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GENDER ISSUES AND CONFLICTS IN BRONTË'S *JANE EYRE*: AN
INTERPRETIVE SYNTHESIS FOR INFORMING CRITICAL
LITERACY INSTRUCTION

A MASTER'S THESIS

BY

MERVE ERENTUĞ

THE PROGRAM OF CURRICULUM AND INSTRUCTION
İHSAN DOĞRAMACI BILKENT UNIVERSITY
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The Graduate School of Education

of

İhsan Dođramacı Bilkent University

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Merve Erentuđ

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ABSTRACT

GENDER ISSUES AND CONFLICTS IN BRONTË'S *JANE EYRE*: AN INTERPRETIVE SYNTHESIS FOR INFORMING CRITICAL LITERACY INSTRUCTION

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M.A., Program of Curriculum and Instruction

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May 2018

The purpose of this study is to identify the issues as well as conflicts of gender in Charlotte Brontë's *Jane Eyre* with the aim of providing lines of arguments as guidelines to inform critical literacy instruction. To this end, MA theses and PhD dissertations focusing on *Jane Eyre* were selected to ascertain second-order interpretations through interpretive synthesis. The second-order interpretations were then synthesised by using social institutions for generating third-order interpretations in the form of lines of arguments to provide guidelines for critical literacy instruction.

Key words: *Jane Eyre*, gender, teaching literature, critical literacy, interpretive synthesis, social institution

ÖZET

JANE EYRE'DE CİNSİYET BAĞLAMINDA SORUNLAR VE ÇATIŞMALAR: ELEŞTİREL ÖĞRETİM ÜZERİNE BİR YORUMLAYICI SENTEZ

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Bu çalışmanın amacı Charlotte Brontë'nin *Jane Eyre* adlı romanı içerisinde yer alan cinsiyet bağlamı ile ilgili sorun ve çatışmaları belirleyerek, eleştirel okuryazarlık öğretiminde kullanılmak üzere tartışma çizgisi geliştirmektir. Bu nedenle *Jane Eyre* romanı üzerine yazılan yüksek lisans ve doktora tezleri yorumlayıcı sentez aracılığıyla incelenmiş ve ikincil bakış açıları oluşturulmuştur. Bu ikincil yorumlar, toplumsal kurum kavramları çerçevesinde birleştirilerek eleştirel okuryazarlık öğretimi amaçlı yönergeler sağlamak üzere üçüncül bakış açıları geliştirilmiştir.

Anahtar kelimeler: *Jane Eyre*, cinsiyet, edebiyat öğretimi, eleştirel okuryazarlık, yorumlayıcı sentez, toplumsal kurumlar

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TABLE OF CONTENTS

ABSTRACT	III
ÖZET	IV
ACKNOWLEDGEMENTS	V
TABLE OF CONTENTS	VI
LIST OF TABLES	XII
LIST OF FIGURES	XVII
CHAPTER 1: INTRODUCTION	1
Background	1
Problem	3
Purpose	4
Research questions	5
Significance	5
Definitions	6
CHAPTER 2: REVIEW OF RELATED LITERATURE	7
Introduction	7
Curricular ideologies	7
Scholar academic ideology	7
Social efficiency ideology	8
Learner centered ideology	8
Social reconstruction ideology	9
Critical exploratory curriculum theorising	10

Social stratification in education	12
Critical pedagogy	12
Critical literacy	14
Teaching literature	16
Cultural model	17
Language model	17
Personal growth model	17
Literature as resource	18
Language-based approach	18
Literature for personal enrichment	18
Teaching the conflicts	19
Social institutions	19
Economy	20
Education	20
Family	20
Law	20
Marriage	21
Medicine	21
Politics	21
Religion	21
CHAPTER 3: METHOD	22
Research design	22
Qualitative synthesis	22
Interpretive synthesis	23
Meta-ethnography	24

