THE IMPORTANCE OF CHARACTER RELATIONSHIPS
IN THE NOVELS OF CHARLOTTE BRONTÉ

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INTRODUCTION

Throughout the course of each of Charlotte Brontë's novels, the protagonist encounters many different types of characters. Mr. Rochester and Mrs. Reed, John Bretton, and Paul Emanuel, Frances Henri and M. Pelet are all very diverse types and each contributes to the novel in a unique way. Often, however, the relationship established between the protagonist and another person is brief and appears to be loosely connected, if connected at all, to the main plot of the novel. Miss Brontë has, in fact, been criticized for her loose plot construction, and part of that criticism deals with the inclusion of some seemingly extraneous minor characters. Why, for example, is Helen Burns introduced in Jane Eyre? She makes a relatively brief appearance in the novel's early section dealing with Lowood, and her presence does not seem to profoundly influence the remainder of the plot. In The Professor, Hunsden makes several fragmentary and apparently unessential appearances throughout the novel; he does very little to strengthen the novel's structure. At times, some of the characters in Charlotte Brontë's novels appear to be the product of a fertile but undisciplined imagination; the characters are interesting as types, but they have little functional value. It is my contention, however, that these characters are included not as a whim of the writer's
unfettered imagination, but because they contribute significantly to the novel. All of the characters, including the seemingly obscure ones, influence the protagonist, either by contributing to his development and growth or by increasing his self-awareness. Some of the characters also contrast with the protagonist and therefore help to illuminate and clarify the protagonist's own personality in the eyes of the reader.

By examining several character relationships in three of Charlotte Bronte's important novels, I hope to establish the importance that even the less dominant characters hold in the development of the protagonist. I will begin with an examination of The Professor, the least polished and complex of the novels, followed by an analysis of Villette, and conclude the study by examining Jane Eyre, the most mature and ambitious of Bronte's publications. Since Bronte's letters, journals, and notebooks give us only a glimpse of her thoughts while she was writing, it will not be clarified here to why.
In the introductory letter at the beginning of The Professor, William Crimsworth is seen as a youth whose destiny in life is uncertain. Not only is the reader doubtful as to Crimsworth's character, desires, and abilities, he is led to believe that William himself harbors these same uncertainties. He has recently left school, and his only immediate desire is to reject the patronage of his uncles whom he considers unjust. At this point he impulsively decides to go into trade, a career he neither knows nor cares about, simply to rid himself of the advice and demands of his uncles.

The relationship between William and his brother Edward appears to be an unnecessary fragment, an awkward attempt at beginning the novel. Edward Crimsworth, however,
might contribute to the development of the protagonist in several important ways. His most obvious function is in confirming what William has suspected from the beginning: "I do not think that my turn of mind qualifies me to make a good tradesman; my taste, my ambition does not lie in that way," says William in his introductory letter. Edward's rough personality, his exacting demands, and his ruthless ambition prove that William's own mild character is unsuited for trade and the conditions under which he has to work. From the beginning of his employment he finds his life increasingly disgusting, his task of translating business letters "dry and tedious" (p. 24). Working at a desk all day is extremely stifling; he says that under the demands of business he feels "the rust and cramp of my best faculties" and that he "longed for liberty" (p. 24). In his desperation, he compares his restricted life in business with the life of a slave who must perform his loathsome tasks automatically. Existing as he does in Edward's business forces him to see his life as "intolerable" (p. 25). His business relationship with his brother makes William realize that his personality is unsuited for the stifling life in business, a life which would never afford him the opportunity of any self-expression.

Although William finds that living under his brother's profession is not at all to his liking, he makes the statement that he could have borne his work had it not been for the "antipathy which had sprung up" between the two men (p. 24). The section of the novel dealing with
the relationship between William and Edward is successful in illuminating several facets of William's character simply because Edward serves as a foil to William. We are able to see the protagonist clearly because he is contrasted with a radically different person. Moreover, William compares himself to Edward on several occasions and makes several judgments on his brother's character, indicating, perhaps, an increased awareness of his own character.

