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## THE MALE GAZE AND THE STRUGGLE AGAINST PATRIARCHY IN JANE EYRE AND WIDE SARGASSO SEA

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"I would give my eyes never to have seen this abominable place."

. . . "And that's the first damn word of truth you speak. You choose what you give, eh? Then you choose."

(Exchange between Rochester and Christophine.)

The critical discussions of Jean Rhys's *Wide Sargasso Sea* usually assume, *prima facie*, that Rhys's text is presented as a rebuttal to Charlotte Brontë's *Jane Eyre*, "a premise" says critic Missy Kubitschek, that "is too obvious to require expression."<sup>1</sup> Says Kubitschek,

substituting the heroine Antoinette for the anti-heroine Bertha . . . demands that the reader interpret the plot from a marginalist perspective that nowhere directs the narration. . . . That event (the fire at Thornfield Hall) is in *Jane Eyre* presented through Rochester's account to Jane,<sup>[2]</sup> in *Wide Sargasso Sea* the reader experiences it through Antoinette's dream vision preceding her waking action, and the meaning thus radically changes.<sup>3</sup>

She adds, "when the orthodox plot of *Jane Eyre* recedes, the revisionist plot of *Wide Sargasso Sea* emerges."<sup>4</sup> It is assumed that by centering the previously marginalized character of Rochester's mad wife and recontextualizing Brontë's plot, Rhys defies Brontë's original intent for the character by wrenching her from the periphery of the narrative and enabling her to speak as the subject, while relegating the heroine of the original novel to a position of voiceless ghost on the sidelines.<sup>5</sup>

Upon closer reexamination of the two texts however, it becomes apparent that the two are more closely intertwined than a first, cursory reading of them side by side would suggest. Despite critical assertions that *Wide Sargasso Sea* should be taken as a work in itself,<sup>6</sup> that its relation to *Jane Eyre* is minimal with the latter merely serving as a springboard for Rhys's narrative, and finally Rhys's own statement that her inspiration for *Wide Sargasso Sea* came from her thought, upon reading Brontë's text, that "[s]he seemed such a poor ghost. . . I thought I'd try to write her a life,"<sup>7</sup> the two novels can actually be seen as mutually complementary texts, both addressing the woman's struggle to "speak herself"<sup>8</sup> within the confines of patriarchy.

Rather than representing two irreconcilably opposing points-of-view, the two novels in actuality expand upon and interact with one another, presenting a cross-century dialogue and mirroring of one another that serves to elaborate on and exemplify themes that are common to both texts. *Wide Sargasso Sea* can in actuality be seen as an extension of Brontë's original quest to create a woman character that defines herself - apart from the patriarchy. Both the form of the struggle and the woman's means of resistance are common to both texts as both heroines struggle for self-definition within the dominant patriarchy.

In *Wide Sargasso Sea* Antoinette's first encounter with patriarchy is her mother's marriage to Mr. Mason. Her mother defines herself wholly within the

patriarchal frame of reference, frequently consulting the mirror, which as Sandra M. Gilbert and Susan Gubar point out is the "voice" of male approval.<sup>9</sup> With her ability to win the approval of Mr. Mason she is rescued from the state of decay she and her household were undergoing as she became "thin and silent, at last refusing to leave the house at all,"<sup>10</sup> while the garden ran to seed, permeated with a "smell of dead flowers" (19). Only when a male, Mr. Mason, enters the picture and defines her as desirable is she rescued from this process of becoming a ghost. Significantly, while Antoinette is in the convent, and consequently removed from the necessity of pleasing a hypothetical male, she is allowed no mirrors, which only have relevance in a patriarchal structure as a vehicle for the male gaze.<sup>11</sup>

Throughout *Jane Eyre*, the theme of the mirror/reflection as a site of the struggle against patriarchy similarly echoes that of Rhys's text. In Jane's childhood confrontation with the tyrannical John Reed, the first of a series of males who attempt to exercise power over her, he throws a book at her, telling her to move "out of the way of the mirror and windows" (42), asserting his right as a male to control the reflection, and consequently the gaze, thereby preventing Jane from using it as a site for self-definition. As a result of this struggle she is thrown into the terrifying "red room" where she must confront her subliminal self that appears in the old looking-glass:

I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers.

