CORE
Metadata, citation and similar papers at core.ac.uk
Provided by Rollins College: Rollins Scholarship Online (RSO)

Rollins College
Rollins Scholarship Online

Master of Liberal Studies Theses

Spring 2016

Guarded Optimism, Cynical Fatalism: An Intertextual Analysis of Selected Victorian Novels and their Modernist Reinterpretations

Michelle L. Strickland
Rollins College, KDgrace2000@aol.com

Follow this and additional works at: http://scholarship.rollins.edu/mls

Part of the Literature in English, British Isles Commons

Recommended Citation
Strickland, Michelle L., "Guarded Optimism, Cynical Fatalism: An Intertextual Analysis of Selected Victorian Novels and their Modernist Reinterpretations" (2016). *Master of Liberal Studies Theses*. 74.
http://scholarship.rollins.edu/mls/74

This Open Access is brought to you for free and open access by Rollins Scholarship Online. It has been accepted for inclusion in Master of Liberal Studies Theses by an authorized administrator of Rollins Scholarship Online. For more information, please contact rwalton@rollins.edu.

Guarded Optimism, Cynical Fatalism: An Intertextual Analysis of Selected Victorian Novels and their Modernist Reinterpretations

A Project Submitted in Partial Fulfillment

of the Requirements for the Degree of

Master of Liberal Studies

by

Michelle L. Strickland

December, 2015

Mentor: Dr. Ed Cohen
Reader: Dr. Patrick Fleming

Rollins College
Hamilton Holt School
Master of Liberal Studies Program *Winter Park, Florida*

Acknowledgements

First and foremost, I would like to thank my thesis mentor, Dr. Ed Cohen, and my thesis reader, Dr. Patrick Fleming. Their tremendous patience and support throughout this process have meant a lot to me. No words can truly express my gratitude towards them for agreeing to stick with me during this long process.

Secondly, I would like to acknowledge Gerry Wolfson Grande, my amazing classmate and friend, who was always willing to offer her support and expert editing skills with my project. Thank you for putting up with me throughout our time in the MLS program!

Thirdly, I would thank my mother-in-law, Deb Strickland, for always willing to help me in any way she could. I greatly appreciated all of the days you babysat while I ran off and worked on my paper!

Next, I would like to thank my husband, Adam Strickland, for his love and continuous support. He constantly pushed me to complete my project when I wanted to do anything but work on it.

Lastly, I would like to dedicate my paper to my daughter, Riley Strickland, and my mother, Debra Miller. Before her death, my mother encouraged me to follow my dreams and go back to school for my master's degree. I know she is looking down on me with a large smile on her face. To Riley, I hope I will encourage and support you the way your grandmother supported me.

Introduction to Intertextuality

"No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead."

-*T.S. Eliot*, "Tradition and the Individual Talent"

In 2002, The Walt Disney Company released *Treasure Planet,* retelling Robert Louis Stevenson's classic, *Treasure Island*. Both tales tell the story of young Jim Hawkins and his quest for a lost treasure. The stories include elements of bravery, adventure, evil pirates, and deserted islands; however, Disney added its own twist to the tale by adding modern elements, such as setting the tale in space, adding aliens and flying ships, and most importantly, turning the novel into an animated movie. With these added elements, the movie appealed to today's modern audience eager to relate to a contemporary story. Disney is neither the first nor the last company/author to use this practice in storytelling. In fact, the practice has been employed for centuries and increased in prominence in the mid-twentieth century. With the rise in popularity arose a new narrative strategy called intertextuality.

Intertextuality is the study of transactions between one work and a subsequent work. In the second work, the author has either borrowed pieces of the original author's work or completely renovated the original story. In the first work, an author will choose to address specific themes in a particular setting. The second author may focus on one of those same themes but either in the context of a specific portion of that work or a completely new adaptation of the work. The term was coined by Bulgarian-French philosopher Julie Kristeva in her 1966 essay entitled "Word, Dialogue and Novel." Kristeva states, "Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of

another" (37). Intertextuality became hugely popular with the post-modernist movement, and many authors turned to classic literature as their muse. One well-known example is C.S Lewis's *The Lion, The Witch and The Wardrobe*, which retells the crucifixion of Christ while adding fantastical elements to the tale such as Christ being represented as a lion. Like Christ, Aslan is killed by evil forces, in the guise of monsters instead of the Romans, only to rise from the grave:

> The rising sun had made everything look so different . . . that for a moment they didn't see the important thing . . . The Stone Table was broken into two pieces by a great crack that ran down it from end to end; and there was no Aslan (184).

Lewis made significant changes to the crucifixion story; however, the modern reader is still able to recognize the inspiration behind the story.

Even though intertextuality rose to prominence in the latter portion of the twenty-first century, the practice existed for centuries. Two of Britain's major authors, Geoffrey Chaucer and William Shakespeare, borrowed material for their masterpieces. When writing his most famous work, *The Canterbury* Tales, Chaucer was influenced by several works, including Bocaccio's *Decameron*, Dante's *The Divine Comedy*, and Petrarch's *Canzonere*. *The Canterbury Tales* also was not the first time Chaucer had borrowed material. In one of his earlier poems, *Troilus and Cressida*, Chaucer borrowed material from Bocaccio's *ll Filostrato* to retell the tale of two lovers torn apart by political and societal differences. Two hundred years later, Shakespeare would borrow from Chaucer and rewrite the tale for the stage.

, Shakespeare borrowed material from other authors in a majority of his plays. In addition to *Troilus and Cressida*, he also used Chaucer's *The Knight's Tale* as the source material for *The Two Noble Kinsmen*. Shakespeare was also greatly influenced by the Roman author Ovid, and borrowed his material for a number of his plays, such as *Venus and Adonis,*

Titus Andronicus, A Midsummer Night's Dream, and *The Merry Wives of Windsor.* Not only is Shakespeare known for borrowing most of his material, but current writers in turn borrow his works for such films as *Ten Things I Hate About You* and *Much Ado About Nothing*.

Shakespeare and Chaucer are not the only English authors who have had their works echoed. In recent years, there has been a rise in interest in the Victorian era and the literature it produced, including novels by the Brontë sisters, R.M. Ballantyne, Thomas Hardy, and Robert Louis Stevenson. These authors wrote on the social, political, and religious upheaval that the country was experiencing during the period. Victorian authors ranged in their style of writing, with the early authors of the era, such as Charlotte Brontë, leaning towards romanticism. The later authors, such as Thomas Hardy, concentrated more on realism and naturalism. Even though the Victorians struggled with their changing world, there was always a sense of hope in the writing. The Victorians felt a strong sense of pride in their country, and many were extremely religious or at least claimed to be religious. These views are what draw the modern author to retell Victorian novels; yet, the modern writer removes the Victorian sense of hope and replaces it with the sense of the disillusionment which engulfed their era.

Modern novels tend to focus on the negative side of humanity and believe that there is very little good in the human soul. During their lifetimes, authors such as William Golding, Jean Rhys, Valerie Martin, and John Fowles saw humanity at its worse. Destruction is a common theme in their work, whether it is self-destruction, societal destruction, or religious destruction. Unlike the Victorians, modern authors believed it was important to break from tradition and oppose traditional religious, political, and societal views. These modern writers felt that one should only care about oneself and not what was best for society. When reading

a modernist interpretation of a Victorian text, it is important to read the Victorian text as well, and this is where Kristeva's concept of intertextuality plays an important role in understanding both novels. In this thesis I will be discussing four sets of Victorian novels and their modernist interpretation. Each chapter will center on an important theme that is integral to both novels.

My first chapter discusses the portrayal of mental illness in Charlotte Brontë's *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea*. In *Jane Eyre*, the reader gains a greater understanding of the treatment of the mentally ill through the character of Bertha Mason Rochester. Bertha's madness is blamed on a hereditary condition and she is locked in an attic for her protection. In *Wide Sargasso Sea*, Rhys retells Bertha's story and shows greater understanding and compassion towards those who suffer from mental illness.

In R.M. Ballantyne's *The Coral Island*, the reader learns about the Victorians' tendency to promote xenophobia. In this tale, three young boys are stranded on an uninhabited island and forced to defeat the savage natives while defending their Christian beliefs. In his modern novel, *Lord of the Flies*, William Golding aims to discredit Ballantyne by explaining that even British children can turn savage if given the right conditions.

In my third chapter, I discuss the role of the servant in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Valerie Martin's *Mary Reilly*. Stevenson concentrates solely on the male middle-class perspective when telling Dr. Jekyll's tragic tale. Martin, however, tells her tale through the eyes of a female servant, which brings to light a perspective that is decidedly missing in Stevenson's story.

My final chapter deals with women's rights in Thomas Hardy's *Tess of the d'Urbervilles* and John Fowles's *The French Lieutenant's Woman*. Thomas Hardy

demonstrates the chauvinistic treatment towards women during the era in his novel. John Fowles, on the other hand, retells *Tess of the d'Urbervilles* by adding modernist attitudes towards female sexuality, allowing the main character more options than were available to her predecessor.

By studying Victorian novels and their modern interpretations, we gain a greater understanding of the Victorian and Modern periods and the people who lived during these periods. Through the concept of intertextuality, we can uncover ideas and concepts generally missed when originally reading a novel. We can now also relate to the stories and authors more and learn from the mistakes of their era.

Locked in the Attic:

The Punishment of Madness in *Jane Eyre* and *Wide Sargasso Sea*

"oh! she was changed,
As by the sickness of the soul; her mind
Had wandered from its dwelling, and her eyes
They had not their own lustre, but the look
Which is not of the earth; she was become
The Queen of a fantastic realm; her thoughts
Were combinations of disjointed things;
And forms, impalpable and unperceived
Of others' sight, familiar were to hers.
And this the world calls frenzy; but the wise
Have a far deeper madness—and the glance
Of melancholy is a fearful gift;
What is it but the telescope of truth?
Which strips the distance of its fantasies,
And brings life near in utter nakedness,
Making the cold reality too real!"

-Lord Byron, "The Dream"

Prior to the late-eighteenth century, the mentally ill were considered lunatics and treated worse than animals. They were forced to live in horrifying conditions, locked in dark, damp cells while chained to walls or contained by straightjackets. During the nineteenth-century, however, the horrendous treatment of the mentally ill began to change. In 1793, well before the beginning of the era, a young Quaker widow died under questionable circumstances in the York Asylum. The event upset the local community and led philanthropist William Tuke to open the York Retreat, which practiced humane treatment of the mentally ill (Showalter, 8). Other asylums around the country throughout the Victorian era would adapt Tuke's model.

During this time, Britain considered itself the leading nation in the world in the arts, literature and technology (Showalter, 24), so why should it not lead the world in the study and treatment of madness? Over a short period of time, new, humane asylums sprang up

around the country with the new purpose of offering patients a chance of a stable life. As the study of mental illness grew, the British became more intrigued by the asylums and their patients, and an increasing number of mentally ill characters began to appear in the fiction and nonfiction of the period. Byron tackled the topic in his poem, "The Dream," Dickens wrote an article on his visit to St. Luke's Hospital, an asylum near London, and Stevenson addressed the issue in his character of Mr. Hyde. One of the most famous Victorian lunatics comes to us from Charlotte Brontë, in the form of Bertha Mason Rochester, the madwoman in the attic.

Even though Bertha appears only briefly in *Jane Eyre*, her role is significant. The madwoman is the crucial obstacle to the marriage of Jane and Rochester, since so long as she lives, Rochester is not free to marry to his beloved Jane. Even though Bertha is an impediment to the fairy tale union of Jane and Rochester, the reader is still curious about the madwoman, and Brontë leaves us wanting when it comes to Bertha's history. What information we are conveyed is told through the eyes of Rochester as relayed by Jane; thus, the information comes from a third-hand source. Nevertheless, over a century later, Jean Rhys would imagine a fleshed-out identity for Bertha Mason Rochester.

Jean Rhys, a British author of Creole descent, was greatly disturbed by the way Charlotte Brontë portrayed the mad Creole woman in the attic. She felt that Brontë had portrayed Bertha and the West Indies incorrectly:

> I, reading it later, and often, was vexed at her portrait of the 'paper tiger' lunatic, the all wrong creole scenes, and above all by the real cruelty of Mr. Rochester. After all, he was a very wealthy man and there were many kinder ways of disposing of (or hiding) an unwanted wife. (Rhys, 262)

In her 1966 novel *Wide Sargasso Sea,* Rhys tells the full story of Antoinette Cosway Mason Rochester, the daughter of an ex-slave owner who would become the famous madwoman in

Rochester's attic.[1] The novel is set after the British abolition of slavery in 1834, and whereas it differs from *Jane Eyre* in many circumstances, there are also many similarities. One of the important parallels is between the two authors' viewpoints on patriarchal society, revealed through the portrayal of Antoinette/Bertha. Through Mrs. Rochester, both authors, figuratively and metaphorically, depict the damage that can be caused by the Victorian male's expectations and demands on the female frame of mind.

Although Charlotte Brontë relates little of Bertha's past, she does go into considerable detail about her time at Thornfield (details that Rhys adopts unchanged for Antoinette). According to Rochester, Bertha had already gone mad before leaving the West Indies. His purpose in removing her to England was to hide her away from society in an attempt to regain the life he had lost. Since it was not known in Rochester's circle of friends that he had a wife, let alone an insane wife, an asylum might not have been the best option, as there was the possibility of discovery. At Thornfield, however, Rochester could control who would interact with his wife and might squash any rumors that might arise about his mysterious guest.