From the very beginning of the novel we see Edward as a cold, abrupt, and arrogant person. Much of his personality and manner are revealed in William's first interview with him. His actions and mannerisms alone are indicative of his character. He speaks with 'an abrupt accent' (p. 6); rises "sharply" from his chair (p. 7); has a "gratuitous menace in his eye" (p. 7); and speaks hastily or not at all as the mood strikes him. His conversation further reinforces his character. After a rather moody greeting berating William for keeping him waiting at his office, he quickly ascertains that William has broken all ties with Tynedale and Seacombe because, as Edward says, "no man can serve two masters" (p. 7). This statement is the first indication in Edward of a despotic desire to control, a trait which will later become intolerable to William. Even at this early stage in their relationship, William sees a fundamental difference in their characters. As Edward stares at him during this first meeting, William contemplates "the differences which
exist in the constitution of men's minds" (p. 7). At this point he cannot define the difference, nor does he clearly indicate it to be an antagonistic difference. The recognition of a difference, however, is in itself a step in identifying and asserting his own personality.

From the first day of his employment, William does realize that his brother's character is not only different from his own, but objectionable to his else. He is entitled by Samuel's obsession to control everything around him in his presence. William witnesses a seemingly casual but really very significant display of Samuel's power during their ride to the office together. William's inner voice is heard in the second act
aspects of William's personality. William rapidly realizes that Edward's attitude toward him is that of a "tyrant, harsh, master" (p. 15). His work under Edward is hell and hard in ridiculous, exacting. Early in his employment, he had "caused to regard Mr. Givensworth as my brother—he was a hard, grinding master; he wished to be an1 honorable tyrant" (p. 25). During their final confrontation, William tells Edward that "a worse man, a harder master, a more brutal brother than you had seldom existed" (p. 37). Edward then proves beyond a doubt his brutal and tyrannical nature by cracking a whip over William's head, an act which might parallel his treatment of his horse. He would resort to any means to control.

The relationship with Edward is important to the remainder of the novel because it illuminates and develops certain aspects of William's character. During their entire relationship is William's constant recognition that "my nature was not his nature" (p. 16) and "how much [in him]... was contradictory to my nature" (p. 11). Perhaps his life with Edward develops qualities which are innate in William's personality; through Edward, William sees what he is not. He can never be a ruthless, insensitive master as can be seen later in his treatment of his students. When he is finally given a position of authority, he is not cruel as Edward is. Instead, he is patient, treating those people under him kindly, yet firmly. He is never obsessed with the desire to control. When he marries Frances, he is aware of the fact that she needs some degree of autonomy. She desires to assert her
independence through teaching; William realizes that he cannot deprive her of that independence by ruling her life. If William is an incomplete personality at the beginning of the novel as we are led to believe, then his life under Edward certainly helps to mold and illuminate his character.

Zoraide Reuter is another puzzling character whose function in the novel is not entirely clear. When she is first introduced to William, she seems to be the likely candidate for the novel’s love interest. After she is abruptly set aside in favor of Frances, the reader perhaps suspects that Charlotte Brontë whimsically changed her plan for the novel; Frances seemed like a better heroine, and consequently Zoraide is quickly pushed into the background. However, Mlle. Reuter might be seen to occupy an important relationship with the protagonist. Through her deceptive personality William is led to a realization of his concept of an ideal woman, an ideal which materializes in Frances Henri.

William admits that prior to his residence in Brussels he knew very little about the female character. "And what was my notion of it [the female character]? Something vague, slight, gauzy, glittering" (pp. 88-90). Because he knows little about women he is initially impressed with Zoraide, who is rather pretty and appears to be "sensible and respectable" (p. 82). William sees that she is a talented, intelligent person, and although he knows little about women, he knows that he can only marry
a woman of some capability. Her intellectual abilities are therefore enough to recommend her to him in the beginning. In addition to her intelligence, she possesses a charming and tranquil personality, a personality in which William delights. Yet as he comes to know her better, subtle hints tell about her true character. He comes to suspect that she, like Edward, has a compulsive desire to control everyone she associates with. She obviously enjoys the feeling of superiority she has in relation to her students and instructors because through that superiority she can control them. With each of her associates she finds some aspect of his character through which she can dominate him. By flattery, flirtation, or management of temper she keeps everyone in awe of her. Her attitude toward Crimsworth is the same as that toward any of her other underlings. On his second meeting with her, William feels that she is probing his nature in order to find his weak point, the aspect of his character which will enable her to take hold of him and lead. In one of his conversations with her he observes her manner and perceived soon that she was feeling after my real character; she was searching for salient points, and weak points, and eccentric points; she was applying now this test, now that, hoping in the end to find some chink, some niche, where she could put in her little firm foot and stand upon my neck--mistress of my nature (p. 81).