Sampling	29
Method of data collection and analysis	30
CHAPTER 4: RESULTS	34
Introduction	34
List of primary sources	34
List of selected sources	35
List of selected M.A. theses	35
List of selected Ph.D. dissertations	36
Social institutions	39
Social institutions: theses and dissertations	41
Economy	41
Class	43
Consumption	47
Status	48
Education	52
Progress	53
School	58
Family	61
Conventionality	62
Exclusion	63
Oppression	66
Status	69
Law	71
Justice	72
Marriage	73

Morals	75
Marriage	76
Colonial	78
Conventional	80
Equality	83
Status	86
Submission	90
Medicine	92
Body	92
Politics	95
Colonialism	96
Discourse	100
Gender	103
Nationalism	109
Oppression	110
Patriarchy	113
Status	116
Religion	118
Beliefs	119
Oppression	122
Submission	123
Other theses and dissertations	124
Adaptations	126
Authorship	126
CHAPTER 5: Discussion	129

Introduction	129
Overview of the study	129
Major findings and conclusion	130
Economy	130
Class	131
Consumption	133
Status	134
Education	136
Progress	137
School	139
Family	140
Conventionality	141
Exclusion	142
Oppression	143
Status	145
Law	147
Justice	147
Marriage	149
Morals	150
Marriage	151
Colonial	151
Conventionality	153
Equality	155
Status	157
Submission	159

Medicine	161
Body	161
Politics	162
Colonialism	163
Discourse	165
Gender	166
Nationalism	168
Oppression	169
Patriarchy	170
Status	171
Religion	173
Beliefs	173
Oppression	175
Submission	176
Other theses and dissertations	177
Adaptations	177
Authorship	178
Implications for practice	179
Implications for further research	181
Limitations	181
REFERENCES	182
APPENDIX A: Primary sources on gender	187
APPENDIX B: Sources on race and class	192

LIST OF TABLES

Table		Page
1	Number of M.A. theses and Ph.D. dissertations in total as found in ProQuest	34
2	Number of selected M.A. theses and Ph.D. dissertations	35
3	List of selected M.A. theses	36
4	List of selected Ph.D. dissertations	36
5	Number of entries per M.A theses and Ph.D. dissertations for each social institution	41
6	Number of data sources for the sub-category entries of economy	42
7	Economy: Class	43
8	Economy: Consumption	47
9	Economy: Status	49
10	Number of data sources for the sub-category entries of education	53
11	Education: Progress	53
12	Education: School	58
13	Number of data sources for the sub-category entries of family	62
14	Family: Conventionality	62

15	Family: Exclusion	64
16	Family: Oppression	66
17	Family: Status	69
18	Number of data sources for the sub-category entries of law	72
19	Law: Justice	72
20	Law: Marriage	74
21	Law: Morals	75
22	Number of data sources for the sub-category entries of marriage	77
23	Marriage: Colonial	78
24	Marriage: Conventional	80
25	Marriage: Equality	83
26	Marriage: Status	87
27	Marriage: Submission	90
28	Number of data sources for the sub-category entries of medicine	93
29	Medicine: Body	93
30	Number of data sources for the sub-category entries of politics	95
31	Politics: Colonialism	97

32	Politics: Discourse	100
33	Politics: Gender	103
34	Politics: Nationalism	109
35	Politics: Oppression	110
36	Politics: Patriarchy	113
37	Politics: Status	116
38	Number of data sources for the sub-category entries of religion	119
39	Religion: Beliefs	120
40	Religion: Oppression	122
41	Religion: Submission	123
42	Number of entries per M.A. theses and Ph.D. dissertations in the other category	125
43	Other: Adaptations	126
44	Other: Authorship	127
45	Summary guidelines: Class	131
46	Summary guidelines: Consumption	133
47	Summary guidelines: Status	135
48	Summary guidelines: Progress	138