Rochester's motives for keeping Bertha at Thornfield are relatively simple, maybe even humane. As mentioned before, his marriage is not widely known in England, so if he is able to successfully hide his wife, he theoretically should be able to live a semblance of a normal life. It was not unheard of for a Victorian male to hide his wife away if he felt he had made a mistake in marrying her (Geller and Harris 17). However, not all Victorian husbands were concerned with hiding their wives and only wanted the best treatment for them. Even though asylums had improved vastly since the turn of the century, they still were not

---

[1] For purposes of this paper, I will refer to Bertha Mason Rochester as Bertha when referencing *Jane Eyre* and as Antoinette when referencing *Wide Sargasso Sea*.

completely safe or ideal for certain stations in life. William Thackeray wrote the following about his wife having become mad after giving birth to their third child:

> As for the poor little woman that's another difficulty. I don't know of any place in London where I could place her to be so comfortable. Procter (who is a Lunacy Commissioner & knows them all) took me to his favorite place which makes me quite sick to think of even now. He shook his head about other places. (81)

Rochester is put into a similar position. Should he have Bertha admitted to an asylum or leave her at Thornfield? At an asylum, Bertha might be able to get the psychological help that she needs to live what one might consider a semblance of a normal life. Doctors felt this was important in the recovery of mental illness, so they forced their patients to participate in work around the asylum and to dress in normal clothing. Unfortunately for Bertha, Rochester does not care if she receives the help she needs to get better. He loathes his Creole wife, and his only concern by the time he returns to England is for himself. He states, "You hate me and I hate you. We'll see who hates best. . . . My hate is colder, stronger, and you'll have no hate to warm yourself. You will have nothing" (Rhys 102). To him, the obvious decision is to keep her hidden from the glaring public eye. He does such a good job of it that even his staff at Thornfield has no clue as to the identity of the person in the attic.

Upon arriving at Thornfield, Bertha is locked away in a room on the third story of Thornfield. The room becomes her asylum cell. She is held there with only her nurse, Grace Poole, as a companion (Brontë 264). Poole is from the Grimsby Retreat, an asylum, so she has had experience dealing with the insane. Rochester considered it important for Bertha's well-being that Grace remain with her at all times. British doctors believed that the mentally ill should not be locked up by themselves, as isolation could lead to deviant behavior, such as when Bertha attacks her brother, George Mason (175-178). It is also important to note that a female attendant is hired to watch over Bertha. Rape was a concern in asylums. When female

patients were left alone with male orderlies and/or doctors, they were often victimized. By hiring a female nurse, Rochester protects Bertha from suffering at the hands of a male keeper.[2]

Even though Rhys keeps the details about Thornfield similar to *Jane Eyre*, she offers an alternative reading of Bertha's madness, which gives a different flavor to her time with Rochester. When Brontë wrote *Jane Eyre*, the common belief among doctors was that women went mad due to the three stages of the female cycle: puberty, maternity, and menopause. The color red is used to represent this madness, as it is the same color as a female's menstrual cycle, which is the time of month when the madness was thought to be at its worst. Elaine Showalter calculates Bertha to be forty-two years old and still likely "a prisoner of her reproductive cycle" (67). The use of red in the novel is especially prevalent in the scene in which Bertha visits Jane.

In Chapter 25, Jane notices, on the eve of her wedding, that the moon is red: "The moon['s] . . . disk was blood-red and half overcast; she seemed to throw on me one bewildered, dreary glance, and buried herself again instantly in the deep drift of cloud" (Brontë 236). The moon appears to be warning Jane of Bertha's menstrual cycle and the fact that her madness will be at its worst. Later that same evening, Jane receives a visit from Bertha. She informs Rochester that she awoke from a nightmare to find that a "Vampyre"-like figure with bloodshot red eyes has broken into her room (242). The woman does not hurt Jane, but she instead she turns her aggression towards Jane's wedding veil and, after trying on the veil, she destroys it. Before she leaves, she approaches Jane and causes her to faint after discovering that she is awake. Here we have two instances of the use of the color red in

---

[2] In *Wide Sargasso Sea*, Rhys includes a scene where Antoinette witnesses her mother being raped by a male attendant after her mother has gone mad (Rhys 81).

describing Bertha and her madness. The first instance is in Jane's description of the color of the moon; the second is the description of Bertha's eyes. Both instances of red represent Bertha's instability and suggest that Jane should take care when encountering the madwoman.

As if being female was not enough to cause Bertha to become mad, we learn that Bertha inherited madness from her mother. Rochester informs Jane: "My bride's mother I had never seen: I understood she was dead. The honeymoon over, I learned my mistake; she was only mad, and shut up in a lunatic asylum" (260-261). Rochester never gives us any other details about the mother's illness, nor does he seem inclined to know anything about her other than the fact that she is mad. *Wide Sargasso Sea* gives us the insight we have been missing. In Rhys's telling, Annette Cosway Mason, Antoinette's mother, was driven mad by circumstances out of her control. She was the second wife of Alexander Cosway, an ex-plantation owner and Antoinette's father.[3] After her husband's death, she was left to fend for herself and her two children. The islanders, now free from slavery, dislike the family and cause them grief and sorrow, such as by poisoning Annette's horse (Rhys 10). Eventually, she is able to rebuild her life by marrying Mr. Mason, until the natives burn down their house, killing Antoinette's brother, Pierre, and the family parrot, Coco. The novel suggests that Annette is driven mad by circumstances of "loss, violence, and exploitation in marriage," not because of genetics or gender (Roddy 304). So, is it possible that Antoinette's madness was also caused by circumstance?

Antoinette's madness is a byproduct partially of her relationship with Rochester and partially due to British Imperialism. Jamaica was conquered by the British in 1685, when

[3] In *Wide Sargasso Sea*, Mr. Mason is Antoinette's stepfather; thus, Richard Mason is her stepbrother and not likely to inherit the mother's mental illness as Rochester suggests in *Jane Eyre*.

they removed the last Spanish colonists from the island. From the beginning of Britain's occupation of the island, there had been racial tensions between the natives and the white colonists. The British needed the natives to work on their sugar plantations; however, some of the natives, known as Jamaican Maroons, resisted and fled into the interior of the island in order to escape slavery. Slavery would last on the island until 1834, when the Emancipation Act freed all slaves within the British Empire. According to the Catholic Encyclopedia, the estimated population census of the island in 1834 was 15,000 whites, 5,000 free blacks, 40,000 colored, and 311,070 slaves. With the number of slaves greatly outnumbering that of slave owners, there was bound to be tension between the two groups when the Emancipation Act went into effect.

Due to the various class divisions on the island, Antoinette was confused from a young age about where she belonged. A Creole woman was considered in a class of her own. Even though she was of European descent, English women would look down upon her for being born and raised in the West Indies, and the ex-slaves despised her for being the daughter of an ex-plantation owner. To make matters worse, Antoinette's mother was from Martinique, a French territory. Kubitschek writes: "Antoinette naturally belongs to neither the English fortune hunters who buy up the plantations nor to the 'native' population of ex-slaves . . . most of whom refer to her as a white cockroach" (23). Throughout the whole of her life, she only has two friends: her mother's servant /ex-slave, Christophine, and Tia, a native girl around Antoinette's age. Christophine, who acts as a mother figure towards Antoinette, is originally from Martinique, so she herself is an outsider. In the end, she is the only person to stay loyal to Antoinette. Tia, on the other hand, has a complex relationship with Antoinette. She betrays her twice in the novel: the first time, at the swimming pool,

where she steals Antoinette's money and clothes (Rhys 14); the second, she throws a "jagged stone" at Antoinette's face the night of the house fire when the natives rebel against Antoinette's family (27). The injury from the stone would cause Antoinette to become extremely ill and almost die. The class tensions Antoinette is forced to endure throughout her childhood, thanks to British Imperialism, lay the foundation for her future mental issues, but the person who finally pushes her over the edge is Rochester.

Rochester, whose portion of the tale is told in first person narrative, is never mentioned by name in the novel: he had his glory in *Jane Eyre*, and it is now Antoinette's turn to have hers. His main role in *Wide Sargasso Sea* is to serve as the catalyst for Antoinette's madness. Rochester arrives in Jamaica when Antoinette is only seventeen. Both are young unprepared to settle down and marry, let alone marry someone they had never met before. However, within a month of his arrival, the two are married. Rochester and Antoinette are both pushed into the marriage by their respective families. Rochester needs Antoinette's dowry, and the Masons want Antoinette off of their hands for fear that she will go mad like her mother. The marriage is doomed from the beginning, as Antoinette is ill-prepared to handle Rochester's demeanor, and Rochester knows nothing of Antoinette's family history.

Things soon go badly for the couple upon arriving at their honeymoon retreat, as Rochester is informed by Daniel Cosway, possibly an illegitimate child of Antoinette's biological father and one of his slaves, of the madness that runs in Antoinette's family. After he reads the letter, Rochester's opinion of Antoinette changes dramatically. Before the letter, he was able to tolerate his Creole wife, but now he only looks at her in disgust, as he realizes he has been tricked into marrying her. He grows cold and starts calling Antoinette by the

name of Bertha once he learns that she was named after her mad mother (68). This is the first step in Antoinette's loss of her identity. By changing her name to Bertha, Rochester is "branding her like a slave" (Emery 427). Antoinette is passionate and sexual, like the islands she comes from; Bertha is cold, depressed and disillusioned, like England where she will end up. In fact, she is turning into the vampire Jane Eyre claims to see. Christophine tells Antoinette that she looks like a dead woman and that her eyes are red like a *soucriant*, a female bloodsucking creature (Rhys 70). The pieces are all in place now for Antoinette to succumb to madness; she just needs an event to trigger the reaction.

The event comes at the hands of Rochester and their servant, Amélie. Antoinette realizes that she is losing her husband, and in desperation, she turns for help to Christophine, who practices obeah, a form of witchcraft. Reluctantly, Christophine make a love potion for Antoinette to give to Rochester but, instead of making him fall back in love with Antoinette, it poisons him. When Rochester realizes what Antoinette has done, he seeks revenge by sleeping with Amélie in the room next to Antoinette. It is bad enough that Antoinette is forced to listen to the two, but what makes the matter worse is that Amélie is colored and the two women hate each other. Antoinette's already frail disposition is not able to handle Rochester's betrayal with a colored servant, not to mention a servant she despises. Antoinette has finally transitioned into the madwoman, Bertha Rochester, and she will soon be shipped to England and locked away at Thornfield. It is here that her destiny awaits and her life will be changed forever. But what if the circumstances of *Wide Sargasso Sea* followed Bertha's story in *Jane Eyre*?

Wide Sargasso Sea would have been a completely different story if it had been set before the Emancipation Act of 1834. In *Jane Eyre*, Bertha would have married Rochester

sometime before 1834. She is described as being similar to Blanche Ingram: pretty, popular, and an ideal catch due to her good looks and fortune. The slaves would have treated her with respect since she was the daughter of their master. There would have been more Creole families on the island for her to interact with, and she might have had more life experiences. She would have been the Bertha Rochester described in *Jane Eyre*, but the novel's key point that madness is not always hereditary would no longer work. There would always be the possibility that she would still go mad like her mother, but she would not have had the negative environment in her youth and might have been able to tolerate Rochester better than she does in *Wide Sargasso Sea*. However, Bertha's destiny is not to live happily ever after, but to prevent Jane from the facing the same fate as she had.

Antoinette/Bertha is destined to die. It is the only way she will be free of Rochester, to be free of her attic, and to be free of the patriarchal society that forced her into a loveless marriage in the first place. Yet the character must fulfill one last role, and Sandra Gilbert and Susan Gubar argue that role is to warn her double, Jane Eyre, of the dangers of Rochester and marrying him without being on an equal footing. In order to see Bertha as Jane's double, we must see her as an outcast, independent and awkward, similar to how we see Jane. We could not do this if the character had been born before the Emancipation Act, which is another reason why the change in time periods is very important in comparing the two novels. With the introduction of Antoinette in *Wide Sargasso Sea*, the reader is able to see a distinct likeness between Jane Eyre and Antoinette Rochester.

In their respective novels, both Jane and Antoinette are unwanted and orphaned. Antoinette's father died when she was young, and her mother spent very little time with her. After her mother died, she was left in the care of Mr. Mason, who sent her away to a Catholic

school. Jane was orphaned when her parents died from typhus while visiting a poor parish member. Jane is raised by her Aunt Reed and considered an outcast by her aunt and cousins. To rid herself of Jane, her aunt sends her away to attend charity school at Lowood, "where the girls are starved into proper Christian submission" (Gilbert and Gubar 344). Antoinette, due to her family's wealth, would not have been starved at her school, but she would have been taught how to behave as a proper Christian and Victorian woman should.

Another similarity between the two is their mental illness. Jane, as a child, was known to suffer from hysterics while staying with the Reed family. After a fight with her cousin John, in which Jane was hit in the head, Jane becomes so agitated that Bessie, a servant in the Reed household, describes her as being like a 'mad cat' (Brontë 9). The fit is so bad that Bessie and Miss Abbot, another servant in the Reed household, lock her in the red room where her uncle died and contemplate tying her down with their garters. In this scene, red represents madness once again, and tying a mad person down was common for the period. After her ordeal, Jane even describes herself as being "rather out of myself" (9). From an early age, similar to Antoinette, Jane has the makings to succumb to mental illness if pushed by the right person. The difference between her and Antoinette is in her relationship to Rochester.

Rochester's relationship with Antoinette was doomed from the moment they married. His relationship with Jane seems headed in the same direction. He attempts to control both women through various means. Antoinette wanted to back out of the agreed-upon marriage the day before the wedding, but Rochester sweet-talked her into going through with it, for he "did not relish going back to England in the role of rejected suitor jilted by this Creole girl" (Rhys 46). Antoinette's prince, a stranger from another land, quickly becomes a nightmare

from another land; instead of rescuing her, he imprisons her and eventually causes her death (Baer 132-133). He despises her passion and sexuality, even though these traits will be used to describe him later in life. Readers of *Jane Eyre* believed him to have a Byronic sexual energy that he would use against Jane.