Her desire to master his personality becomes more obvious as their relationship progresses. Through Edward, William
had found that he is not one who can be controlled by another. When he finally realizes that Zoraïde merely wants him under her influence, he rebels against her and ceases the pleasant relationship they once had.

Another of Mlle. Reuter's characteristics which affects William is her deceptiveness. Unlike Edward, who harshly and openly takes control, Zoraïde is subtle in her attempts to master. William recognizes this aspect of her personality rather early in their friendship. He realizes that in their pleasant, polite conversations, she is actually testing him, trying to find a flaw in his character. He even goes so far as to call her "catty" (p. 101). This characteristic, he reasons at first, can be attributed to the fact that as a Belgian she lacks sound principles. He believes her to be sincere in her relationship with him until he overhears her conversation with Paul in the garden. Only then does he realize that all in her nature that seems kind and amiable is actually an effort to deceive him, an effort to make "lovely" "fools of big nature." If this is so, he recognizes that her personality is completely contrary to his own. He continues to converse with her in the garden but takes as a complete puzzle, and a personal aversion, toward her. He discovers that she is not the "healthy, gentlemanly" girl she seemed to him, and that she is really the "type" of girl he can never love.
William, a rural doctor, is the son of the humble
Rita, who had to work hard in the fields to support
his family. Despite the romantic ideal of medical
practice, William finds the reality of his work
more challenging. Theappings and the death of
his patient, Mrs. King, leave him with a sense of
frustration and uncertainty.

In the novel, however, the appearance of Frances,
allowing him to make comparisons of the two women.
William quickly realizes that Frances is a "bright, intelligent,
woman," and the possesses Zoraide's one good quality. He also
observes that Frances is in several respects Zoraide's
opposite. While Zoraide makes every effort to actively
control William, Frances certainly has no such intention.
She is a quiet, passive person who is willing to submit
to his influence, while Zoraide tries desperately to
bring him under hers. Far from being a deceitful person,
Frances is quite open and frank with William from the
beginning of their relationship. The kind of dishonesty
natural in Zoraide is completely foreign to Frances.
Thus, William is able to compare these two radically
different women, his thoughts on worthwhile characteristics
in people solidarity.
Yorke Hunsden's sporadic appearances in the novel are often irritating; he is a rough, blunt character whose function is rather perplexing. His fragmentary appearances throughout the novel seem to do nothing but interrupt the plot. Yet he is a complex character, interesting because he is so enigmatic. After their first conversation, William describes him as being "not odd--no quiz--yet he resembled no one else I had ever seen before" (p. 23). Most of the time Hunsden has a grating effect upon William; however, William may have become the person he was partially because of Hunsden's influence.

Obviously, Hunsden helps to bring about the climax William reaches in his life under Edward. Prior to his acquaintance with Hunsden, William is discontent but tolerant of his job. He reasons that although he finds life dull and unsatisfying, he must continue with his chosen profession because he must earn a living. "That can you do to alter it in his life?" (p. 25), he asks hopelessly. He sees himself entangled in an unhappy existence which he can never leave. However, during one of William's early conversations with him, Hunsden very vividly describes William's unhappy life as his brother's clerk and then says emphatically, "You'll never be a tradesman" (p. 32). Later he makes William realize that life is not necessarily irreversible, that he can leave his present, unhappy situation. "You must travel..." he urges William, "Go on to the Continent, and see what
will turn up for you there" (p. 46). He is then able to provide a letter of introduction which would insure William of a job in Europe. Because of Hunsden, William is finally able to attain the liberty for which he has longed. Hunsden furnishes the frame of mind and the financial security which enable William to disentangle his life.
Villette

Villette, Charlotte Brontë's last novel, appears to be very loosely, if not carelessly, constructed. The plot relies heavily on coincidence and semi-developed sub-plots. Several characters are introduced who are never satisfactorily developed, nor do they seem to support or advance any theme in the novel. For example, Lucy Snowe spends a substantial amount of time with Miss Marchmont, yet the relationship leads nowhere; it is simply an isolated segment sandwiched between Lucy's life with Mrs. Bretton and her life in Villette. However, a close look at Miss Marchmont's account of her life reflects and intensifies much that happens to Lucy throughout the course of her own life. In addition to giving a telescopic view of Lucy's fate, Miss Marchmont's relationship with the protagonist might also prove to be a very significant influence on Lucy's development.