(46)

At this point Jane so little understands her internal self, free from the definition of Others, that she does not recognize the reflection as herself, thereby missing what is, according to Jacques Lacan, the most decisive stage in human development, when one, through consciousness of one's own reflection, recognizes oneself as an object of knowledge.<sup>12</sup> Although the reflection is static, and thereby a misrepresentation, it still confers the mark of adulthood - self-consciousness - which Jane is unable to attain at this point in her development. Antoinette, at this same age, is entirely denied the opportunity for self-consciousness and self-definition as she must remain in the mirrorless convent until her marriage to Rochester.

Jane's next significant encounter with a mirror occurs when she, determining that Rochester's lack of interest in her signifies the hopelessness of her love for him, decides to harshly contrast herself with the beautiful and (as she imagines Rochester perceives her) desirable Blanche Ingram:

Listen then, Jane Eyre, to your sentence: to-morrow, place the glass before you, and draw in chalk your own picture, faithfully; without softening one defect: omit no harsh line, smooth away no displeasing irregularity; write under it, "Portrait of a Governess, disconnected, poor and, plain." (190)

Although she is ostensibly creating a self-portrait, she is in actuality presenting a vision of herself as the undesirable object of Rochester's gaze.

views herself through the hypothetical lens of Rochester's imagined eye. Imagining herself to be rejected by him, she resorts to defining herself using the mirror of his approval, rather than creating her own image outside the control of patriarchy.

It is not until later in the text that she frees herself from this definition when, taking what she thinks is her final leave of Rochester, she rebels against the image of herself as an object of Rochester's gaze:

Do you think I am an automaton? - a machine without feelings? . . . Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? - You think wrong! - I have as much soul as you, - and full as much heart! And if God had gifted me with some beauty, and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: - it is my spirit that addresses your spirit; just as if both had padded through the grave, and we stood at God's feet, equal - as we are! (281)

By declaring herself his equal (and seizing control of the discourse by declaring that she is addressing him), despite what she perceives as the disparity between his conception of her and her own, she situates herself outside the sphere of male approval, thereby defining herself as a subject, rather than an object, within the patriarchal structure.

In *Wide Sargasso Sea* Rhys elaborates on the power of the gaze. Rochester himself recognizes it and refuses to allow himself to be defined by his reflection, as is exemplified by his violent reaction to Antoinette's attempt to redefine him by changing his appearance:

. . . Two wreaths of frangipani lay on the bed.

"Am I expected to wear one of these? And when?"

"I crowned myself in one of the wreaths and made a face in the glass. "I hardly think it suits my handsome face, do you?"

"You look like a king, an emperor."

"God forbid" I said and took the wreath off. It fell on the floor and as I went towards the window I stepped on it. The room was full of the scent of crushed flowers. (74)

By refusing the flowers and asserting his power by crushing them, he is stating unequivocally that he will not be controlled by the reflection in the glass or allow Antoinette to define him. He too recognizes the power inherent in the gaze of the glass and the implications of being defined by Others.

This theme of the power of the gaze culminates in the last climactic pages of *Wide Sargasso Sea* as Antoinette sees herself in the mirror prior to her destruction of Thornfield Hall:

It was then I saw her - the ghost. The woman with streaming hair. She was surrounded by a gilt frame but I knew her. I dropped the candle I was carrying and it caught the end of a tablecloth and I saw flames shoot up. As I ran or perhaps floated or flew I called help me Christophine help me and looking behind me I saw that I had been helped. There was a wall of fire protecting me but it was too hot, it scorched me and I went away from it. (189)

She does not recognize the image as herself but she does recognize it as a ghost, which is what she has been turned into by her enclosure in the attic. She sees in the mirror not herself, but a reflection of the control of the male gaze - she sees herself as Rochester and the rest of the world now define her. As Mona Fayad points out, it is by setting the fire that she finally "writes" herself ("I will write my name in fire red" (54) she says of her needlework); she becomes "separated from the 'ghost' in the mirror by a fire that is the product of her action and is linked by color to her former self."<sup>13</sup> She finally wrests herself free of patriarchal control by destroying her prison with fire, traditionally linked with women and akin to the "spirit" with which Jane Eyre addresses Rochester. As Mary Daly points out:

Fire is source and symbol of energy, of gynergy. It is because women are known to be energy sources that patriarchal males seek to possess and consume us. This is done less dramatically in day-by-day draining of energy in the slow and steady extinguishing of women's fire.<sup>14</sup>

Enclosed in the attic and trapped within Rochester's definition of herself as a mad "ghost" she is drained of her energy - her ability to define herself, to write her name in "fire red." By using fire to separate herself from the "ghost" - Rochester's definition of her that is extended through the mirror, the site of the male gaze - she again defines herself outside the constraints of the patriarchy.

Another site of the struggle against patriarchy in both novels is the use of language. In speaking of women, the men in both novels attempt to create a reflection of the object of their discourse, thereby extending the male gaze to the images created by their manipulation of language.

In *Jane Eyre* Jane's punishment by Mr. Brocklehurst is the second visual representation of herself in the novel; as Brocklehurst places her upon the stool in front of the entire school, he dictates what they are to "see" in the child:

You see she is yet young; you observe she possesses the ordinary form of girlhood; God has graciously given her the shape that he has given to all of us; no signal deformity points her out as a marked character. Who would think that the Evil One had already found a servant and agent in her? Yet such, I grieve to say, is the case. . . . My dear children . . . this is a sad, a melancholy occasion, for it becomes my duty to warn you, that this girl, who might be one of God's own lambs, is a little castaway: not a member of the true flock, but evidently an interloper and an alien. . . . this girl, this child, this native of a Christian land, worse than many a little heathen who says its prayers to Brahma, and kneels before Juggernaut - this girl is - a liar! (98)

By presenting a picture of Jane, through language, for the entire school (it is all girls and women who are "viewing" this picture as Brocklehurst is the only male present, and consequently has the power, granted by the patriarchal society, to shape the image of Woman he has chosen to present) he occasions her first act of wrenching herself free from the control of the male gaze as she became "in perfect possession of my wits," (99) and, surprising herself by being so self-controlled, "mastered the rising hysteria, lifted up my head, and took a firm stand on the stool" (99). She redefines herself as Other than the picture constructed by Brocklehurst and withstands the general opprobrium, instead focusing her attention specifically on the ridiculousness of the Brocklehurst women who appear as a "sea of silk and feathers" (100)

perspective and focusing her derision only on the women most closely associated with her tormentor, and hence most clearly a reflection of the ideal object of his gaze, she further reaffirms her rejection of his manipulation.<sup>15</sup>

Significantly, the portrait Brocklehurst chooses to paint of Jane is that of a liar, thereby further asserting his control by invalidating a priori any subsequent efforts on her part to publicly redefine herself through language.

Jane again refuses to accept a false reflection of herself through language when she objects to Rochester telling her she is beautiful:

" . . . Don't address me as if I were a beauty: I am your plain, Quakerish governess."

"You are a beauty, in my eyes; and a beauty just after the desire of my heart - delicate and aërial."

"Puny and insignificant, you mean. . . ."

"I will make the world acknowledge you a beauty, too," he went on, while I really became uneasy at the strain he had adopted; because I felt he was either deluding himself, or trying to delude me. "I will attire my Jane in satin and lace, and she shall have roses in her hair; and I will cover the head I love best with a priceless veil."

"And then you won't know me, sir; and I shall not be your Jane Eyre any longer . . ." <sup>16</sup> (288)

She recognizes that if she accepts his definition she will no longer be herself, Jane Eyre, but the false object of the gaze he has created and attempted to impose on her through language.<sup>17</sup>