As a shy, quiet girl who is not used to attention from men, it is impossible for Jane to resist Rochester's sexual energy. She quickly falls for her master, even though she knows it is improper in her position as governess. When Jane agrees to marry Rochester, he attempts to turn her into a doll, like Antoinette or Blanche, by dressing her in expensive clothes and jewelry. No matter how much she protests, he continues to buy her nice, elaborate gifts. Rochester is attracted to her, Barbara Rigney believes, due to her innocence and virginity, which are the opposite of Bertha's passion and sexuality (23). However, to Rochester, Jane's protests serve as a reminder of Bertha's passion, and he gets angry when she goes against his wishes, like refusing to accept half of his estate when they are married. (Brontë 223). When everything falls apart, and Bertha is revealed, Rochester attempts to convince Jane to stay as his mistress. If he had been successful, Jane might have sunk into madness like her predecessor. Charlotte Brontë constructs Jane as having strong Christian values, so she would be sacrificing herself to become someone she was not, which is what happened to Antoinette. The difference between the two women is that Jane, unlike Antoinette, is able to stay composed and escape the confines of Rochester until such time as they can be on equal terms.

The ultimate ending of *Jane Eyre* is the matrimony of Rochester and Jane, but the happy ending can only occur when they are on equal terms. In order for this to occur, Bertha can no longer be in the picture. Bertha is sacrificed in order to permit the happy ending. It is

important to note that Bertha never attacks any of the females in the house. During her time at Thornfield, she has several opportunities to hurt Grace in an attempt to escape. Instead, she waits until Grace is in a drunk stupor and steals the keys to her room. When in Jane's room, trying on her veil, Bertha again has an opportunity to hurt someone. Causing injury to Jane would produce the ultimate pain to Rochester, so why allow Jane to live? She does so because she knows that Jane is an innocent bystander in Rochester's game. She tears the veil as an omen to Jane that marrying Rochester is not wise and could cause problems for the young maiden. Antoinette was young and naïve when she married Rochester, and she was incapable of defending herself. Bertha has been on the receiving end of his love, and even in her madness she knows what harm it can do. If Jane marries Rochester under the current circumstances, Rochester might end up with two mad wives in his attic, as Jane could lose all sense of herself like she did when she was in the red room.

Bertha's first attempt at a warning is the fire in Rochester's room; the second, the attack on Richard Mason. Both acts send warning signals that something is not right at Thornfield. The likelihood of a disgruntled employee setting the master's bed on fire seems slim, especially given the fact that he spends little time at Thornfield; he has very little interaction with his servants. It seems more likely that an enemy would want to hurt him. The same goes for Richard Mason, Bertha's brother and Antoinette's stepbrother. Richard is the reason Bertha/Antoinette married Rochester; thus, he is the vital component in her downfall. If he had not convinced Bertha/Antoinette to marry Rochester, there is no telling how her life could have been. Mason's arrival at Thornfield after all this time must have been a painful reminder to the madwoman of what he did to her and the hurt it caused her. It is also a reminder that he is free to live his life suffering from neither madness nor being locked away

hidden from the outside world. It is not surprising that she would lose what composure she has when he arrives at her attic prison. Bertha attacks Mason with a knife and then sucks his blood like a vampire. Whereas Brontë does not go into detail as to why Bertha attacks Mason, Rhys informs us that Bertha no longer recognizes him. Rochester believes that Bertha's soul is lost and that she has no inkling of humanity left in her. Bertha spared Rochester for Jane, and Mason was spared so that he could reveal her existence to the innocent girl.

Now that Bertha has saved Jane from succumbing to a similar fate as hers, the only thing left for Bertha/Antoinette is to end her own life. She has lived in pain long enough, and her time has come to be set free. In both novels, Bertha/Antoinette ends her life by setting Thornfield on fire and jumping to her freedom. The symbolism of their deaths is drastically different. In *Jane Eyre*, Bertha's death is addressed only in passing after Jane has seen the damage to Thornfield. In *Wide Sargasso Sea*, Antoinette's death means much more. Like Coco, the parrot from her youth, Antoinette's death saves another. Unable to fly because his wings are clipped, Coco dies in the fire; the natives flee, as it is bad luck to kill a parrot or to watch it die. When Antoinette jumps to her death, she is saving Jane from becoming a reincarnation of herself. Upon leaping, she sees Tia one last time, remembers the last time she was happy, and realizes that she will finally have that happiness again.

The character of Antoinette Bertha Mason Rochester is a prime example of how far our understanding of mental illness has progressed. From the time Brontë wrote *Jane Eyre* in the early eighteen hundreds, to the time Rhys wrote *Wide Sargasso Sea*, there was a tremendous advancement in the study of mental illness thanks to Freud, Jung, and numerous other analysts and doctors. The mentally ill were no longer considered the outcasts of society,

as it was now understood that we all have the capability to become mad based on our surroundings and life experiences. *Jane Eyre's* portrayal of Bertha as having inherited madness from her mother is extremely accurate based on the information available for the period; however, the reader comes away with a negative opinion of Bertha. In *Wide Sargasso Sea*, we gain a greater understanding of the character. The reader's opinion is no longer of distaste towards the madwoman but compassion and understanding. We want her to have a happy ending as well; unfortunately, the only happy ending for Bertha is her death, finally bringing her peace for the first time in her life.

The Dark Origins of the British Schoolboy's Adventure Tale

"Hereby it is manifest, that during the time men live without a common power to keep them all in awe, they are in that condition which is called war; and such a war, as is of every man, against every man."

-Thomas Hobbes, Leviathan

Children are drawn to stories the same way as adults are, but they are not always qualified to understand that particular story or to form their own opinion about the subject matter. A fable, for instance, is a story that children may have a hard time comprehending, as it typically has a moral that may be above a child's grasp. Rousseau believed that a fable should not be taught to children because "the moral is so complicated and so far above their capacities that it would rather incline them to vice than virtue" (115). In fact, the beliefs that are impressed upon children while reading their favorite books may end up doing more harm than good. George Orwell wrote:

> Most people are influenced far more than they would care to admit by novels, serial stories, films and so forth, and that from this point of view the worst books are often the most important, because they are usually the ones that are read earliest in life. It is probable that many people who could consider themselves extremely sophisticated and 'advanced' are actually carrying through life an imaginative background which they acquired in childhood. (482)

Two examples of children's books impressing the story's lesson upon its readers are R.M. Ballantyne's *The Coral Island* and William Golding's *Lord of the Flies.* In *The Coral Island*, Ballantyne tells the tale of three stranded English schoolboys and their fight to overcome the heathens of the South Seas. His story encouraged his young readers to endorse the English and Christian values of the Victorian era. Roughly a century later, William Golding would rewrite the epic tale in *Lord of the Flies*. The novel addresses the notion that all humans, including the English, have the capacity to behave just like savages.

A national ideology now known as Imperialism took hold in nineteenth-century Britain, growing out of the vast expansion of the British Empire during the eighteenth and nineteenth centuries that, by the 1900s, would cover one-fifth of the globe and contain 400 million subjects (Johnson 1). Thanks to the expansion of the mass media, imperialism had a larger impact than previous ideologies because it could reach more people (Richards 2). With the increase in mass media, English citizens were allowed greater access to what life was like in their usurped territories. The information that was conveyed, specifically in regards to Africa and the Pacific Islands, was shocking to the moralistic Victorian population. In fact, the native people that lived there became "regarded as people without history or culture, 'indulging in abhorrent practices such as human sacrifice and cannibalism . . . living in small villages, often naked, dominated by witchcraft, living in terror of their neighbors'" (Michael Crowder, qtd. in Johnson 108). Xenophobia was beginning to grow in the attitudes the Victorians held towards foreign natives. They believed that "every Eden may have its serpent – in this case, in the guise of cannibals – but when Eden is ruled by the right sort, by Christian Europeans, evil is soon banished and paradise regained" (Naramore Maher 172). To complicate matters, in 1871, Charles Darwin's *The Descent of Man, and Selection in Relation to Sex* was published. With Darwin's discoveries on natural selection, social commentators argued that certain societies should rule others as they were more suited to do so due to their advanced development (Frost 111). This idea would appear in numerous pieces of contemporary literature throughout the century.

Children's literature became a prominent medium used to promote beliefs during the Victorian era, and *The Coral Island* is a prime example of the propaganda used to endorse British xenophobia. *The Coral Island* was first published in 1857 and was an instant success.

The fable revolves around three English boys, Ralph Rover, Jack Martin, and Peterkin Gay, who are stranded on a remote island in the South Seas when their ship is destroyed during a storm. While on the island, the boys encounter many obstacles, such as finding food and shelter, as well as surviving attacks from pirates and natives. The author had never visited the South Seas, but he based his story on several books, including James Bowman's *The Island Home: Or the Young Castaways* (1852), J.S. Jenkins's *Recent Exploring Expeditions to the Pacific, and the South Seas* (1853), and Rt. Revd. Michael Russell's *Polynesia: A History of the South Islands, Including New Zealand* (1852), as well as other miscellaneous periodicals (Siegl 4). Basing his story on those secondhand sources and popular British fantasies, Ballantyne overstresses the British xenophobic ideals of the area by promoting racism towards those people different from the majestic, moralistic motherland. Victorian children, as well as their parents and their government, loved the adventures the boys encountered and were able to envision themselves as Ralph or Jack, marooned on the coral island, fighting and defeating the greedy pirates and bloodthirsty natives. Nevertheless, the novel did not promote just adventure and imperialism; it also promoted Christian values and beliefs.

Ballantyne made sure that the story stressed the Christian values that he himself esteemed and practiced. According to Stuart Hannabuss, "[Ballantyne] was also an author of conscience, a true believer, seeing the Christian position as both defensive and offensive – such a stance protected his wilder flights of fancy, and at the same time he could actively campaign for good in society and throughout the world" (60). The three boys in *The Coral Island* exemplify what a young Victorian boy or man should be: courageous and self-sacrificing. On numerous occasions, the boys place their country and their religion before their own well-being. At one point, they attempt to rescue Avatea, a Christian native who is

being held captive by the savages, even though they are grossly outnumbered. The main character of the novel is Ralph. He is from a seafaring family, and the males of his family, as far back as can be traced, have been involved in nautical professions (Ballantyne 1). Ralph was excited to follow in the family footsteps and yearned to visit the South Seas based on descriptions of the area from other seamen. Unlike Ralph, who is considered quiet, Jack is the natural leader of the three boys and the oldest. He is tall, good-looking, and well-educated. Peterkin, the youngest of the three, is a funny, mischievous boy. Unlike the boys in *Lord of the Flies,* discussed later in this paper, the characters in *The Coral Island* adapt to and overcome adversity quite well.

The first part of Ballantyne's novel pays homage to a "Rousseauistic education," in which the boys successfully create their own island paradise by building a shelter, starting a fire, learning to cook, fighting, and hiding. They are able to complete these tasks without instruction but by necessity (Singh 207). Rousseau mentions in *Émile* that *Robinson Crusoe* is the only book children should read as it encourages the aforementioned skills (162). The second half of the novel is the British Imperialist manifesto. It is in this section that the boys encounter the pirates and natives. The pirates are Europeans who have abandoned their Western upbringing and have become diabolical and cunning. They do attempt to trade goods at times, but if this fails, they take the items they desire by force (Ballantyne 195).

The natives in the novel are just as ruthless as the pirates. It is important to note that there are two varieties of natives in the novel: those who have been converted to Christianity, and those who have not been converted and remain savages. The natives who have not been converted are just as ruthless as the pirates, and Ralph believes there is not much difference between the two (221). Neither group follows any rules except those created by their leaders,

and both take what they want at will, whether it be an object or a person. The major difference between the two groups is that the natives are cannibals, and they call baked men "long pigs" (215). Even though the boys know the dangers the savages pose, they risk their lives without hesitation on several occasions in order to defend Christianity and the English way of life.

One such way they promoted these values was by confronting the savage leader in regards to his treatment of Avatea, the defenseless female, including attempting to rescue Avatea from Tararo, the savage's leader, and returning her to her Christian lover, who is from a rival tribe. Her situation was none of their concern, but, as Christians and Englishmen, they felt they should intercede. Moreover, the final confrontation with the savages lands the boys in tremendous danger. They are captured and thrown in a dark, damp jail for over a month. With their lives on the line, the boys have begun to lose hope, when at last they are released because an English missionary has converted the remaining savages to Christianity. This missionary is an Englishman who was headed to the island of Raratonga when his native-built sloop was blown off course (294). Within a week, he is able to convert the larger tribe and their merciless leader to Christianity. The missionary's miraculous arrival on the island appears to be a case of divine intervention. In return for the boy's loyalty to their beliefs, the missionary was "blown" off course and is able to save the boys from their likely death.

There is another missionary on the island of Mango, to whom the boys refer as a teacher. He is a native to the islands, but he has spent time in England and was trained by the Wesleyans.[4] The teacher was able to convert a small tribe on the southern side of the island

[4] Wesleyans are now referred to as Methodists.

to Christianity; however, the larger tribe on the island has been resistant and continues to persecute Christians until they are converted by the Englishman. The superiority of the white man is reiterated here in the conversion of the natives (Siegl 59). The native missionary had been attempting to convert Tararo and his people for over a year; yet the English missionary is able to do so within a week of his arrival. Once again, Ballantyne dramatizes the remarkable powers of the English and what they can accomplish. This mindset, however, will change with the twentieth century.