Miss Marchmont's life quite obviously parallels Lucy's own life in several ways. She, like Lucy, fell in love as a young girl; like Lucy, her fiancé was killed in an accident before they were able to marry. Though the account she gives of her life, the reader is able to discern the fact that Miss Marchmont has been a sensitive person who loved more deeply and passionately than the most people. Later, Lucy is also seen to be a person with strong feelings similar to those of Miss Marchmont;
like the older women, her emotions are perhaps much stronger
than those of an ordinary person. The words of Miss
Vernon, as she recalled her love affair right until
they were thrown out with the label of Paul Emanuel:

"I have had my feelings, admirers and
concentrations; in those hours he was
my audience. Thus I have not the art
of expressing it in words, but I will
say it now. Those who have known me
will know it - and I know it.

Not that I am saying it for my
benefit or yours, for it is for me,
and no one else. But I say it
now, and I know it."

"The real love is the one that
lasts, the one that stands the
test of time. It is not the
one that is easy to find,
or the one that is easy to lose.
It is the one that is worth
searching for, and the one
that is worth keeping.

If you find it, hold on to it,
and don't let it slip away.
If you lose it, don't give up,
and don't let it go.

The real love is the one
that makes you feel
happy, and the one
that makes you feel
complete. It is the
one that makes you
stronger, and the one
that makes you
better."

"Yet while" (5. 55),
"in this point in the novel, I saw it clearly, and
realized, a sudden surge of emotion in
her voice as she said the words she would like to
retreat from a moment,
Miss Marchmont has spent her entire life in the sort ofBufinesS and that Lucy would like to submit to. Yet Miss Marchmont realizes that her way of life has been wrong, that she has been nothing but "a awe-struck and selfish woman" (p. 35). She finally acquires the wisdom necessary to make life valuable, but she acquires that knowledge too late to apply it to her own life. She is able, however, to impart her newly-found values to Lucy: "We should acknowledge God merciful, but not always for us comprehensible. We should accept our own lot whatever it be, and try to render happy that of others" (p. 77). After Miss Marchmont dies, Lucy is able not only to accept her own most difficult fate, but also to find a position in which she can help improve the lives of others. Only after she knows Miss Marchmont does Lucy become actively involved with and interested in people. She is, perhaps, reluctant at first in her assumption of an active role in life; a passive existence is much more attractive to her. She is also hesitant about becoming involved with other people; the timid and somewhat condescending attitude she exhibits toward her students, especially toward Cinevra Fanshawe who most desperately needs Lucy's guidance, shows an unwillingness on Lucy's part to become interested in other people. Yet by the time she must face separation from Paul Emanuel, she not only bears her own lot, but she also works eagerly and even happily for the benefit of other people.
Miss Marchmont, then, serves as a parallel to Lucy; she is a miniature portrait of the protagonist which illuminates and emphasizes Lucy's own life. More important, she helps to shape Lucy's personality from a passive, introverted one to an active, vigorous one. Her relationship with Lucy is not a dead-end, but a necessary portion of the novel which serves as a bridge between her passive life with Mrs. Bretton and her active, productive life in Villette.

In addition to Miss Marchmont, several other characters are taken up in the novel but are never adequately developed; they are fragmentary people whose appearances are never entirely justified. One such character is Paulina de Bassompierre, the young child who occupies the central position in the beginning of the novel; after three chapters, however, she is abruptly cast aside when Lucy Snowe assumes the prominent role. Through an unexplainable and unbelievable coincidence, she is later brought back into the novel as a young lady, but for no clear reason. Lucy is still the major character; Paulina is secondary and her life is never fully developed. The reader never learns much more about her than the fact that she marries John Bretton and lives happily ever after.

Despite her apparent obscurity in character, however, Paulina does serve as an effective contrast to Lucy. The two women become close friends, but their personalities are so vastly different that in comparison with Paulina, Lucy's own character is made very clear. Paulina has
been sheltered and protected all her life. She is a
wealthy girl whose father dotes on her very existence;
he refers to her as "the only pearl I have" (p. 361),
and grows melancholy at the thought of losing her to anyone.
Although she is charming and her personality is delightful,
she has the air of a pampered child who is used to having
conditions favor her every whim. She is untouched by
sorrow and suffering; after her marriage to John Prentice,
the "pair was blessed indeed, for years brought them...
great prosperity" (p. 368-69). Paulina is fortunate to
have been so sheltered from any deep suffering because
her nature is extremely delicate; a great blow might
destroy her frail constitution. Lucy recognizes Paulina's
natural delicacy, and expresses concern for what might
become of such a fragile person:

As a child I feared for you; nothing
that has life was ever more susceptible
than your nature in infancy; under
harshness or neglect, neither your external
nor your inward self would have
survived; one little grief was
the very birth of your
sickness, because so suddenly
would the whole world be
wrapt in a blizzard of
the terror of being cast
away from the
household,
the
place of comfort and
affection,
the
place...

