says that he "never heard of a Mrs. Rochester at Thornfield Hall." (Chapter 26, p. 248) For most of the time, shown in the excerpt, Bertha is described by Jane in a very vague way, making her existence becomes more unclear to Jane's audience:

the lunatic sprang and grappled his throat viciously, and laid her teeth to his cheek: they struggled. She was a big woman, in stature almost equalling her husband, and corpulent besides: she showed virile force in the contest. (Chapter 26, p. 249)

Even though Mr. Rochester and Grace Poole know about Bertha's existence, Mr. Rochester ignores Bertha's existence, due to how she is a non-British woman and her madness. The language that he uses to describe how he hide Bertha from the community, shown in this excerpt, exhibits how he normalizes ignoring Bertha, even perceives this action as a threat:

Concealing the mad-woman's neighborhood from you, however, was something like covering a child with a cloak, and laying it down near an upas-tree that demon's vicinage is poisoned, and always was. But I'll shut up Thornfield Hall: I'll nail up the front door, and board the lower windows; I'll give Mrs. Poole two hundred a year to live here with my wife, as you term that fearful hag: Grace will do much for money, and she shall have her son, the keeper at Grimsby Retreat, to bear her company and be at hand to give her aid in the paroxysms when my wife is prompted by her familiar to burn people in their beds at night, to stab them, to bite their flesh from their bones, and so on (Chapter 27 p. 256-7).

After Jane escapes from Thornfield and revisits Fearn Dean, there is no evidence of Bertha once again. Her death becomes obscure to readers, appears on how the servant who follows Mr. Rochester to Fearn Dean tells the story to Jane. The

interesting thing in this storytelling is how Bertha is demonized even on her death, and how Mr. Rochester is represented as a hero, which can be perceived in the following excerpt:

it was all his own courage, and a body may say, his kindness, in a way, ma'am: he wouldn't leave the house till everyone else was out before him.
(Chapter 37, p. 365)

The story of Bertha Mason from Jane's point of view makes Jane excusably represent herself as an ethical heroine who wants freedom. Since being an ethical woman is one of the images that Jane tries to achieve, being anything that does not belong to her society, including adultery, is prohibited for her, in which is different from Bertha's image. To give her readers an obvious comparison, Jane and Bertha are set to have the same rebellious mindset with a different persona. While Jane represents herself ethically and transparently, Bertha's personality is shown as an ambiguous and mad figure according to the narrative. Suspense in this case is used to give a direct comparison between Jane and Bertha. This direct comparison helps Jane to enhance her personality to be presented as more ethical. Moreover, exhibiting how carelessly people are involved in this situation also allows the readers to contrast between the personalities of Jane and Bertha, which helps Jane in her heroic picture.

A function of Bertha's suspense as an unethical comparison helps in reading Jane's narcissism. Jane representing herself as ethical, compared with Bertha, shows the reader how she is "better" than Bertha because of her moral behavior. This representation shows the process of self-control that is required both in her society, according to Shuttleworth, and narcissism development. Jane exhibits her narcissistic side as the readers will look over both her self-control process and how uncanny she is.

"Jane, Jane, Jane!" and the Return to Mr. Rochester

Jane's return to Fearnside is interesting in relation to the question of her narcissism. Not only because of how she manipulated the time when Mr. Rochester's calling happens but how "Jane, Jane, Jane!" appears in the novel is important to how she represents her identity and morality. When living with the Rivers, Jane tends to forget her heroic figure development, as she works in a religious environment. This

religious context lessens the appearance of any suspense because any unethical practices are considered as sacrilegious behavior by itself if we consider that suspense shows a contrast between moral and immoral in the society.

Suspense appears again at St. John's proposal and the calling incident. Not only that the time in this incident is manipulated by Jane's nervousness, which gives suspense to her readers, but the calling is also mysterious as well. It appears that the voice comes from nowhere, as it works as, in Carroll's terms, Jane's virtue checker. According to the novel, the voice "did not come out of the air— nor from under the earth—nor from overhead" (Chapter 35, p. 357) with a sign that Jane 'feels' with her body:

The feeling was not like an electric shock; but it was quite as sharp, as strange, as startling: it acted on my senses as if their utmost activity hitherto had been but torpor; from which they were now summoned, and forced to wake. They rose expectant: eye and ear waited, while the flesh quivered on my bones. (Chapter 35, p. 357)

The fact that the calling has emerged all of sudden is related to how Jane recalls the self that she wishes to be. Considering that this happens after St. John's proposal, which offers her a job opportunity as a missionary in India, and combined with how Jane manipulates a time description after the proposal this means that Jane waits for the opportunity to express this side of her personality, which is limited due to a religious setting. Jane is deeply reluctant to show her narcissistic side when she lives in Whitecross Moor, which results in how Jane immediately flees from the Moor the morning after.