The modern era has been plagued by great turmoil. The citizens of Britain, and the rest of the world for that matter, have lived through two horrific world wars, dramatic social changes, and unimaginable advances in technology. Britain endured some of the greatest changes during the first half of the twentieth century. Both world wars decimated the English male population, and the traditionally powerful British government became a mere shadow of its former glory. After World War I, and continuing through the end of World War II, England's status as a major world power was greatly reduced, as its overseas empire decreased to only a few remaining islands from the 13 million square miles and 400 million subjects it once held (Stevenson 14). By mid-century, England had granted independence to its three largest territories, Australia, India, and Canada, as well as Nigeria, Sierra Leone, Jamaica, Uganda, and several others. With the demise of Britain's power, we begin to see a transition of imperialist values from the country as a whole to the individual person: cynicism, self-centeredness, and increasing greed.

Part of the transition of values occurred in the aftermath of World War II. With the continued advancements in mass media, Britain's population could now hear radio broadcasts from the war as well as see live footage of the toll the war was taking on Europe

in addition to their own country. Beginning in 1940, Nazi aircraft began bombing Britain mercilessly. The blitz, as it was called, caused major destruction and casualties in several British cities, including London. By the end of the war, the British people's feelings regarding the war had turned to shock and disillusionment, due to the liberation of the concentration camps as well as the news of the atomic bomb having been dropped on Hiroshima and Nigasaki. This negative viewpoint towards the nature of mankind became a central topic for novelists of this time period. Authors and scholars, including William Golding, attempted to trace the origins of the downfall of mankind and looked towards Victorian authors, such as R.M. Ballantyne, and their literature as a symptom of the problem.

William Golding, born in 1911, lived during the decline of the British Empire. He attended Oxford, where he obtained his teaching degree, and where he taught until the outbreak of World War II. During the time he served in the military, Golding saw death and destruction all around him. He commanded a landing craft during the D-Day landings and continued to fight to free Europe until September 1945. Golding's time in the service greatly affected his thoughts on humanity, which would later be conveyed in his plays and novels. In Golding's work "Fable," he wrote:

> I had discovered what one man could do to another . . . I am thinking of the vileness beyond all words that went on, year after year, in totalitarian states . . . there were things done during that period from which I still have to avert my mind less I should be physically sick. They were not done by the headhunters of New Guinea, or by some primitive tribe in the Amazon. They were done skillfully, coldly, by educated men, doctors, lawyers, by men with tradition of civilization behind them, to beings of their own kind. (86-87)

Golding would go on to focus on his disillusionment with mankind in his breakout novel, *Lord of the Flies*.

Golding's ultimate achievement is to warn his readers that civilized humans are just as susceptible to behaviors similar to those of the natives that the Victorians found so

disgusting. The island on which the boys are stranded represents England. Because of England's size, its resources are limited, so many of its goods are imported from around the world. If a disaster occurred, it could take anywhere from hours to days for help to arrive. The fastest help would likely come from continental Europe, which is separated from England by the English Channel. The shortest point of the channel, from Dover, England, to Calais, France, is only 3.5 miles, and under the right weather conditions can easily be crossed by plane or boat, so help or goods can arrive rather easily. But what happens when your enemy is in control of the majority of the continent? This is what happened to the English during World War II, when Hitler controlled Europe. Hitler's bombers wreaked havoc on London and the surrounding countryside, much like the island fire in Golding's novel. The English were as desperate for help, as the savages, i.e., the Nazi Party, were overpowering them, and their supplies were diminishing quickly since their main source for goods, Europe, was engulfed in war as well. If the United States, and other countries, had not agreed to help, the citizens of Britain could have easily found themselves in the same position as the boys on the island. They might have had to revert to basic instincts in order to survive, and it is almost impossible to predict how the situation would have turned out.

Whether or not Golding intended *Lord of the Flies* to be a critical retelling of *The Coral Island*, he certainly based his novel on the adventure genre. Unlike *Coral Island*, which follows a fabulist premise, Golding considered his tale to be a myth as he believed myths to be more insightful and more important than fables (Kermode 197). Whereas fables are typically used to teach moral lessons to the reader, myths attempt to rationalize aspects of the world or society that were considered unexplainable. Fables tend to be viewed as childlike, as the main characters in the story are usually talking animals. By reading *Lord of*

the Flies as a myth, Golding is using the tale to hypothesize the downfall of the modern man back into his native savagery.

Lord of the Flies is the tale of a group of English schoolboys whose plane is shot down during World War II. The boys crash onto a remote island, where they are forced to fend for themselves until the day they are rescued. Though the plotline is similar to *The Coral Island*, the outcome is quite different. Instead of fighting cannibals and pirates, the children become them. At the beginning, the boys realize that their ultimate goal is to start a fire in order to signal any potential ships or planes that may be passing by. They hope to make the best of a bad situation, similar to *The Coral Island* boys. Ralph states: "While we're waiting [to be rescued] we can have a good time on the island . . . it's like a book . . . Treasure Island . . . Swallows and Amazons . . . Coral Island" (26). As time goes by, a majority of the children, led by the choir leader, Jack, turn wild and become obsessed with hunting animals and, eventually, the other children. A select few, Ralph, Simon, and Piggy, try to keep the others focused on the importance of the fire. In the end, hunter's insanity wins, and a majority of the boys turn into the savages Ballantyne's boys detested. Carl Niemeyer writes:

> Golding's boys, who choose to remember nothing of their past before the plane accident; who, as soon as Jack commands the choir to take off the robes marked with the cross of Christianity, have no trace of religion; who demand to be ruled and are incapable of being ruled properly; who though many of them were once choir boys . . . [they] never sing a note on the island; in whose minds the great tradition of Western culture has left the titles of a few books for children, a knowledge of the use of matches (but no matches) and hazy memories of planes and TV sets. (244-245)

The boys have traded in the their British heritage and respectability for a lifestyle that their ancestors worked so hard to exterminate.

If the island in Golding's novel represents England, the boys in the myth represent the so-called civilized English schoolboys. There are four main characters in the story: Ralph,

Piggy, Simon and Jack. Ralph is described as an older boy with fair hair. He is reluctantly elected as leader of the children on the island based on his age, but, unlike Ralph or Jack from *The Coral Island*, he is not a natural-born leader and has a hard time controlling the children while they are on the island. Piggy is the brain of the group. He is extremely intelligent and able to think outside the box. Unfortunately, he does not command respect from the other children as he is overweight, asthmatic, and myopic. Simon is the martyr of the group. He is an introvert and spends a good deal of time on his own. He is the only one to discover that the "beastie" is not real, but before he can inform the others, Jack and the hunters murder him.

Lastly, there is Jack who, unlike Ralph, is a natural-born leader, which is not a positive trait in this novel. He is the lead choirboy and head of the hunters. Jack is described in the novel as tall and thin, with red hair (Golding 13). Whereas Jack from *The Coral Island* evolves to become the hero of the book, Jack in *Lord of the Flies* shifts to becoming the enemy and is conceived from contemporary concerns about totalitarian leadership (Singh 209). It is also important to note that Jack's choir wears black cloaks with a silver cross over the left breast and black hats with a silver badges on them, and they march in rhythm like a line of soldiers. They remind us of a military unit who must follow the orders of their commander, Jack. It is not surprising that they are the first to abandon Ralph's rules and become the first of the children to turn savage. With the groups of children on Golding's island, we have a larger diversity in age, physical appearance and knowledge; however, none of the children are prepared to fend for themselves and survive on the deserted island.

The first item of business for the children is to create a fire in order to signal any passing ships; the second is to hunt for food. The only person concerned about shelters is

Piggy, but no one takes him seriously. It is eventually determined that the older kids are to monitor the fire and hunt for the food; however, things quickly get out of hand. To start with, while trying to build their first fire, they accidently set part of the mountain on fire. One of the "little 'uns" was playing near where the fire was and is never seen again (Golding 35-38). He is the first casualty on the island, and this is the first time the reader realizes that the children have no idea what they are doing. From here things completely get out of control. The hunters become obsessed with hunting to the point that they abandon the fire and regress into Ballantyne-like savages. Initially, they only attack the boars on the island, but after killing Simon they become thirsty for more blood. They are willing to hunt anyone that stands in their way, mainly Ralph and Piggy.

As a result, the hunters have destroyed their childhood innocence and cast off any remains of their old habits, clothing and eventually any sign of civilization (Siegl 63). They have given up on being rescued and descended into the native savagery that the Victorians, as well as twentieth century readers, found abhorrent. They are now in a state of war where the "men" must obey and follow the leader, Jack, or fend for themselves. It has become survival of the fittest and, instead of progressing, it has become a case of Social Darwinism in reverse.

By the end of the novel, the savages have managed to kill Piggy, the only voice of reason, and set the whole island on fire while trying to hunt Ralph. It is when the whole island is engulfed in flames that the smoke is spotted and a naval ship arrives to investigate. Upon speaking to Ralph, the officer becomes shocked at the death, destruction, and savagery that occurred on the island. Golding does not state whether or not the officer is British, but the scene reminds us of British Imperialism. The officer has landed on an unknown island, and he must convert the "savages" to, or in this instance back to, the British, Ballantyne's,

way of life. The officer tells Ralph, "I should have though that a pack of British boys – you're all British, aren't you? – would have been able to put up a better show than that" (Golding 182). By using the word pack instead of bunch, the officer is comparing the boys with a group of animals or the wild savages of the South Seas. The irony of this scene is that the myth keeps on going. The naval officer is part of the warlike human race in the process of destroying itself. So, if the officer rescues the boys, who will rescue the officer, and where does the cycle finally end?

Ballantyne brings us back to nature, while Golding reminds us that nature is savage. War is the perfect example of this as educated men battle against other educated men. Retaining moral survival skills in emergencies should help prevent us from regressing to savagery like Golding's boys. The character of Jack, in both novels, is a good example of how the lessons from both novels can be applied. In both novels, Jack is a natural born leader, able to lead the boys successfully and efficiently, for good or bad. He is a strong-willed, determined and a true mastermind. But what happens when Golding's premise is applied to Ballantyne's beliefs?

In *The Coral Island*, Jack would be much more understanding. Instead of attacking the "heathens," he might be more compassionate, and even take the time to understand them and their beliefs, similar to Joseph Banks during the latter's travels to the South Seas. He could learn from them and relay a more accurate portrayal of them to the English people. This Jack would realize that the English are not gods and that they are human, just the same as the heathens. *Lord of the Flies*, on the other hand, would be a completely different tale if Jack had the survival instincts that Ballantyne's boys possess. For one thing, Jack would not become obsessed with hunting, as he would realize it was not a thrilling task but a necessary

one in order to survive. Thus, he could prevent the other children from turning into savages and spare the lives of Piggy and Simon. Jack could use his passion and power of persuasion to control the others. By doing so, he would be able to keep things moving smoothly instead of allowing them to get out of control. Both Jacks have a charisma about them that cause others to believe in them; given the right morals and circumstances, both could lead their companions to safety and rescue.

Another comparison between the two novels is their commentary on natural man and how he is affected by social structures as defined by the philosophies of Thomas Hobbes and Jean-Jacques Rousseau. In *The Coral Island*, the social order described is the paternalistic British Imperialism much like Hobbes's Commonwealth. For Hobbes, it is the Commonwealth's responsibility to protect the weak, similar to the British Empire's responsibility to convert, i.e. protect, the savages, as well as to protect the boys from the stronger savages. The interaction between the boys themselves is not dependent upon that structure, as it is not relevant to that part of the story.

In the case of *The Lord of the Flies*, the social structure does affect the relationship between the boys' characters and the eventual outcome of the story. When the boys first come to the island, they are an innocent group of children whose only experience with social structure is with parents, teachers, or other authority figures. Even though they come from a world engulfed in war, they show little comprehension of what is going on outside their world. In fact, most of the children did not know each other before their island adventure. They also do not have first hand knowledge of needs or desires that come with a less authoritarian society. Much like Rousseau's idea of the general will acting on behalf of the general good, the children are living with minimal, if any, social constraints. The only

structures that develop while they are on the island are keeping the fire going, hunting, and taking care of each other. The only possible predator at the moment is the beastie, which the children are not solely convinced actually exists. Unlike Rousseau's principle where those who are not concerned about the general good are ejected from the system, they are the ones who take control of the island. As time goes by on the island, Rousseau's worst nightmare comes true in that several of the children develop the desire for individual power. These children then go from egalitarianism to anarchy and the type of society Hobbes condemned. They have officially become a product of the society they left behind: power hungry and intolerant of those who are different. While Ballantyne's governmental structure is more or less a plot device, Golding is using the idea of how man interacts with society on a much larger scale, and it becomes the heart of the story.

The Strange Case of the Under-House Maid in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Valerie Martin's *Mary Reilly*

"He may have been this and that,
A drunkard or a guttler;
He may have been bald and fat –
At least he kept a butler.
He may have sprung from ill of well,
From Emperor or sutler;
He may be burning now in Hell –
On earth he kept a butler.

-Robert Louis Stevenson*, The Letters of Robert Louis Stevenson: 1880-1887*

Gothic fiction rose to prominence during the late eighteenth century and continued to be hugely popular throughout the Romantic era thanks to authors such as Mary Shelley and Samuel Taylor Coleridge. With the onset of the Victorian era, however, the genre was beginning to be displaced by historical and social fiction. Nevertheless, the genre did not completely die out, and many authors, including Dickens, incorporated elements of gothic fiction in their novels. These elements include unnerving settings, such as ancient castles, heroes or tortured souls, and evil villains whose sole purpose is to destroy the heroes.

In Victorian gothic novels, the elements of the tale became much more complex. The main elements remained the same, but the authors now discussed subjects such as madness, ethical degeneration, and class and social structures. The gothic novel had grown to encompass the social and psychological unrest of the period, and it also helped develop the careers of several authors of the period. These authors included Oscar Wilde (*The Picture of Dorian Gray*), Henry James (*The Turn of the Screw*), Bram Stoker (*Dracula*), and Robert Louis Stevenson (*The Strange Case of Dr. Jekyll and Mr. Hyde*).