The male attempt at redefinition of the woman through language is again apparent in both novels, as Rochester attempts to rename both Antoinette and Jane Eyre, bringing them under his control by changing their linguistic label. He addresses Antoinette as Bertha on the night she administers the aphrodisiac draught: "'Don't laugh like that, Bertha.' 'My name is not Bertha; why do you call me Bertha?' 'Because it is a name I'm particularly fond of. I think of you as Bertha'" (135). By renaming her on the night she tries to exert power over him by forcing him to love her, he asserts his dominance by redefining her, indicating that he controls who she must be. ". . . will you come in and say goodnight to me?" she asks. "'Certainly I will, my dear Bertha.' 'Not Bertha tonight,' she said. 'Of course, on this of all nights, you must be Bertha'" (135). Antoinette recognizes this<sup>18</sup> - "'Bertha is not my name. You are trying to make me into someone else, calling me by another name. I know, that's obeh too'" (147) - but is unable to prevent the redefinition, and Bertha is the name she carries to England and is imprisoned with.<sup>19</sup>

Rochester similarly attempts to rename Jane Eyre:

"It is Jane Eyre sir."

"Soon to be Jane Rochester," . . .

The feeling, the announcement sent through me, was something stronger than was consistent with joy - something that smote and stunned: it was, I think, almost fear.

"You blushed, and now you are white, Jane: what is that for?"

"Because you gave me a new name - Jane Rochester; and it seems so strange" (287).

She is unhappy with the new label and refuses to adopt it until after the wedding ceremony, aware that an action on her part, not merely the declaration of Rochester, must occur before she will redefine herself:

. . . there were my trunks. . . 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. The cards of address alone remained to nail on: they lay, four little squares, on the drawer. Mr. Rochester had himself written the direction, "Mrs. Rochester, - Hotel, London," on each: I could not persuade myself to affix them, or to have them affixed. Mrs. Rochester! She did not exist: she would not be born till to-morrow, some time after eight o'clock A.M.; and I would wait to be assured she had come into the world alive, before I assigned to her all that property. (303)

A final parallel between the two books can be found in the protagonists' mirroring of one another, both within the text of *Jane Eyre* and in the cross-century dialogue between the two novels. Pat Macpherson points out the connection between Jane and Bertha in *Jane Eyre*:<sup>20</sup>

Her situation as a governess is remarkably like Bertha's as a wife: disinherited, dependent, domesticated, and discontented, fermenting rebellion in a cramped solitary confinement. Jane's unfulfillment as a single woman, an odd woman, is oddly like Bertha's frenzied imprisonment as surely one of the unhappiest of married women.<sup>21</sup>

As Maggie Berg observes, "Jane first sees Bertha's face in the mirror, and, as if to underline the point, her head is superimposed over Jane's own: 'her lurid visage flamed over mine.' . . . Bertha is clearly one of Jane's most important self portraits."<sup>22</sup> Jane's sighting of Bertha in the mirror serves as a warning of what she will become if she allows herself to be defined by the male gaze.<sup>23</sup> Bertha, now that she has become a ghost, is a reflection of what Jane herself could become in the reflected eye of the mirror - Rochester's gaze.

Rochester too recognizes the parallels between Jane and Bertha but attempts to deny them by shaping reality with his control of language. In the climactic scene where he reveals Bertha to Jane he compares them, establishing a binary opposition and implying that Bertha is a gross reflection, a reverse mirror image, of Jane:

"That is my wife," said he. "Such is the sole conjugal embrace I am ever to know - such are the endearments which are to solace my leisure hours! And this is what I wished to have (laying his hand on my shoulder): this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon. I wanted her as a change after that fierce ragout. Wood and Briggs, look at the difference! Compare these clear eyes with the red balls yonder - this face with that mask - this form with that bulk . . ." (322)

Yet in his previous discourse, both in *Jane Eyre* and in *Wide Sargasso Sea*, he unconsciously compares the two, establishing Jane as a sort of double, or an actual mirror image of Bertha/Antoinette. In *Jane Eyre* he refers constantly to Jane's elfish, otherworldly qualities, calling her a "provoking puppet," "malicious elf," "sprite," "changeling," etc. and jokingly suggests that she bewitched him. It is these very qualities that make her akin to Bertha, and that attract him to Jane.

Rhys picks up this theme in *Wide Sargasso Sea* and amplifies these parallels between the two women. Death

works, and Rhys picks up the thread from Brontë's novel.<sup>24</sup> Rochester sings to Jane soon after they are engaged:

My Love has placed her little hand  
With noble faith in mine,  
And vowed that wedlock's sacred band  
Our natures shall entwine.