[Further text not visible]
Paulina and Lily both enjoy nature and spending their free time outdoors with their loved ones. In contrast, Lily is the type of person who explores extensively with her friends and family, often seeking out new experiences and adventures. Paulina, on the other hand, prefers more relaxing activities and enjoys spending time with her family in her backyard. While Lily sometimes feels overwhelmed by her experiences, she is able to feel happy and content in the midst of her busy life. Paulina, however, often finds herself feeling bored and unfulfilled, longing for more meaningful experiences. In conclusion, Lily is the type of person who lives a much more active and adventurous life, while Paulina tends to prefer a more relaxed and stable existence.
Jane Eyre

The Helen Burns section in Jane Eyre is considered by some critics to be unnecessary, or at least over-emphasized. Helen is an intensely prominent person for the space of five chapters, after which she dies and is rarely mentioned except in passing as one of Jane's few bright memories of Lowood. After the death of Helen Burns, the remainder of Jane's life at Lowood, approximately eight years, is summarized in a few short pages. The year in which Jane knows Helen, then, does perhaps seem to be stressed disproportionately. Her acquaintance with Helen, however, marks a very significant turning point in Jane's life. Before she meets Helen, Jane has no humanizing or loving influence in her life. At Gateshead, Bossie is at best tolerant; at Lowood, Maria Temple is very kind but distant. The remainder of her acquaintances are either brutally cruel or completely indifferent to her. Because of her warmth and patience, Helen is the first person Jane is able to love. The experience of caring for and being cared for by another person is in itself a new one for Jane. Moreover, since she is able to love Helen, and the two girls do develop a genuine friendship, Jane is able to learn and mature under Helen's almost perfect influence. Several of the qualities Jane acquires while she knows Helen go a long way toward
refining her spirited character and molding her into the woman she is to become.

Superficially, Lowood seems to possess an unlikely atmosphere in which any sort of warm association should flourish. Everything connected with the austere school is associated with cold, pain, and hunger. A passage depicting the bitter winter life at Lowood might serve to describe the painful life in general at the school:

Our clothing was insufficient to protect us from the severe cold; we had no boots, the snow got into our shoes and melted there; our ungloved hands became numb and covered with chilblains, as were our feet. . . . the scanty supply of food was distressing; with the keen appetites of growing children, we had scarcely sufficient to keep alive a delicate invalid.

Nor is the pain confined to the physical level; the girls are treated harshly by most of their teachers, resulting in an evident emotional emptiness. In addition to all the general pain she suffers as a student in the school, Jane is new to Lowood, an outcast, frightened, and very lonely. Given all these adverse circumstances, Helen Burns' very presence lends some warmth to Jane's sadder existence at Lowood. Her tranquil, ethereal character is one of the few positive influences Jane receives during her childhood and is therefore a major factor in contributing to her development.