The idea for *The Strange Case of Dr. Jekyll and Mr. Hyde*, published in January 1866, came to Stevenson from a dream he had one night, and the short story became hugely successful. By April of that year, 16,000 copies had been sold in America and, by July, 40,000 copies had been sold in Britain (Linehan, *A Chronology*, 218). Since its publication, *The Strange Case of Dr. Jekyll and Mr. Hyde* has been made into countless theater productions and movies, each with its own unique interpretation of the tale. One of the latest retellings of the novel is Valerie Martin's 1990 novel, *Mary Reilly*. *Mary Reilly* relates the events of Stevenson's *Dr. Jekyll and Mr. Hyde* through the eyes of an under-housemaid in Jekyll's household. By telling the story through the eyes of a female servant, Martin presents the reader with a perspective that is decidedly missing in Stevenson's original tale. Whereas Stevenson relays the events via Mr. Utterson, a middle class solicitor, to allude to the strict social standards of the Victorian middle class and the toll these social standards can take on a person, Martin reminds the reader, through the viewpoint of Mary Reilly, that there was more than just a middle-class male perspective during the Victorian era.

Stevenson's short story revolves around the life of Dr. Henry Jekyll, a middle-class London doctor born into a well-to-do family who had high expectations for his future. He is described as "a paunchy, fifty-year-old confirmed bachelor, who socializes with a few same-aged male cronies, high-laced professionals like himself" (Linehan 87). These cronies, as Linehan describes them, include Jekyll's two oldest friends, Gabriel Utterson, Jekyll's lawyer, and Dr. Hastie Lanyon, an associate of Jekyll's. All three men are greatly respected in their careers as well as in society.

Even though Jekyll, Utterson, and Lanyon are not married, as part of the middle class they are expected to conform to the stringent Victorian social standards that included social

respectability, religious morality, and sexual prudery. They spend time attending dinner parties, frequenting their club, and participating in miscellaneous activities appropriate for their class. Utterson and Lanyon are perfectly comfortable with their lifestyle, but Jekyll is discontented with the life he is forced to live. He considers himself to have a gay disposition, and because of this he finds it difficult to conform to what was expected of him; thus, he spends a majority of his life attempting to suppress his "evil" urges.

Freud believed suppressing one's natural instincts to appease society could cause more harm than good. He states:

> For most people there is a limit beyond which their constitution cannot comply with the demands of civilization. All who wish to reach a higher standard than their constitution will allow, fall victims to neurosis. It would have been better for them if they could have remained less perfect. (19)

Even though Freud's statement was written well after the publication of *Strange Case of Dr. Jekyll and Mr. Hyde*, his theory is relevant to the story. Because Jekyll attempts to live according to Victorian standards and finds that he cannot, he becomes obsessed with discovering a way to enjoy what he considers pleasurable, but at the same time to maintain his respectability. The manifestation of his neurosis is Hyde, Jekyll's doppelgänger.

Stevenson never mentions in the story what Victorian standards Jekyll was attempting to resist. Whatever they are, they take a toll on Jekyll and cause him to create the potion that allows his doppelgänger to emerge. Hyde is described as being dwarfish and pale, with a displeasing smile. Utterson finds something disturbing about him during their first encounter, but he cannot identify it. Since Hyde looks nothing like Dr. Jekyll, he is free to move about society without consequences. No one knows him or where he comes from; consequently, he is unnoticed by society at large. Whereas visits to a gin house mean nothing to Hyde, who has no reputation, if Jekyll had been spotted at one, he could have been ruined. It was hard to

recover from a blemish on one's reputation during the era. Society at large was prejudiced and unforgiving; hence, the necessity for Hyde, Jekyll's Mephistopheles.

Jekyll has become a modern-day Faust. He has sacrificed his morals for a lifestyle he knows to be wrong. Hyde has taken control of Jekyll's life and brought death and destruction upon the good doctor. Jekyll loses all sense of himself and allows Hyde to run his life until – in Martin's interpretation – Mary Reilly, Jekyll's Gretchen, reminds him that all actions have consequences. Mary states, "Master was so vexed over the thought of there being no consequences . . . so I only said, 'I don't believe that there is any actions without consequences" (Martin 48). The voice of reason has come from an unthinkable source, an under-housemaid.

An under-housemaid was near the bottom of the servant hierarchy and would have little interaction with her master. This makes Mary's relationship with Jekyll historically improbable; however, the two bond over their past and present demons. They grew up living distantly different lifestyles; Jekyll grew up in what was assumed to be a fairly normal, stable home, while Mary grew up in a poor, dysfunctional home. Jekyll's father was likely a well-respected member of society; Mary's father was a drunk who squandered time and money at a gin palace. Jekyll was likely catered to as a baby; Mary was abused and locked in a cabinet with a rat as "heavy as a dog" (Martin 12). However, it appears the two are destined to meet and influence each other's lives.

As a child, Mary attended The Marley School, which Jekyll co-founded. The Education Act of 1870 finally required children between the age of five and ten to attend school, and the ultimate goal of these schools was to teach the poor children how to read and write. Boys and girls alike would need to know these skills if they had any hope of obtaining

a respectable job; by attending The Marley School, Mary was able to learn the skills she would need to work in a respectable house. Domestic service was the preferred job choice for the underclass, as about one-third to one-half of all Victorian workers who worked outside of the home chose this route (Perkin 174). Domestic service typically paid more than other options, room and board was included, and it introduced the servant to a whole new way of life. Although it was hard work, for someone like Mary the quality of life was a vast improvement from what she was accustomed to in the slums of London.

Domestic servants were very important to Victorian middle and upper class society, for families were judged on their servants. The number of servants a household employed and the quality of the servants' education showed the family's wealth and power in society. All respectable households had a servant of some kind or another even though servants caused great concern for the bourgeois. A servant knew all of the family secrets and could reveal them if so inclined. Stevenson was critical of servants. In a letter he wrote to Sidney Colvin in April 1886, four months after the publication of *Dr. Jekyll and Mr. Hyde*, Stevenson writes:

> We have a butler! He doesn't buttle, but the point of the thing is the style. When Fanny gardens, he stands over her and looks genteel. He opens the door, and I am told waits at table. Well, what's the odds; I shall have it on my tomb – 'He ran a butler.' (Letters, 332)

As shown in the letter above and the poem quoted at the beginning of this chapter, he found the notion of them foolish as servants could ruin a man's reputation.

The butler was the manager. He was often an unmarried, middle-aged man who was responsible for ensuring that his master's household ran efficiently. The butler had direct communication with his master and his master's visitors, so it was important that he be educated and conduct himself in a proper manner. In a small house, like Jekyll's, the butler

was responsible for hiring and managing all of the servants as well as making sure all daily household tasks ran smoothly. All under servants were to address the butler for anything they needed, which is why Mr. Poole, Jekyll's butler, is upset when Mary asks the master for time off to arrange her mother's funeral (Martin 192). As a housemaid, Mary would report to Poole, since it appears that Jekyll did not have a housekeeper. Typically, the housekeeper would manage all maids and kitchen staff.

The job of the housemaid was one of the hardest in domestic service. In a large house, there would be numerous housemaids assigned to cover different tasks around the house. In a smaller house, like Jekyll's, there would only be one or two maids, who were responsible for cleaning and maintaining the whole house. The maids rose early to make sure all of the fires were lit, and they were usually among the last to go to sleep at night. Their tasks included such things as emptying chamber pots, dusting, cleaning carpets, and assisting the butler with other miscellaneous tasks as needed. According to Turner, housemaids were required to finish their duties as early as possible because the gentlemen of the house disliked seeing the housemaids cleaning (146). It was also important that the housemaid not touch any of her master's items. No papers were to be moved on the master's desk, and all books must be returned to their exact location after dusting (147). It is not surprising that Poole discouraged Mary from touching their master's books or even spending time conversing with him. It was not her place or role in the household to do so as an under-housemaid. She should not be seen or heard.

Because of this, it is interesting that Martin chose an under-housemaid to serve as Jekyll's conscience, when Stevenson only briefly mentions that Jekyll even had a maid. Before Mr. Utterson and Mr. Poole break into Dr. Jekyll's cabinet, the servants are called

together. It is during this meeting that Stevenson mentions a weeping maid (*Dr. Jekyll*, 34). It is not surprising that the main character of Martin's tale is a servant. As discussed earlier, a servant would be in the right position to witness first-hand the events that occurred in a Victorian household, but, based on the original tale, one would suspect Mr. Poole would be the narrator as he is a male and would have a the closest intimacy with his master. By introducing Mary, Martin introduces a voice missing from the original narrative: the female servant. There are very few women in *Dr. Jekyll and Mr. Hyde*: the young girl Hyde tramples over at the beginning of the novel, the maid who witnesses Carew's murder, and miscellaneous women seen along the streets of London. As for servants, they are merely discussed briefly, and the only female servant mentioned is the weeping maid, who will become Mary Reilly in Martin's tale. Mr. Poole, the butler, is the only one who has a voice, but he is not the narrator. Mr. Utterson is given that task, possibly due to Stevenson's distrust of servants or to emphasize the voiceless positions of women and servants in the text. So, between the two novels, who is the reliable narrator, Mr. Utterson or Mary Reilly, and why is it important?

To begin with, we must look at the original tale. There are numerous characters that could serve as the narrator, including Jekyll himself, but Stevenson chooses to have Utterson relay the series of events. As a lawyer, Utterson uses discretion on a daily basis when dealing with his clients. According to O'Dell, he carries himself with an air of authority and self-respect whether dealing with his friends or colleagues (514). He is well accepted in society, and his friends are "those of his own blood or those whom he had known the longest" (Stevenson, *Dr. Jekyll*, 7). Also, Utterson has the most to lose. As the title of the book suggests, Jekyll's tale is very strange. Utterson would have to use discretion in relating the

events, as most of his friends and acquaintances, upon hearing the tale, would likely believe him to have gone mad. He could easily lose all that he has worked hard to gain: his clients, his standing in society and his income. He is risking a lot by sharing the tale with the reader. The problem with Utterson as a narrator, however, is that he is forced to tell a majority of the primary facts of the story via third party narration. Unfortunately, Mr. Utterson only witnesses one major event in the tale: the death of Hyde. The other major plot developments are relayed to him via posthumous statements from Dr. Lanyon and Dr. Jekyll. Therefore, Utterson has no means to cross-examine the witnesses in order to verify the facts. He trusts the letters to be true due to his friendship with Lanyon and Jekyll; and both men have no reason to lie. Their stories color them in a bad light due to their roles in bringing Hyde to life, so why do that to their reputations if their stories are not true? Mary Reilly's story, on the other hand, is much more questionable.

Mary Reilly is told in first person through her journal or diary. However, at the end of the novel, the reader is surprised to learn that a unknown editor discovered Mary's diary and published it, and the outcome is what we have just finished reading. The anonymous editor informs us that he, or she, has a strong interest in old letters and diaries, which is how he came across Mary's journal.[5] The diary had been found during a transfer of property at Bray, which is west of London (Martin 257), and how exactly it arrived in the hands of the editor is a mystery. The only thing we are made aware of is that it is a complicated story. The editor does tell us that he has taken "various liberties with Mary's text to prepare it for publication" (Martin 257). He proceeds to list the items he changed in Mary's journal and expects us to take him at his word that these were the only changes he made to the original text. Since we

---

[5] I have chosen to refer to this nameless editor as "he" for purposes of clarity.

know very little about the editor, it is hard to trust him regarding the changes he has made to the text. We have no way to know if he is truthful.

The editor ends his section of the book by making suggestions as to what really happened to Mary's employer. He appears to have major problems with the story and to believe that Mary's journals are a work of fiction. He finds the idea of someone being able to transform into another being unrealistic and even suggests that Utterson could have been lying about Hyde's death. The editor's section of the novel leaves us with more questions than answers. To begin with, why would he include a note about the journal being a possible work of fiction at the beginning of the novel? Secondly, if one is going to go to the trouble of telling the reader that how the journal was obtained is a complicated but not surprising story, then why not tell us the story? By leaving it up in the air, the editor has appears to have something to hide. Thirdly, why is the editor nameless? If the editor's section is not enough in itself to question the authenticity of the story, Mary's section will likely put doubt in the reader's mind.

Within the first twenty pages of the novel, Mary informs us, as if it was not obvious enough, that she fancies her master. Mary knows this is a foolish notion, as a master would be unlikely to marry one of his servants (even though it is a common plot device in novels), yet she continues to hold him in the highest regard. The two remain friends and continue to have philosophical discussions. Based on the information regarding servants discussed earlier, it is unlikely that Jekyll would have such a deep relationship with Mary, although, as a man of science, he would be intrigued by her scars, which go very deeply into her hands and should have caused her to lose the use of her fingers (11). It is one thing to discuss a medical condition with her; it is another to have deep discussions regarding morality and

good vs. evil with the under-housemaid. The two become so close that Jekyll and Hyde almost tell her the truth on several occasions. At one point, Hyde straight out asks her if she knows who he is (162). Even if Jekyll does not tell Mary his secrets, she still has one advantage over Utterson in that, as Jekyll's domestic servant, she can see behind doors that are closed to the lawyer (Bryk 207). Still, it seems unlikely that Mary would know more than Utterson, since she has known Jekyll for such a short period of time.