My Love has sworn, with sealing kiss,  
With me to live - to die;  
I have at last my nameless bliss:  
As I love - loved am I. (301)

Jane reacts with anger: "He had talked of his future wife dying with him. What did he mean by such a pagan idea? I had no intention of dying with him - he might depend on that" (301). She refuses to countenance the idea that her life is tied to his and defined only by him, that when he dies, her life will be over too; she insists upon emphasizing that her life is her own, separate and apart from his.

Likewise, in *Wide Sargasso Sea*, Rochester also sings to Antoinette:

"Hail to the queen of the silent night,  
Shine bright, shine bright Robin as you die" (83)

Antoinette, unlike Jane, accepts the idea of death linked with marriage and tells Rochester, "If I could die. Now, when I am happy. Would you do that? You wouldn't have to kill me. Say die and I will die. You don't believe me? Then, try, try, say die and watch me die" (85). Again the man is able to control the woman through language ("say die and watch me die"); Antoinette is completely controlled by Rochester in the same manner in which Brontë's Rochester tries to control Jane.

These two novels read together, then, illustrate and amplify the woman's struggle for self-definition outside the control of the patriarchy. In both texts the man seeks to control the woman by redefining her, both through the male gaze, and by attempting to redefine, to "speak" her<sup>25</sup> through language. Both heroines resist and are successful, although Antoinette's struggle ends in tragedy as she must "write her name in fire red." Jane resists and is ultimately successful as she withstands Rochester's attempts to define her and instead insists on speaking herself. She only returns to Rochester when he has lost his sight, signifying an end to the hegemony of the male gaze, as he can only perceive her by listening to her - he is forced to interact with her as a subject, rather than as the object of discourse.

Rather than serving only as a point of departure for *Wide Sargasso Sea*, *Jane Eyre* instead interacts significantly with the newer text, as the two together function as complementary images, creating meanings which resonate throughout both books.

#### NOTES

<sup>1</sup>Missy Dehn Kubitschek, "Charting the Empty Spaces of Jean Rhys's *Wide Sargasso Sea*," *Frontiers*, vol. 9, no. 2, 1987, p. 24.

<sup>2</sup>Here Kubitschek departs from the text of *Jane Eyre*. In fact, Jane hears of the fire at Thornfield and the death of the madwoman from the innkeeper at the "Rochester Arms," the inn on the boundary of Rochester's land. Except on his and Jane Eyre's ill-fated wedding day, Rochester never speaks directly of Bertha. She is not mentioned when he and Jane are reunited at Ferndean. See

Charlotte Brontë, *Jane Eyre*, edited by Q.D. Leavis, 3rd edition, New York: Penguin Classics, 1985, 450-452. All references to Brontë's text are from this edition, with page numbers noted parenthetically.

<sup>3</sup>Kubitschek, 25.

<sup>4</sup>Kubitschek, 27.

<sup>5</sup>*Jane Eyre* does not speak in *Wide Sargasso Sea*, but instead is unnamed, a "girl in a white dress," as Antoinette describes her. Antoinette herself is also dressed in white, another manifestation of the mirroring theme that occurs as a form of dialogue between the two texts and which will be discussed below.

<sup>6</sup>I am not attempting to refute the obvious fact that Rhys's novel is worthy of critical attention in itself, apart from the text of *Jane Eyre*; I am instead pointing out the vital interconnectedness of the two novels that has apparently been previously unattended by critics.

<sup>7</sup>Teresa F. O'Connor, *Jean Rhys: The West Indian Novels*, New York: New York University Press, 1986, 144.

<sup>8</sup>The term "speak herself", along with "write herself," was originally used by Hélène Cixous in her essay "The Laugh of the Medusa," which appeared in the Summer 1976 issue of *Signs*. According to her usage, a woman must write or speak from the body, utilizing the essential energy that stems from the female body, and from femaleness in general, to create a discourse which is uniquely feminine and independent of the patriarchy.