When Jane arrives at Lowood, she is a neglected child with an uncontrollable spirit. At Gateshead
she has been so severely treated that her only means of expression has been rebellion against those who are cruel to her. Helen's initial patience and kindness towards her are new attitudes which probably amaze Jane. After their first meeting, Jane naturally seeks the company of this strange Helen who is so different from anyone she has ever known. Moreover, Jane, who is given to open hostility toward her enemies, wonders at the stoical strength Helen is able to exhibit when she is so unjustly treated. When she is flapped for some trivial occurrence, "not a feature of her serene face altered its ordinary expression" (p. 46). When Jane protests by saying that she could never bear such treatment, Helen replies by saying, "it is weak and silly to say you cannot bear what it is your face is required to bear" (p. 46). This statement must have had a great deal of influence on Jane; after her meeting with Helen she is able to bear her fate without flouting it in rebellion. She awaits Mr. Brockhurst's visit with 'enormous' hope, and on the day after all the children are sent away, Jane insists, "I shall not be here to see the outcome of the rush!". Jane, who in the past has always known how to control her emotions, is caught off guard when her heart is so strongly moved by the sight of "the happy, free, cheerful Helen" (p. 46). She is overwhelmed by the sudden burst of joy and love that overcomes her. She is filled with a sense of relief and exultation, and sheattributes her sudden change of heart to the influence of the only person she has ever truly trusted—Helen's father.
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Perhaps the most important lesson Helen learned was the value of love and friendship to human beings, including those who had special needs. When Helen was told that she was blind and deaf, she was able to live the same life as before with love and support from her friends. Helen, in turn, was able to express her love and gratitude to those who had helped her. She said, "When we are struck without reason, we should strike back again very hard" (p. 50). Helen continued saying, "It is not violence that best avenges; it is not vengeance thatbest cures injury" (p. 50). Furthermore, she "can so clearly distinguish between the criminal and his crime; I can sincerely forgive the first while I avenge the last" (p. 51). Helen's story is a lesson in love, friendship, and forgiveness. It is a lesson which Jane learns well; in
time she is able to love and forgive those people who do her ill. She, like Helen, acquires the ability to separate the criminal from the crime. When Mrs. Reed is on her death bed, Jane goes to her and attempts to bring her what comfort she can. Far from feeling the hatred that such a cruel woman might well inspire, Jane goes to her with the intent to forgive:

I had left this woman in bitterness and hate and I came back to her now with no other emotion than a sort of ruth for her great sufferings, and a strong yearning to forget and forgive all injuries—to be reconciled and clasp hands in unity (p. 202).

Jane never receives the friendship she desires and deserves from Mrs. Reed; her aunt continues to harbor unreasonable feelings of bitterness and hatred toward her. Nevertheless, Jane continues to treat the old woman kindly. Immediately before Mrs. Reed's death, Jane asserts that her aunt has her "full and free forgiveness" (p. 211), despite the fact that Mrs. Reed has persisted in her unjust and bitter treatment of Jane.

In a similar manner, Jane is able to forgive Edward Rochester for his deception which so drastically alters her life. When she leaves Thornfield Hall, she feels pity for him in his misery rather than for herself in her own unhappy situation. "God keep you from harm and wrong—direct you solace you—reward you well for your past kindness to me" (p. 280). Rather than display selfish hostility toward the person who has wronged
her, she instead bestows a blessing on him. As a result of Rochester's actions, Jane is forced to wander starved and penniless for several days; yet she selflessly continues to think of him in compassionate and forgiving terms; she "trembled for Mr. Rochester and his doom, ... tempered him with bitter pity" (p. 286). She has matured so much in her relationships with other people that she is able to forget the crime against herself and continue to love the criminal.

When Helen Burns is viewed as a teacher who imparts strength and values to Jane, her position in the novel can be more easily accepted. She appears when Jane is at a very impressionable age and has a tremendous influence on her character development. After she teaches Jane all that she is able to, Helen is no longer necessary to the structure of the novel. The Helen Burns section in Jane Eyre, then, is not a frivolous section, nor is it over-emphasized; it is really very necessary for the protagonist's development and maturity.

The section in which St. John Rivers plays an important part is also puzzling; it occupies a large portion of the novel, yet it seems to go nowhere. St. John is an enigmatic character, both to Jane and the reader. He at first seems to be an afterthought on the part of Miss Brontë; he is a wooden character whose presence perhaps merely served to fill out the three volumes customary in Victorian novel publication. Yet, awkward as his appearance in the novel might seem, it
John might, if carefully studied, help to illuminate certain characteristics of Jane and Mr. Rochester because St. John's personality is diametrically opposed to both Jane's and Edward's. Only after Jane knows the cold, almost inhuman St. John does she fully appreciate Edward's passionate humanity and realize how much she loves him.