Regarding her infatuation with Jekyll, Mary never mentions whether she truly accepts that she can be nothing more than just a friend to Jekyll. It seems likely, given her inexperience with men of his class, that she would not overcome her crush too easily. Also, based on the fact that she is found lying with Hyde's body after his death, she appears to be obsessed with him. Can she truly be trusted, or could her story be a work of fiction as the unknown editor suggests? She could be out to harm Jekyll. Given the fact that she goes into detail about various crimes he committed that were not relayed to us by Utterson, she could be attempting to damage his reputation. She could also hope to earn money from telling his story, thus improving her own life. She might also think that, if she befriends Jekyll, he might leave his fortune to her, or maybe she is just a nice person who feels sorry for her master. It is likely that Mary is just a nice person who wants to help Jekyll, but the editor's inclusion of his own ideas at the end of the novel puts a black cloud over Mary's tale and makes it harder for the reader to accept her story. The editor's section calls into question everything Mary included in her journals, and it causes the reader to distrust her story (Smith 250). In the end, it appears that the middle-class male, Mr. Utterson, is likely the more reliable of the two narrators, despite, as mentioned above, the limited perspective his social position allows.

By comparing the two novels, we are able to examine the tale of Jekyll and Hyde in a whole new way. Stevenson's tale alludes to the hardship of middle-class males and the pressure Victorian society placed on them. Martin's story reminds us that middle and upper class males were not the only members of Victorian society. If it were not for the domestic service sphere of Victorian society, the privileged would not have been able to live the lives they were accustomed to living. Victorian servants worked very hard for very little, and their voices deserved to be heard. Martin helps us to appreciate the group of people Stevenson found foolish, whereas Stevenson reminds us that life is not as always as it seems. Both novels caution the reader that there is more to a person than what one sees on the surface.

Impossible Standards:

The Lives of Tess D'Urberville and Sarah Woodruff

> *Human beings are no longer born to their place in life, and chained down by an inexorable bond to the place they are born to, but are free to employ their faculties, and such favourable chances as offer, to achieve the lot which may appear to them most desirable."*
>
> *-John Stuart Mill, The Subjection of Women*

When John Stuart Mill wrote "The Subjection of Women" in 1869, the British class system, which had remained static for years, was undergoing a drastic change. The Industrial Revolution had uprooted the social system that the country had taken for granted, and it introduced a relatively new middle class that threatened to dominate the country. During that era, the middle class expanded rapidly while the subclasses within it grew more stratified. This expansion left little room for the aristocracy. The aristocracy grew richer during this period, yet their numbers and power declined. The working class saw a slight increase in the quality of their lives. The poorest of the poor grew smaller but also grew much poorer. However, there was one group whose role in British society continued to remain unchanged throughout the Victorian era: the female sex.

The Victorians believed that God created men and women differently: men supported the family while the women raised the children and ran the households. It was incomprehensible to think that a woman would choose another path for herself. In a letter to Sir Theodore Martin, written in 1870, Queen Victoria wrote:

> God created men and women different – then let them remain each in their own position . . . women would become the most hateful, heartless, and disgusting of human beings were she allowed to unsex herself; and where would be the protection which man was intended to give the weaker sex? (70)

The Queen's negative opinion of her own sex was not only shared but also perpetuated by her people.

During the nineteenth century, there were few options available for women. Pat Thane states, "The late Victorian woman is fixed in our minds in a series of striking images: the ladylike 'angel of the house', the overworked skivvy, the desperate prostitute, the sexually passive wife, the 'sweated' worker, [and] the dependent housewife" (175). If a woman were born into the aristocracy or upper middle class, marriage was likely her ultimate goal.[6] However, the role of the wife was not a glamorous one. A wife's "whole excuse for being was to love, honor, obey – and amuse – her lord and master, and to manage his household and bring up his children" (Houghton 348). Marriage for love was rarely an option for the upper and middle classes; it was typically based on financial agreements that benefited both families. If a woman failed to secure a husband, she would live with her family for the rest of her life and was often considered a burden.

Women born into the lower classes had more options available to them than women in the upper and middle classes, but these options were not always desirable. The ideal job for a lower class female was to work as a servant in an upper or upper-middle class household; the next best, as a factory worker or farmhand. In times of desperation, prostitution was always an option. There was, however, one belief that united the classes: women were not allowed to be sexual. A woman was expected to save herself until marriage, and even then it was commonly believed that women "disliked sex, submitting to it in obedience to their husbands and in hopes of compensating joys of maternity" (McMurtry 219). Since women disliked sex so much, there was no need for a woman to have sexual

[6] For purposes of this paper, I will mainly be referring to the lives of middle and lower class women. My discussion on the aristocracy and upper class is for comparison purposes only.

relations before marriage or with anyone other than her spouse. If she did have sex before marriage, or have an affair while married, her character would be blemished, and it would ruin her for the rest of her life if the indiscretion were discovered.

The literary works of the period reflected the nation's beliefs, which very few authors chose to dispute. In these works, women are typically portrayed as weak creatures, reliant on men for support and survival. Those few women managing to surpass such limitations, including Elizabeth Gaskell's Margaret Hale and Charlotte Brontë's Jane Eyre, wind up sacrificing their independence for the men they love. One novel in particular represents the period's negative treatment of women during the era: Thomas Hardy's *Tess of the D'Urbervilles*. Tess illustrates the hardships society imposed upon the female class. However, seventy-eight years later, John Fowles, in his novel, *The French Lieutenant's Woman*, gave the Victorian woman a new chance on life through his character of Sarah Woodruff. Both novels discuss the implications for unmarried women that can occur after sexual encounters with men during the Victorian era, although Fowles presents a much more optimistic picture than Hardy.

Tess of the D'Urbervilles was published in 1891 to mixed reviews. Pious Victorian readers were shocked at the subject matter Hardy addressed in the novel. Henry James wrote the following to his friend, Robert Louis Stevenson:

> I grant you Hardy with all my heart and even with a certain quantity of my boot-toe. I am meek and ashamed where the public clatter is deafening – so I bowed my head and let 'Tess of the D's' pass. But oh yes, dear Louis, she is vile. The presence of 'sexuality' is only equaled by the absence of it, and the abomination of the language by the author's reputation for style. (406)

The novel was so scandalous for the time that Hardy had to fight hard to get the story published. No periodical would publish the tale in its original form, and "it was only with difficulty that Hardy persuaded the publishers of his novels in book form to restore what

finicky magazine editors had forced him to tone down or eliminate" (Altick 195). The subject material discussed in Tess is such that it has disturbed readers since its original publication.

Tess of the D'Urbervilles tells the tale of young Tess Durbeyfield, a lower-class Victorian female who through the progression of the novel loses her purity and eventually her life. The most controversial portion of the novel is the title character's possible rape, which sets the tone for the rest of the novel. While staying with her supposedly long-lost relative, Alec D'Urberville, Tess is raped/seduced by him on their way home from the local fair.[7] As modern readers, we automatically accuse Alec of rape; however, to the Victorian reader the attack is open to interpretation. During Victorian times, rape was extremely hard to prove. According to Carolyn Conley, "rape was defined as a brutal act of violence usually committed in a public place on an apparently respectable woman who was previously unknown to her assailant and had done nothing even to acknowledge his presence" (525). Most of the time, the decision to charge the assailant was based on "he said versus she said," and the number of men accused of rape who actually stood trial was slim. What makes Tess's particular situation complicated is the dearth of information Hardy chooses to give the reader in constructing the attack.

Hardy goes into little detail about Tess's actual attack. What we know for certain is that the incident in question occurs when Alec discovers Tess sleeping and "knelt and bent lower, till her breath warmed his face, and in a moment his cheek was in contact with hers" (Hardy 91). In the next chapter, though, Hardy explains that Tess did not object to Alec's actions during the course of the event. She claims she did not understand the meaning of what was happening until it was too late (97). So was she raped or was she seduced? One popular notion among Victorian readers is that, because Tess was asleep, she was unable to

[7] Alec's real last name is Stoke, and unbeknownst to Tess, he is no relation to her.

consent to the attack. Davis says, “a review of Victorian case law shows that the courts held firmly to the idea that a sleeping or unconscious woman was incapable of consenting to a sexual relationship” (224). The question then arises: at what point in the encounter does Tess wake up, and does she really not understand what is about to happen?

As was typical for her class, Tess had very little education and experience in the world outside of her small community. It is not surprising then that she may not have realized what was about to happen. She even accuses her mother of not educating her on men:

> Why didn’t you tell me there was danger in men-folk? Why didn’t you warn me? Ladies know what to fend hands against, because they read novels that tell them of these tricks; but I never had the chance o’ learning in that way, and you did not help me! (103)

Tess’s mother may not have specifically sat down and discussed the dangers of men with her, but, as the eldest daughter of a large family, she should have had some idea of what can occur between a man and a woman. Also, when Alec offers to make things right, one would assume she would jump at the chance of marrying the man who took her virginity by force. Marriage would have been the ideal situation since she continues living with him for some time after the incident and is pregnant. Society would forget the indiscretion if she married Alec, but she refuses and spends the rest of her life attempting to hide her disgrace.

By writing the passage of Tess’s rape/seduction so ambiguously, Hardy wanted readers to interpret the scene for themselves. To this day, Hardy’s true intentions in writing the scene are still debated. Some scholars believe that “Hardy thought it unconscionable to blame the innocent victim of a seducer rather than the seducer himself” (Wright 307). Others believe that the scene was written as a “reaction against the Victorian cult of chastity . . . known to be corrupted by meanness and hysteria” (Howe 64-65) and had nothing to do with women’s rights advocacy. Given Hardy’s portrayal of women in his other novels, it is more

likely he was chastising the morals of Victorian society rather than fighting for Tess's rights. For instance, in *The Mayor of Casterbridge*, the main character, Henchard, sells his wife, Susan, to a sailor to be rid of her. Henchard states:

> For my part I don't see why men who have got wives and don't want 'em, shouldn't get rid of 'em[.] . . . Why shouldn't they put 'em up and sell 'em by auction to men who are in need of such articles? Hey? Why, begad, I'd sell mine this minute if anybody would buy her. (9)

Once again, Hardy is commenting on Victorian social customs and the fact that "middle-class weddings are sales disguised as sacraments" (Epstein 51). As horrible as Susan's sale is, it does not compare to what Tess will have to endure throughout the rest of her life.

Tess's seduction is just the beginning of her problems. As punishment for her sins, her life spirals out of control. After her baby, Sorrow, dies, Tess decides to leave her family's home because she is bringing disgrace to them. A lady with money could hide her pregnancy by going into seclusion or out of the country, but Tess is forced to have the baby at home where the whole community learns about it. She then falls in love with and marries Angel Clare, a minister's son who shuns the church. Angel has a secret of his own. Before meeting Tess, "he plunged into eight-and-forty hours' dissipation with a stranger" while staying in London (Hardy 267). However, Angel represents the pious Victorian society Hardy dislikes so much. According to Frances Frame, "While society expected women to remain virgins until marriage, many Victorians thought the need to delay marriage justified premarital sex for men" (64). Upon learning of Tess's seduction, he quickly judges her for her sins. As was typical for the time, he believes Alec is her true husband since he took her purity, yet the woman in London is not his true wife. He states, "How can we live together while that man lives? –he being your husband in Nature, and not I. If he were dead it might be different" (Hardy 288). Angel has plans to go to Brazil and start a farm. He could easily have taken

Tess with him. The chances of someone there knowing Tess and what had happened to her were slim; yet, Angel cannot forgive Tess's mistake and leaves her in England to fall under Alec's spell once again.

After Angel leaves Tess, her life falls apart. To Victorian society, she is no better than a common prostitute. She has lost her virginity and refuses to marry the man responsible. Then, once her husband abandons her, it is not surprising that she is the center of attention when she returns home. When a female is disgraced, her family is disgraced as well. The family is kicked out of the family home once her father dies because he was a lifeholder, a tenant whose lease expires when he dies. Women were allowed to rent, but Tess's family was discriminated against as a result of her situation, for the community believed her mother should not help her. If Tess had not come home, "her mother and the children might probably have been allowed to stay on as weekly tenants" (Hardy 412). Out of desperation, Tess agrees to live with Alec in return for his agreement to support her family. At this point, Tess has come full circle. She is now living with and pretending to be married to the man society believes she should have married in the first place. Tess has now fallen twice: she gave birth to an illegitimate child and then lived with her seducer. Her third sin comes in the death of Alec. When Angel comes to rescue her from Alec, Tess knows the only way she can be happy is if Alec is dead, so she kills him and runs off with Angel. She is subsequently caught and is sentenced to death.

Women were not discriminated against when capital punishment was rendered, for the death penalty was not just for men. So it is not surprising that Tess was executed; however, Hardy's contemporaries wondered if she should have been pardoned or sent to an

asylum for insanity due to the circumstances surrounding the murder. Hardy discussed this conundrum in his letter to Jerome K. Jerome dated August 26, 1894:

> I noticed in this number that you allude to Tess's sentence. I believe it was Andrew Lang who first put about the idea that she would not have been hanged.[8] But a curious thing is that a Home Secretary informed me that he would have seen no reason for interfering with her sentence" (62).

Hardy likely wrote Tess's death as an outcry against executions in general. He was appalled by them after witnessing the execution of Martha Browne on August 9, 1856, during his youth .[9] According to Kalikoff, "Hardy was among the three to four thousand people who attended the execution of Martha Browne . . . and he was only some yards . . . from the scaffold" (113). By the time of Tess's execution, England had banned public executions, and this is why Angel and Tess's sister, Liza-Lu, are unable to attend the hanging.

As contemporary readers, we are angered by Tess's story. We feel she has been treated unfairly and is a victim of horrible circumstances. To the Victorians, Tess has sinned, first by her indiscretion with Alec and then by murdering him. To some of them, death was the only outcome for her. However, by the time John Fowles' wrote his novel, *The French Lieutenant's Woman*, women's and victim's rights had greatly changed in Britain. Fowles discusses this in his novel and gives Tess, and other Victorian women like her, another chance at life.