49	Summary guidelines: School	140
50	Summary guidelines: Conventionality	141
51	Summary guidelines: Exclusion	142
52	Summary guidelines: Oppression	144
53	Summary guidelines: Status	146
54	Summary guidelines: Justice	148
55	Summary guidelines: Marriage	149
56	Summary guidelines: Morals	151
57	Summary guidelines: Colonial	152
58	Summary guidelines: Conventionality	154
59	Summary guidelines: Equality	156
60	Summary guidelines: Status	158
61	Summary guidelines: Submission	160
62	Summary guidelines: Body	161
63	Summary guidelines: Colonialism	163
64	Summary guidelines: Discourse	165
65	Summary guidelines: Gender	167
66	Summary guidelines: Nationalism	169

67	Summary guidelines: Oppression	170
68	Summary guidelines: Patriarchy	171
69	Summary guidelines: Status	172
70	Summary guidelines: Beliefs	174
71	Summary guidelines: Oppression	175
72	Summary guidelines: Submission	177
73	Summary guidelines: Adaptations	178
74	Summary guidelines: Authorship	178
75	Appendix A: List of sources on gender	187
76	Appendix A: List of sources on race	192
77	Appendix A: List of sources on class	193

LIST OF FIGURES

Figure		Page
1	Gender database	29
2	Sample excel sheet	31
3	Sample transition from 1 st level to 2 nd level coding	32
4	Sample first and second level coding of a study	32
5	Social institutions used for synthesis	40
6	Sub-categories of economy	42
7	Sub-categories of education	52
8	Sub-categories of family	61
9	Sub-categories of law	71
10	Sub-categories of marriage	77
11	Sub-categories of medicine	92
12	Sub-categories of politics	96
13	Sub-categories of religion	119
14	Other theses and dissertations	125
15	Major constructs of class	131

16	Major constructs of consumption	133
17	Major constructs of status	135
18	Major constructs of progress	137
19	Major constructs of school	139
20	Major constructs of conventionality	141
21	Major constructs of exclusion	142
22	Major constructs of oppression	144
23	Major constructs of status	146
24	Major constructs of justice	148
25	Major constructs of marriage	149
26	Major constructs of morals	150
27	Major constructs of colonial	152
28	Major constructs of conventionality	154
29	Major constructs of equality	156
30	Major constructs of status	158
31	Major constructs of submission	160
32	Major constructs of body	161
33	Major constructs of colonialism	163

34	Major constructs of discourse	165
35	Major constructs of gender	166
36	Major constructs of nationalism	168
37	Major constructs of oppression	169
38	Major constructs of patriarchy	170
39	Major constructs of status	172
40	Major constructs of beliefs	174
41	Major constructs of oppression	175
42	Major constructs of submission	176

CHAPTER 1: INTRODUCTION

This chapter introduces the background, problem, purpose, research questions and significance of the thesis.

Background

Curriculum and schools are seen as mediums where the social power structures and political ideology is either reproduced or questioned according to the specified curriculum ideology. Radical pedagogy views education as a model of “social stratification” (as cited in Pinar, Reynolds, Slattery, & Taubman, 1995, p. 249) and hegemonic ideologies without any change in the dominant social orders of race, class and gender. It is stated that, “the school in general, and the curriculum in particular, play important roles in both oppression and reform” (as cited in Pinar et al., 1995, p. 244). Stratification within curriculum and schools has possibilities for resistance and as Giroux (1983) argues, resistance is possible with a thorough understanding of the dominant ideological structures (Pinar et al., 1995).

Critical literacy helps identify alternative interpretations, making students become aware of ideological stances. Teachers and students also emphasize the stratification as information is passed from the teacher to students in a similar power relation (Freire, 1972). However, critical pedagogy sees education as an opportunity of liberation from and a change of these power relations as students develop critical awareness (Freire, 1972). In order to reach this aim, students’ active role and experience is vital for the emancipation of the learning process and meaning making out of these dominant social orders (Giroux, 1989).