From his introduction into the novel, St. John is seen to be a rigid minister, dedicated to his vocation and in the enlightenment and salvation of the human race. To further his pastoral duties and become an efficient vicar, he first has to be inducted into Teynham and study the scriptures. Yet, in spite of his desire for conversion, he finds in Teynham a person in Dr. John Mortimer, a man who loves bookish knowledge and is an excellent teacher. Jane, however, is more concerned about her own happiness and the fulfillment of her dreams. She wants to be free and independent, to have a life of her own. St. John's rigid and conservative ideas clash with Jane's free spirit. She finds him too formal and rigid, and she prefers Edward's passionate and human nature.
The qualities, but devoid of anything like life. He grows so far as to feel it as he does to set apart for his house..." (p. 717), including, perhaps, all that is in the mind. He's still some distance off, connected with no humanity, no sympathy with other people. Finally, he tells her to use him as follows: "To me, he can't possibly become a longer life", etc.; his eye was a cold, bright, blue pear; his look, a speaking instrument, "nothing here" (p. 711). Jane, of course, contrasts him to the dynamic figure of Edward Rochester; Edward is far from the lifeless, cold figure that St. John is; instead of devoting himself exclusively to duty, Rochester devotes himself simply to living. Unlike St. John, Rochester has a tremendous capacity to both sympathize with and love other human beings. To St. John "the humanities and amenities of life and all attraction...literally he lived only to aspire" (p. 715). To Rochester, the humanities in life were central to living itself.

St. John's qualities become ever clearer in his relationship with Jane. In his desire for her improvement, he continually demands that she be as dedicated to duty and as detached from life as he is. "...true to profit the talents which God has committed to your keeping," he tells her. "Don't cling so tenaciously to ties of the flesh; save your constancy and ardour for an laudable cause; forbear to waste them on trite transient objects" (p. 714). Jane, being the passionate woman that she is, realizes
that her nature is completely opposite his. He chides her for the delight she takes in domestic affairs, for the importance she attaches to personal ties, and for her desire to develop and employ her intellectual faculties. Such pleasures are trivial, if not selfish, he constantly asserts. Although he preaches long and eloquently on the evils of earthly pleasures and the excellence of spiritual duty, he fails to win Jane to his way of thinking simply because her nature cannot be molded to fit his stringent demands.

The relationship sets up a basis for character contrast and perhaps enables the reader to see Jane's nature a little more clearly. Although Rivers is dedicated to a noble spiritual cause, he seems to be lifeless, incapable of being happy himself or bringing happiness to other people he knows. Jane, in the other hand, dedicated to what St. John thinks of as trite, worldly pleasures, is able to find happiness, or at least contentment, in her situation. She is, moreover, also able to bring pleasure into the lives of many people with whom she associates. Her warmth and humanity make her, in the long run, a far more worthwhile person than St. John.

To further reinforce his personality, St. John is characteristically cold throughout his entire relationship with Jane. When he unexpectedly asks her to marry him, an expression of love enters his conversation: "one as my helpmeet and fellow-labourer," he says (p. 751). He desires to marry her only because he feels that she
night make a good missionary's wife; she might help him to fulfill his spiritual duty. When she complains that no love exists between them, he simply replies that "enough love would follow upon marriage to render the union right even in your eyes" (p. 359). St. John's proposal undoubtedly reminds Jane of Rochester's; while St. John is probably incapable of loving Jane and sees her only as a "helpmeet," Rochester loves her deeply and sees her as a wife. Life as St. John's wife would be an extremely dull, loveless, unhappy existence, one which her intensely passionate nature could never endure. Only when she is fully exposed to St. John's lifeless character can she realize how much she loves Edward. After she visualizes life with St. John as a potential reality she realizes that she must return to Edward. Jane provides an effective description of her attitude toward the two men when she tells Edward about St. John:

He does not love me: I do not love him... He wanted to marry me only because he thought I should make a suitable missionary's wife... He is good and great, but severe; oh, for me, cold as an iceberg. He is not like you Sir: I am not happy at his side, nor near him, nor with him" (pp. 300-01).

After she knows a character who contrasts so completely with Edward, she can fully appreciate Edward's qualities and the relationship they are able to establish.
CONCLUSION

Charlotte Bronte often brought characters into her novels who failed to contribute to a perfectly constructed plot. The Woodhouse family in "Emma" and "The Tenant of Wildfell Hall" provided moments of conflict, tension, and emotional depth. The relationship between Jane Eyre and Mr. Rochester in "Jane Eyre" was a central theme, filled with passion and personal growth. The character of Wuthering Heights, Heathcliff, his complicated relationships, and the power dynamics among the tenants added to the complexity of "Wuthering Heights."
لا يمكنني قراءة النص من الصورة. إذا كنت بحاجة إلى مساعدة في شيء آخر، فأخبرني بذلك.
FOOTNOTES

Chapter 1. The Professor


Chapter 2. Villette


Chapter 3. Jane Eyre

BIBLIOGRAPHY