The French Lieutenant's Woman takes place in 1867, only a few years before the setting of *Tess of D'Urbervilles.* According to Scruggs:

> [Fowles's] novel . . . is set in a precise time and in a precise place: England, March, 1867, eight years after the publication of Darwin's *The Origin of Species* and six months before Marx will publish the first volume of *Das Kapital* . . . Fowles does not

---

[8] Andrew Lang was a Scottish author best known as a collector of folk stories and fairy tales.
[9] Martha Browne was convicted of murdering her husband after he came home drunk and attacked her with a whip.

> show us a Victorian world that is stable but one that only looks stable. In 1867, the Victorian world is at high tide but contains within it new energies and ideas that will tear it apart (98).

By setting his novel during this period of uncertainty, Fowles endeavors to reveal that life in Victorian England was not what it appeared to be. He shows this through the life of his heroine, Sarah Woodruff. Sarah represents those who, unlike Tess, were able to overcome the stringent Victorian moralistic values and live outside social customs.

Sarah is introduced as a local girl who has lost her innocence to a French sailor. Sarah supposedly watches the sea daily awaiting his return, and the locals call her names such as "Tragedy" and "The French Lieutenant's Woman." In fact, they are even afraid to go near her: "She is . . . a little mad. Let us turn. I don't like to go near her," says Ernestina (Fowles 9). However, there is more to Sarah than the townsfolk of Lyme can even imagine. She never had an affair with the French Lieutenant. In fact, her mysteriousness arises from her being a well-educated female confined to a class beneath her education level. According to Lynch:

> Sarah's socialization has been very imperfect, although she is in some respects a type often found in Victorian fiction: the educated woman of limited means who finds respectable employment as a governess. She is different from the type, however, in that she is educated beyond her class at the insistence of her father, a tenant farmer as obsessed with his ancestry (53).

Sarah is stuck between two classes: the middle class, who serve as her intellectual equals, and the lower class, who serve as her socioeconomic equals. Like Tess, Sarah has an ancestor who was an established gentleman (Fowles 53), but this is where the comparison ends. Unlike Tess, Sarah wants more than the life she was born into. Corban states that Sarah is "'inescapably doomed' to spinsterhood as, due to her education, she 'had become too select' to marry the men of her own class and she 'remained too banal' for the men of the class she aspired to" (53). This all changes when she meets Charles Smithson.

Charles is the exact opposite of Sarah. He is the nephew of a baronet and is next in line for the title when his uncle passes. He considers himself an intellectual and a staunch supporter of Darwin, yet often succumbs to Victorian standards. Patrick Brantlinger compares Charles to Angel Clare in that "both characters are trapped by their conventional ("Victorian") attitudes towards sex" (343). However, Charles's interest in Sarah is the opposite of Angel's with Tess. Whereas Angel loved Tess's purity, Charles is intrigued by Sarah's lack of purity. He becomes so obsessed with Sarah that he is unable to see her for who she really is: a lost soul. Cornier states, "Charles' inability to understand what lies behind Sarah's actions and words, coupled with his admitted obsession with her as a symbol rather than a specific human being, suggests that Charles' perspective of Sarah is biased, limited, and thus suspect" (230). Charles is the typical Victorian male characterized by hypocrisy, so it is almost proper that his fiancée, Ernestina, is the typical Victorian angel.

Ernestina is everything that Sarah thinks she wants to be. She is the only child of an upper middle class storeowner. Her parents dote on her and do everything in their power to ensure Ernestina does not go without. Her father even offers Charles the opportunity to learn how to manage his store when Charles is no longer the heir to his uncle's title and fortune. Fowles, as the narrator, states, "an orthodox Victorian would perhaps have mistrusted that imperceptible hint of a Becky Sharp; but to a man like Charles she proved irresistible" (25).[10] Whereas Ernestina is ruthless and determined to get what she wants, she is unlikely to go to some of the lengths that Becky and Sarah are forced to go to since she is already well off financially. Unlike Sarah, Ernestina has no problem drawing men into her web by her beauty and wealth, so why she chooses Charles over her other suitors is unclear. Even though she

---

[10] Becky Sharp is the main character in William Makepeace Thackeray's classic, *Vanity Fair*. She is willing to do whatever it takes to advance her role in society.

serves as a minor character in the novel, her role is very important. Her life is such that it would never be available to Sarah and Tess. She also serves to support the premise that the Victorian angel's life was not as perfect as one would think. Her issues revolve around societal standards versus Sarah's socio-economic issues.

One of the impressive things about Sarah is how successful she is at acquiring what she wants. She could easily quiet the rumors about her relationship with the French Lieutenant, but some attention is better than no attention. Her femme fatale role lures Charles to her bed; she loses her virginity and completes her transition to the person she is destined to become. Like Tess, Sarah has several options available to her after her encounter with Charles. She can force Charles to break his engagement to Ernestina and marry her instead. Another option is to move to a larger city where no one knows her and attempt to start anew. The option she chooses is the critical part of the novel, and this is why Fowles gives the reader three endings to choose.

The first ending is the one in which Charles marries Ernestina as planned. He is forced to accept that he is a bought man since he no longer has his title to give his wife for her money. They spend the remainder of their lives being miserable and bitter towards each other. Even though this is the ideal Victorian ending, it is not the one Fowles wants the reader to choose. There are several discrepancies in the chapter that lead us to that belief. The main discrepancy has to do with Ernestina's death. In that chapter, Fowles states that Charles survives Ernestina by a decade, but earlier in the novel, he states that Ernestina would outlive her generation and "died on the day that Hitler invaded Poland" (27). Hitler invaded Poland on September 1, 1939, which makes Ernestina 93. Charles would be roughly 104 at the time of Ernestina's death; for him then to live another decade would be highly unlikely. Another

sign that this is not the correct ending is its placement in the novel: "By placing his parodic 'wind-up' ending some eighteen chapters before the end of the novel, Fowles makes it virtually impossible for any reader to accept this as the 'true' ending" (Hadley 184). It is also important to note that Sarah, the main focus of the novel, never enters the picture in this ending. Fowles' omission of her from the ending emphasizes his satirical opinion of the ideal Victorian "happy" ending.

The second ending Fowles proposes is the ending of every romance novelist's dreams. After Charles takes Sarah's virginity, he is troubled by her deception, and it causes the two lovers to be torn apart. Sarah disappears and Charles's life is thrown into turmoil. He eventually finds Sarah living with the Rossetti family in London.[11] She has finally become financially independent and is providing for herself and their daughter. Sarah expresses to Charles that she does not want to marry him: "I wish to be what I am, not what a husband, however kind, however indulgent, must expect me to become in marriage" (Fowles 450). It appears that Charles is willing to accept this, and it is believed that they live happily ever after. The romantic in us wants this to be the ending of the novel. This is the ending we as readers want: to have Sarah overcome struggle and find true love is every girl's dream. However, we realize that this is not her destiny. Her destiny is to overturn Victorian standards, not embrace them.

The events of ending three are the same until the point that Charles finds Sarah, but there is no happy ending for them, as she rejects him. According to Charles, "You have not only planted the dagger in my breast, you have delighted in twisting it" (463). Sarah realizes they are toxic for each other. Charles's life is ruined as a result of their relationship, and it has become impossible for him to stay in England. His only option is to go back to Europe or

[11] The Rossetti family were the leading members of the Pre-Raphaelite brotherhood.

to America, where no one is concerned with his past life and broken engagement to Ernestina. He still cares what society thinks of him. Sarah, on the other hand, does not care about how others feel about her, which is a liberty Tess is not given. She is finally happy and enjoys her work with the Rossetti family. Going to America with Charles would cause her to lose all that she has accomplished. According to Hagopian, "[Sarah has created] Charles's pre-modern man . . . their only means of survival is to find environments favorable to their new identities – Sarah in the Rossetti household and Charles in America" (199). Sarah has grown into the woman that most Victorians believed was not possible: an independent female. She rises above the impossible standards with which society weighed her sex down. Through the character of Sarah, Fowles has shown the modern reader that Victorian society was not as black and white as it seemed. He also shows the reader that Tess's story could have had a different ending if Hardy had been willing to defy Victorian standards.

Both Sarah and Tess are poor girls/women whose lives were greatly affected by Victorian conventions. As similar as the two girls may seem, there are some major differences between the two. Tess's father was a drunk who wasted the family's money. What little they had was split between her parents and her siblings. Tess has very little education, no experience with the world outside her small community, and absolutely no encounters with the male sex. Angel and Alec fall for Tess due to her innocence and beauty, and both worship and dote on her. Tess actually cares about Victorian conventions and how society views her.

Sarah, on the other hand, has the education and the experience with the outside world, and she understands the male sex far better than most females of her age. Her father earned enough to send her to school and raise her standard of life. Men fall for Sarah's

mysteriousness, and she plays Charles like he is her puppet. Unlike Tess, she cares very little for societal standards and does what she must in order to survive.

Another thing that separates the two women is what happens after their fateful encounters with the men in their lives. The circumstances surrounding their loss of virginity are questionable at best. It is evident that Hardy felt it was impossible for Tess to overcome the obstacles Victorian society put before her after her loss of purity. Fowles, on the other hand, believed there were other options available than what society subjected women to after sexual relations with a male: wife or prostitute. Through Sarah, he gives the Victorian female a new chance at life and respectfully disagrees with Queen Victoria in that a female does not need a male to take care of her. These two novels remind us that Victorian society was not as perfect as it appeared to be, particularly for the female class.

Conclusion

"Last night I dreamed I went to Manderley again. It seemed to me I stood by the iron gate leading to the drive, and for a while I could not enter, for the way was barred to me. There was a padlock and a chain upon the gate. I called in my dream to the lodge keeper, and had no answer, and peering closer through the rusted spokes of the gate I saw that the lodge was uninhabited."

-Daphne du Maurier, Rebecca

In 1938, Daphne du Maurier published her bestseller, *Rebecca*, a retelling of Charlotte Brontë's *Jane Eyre*. It takes place at Manderley, a gothic manor similar to Thornfield Hall, and the novel revolves around a young, innocent woman and the mysterious man she loves. The previous Mrs. de Winter, Rebecca, is portrayed as an evil woman, similar to Bertha Mason Rochester, who lies and tricks her husband. As with the other examples discussed in this paper, there are also major differences in the novels. For instance, the heroine of the story, Mrs. de Winter, is never named, and the housekeeper, Mrs. Danvers, is out to ruin her, unlike Mrs. Fairfax in *Jane Eyre*. Du Maurier's adaptation of *Jane Eyre* is one of many; however, it is one of the earliest deliberate examples of intertextuality. Since then, the number of adaptions of Victorian novels has grown yearly with the surge of popularity of the Victoria era.

Every year, the practice of intertextuality increases as more adaptations of Victorian novels are published. In 2013, Donna Tartt published her Pulitzer Prize winning novel, *The Goldfinch*, which is based on Charles Dickens' *Great Expectations.* The story tells the tale of Theo Decker, an orphan trapped in a love triangle while hiding a priceless painting accidently taken during a museum bombing. In 2010, Clare Dunkle released her novel, *The House of Dead Maids*, a prequel to Emily Brontë's *Wuthering Heights*, which tells the tale of Heathcliff before his arrival in the Earnshaw household. One final example is Neil Gaiman's

2008 novel, *The Graveyard*. This children's book is loosely based on Rudyard Kipling's *The Jungle Book*; however, it is set in a graveyard instead of the Indian jungle, and ghosts, rather than animals, raise the orphaned child. The aforementioned novels all vary in their subjects and plot lines, but they all have one thing in common: they introduce a classic Victorian novel to a new generation of readers.

As the distance grows between the present and the past, the theory of intertextuality becomes more important. As we continue to grow as a society, it becomes imperative to realize the continuity of human experience. By studying the Victorian novel, we gain a greater understanding of the period and the beliefs of the people who lived during the time. By reading the modern reinterpretation, we are able to look at the past through the eyes of the present. For instance, in *Rebecca*, the heroine does not get the happy ending she envisioned when she married de Winter. In *Jane Eyre*, modern readers find it unlikely that Jane would have actually been lucky enough to marry Rochester and achieve her happy ending. The point seems to be that Jane's happy ending is a product of her strength of character and adherence to her values. Luckily for fans of *Jane Eyre*, Charlotte Brontë lived in the Victorian era and not the realistic era of literature.

In this paper, I have discussed the relationships between four sets of Victorian novels: *The Coral Island*, *Jane Eyre*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, and *Tess of the D'Urbervilles*, and their modern counterparts: *Lord of the Flies*, *Wide Sargasso Sea*, *Mary Reilly*, and *The French Lieutenant's Woman*. Each pairing gives us a unique understanding of issues that affected the Victorian era. It also provides the modernist opinion on these issues.

In *Jane Eyre* and *Wide Sargasso Sea*, I discussed the portrayal of mental illness in the two novels though the character of Bertha Mason Rochester. Bertha was a tormented soul

forced into a loveless marriage. She was taken away from her home and locked in a dark, damp attic to live out the rest of life. Based on the understanding of mental illness at the time, Rochester thought he was protecting her by locking her up; however, as Rhys explains, this only deepened her madness, and suggests that her madness was due not to a hereditary condition but to events in her life in a society that privileged men.

The next pair of novels is *The Coral Island* and *Lord of the Flies*. *Coral Island* is a prime example of the notion of British Imperialism and Victorian xenophobia. During the Victorian era, the British Empire was vast, and believed their country to be the strongest nation on the planet. Christianity was the state religion, and they thought that everyone should believe what they believed. Ballantyne exhibits this notion when his young heroes risk their own lives to defend Christianity and the British way of life. When writing *Lord of the Flies*, Golding realized that the events in *The Coral Island* were highly unlikely. Left to their own devices, young boys can just as easily turn savage without supervision and structure. Given extreme circumstances, one will do what is necessary to survive whether or not it goes against social standards.