Critical literacy has a similar aim of having students who can acknowledge and reflect on social injustices. (Coffey, 2008). Critical literacy practice involves reading and analysis of texts in order to raise consciousness on the social and political issues (as cited in Bishop, 2014). Thus, critical literacy can be emphasized in the classroom environment to improve students' reflection on power structures and to raise awareness of social agency (Dozier, Johnston, & Rogers, 2006).

In terms of education and school curriculum, it is about prioritizing what to teach and whether to focus on these critical ideological topics or not. Certain system alternative curricular ideologies support a reflection and a critical approach to system based curriculum on social issues about oppressive power structures. Critical exploratory theorizers focus on the relationship between society and education through the lenses such as gender, race and politics. Overall, their main focus is to examine social orders and the lived experiences of individuals in relation with education (Marsh & Willis, 2007). One such approach is social reconstructionist ideology. Social reconstructionists claim that society is threatened with conflicts of injustice and thus "the purpose of education is to facilitate the construction of a new and more just society" (Schiro, 2013, p.6).

Literature instruction and critical literacy content provide the necessary personal experience and awareness of society through a means of critical analysis of power structures, and can raise awareness of power relations through the inclusion of multiple perspectives. The use of literature in classroom enables students to have a better understanding of the self and an identification about social and cultural topics (Carter & Long, 1991). Graff (1992) argues the importance of focusing on social

conflicts as a part of teaching literature and suggests that ““by turning ‘conflict’ into a subject for the classroom, real conflict is defanged and too easily ‘understood’” (as cited in Showalter, 2003, p.31). His discussion points out the necessity of having a critical view of conflicts within the classroom in order to raise multiple perspectives about social orders.

IB programs aim to encourage students who “critically consider power and privilege” (IBO, 2013, p.7), and more specifically emphasize “the development of an understanding of “critical literacy” in students.” (IBO, 2013, p.5). To this end, the critical study of a literary text becomes crucial in highlighting critical literacy as a skill that students need to achieve through reading multiple perspectives and that teachers need to be equipped with to develop instructional guidelines.

Problem

Education emphasizes social stratification rather than focusing on changing the dominant social orders, which leads to the functioning of schools and curriculum in line with power relations through a reproduction of the political and social conflicts such as gender, race and class (Pinar et al., 1995). In terms of critical pedagogy, education offers chances of social change and awareness to identify different forms of oppression. While as Giroux states “classrooms at all levels of schooling . . . resemble a “dead zone” where any vestige of critical thinking, self-reflection . . . quickly migrates to sites outside of the school (Giroux, 2011, p.153), critical pedagogy places emphasis on a possibility of resistance to dominant ideologies and raising critical consciousness through education (Freire, 1972). Each curriculum offers a platform for this change; however, the emphasis on “critical consciousness”

(Freire, 1972, p.60) is a matter of ideological choice.

Students' critical consciousness can be facilitated through an understanding of conflicts (as cited in Buffington & Moneyhun, 1997) and critical engagement with texts, for them to extend their reading to an understanding of the society and power in general (Vasquez, 2017). Reading is no longer considered as a linguistic act but means deciphering dominant power structures. It is considered as both social and political, and one needs to go beyond what the author presents, stopping giving the text authority (Sluys, Lewison, & Flint, 2006). In order to facilitate critical literacy on the part of students, they need to be shown ways that would lead them to question any preconceived ideas, and become aware of anybody silenced or marginalized. Teaching literature provides platform for raising such awareness (Bishop, 2014).

Purpose

The purpose of this study is to identify issues and conflicts concerning gender by using the lenses of social institutions, and to develop guidelines for critical literacy instruction. To these ends, the researcher focused on the novel *Jane Eyre* by the author Charlotte Brontë, selected from IB's Prescribed List of Authors (PLA), which upon examination was considered conducive to critical literacy instruction.