When she arrives at the manor house of Fearn Dean, this is an opportunity for Jane to regain her savior representation, as she returns to blinded Mr. Rochester and claims her spot as a nurse and a partner. The interesting part of the coming back event is, instead of a traditional return that the readers might expect, Jane uses her voice to make him recognized. Despite the uncertainty, Jane shows that, because of how helpless he is, Mr. Rochester recognizes her and wholeheartedly confirmed her identity. Jane tries to exhibit how heroic she is in this case by making Mr. Rochester yearn for her aid. Picturing him as a blinded man helps Jane represent this image without being taboo in her society, which is related to her narcissism.

What happens between the calling incident and her trip to Fearn Dean shows that the suspense motif appearing throughout this period has a relationship with how Jane still wants freedom and is heroic even when she lives religiously. As the motifs that happens after St. John's proposal is happened suddenly, it shows that Jane still thinks that religious environment may not suit her like being an independent woman, causing a less appearance of her narcissism when she works with St. John. The calling works as a suitable and ethical answer for Jane, as in her social standard, she cannot directly reject St. John. This calling also results on how Jane remarried Mr. Rochester and become his patron as well, since those actions show how much freedom Jane finally get at the end.

Conclusion

Suspense motifs, especially in sensation novels, are used to indirectly to contrast some distinctive pole in the novel's context. In the case of *Jane Eyre*, Jane uses some suspense motifs in her story to exhibit her desire of being independent, which is considered as an unethical act or taboo in her society. She uses them to compare with unspoken taboos in her society, and unintentionally uses her narcissism to exhibit her self-control. This action, considering Jane's goal in her story, enhances Jane's chance of being idolized by her readers, leading to how paradoxical Jane's personality is throughout her story. This makes readers understand on why Jane wants to present herself as a heroic figure. Finding an independent life helps with every feature of her story, leads to the form of narcissism that Jane develops through the novel.

CHAPTER 5

CONCLUSION

After reading *Jane Eyre* as an autobiographical novel, it is obvious how Jane organizes her in a way that reveals the narcissism of her character. She tries to use narrative motifs as a tool to cover some of her personality that might be considered as a taboo in her society. The interesting thing is those motifs lead to how Jane wants to construct herself as an independent woman, showing how those narrative motifs is used mostly for her concealing an action that she conducts by herself.

The result of paying attention to these aspects of Jane as a narrator is that she shows some of the symptoms of Freudian narcissism. Her narcissism is related directly to how an autobiographer organizes their story in their story. Considering the perspective of Gudmundsdóttir in *Borderlines* stating that a Postmodern autobiography, especially a woman's autobiography, is a representation of an autobiographer's identity. As an identity is oppressed like the woman in postmodern era, this Nineteenth century novel uses narratology to sort out the woman's identity. This shows on how Jane's identity, especially her desired one, an independent woman who can control or have authority in a certain level, shines through the novel Despite the level of oppression in her social context. In her use of those structures manipulate her readers; Jane presents an image of her identity to the readers without being a taboo in her society.

The narrative strategies discussed in this study — underreading writing, story sorting and suspense writing — are used mostly to trick readers that Jane is still a well-behaved woman in Nineteenth century British society while actually acting in her self-interest. For underreading, Jane uses it to convince her readers that she does not try to be an independent woman with her own identity while makes her readers skip a small part of the story. Those small parts reflect to how she fabricates her story in order to appear as a desired figure that she wants to be, leads to her narcissism. She also tricks her readers using underreading to highlight her inner desire that she cannot

show directly in action, makes her attempt to be an independent woman in her readers' eyes appears clearer.

Story sorting is used to highlight a moment that makes Jane the savior of the story, and enhance her *The Pilgrim Progress* - moments. It is used in moments where Jane, as a narrator, has to choose between two situations. She manipulates time in a situation which she finds that it does not help or is important to her desired of being a hero of her people, and then focus on a later situation that show how she is a savior. Linking with how she develops her desired identity leads to her narcissism character, story sorting, even though it does not work directly with taboo, enhance her lack fulfilment that leads to her ego development, which is important for her narcissism.

Suspense, working with taboo, is used as a tool Jane uses to find ways of legally performing actions prohibited by the norms of her society. It is obvious that those motifs and her narcissism has a close relationship, as she does not consider that she is unlawful by herself, but she tries to purify herself in front of the readers' eyes. Those attempts can be explained with Freudian repression and self-control process according to Shuttleworth.

An action of being an independent woman while obeying the regulations of her society helps her with creating a new ego-ideal, which links to her personality traits. As Freud categorized an object that a person love since they are young and attach with their mother, which affects how they develop any personality traits, including narcissism when they are grown up, a person that the subject wants to be, like how Jane wants her identity, is one of them. Throughout the novels, it shows how Jane uses the strategies that enhance her desired identity to seek her new ego ideal by her lack of perfection as an orphan.

Reading *Jane Eyre* as a novel about an ordinary woman who seeks out for things to fulfil her lack is important to some readers as it may change their perspective. Shifting from being a rebellious woman to an ordinary woman who is juggling between her own freewill and social norm, this way of reading makes readers change some image about Jane, and reads it using more dimensions, not only on a dimension that Jane is a hero of her own world.

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