The role of the servant was discussed in my third chapter using the texts of *The Strange Case of Dr. Jekyll and Mr. Hyde* and *Mary Reilly*. In Stevenson's novel, he pays little attention to the servants of the household and only briefly mentions them throughout the novel. This reiterates the Victorian notion that servants were not to be seen or heard. They were there to serve the family loyally and faithfully, never getting involved in the family's affairs unless asked. However, in *Mary Reilly*, Martin brings servants to the front and center of her novel by making an under-house maid the protagonist of the novel. Mary Reilly

develops a close bond with Dr. Jekyll, and he even turns to her as a confidant and develops an unlikely friendship with his maid.

In my final chapter, I discussed women's rights in *Tess of the d'Urbervilles* and *The French Lieutenant's Woman*. In the Victorian era, men were considered the superior sex, as evident in the character and treatment of Tess. She is consistently treated as an object to be played with by Alec and Angel and forced into drastic measures by society. In Fowles's novel, he addresses the fact that, as difficult as it might be, there were other options available to a female in the Victorian period if the female was strong enough to overcome the societal pressure of the time.

When reading a novel, we often do not think about ideas other than those being presented on the surface. This is why intertextuality is an important theory. When reading *Jane Eyre*, most readers are likely to hate the character of Bertha. She is the only thing that keeps Jane from her true love. We are happy when Rochester is finally free to be with Jane and live happily ever after. Not once do we think about Bertha and how she feels. We accept Rochester's explanation that her madness is hereditary and not that she might have been driven to it. In *Lord of the Flies*, we gain a great sense of Golding's novel after having read *The Coral Island*. The references to Ballantyne's novel throughout *Lord of the Flies* clarify that Golding is expressing an anti-British imperialistic opinion.

The theory of intertextuality will continue to grow as adaptations are written. The concept truly opens a whole new light when reading novels, and, as discussed in my introduction, it can be applied to any two eras of work. Once one uses the theory to compare Chaucer's and Shakespeare's versions of *Troilus and Cressida*, or Disney's *Treasure Planet* and Stevenson's *Treasure Island*, the options are limitless.

Bibliography

Primary Sources

Ballantyne, R.M. *The Coral Island*. London: Puffin Books, 1994. Print.

Brontë, Charlotte. *Jane Eyre*. Ed. Richard J. Dunn. New York: W.W. Norton & Company, 2001. Print.

Fowles, John. *The French Lieutenant's Woman*. New York: Back Bay Books, 1969. Print.

Golding, William. *Lord of the Flies*. New York: Penguin Group, 1999. Print.

Hardy, Thomas. *Tess of the D'Urbervilles*. New York: Barnes & Noble Classics, 2005. Print.

Martin, Valerie. *Mary Reilly*. New York: Vintage Books, 1990. Print.

Rhys, Jean. *Wide Sargasso Sea*. Ed. Judith L. Raiskin. New York: W.W. Norton & Company, 1999. Print.

Stevenson, Robert Louis. *Strange Case of Dr. Jekyll and Mr. Hyde.* Ed. Katherine Linehan. New York: W.W. Norton & Company, 2003. Print.

Secondary Sources

Altick, Richard D. *Victorian People and Ideas: a Companion for the Modern Reader of Victorian Literature*. New York: W.W. Norton & Company, 1973. Print.

Brantlinger, Patrick, Ian Adam, and Sheldon Rothnlatt. "'*The French Lieutenant's Woman*': A Discussion." *Victorian Studies* Vol. 15.3 (1972): 339-356. Print.

Bryk, Marta. "The Maidservant in the Attic: Rewriting Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* in Valerie Martin's *Mary Reilly*." *Women: A Cultural Review* 15.2 (2004): 204-216. Web. 12 March 2013.

Byron, Lord. "The Dream." *The Complete Works of Lord Byron*. Delphi Classics, 2012. *Kindle* file.

Chaucer, Geoffrey. *The Canterbury Tales: Complete*. Ed. Larry D. Benson. Boston: Wadsworth, 2000. Print.

Conley, Carolyn A. "Rape and Justice in Victorian England." *Victorian Studies* Vol. 29.4 (Summer 1986): 519-536. *EBSCOhost*. Web. 26 April 2014.

Corban, Diana. "Cultures in Interaction: The Case of John Fowles's *The French Lieutenant's Woman*." *Perspectives on Interaction* (2014): 149-160. Print.

Cornier, Michael Magali. "Who is Sarah?: A Critique of *The French Lieutenant's Woman's* Feminism." *Critique: Studies in Modern Fiction* Vol 28.4 (1987): 225-235. Print.

Davis, William A. "The Rape of Tess: Hardy, English Law, and the Case for Sexual Assault." *Nineteenth-Century Literature* Vol. 52.2 (September 1997): 221-231. *JSTOR*. Web. 26 March 2013.

Du Maurier, Daphne. *Rebecca*. New York: Little, Brown and Company, 1938. *Kindle* file.

Dunkle, Clare B. *The House of Dead Maids*. New York: Henry Hold and Company, 2010. Print.

Eliot, T.S. "Tradition and the Individual Talent." *The Sacred Wood: Essays on Poetry and Criticism*. Amazon Digital Services, 2012. *Kindle* file.

Emery, Mary Lou. "The Politics of Form: Jean Rhys's Social Vision in *Voyage in the Dark* and *Wide Sargasso Sea*." *Twentieth Century Literature* Vol. 28.4 (1982): 418-430. *JSTOR*. Web. 6 January 2013.

Epstein, Leonora. "Sale and Sacrament: The Wife Auction in *The Mayor of Casterbridge*." *English Language Notes* Vol 24.4 (June 1987): 50-56. Print.

Evans, G. Blackmore, ed. *The Riverside Shakespeare.* Boston: Houghton Mifflin Company, 1974. Print.

Frame, E. Frances. "Morality." *Encyclopedia of the Victorian Era.* Eds. James Eli Adam, Tom Pendergast and Sara Pendergast. Danbury: Scholastic Library Publishing, 2004. Print.

Freud, Sigmund. *Sexuality and the Psychology of Love*. Ed. Philip Rieff. New York: Touchstone, 1963. *Google Book Search*. Web. 17 April 2013.

Frost, Ginger S. *Victorian Childhoods*. Ed. Sally Mitchell. Westport: Praeger, 2009. Print.

Gaiman, Neil. *The Graveyard Book*. New York: Harper Collins, 2008. Print.

Geller, Jeffrey L., and Maxine Harris. *Women of the Asylum: Voices from Behind the Walls, 1840-1945*. New York: Anchor Books, 1994. Print.

Gilbert, Sandra M., and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale University Press, 1979. Print.

Golding, William. “Fable.” *The Hot Gates, and Other Occasional Pieces.* New York: Harcourt, Brace & World, Inc., 1961. Print.

Hadley, Louisa. “Feminine Endings: Neo-Victorian Transformations of the Victorian.” *Victorian Transformations* (2011): 181-194. Print.

Hagopian, John. “Bad Faith in *‘The French Lieutenant’s Woman’.” Contemporary Literature* Vol. 23.2 (1982): 191-201. *JSTOR*. Web. 26 March 2013.

Hannabuss, Stuart. “Ballantyne’s Message of Empire.” *Imperialism and Juvenile Literature.* Ed. Jeffrey Richards. New York: Manchester University Press, 1989. Print.

Hardy, Thomas. *The Mayor of Casterbridge*. New York: Modern Library, 2002. Print.

---. *The Collected Letters of Thomas Hardy: 1893-1901*. Ed. Richard Little Purdy and Michael Millgate. Oxford: Clarendon Press, 1978. Print.

Hobbes, Thomas. *Leviathan*. Oxford: Oxford University Press, 2008. Print.

Houghton, Walter E. *The Victorian Frame of Mind, 1830-1870*. New Haven: Yale University Press, 1957. Print.

Howe, Irving. “The Character of Tess.” *Thomas Hardy’s Tess of the d’Urbervilles: a Sourcebook.* Ed. Scott McEathron. New York: Routledge, 2005. Print.

“Jamaica.” *The Catholic Encyclopedia*. New York: Robert Appleton Company, 1912. Web. 1 June 2013.

James, Henry. *Letters Volume III: 1883-1895*. Ed. Leon Edel. Cambridge: Belknap Press, 1980. *Google Book Search*. Web. 19 July 2014.

Johnson, Robert. *British Imperialism*. New York: Palgrave Macmillan, 2003. *Google Book Search*. Web. 10 September 2012.

Kalikoff, Beth. “The Execution of Tess d’Urverville at Wintoncester.” Ed. William Thesing. *Executions and the British Experience from the 17th to the 20th Century: A Collection of Essays*. Jefferson: McFarland & Company, 1990. Print.

Kristeva, Julia. “Word, Dialogue and Novel.” Ed. Toril Moi. *The Kristeva Reader*. New York: Columbia University Press, 1986.

Kubitschek, Missy Dehn. “Charting the Empty Spaces of Jean Rhys’s ‘Wide Sargasso Sea’.” *Frontiers: A Journal of Women Studies* Vol. 9.2 (1987): 23-28. *JSTOR*. Web. 6 January 2013.

Lewis, C.S. *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*. New York: HarperCollins, 1978. Print.

Lynch, Richard P. “Freedoms in ‘*The French Lieutenant’s Woman*.” *Twentieth Century Literature*. Vol. 48.1 (2002): 50-76. *JSTOR*. Wed. 6 April 2013.

McMurtry, Jo. *Victorian Life and Victorian Fiction*. Hamden: Archon Books, 1979. Print.

Mill, John Stuart. *The Subjection of Women*. London: Longmans, Green, Reader, and Dyer, 1869. *Google Book Search*. Web. 11 May 2013.

Naramore Maher, Susan. “Recasting Crusoe: Frederick Marryat, R.M. Ballantyne and the Nineteenth-Century Robinsonade.” *Children’s Literature Association Quarterly* 13.4 (1988): 169-175. *Project MUSE*. Web. 19 August 2012.

Niemeyer, Carl. “The Coral Island Revisited.” *College English.* Vol. 22.4 (1961): 241-245. *JSTOR*. Web. 19 August 2012.

O’Dell, Benjamin D. “Character Crisis: Hegemonic Negotiations in Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*.” *Victorian Literature and Culture* 40.2 (2012): 509-521. Print.

Orwell, George. *An Age Like This 1920 – 1940: The Collected Essays, Journalism and Letters of George Orwell*. Ed. Sonia Orwell and Ian Angus. New York: Harcourt Brace Jovanovich, 1968. Print.

Perkin, Joan. *Victorian Women.* New York: New York University Press, 1993. Print.

Rhys, Jean. *The Letters of Jean Rhys*. Eds. Francis Wyndham and Diana Melly. New York: Viking Penguin, Inc., 1984. Print.

Richards, Jeffrey. "Introduction." *Imperialism and Juvenile Literature*. Ed. Jeffrey Richards. New York: Manchester University Press, 1989. Print.

Rigney, Barbara Hill. *Madness and Sexual Politics in the Feminist Novel*. Madison: University of Wisconsin Press, 1978.

Rousseau, Jean Jacques. *Émile Julie and Other Writings*. Ed. R.L. Archer. New York: Barron's Educational Series, 1964. Print.

Scruggs, Charles. "The Two Endings of *The French Lieutenant's Woman.*" *MFS Modern Fiction Studies* Vol. 31.1 (1985): 95-113. *Project Muse*. Web. 04 April 2013.

Showalter, Elaine. *The Female Malady: Women, Madness, and English Culture, 1830- 1980*. New York: Pantheon Books, 1985. Print.

Siegl, Karin. *The Robinsonade Tradition in Robert Michael Ballantyne's The Coral Island and William Golding's The Lord of the Flies*. Lewiston: E Mellen Press, 1996. Print.

Singh, Minnie. "The Government of Boys: Golding's *Lord of the Flies* and Ballantyne's *Coral Island*." *Children's Literature* Vol. 25 (1997): 205-213. *Project Muse*. Web. 19 August 2012.

Smith, R. McClure. "The Strange Case of Valerie Martin and 'Mary Reilly.' *Narrative* 1.3 (1993): 244-264. *JSTOR*. Web. 13 February 2013.

Stevenson, Randall. "The Last of England?" *The Oxford English Literary History*. Vol. 12. Oxford: Oxford University Press, 2004. Print.

Stevenson, Robert Louis. *The Letters of Robert Louis Stevenson: 1880-1887*. Ed. Sidney Colvin. Vol. 2. New York: Charles Scribner's Sons, 1911. *Google Book Search.* Web. 13 April 2013.

Tartt, Donna. *The Goldfinch*. New York: Little, Brown and Company, 2013. Print.

Thackeray, William Makepeace. T*he Letters and Private Papers of William Makepeace Thackeray.* Ed. Gordon N. Ray. Vol. 2. Cambridge, Harvard University Press, 1946. Print.

Thane, Pat. "Late Victorian Women." *Later Victorian Britain, 1867-1900*. Ed. T.R. Gourvish and Alan O'Day. New York: St. Martin's Press, 1988. Print.

Treasure Planet. Directors Ron Clements and John Musker. 2002. Walt Disney Pictures, 2015. Blu-Ray.

Turner, E.S. *What the Butler Saw: Two Hundred and Fifty Years of the Servant Problem*. New York: St. Martin's Press, 1962. Print.

Victoria I, Queen of England. "Letter from Queen Victoria to Theodore Martin: May 29, 1870." Ed. Sir Theodore Martin. *Queen Victorian as I Knew Her*. London: William Blackwood and Sons, 1901. *Google Book Search.* Web. 3 May 2014.

Wright, Sara Bird. "Tess of the d'Urbervilles: A Pure Women Faithfully Presented." *Thomas Hardy: A-Z.* New York: Checkmark Books, 2002. Print.