I use the term in a different sense. Within the context of this paper, I am referring to a woman's defining herself through language, and wrenching herself free from the patriarchal discourse. Although this follows from Cixous's usage, I am referring not to a feminine discourse derived from the female body, but rather to the process of seizing control of the patriarchal discourse, as *Jane Eyre* does when she confronts Rochester as an equal. Cixous's usage refers to the removal of the feminine self from the patriarchal frame of reference entirely, whereas I am using it to refer to the woman's seizing control of this discourse.

<sup>9</sup>Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*, New Haven: Yale University Press, 1979, 38.

<sup>10</sup>Jean Rhys, *Wide Sargasso Sea*, New York: Norton, 1966, 19. All references to Rhys's text are from this edition, with page numbers noted parenthetically.

<sup>11</sup>By "male gaze" I mean the concept put forth by film critic Laura Mulvey in her seminal essay, "Visual Pleasure and Narrative Cinema." The key idea is that a woman's appearance and actions are created for the pleasure of a hypothetical male and the woman therefore becomes the bearer of meaning, rather than the creator of meaning, in the eye of the camera. For the purpose of this paper, I am extending this concept to Antoinette's gaze into the mirror; the mirror becomes, as a kind of pseudo-camera, the site of the male gaze. Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Art After Modernism: Rethinking Representation*, Brian Wallis, editor, New York: The New Museum of Contemporary Art, 1984, 361-373.

<sup>12</sup>Summarized from Terry Eagleton, *Literary Theory: An Introduction*, Minneapolis: University of Minnesota Press, 1983, 168-171.

<sup>13</sup>Mona Fayad, "Unquiet Ghosts: The Struggle for Power"

*Wide Sargasso Sea*, "Modern Fiction Studies, vol. 34, no. 3, 1988, 450.

- 14 Mary Daly, *Beyond God the Father*, Boston: Beacon, 1973, 319.
- 15 Jane's triumph is not a complete one, however: "... so overwhelming was the grief that seized me, I sank prostrate with my face to the ground ... left to myself I abandoned myself ..." (100). After avowing to Helen Burns (an interesting subject in herself as she embodies the Victorian ideal of womanhood - self-sacrificing and angelic) that she would rather be tortured physically than disliked, Jane is reproved for caring "too much for the love of human beings" (101), and for relying on them solely for approval: "If all the world hated you, and believed you wicked, while your own conscience approved you, and absolved you from guilt, you would not be without friends" (101), suggesting an affirmation of Jane's attempt to define herself free from the patriarchal authority.
- 16 She adds: "I don't call you handsome, sir, though I love you most dearly: far too dearly to flatter you. Don't flatter me," (288). She recognizes that objectification is antithetical to real love.
- 17 St. John also tries to use language to redefine Jane in accordance with his ideal. By telling her that she would be the ideal missionary's wife, he attempts to make it so. She says: "I felt as if an awful charm was framing round and gathering over me: I trembled to hear some fatal word spoken which would at once declare and rivet the spell" (427) (emphasis added).
- 18 She says later, while imprisoned in Thornfield Hall, "Names matter, like when he wouldn't call me Antoinette, and I saw Antoinette drifting out of the window with her scents, her pretty clothes and her looking-glass" (180).
- 19 Rochester also calls out "Bertha!" rather than "Antoinette" during the fire at Thornfield Hall, and it is the last sound she hears before jumping to her death. It is as if she is trying to escape the name and return to her own identity when she jumps to the image of Tia in the imagined pool.
- 20 She states, "Charlotte Brontë's plot makes parallels between Jane and Bertha at Thornfield, the one known by the reader and rationally knowing, the other unknown by the reader and irrationally knowing of some mystery. By juxtaposing these two women, Brontë creates subliminal comparisons, connections, even communications between them, and the reader feels or intimates these as the delicious tension of the gothic, the extraordinarily pleasurable fear of the uncanny." Pat Macpherson, *Reflecting on Jane Eyre*, New York: Routledge, 1989, 11.
- 21 Macpherson, 12.
- 22 Maggie Berg, *Jane Eyre: Portrait of a Life*, Boston: Twayne Publishers, 1988, 82.
- 23 Bertha/Antoinette's wearing of Jane's wedding veil underscores this point.
- 24 Of course, in order for Rochester's and Jane's marriage to become official Bertha must die, another linking of marriage and death.
- 25 See Note 8.