The researcher analysed MA theses and PhD dissertations focusing on the selected novel which yielded second-order interpretations and allowed room for interpretive synthesis. The second-order interpretations were then used to generate third-order constructs in the form of lines of argument to inform critical literacy instruction.

Research questions

The research question which this thesis will focus on is as follows:

1. How do issues and conflicts concerning gender, derived from Brontë's *Jane Eyre* through interpretive synthesis, inform the development of guidelines for critical literacy instruction?

Significance

This study provides guidelines for critical literacy instruction within the context of *Jane Eyre*. Both pre-service and in-service teachers, whether in IB and non-IB context, would benefit from the findings of this study as it intends to help become aware of, and question, power relations, discourses and structures concerning gender. Critical thinking requires disengagement from implicit conventions of power relations “to exert more conscious control over . . . everyday lives” (Kincheloe, 2000, p.24). Similarly, raising critical awareness as opposed to stratification in education is essential in developing critical consciousness, requiring teachers to be equipped with necessary skills to instruct such disposition.

The study is also significant in that it uses interpretive synthesis in general, and meta-ethnography in particular, in the context of education, to collect and interpret second order constructs in the existing MA and PhD studies for developing third-order interpretations to develop instructional guidelines. The outcomes of the study provide platform for exploring how second-order constructs could be collated and used for developing and presenting third order interpretations in the form of lines of arguments as guiding statements and questions that teachers can use as instructional guidelines within the context of a literary text.

The study might also be instrumental in including such concepts as critical consciousness or critical literacy in teacher education programs in Turkey to raise awareness on the part of prospective teachers. Teachers can initiate change and impact on others through teaching. To teach critical literacy, however, teachers need to know what it means to be critically literate.

Definitions

Critical literacy

Critical literacy indicates the reading of and responding to texts with a focus on issues of power and hegemony (Coffey, 2008). The aim of critical literacy is defined as an understanding and awareness of the social world through analysis of texts (Luke, 2012).

Second-order interpretation

Second order interpretations or second order analysis is the analysis of data selected from the previously conducted research (Janet, 2008).

Third-order interpretation

Third order interpretations or constructs are the results of synthesis (Barnett-Page & Thomas, 2009) which provide interpretations extending those provided by first and second order constructs (Campbell, Pound, Morgan, Daker-White, Britten, Pill, Yardley, Poper, & Donovan, 2011).

CHAPTER 2: REVIEW OF RELATED LITERATURE

Introduction

This chapter starts with curricular ideologies which lay the foundations of the role of the teacher and the learner (Schiro, 2013). It then explores, critical approaches to curriculum making, as one of the ideologies, which focuses on how domination or injustices in society are problematic within curricula (Marsh & Willis, 2007), and which also links to the idea that education can also allow room for both the maintenance and change of the dominant orders (Pinar, 1995). The chapter further introduces the concept of critical literacy instruction which similarly provides students with a thorough understanding of power structures and society through critical reading (Vasquez, 2017). The chapter continues with a brief reference to how teaching literature might be providing platform for developing critical awareness (Carter & Long, 1991; Lazar, 1993; Graff, 1995). Finally, it introduces a social institutions framework to facilitate analyses, interpretation and discussion.

Curricular ideologies

Schiro (2013) classifies curricular ideologies as Scholar Academic, Social Efficiency, Learner Centered and Social Reconstruction. These different curricular ideologies exhibit different approaches towards the aim of schooling, and teaching and learning.

Scholar academic ideology

Scholar academics state that the purpose of education is to teach students the academic disciplines which are the extensions of knowledge that has been growing

through the ages (Schiro, 2013). Therefore, at the center of scholar academic ideology lies a thorough understanding of an academic discipline with all its components and a theoretical understanding of the subject so that students will both learn and help to integrate new truths into the knowledge areas (Schiro, 2013). Scholar academic ideology follows a hierarchy of those who are in quest of the knowledge, those who help in teaching and exchanging the knowledge and finally those who learn what is being taught (Schiro, 2013). Thus, in this hierarchical relationship, teachers are responsible for helping students accomplish the academic understanding and knowledge of the discipline under study in order to help them move to the top of the hierarchy (Schiro, 2013).

Social efficiency ideology

Education and curriculum under social efficiency ideology is organised so that students will be committed citizens who are capable of functioning according to their society's desired needs (Schiro, 2013). Under this ideology, the curricular objectives are defined to train students with the abilities, knowledge and responses to fulfil social needs (Schiro, 2013). For this reason, approach towards teaching and learning in social efficiency ideology is organised according to "cause and effect, action and reaction, and stimulus and response" (Schiro, 2013, p.5), which means that the needs of the society are determined as objectives to which students are expected to respond in a convenient manner.

Learner-centered ideology

Learner centered ideology sees individuals as having a potential of development and schools as places where this potential development is made possible (Schiro, 2013).

The main aim of the learner centered ideology is to help students grow personally and academically, and the curriculum is planned in accordance with the individual needs, thus making the development of students' the main objective of education (Schiro, 2013). Different than other curricular ideologies, learning in learner centred ideology is seen as a way of revealing the abilities and a way of accomplishing personal and social development in students (Schiro, 2013). For this reason, in learner centered ideology, communication, cooperation, exchange of ideas and a positive environment is key for understanding and contextualising development (Schiro, 2013).

Social reconstruction ideology

Social reconstructionists view society as problematic with unequal and conflicting situations based on gender, race and class (Schiro, 2013) and the social reconstructionist curriculum is designed for “developing a vision of a society that is better than the existing one, a society in which its problems and conflicts are resolved.” (Schiro, 2013, p.6). Therefore, the aim of social reconstructionist ideology is to change these inequalities for the better and to have a more just future society which is only possible through education (Schiro, 2008).

At the center of social reconstructionist ideology is society, cultural constructs and problems which include hardship, exploitation, racial discrimination, sexism and the like. In this view schools are also seen as part of these structures that “shape and determine human behaviour.” (Schiro, 2008, p.144) and that either carry out the social constructs through classroom discourse and curriculum or challenge the social constructs. Social reconstructionists accept the fact that schools can change the social

and cultural constructs and claim that education “has the power to educate people to analyse and understand social problems, envision a world in which those problems do not exist” (Schiro, 2008, p.134).

Social reconstructionists view that if the society is under risk, “*human experience, education, truth and knowledge*” are under threat (Schiro, 2008, p.143). Thus, within the social reconstruction curriculum, language of critique in the classroom has a vital role in providing students with the experience of coping with social problems (Schiro, 2008). Giroux (2006) defines the aim of social reconstruction and its educational vision as “it teaches students to think critically about the knowledge they gain, and what it means to recognize antidemocratic forms of power and to fight substantive injustices in a world marked up by deep inequalities” (as cited in Schiro, 2008, p.152). This vision of education, allow students to analyse, question and react to and change the conflicts.

Critical exploratory curriculum theorising

Curriculum theorising focuses on the question of what to teach in order to inform and provide a guide for the planning of a curriculum (Marsh & Willis, 2007). Based on a definition of curriculum theory, any curriculum “can be planned, enacted, and experienced in many different ways appropriate to many different circumstances and people” (Marsh & Willis, 2007, p.96). To this end, curriculum theorising focuses on providing different understandings and versions of curriculum and consider the extent to which a topic or an issue is taught, the choices to be considered in selecting a specific topic or issue, and the definition of knowledge (Marsh & Willis, 2007). Marsh and Willis (2007) argues that curriculum theorising involves a consideration

and identification of recurring ideas as well as forming connections between these ideas and the teaching framework.

There are distinct approaches to curriculum theorising one of which is critical-exploratory. Specifically, critical exploratory theorists point out the problems and insufficient characteristics of the curricula with an emphasis on “domination, exploitation, resistance and what constitutes legitimate knowledge” (Marsh & Willis, 2007, p.119) which also provides a critical view on the relationship between education and social stratification. Critical-exploratory curriculum theorising also focuses on the experienced curriculum through “individual experience itself and with how systematic education can contribute to high-quality experiencing” (Marsh & Willis, 2007, p.120) which also prioritises the teacher-student interaction as vital for students’ learning experiences. Critical exploratory curriculum theorising led to different approaches to curriculum conceptualisation. Among these theorized views of curriculum are “social and cultural control” (Marsh & Willis, 2007, p.127), which is based on the relationship between class domination and education; “gender analysis and feminist pedagogy” (Marsh & Willis, 2007, p.127) in which Pinar et al. (1995) specifically examine how curriculum represents the inequalities of gender as well as sexuality that the society imposes; and “racial theorizing” which examines curriculum on grounds of racial inequality (Marsh & Willis, 2007, p.127). The common aspect of these different approaches to curriculum theorising has been defined in nine steps by Klohr (1980) some of which are a focus on the “experience”, “diversity” and “reconceptualization” (as cited in Marsh & Willis, 2007, p.122).

Social stratification in education

The idea of reproduction theory in education refers to how schools function within the ideology of the social, political and economic structures through implicit and explicit curricular practices, the selection of legitimized knowledge as well as through the structuring of schools according to power relations (Pinar et al., 1995). Bowles and Gintis (1976) suggest that the practice of education is a training of students for complying with the economy (as cited in Pinar et al., 1995) while it should actually be a place of inquiry. To this end, radical pedagogy tries to show that “the school system reflects and sustains the logic of capital as well as dominant social practices and structures that are found in a class-, race-, and gender- divided society.” (McLaren, 2007, p.215).

Established by Paul Willis (1981), reproduction theory in education started to be debated through the resistance theory in terms of how education and curriculum can be a sight for focusing on the “oppositional forces” within society (as cited in Pinar, et al. 1995, pp.253). According to Giroux (1981), it is resistance not reproduction theory in education that will empower society and will provide a shift towards critical pedagogy (as cited in Pinar et al., 1995).

Critical pedagogy

Domination and emancipation have been the focus of critical theorists of the Frankfurt School, who defined their goal as seeking “human emancipation” (Bohman, 2016, para.2). Accordingly, critical theory has been interdisciplinary, involving inquiry and transformative approach to society (Bohman, 2016). To highlight the transformative quality, the Frankfurt School puts emphasis “on the need

for increased education to counteract authoritarian trends” (Bronner, 2017, p.5).

While focusing on both the historical and the present events and their effects on the individual, critical theory provides an understanding of liberation from unequal power structures such as in the state and in society as well as a better understanding of pedagogy (Bronner, 2017).

Emerging from critical theory, critical pedagogy questions the injustices in society and whether the systems of education serve for these injustices (Burbules & Berk, 1999). Critical pedagogy not only aims to question the unjust and hegemonic practices but as Burbules and Berk (1999) state, critical pedagogy shares the essence of action with critical thinking so that the term critical means both to question and to act upon so that students understand “themselves, the world, and the possibilities for transforming the taken-for granted assumptions about the way we live” (McLaren, 2007, p.214).

One of the most common concepts of critical pedagogy is the “banking concept of education” (Freire, 1972, p.60) which is used as a metaphor in which students are being filled with knowledge that they receive from the teacher without inquiry. In Freire’s (1972) view, this situation represents the relationship between that of an oppressor and an oppressed as in this view of education learning becomes a form of oppression that limits students’ active participation in the classroom discourse. Thus, critical pedagogy, starts with, and extends the idea of, “problem-posing education” (Freire, 1972, p.67) through which it is aimed that teachers and students are given equal roles, and education is liberated. It provides teachers and students with

awareness of, and liberation from unequal power structures, and provides chances for a critical view for students (Freire, 1972).

Like social reconstructionism, radical pedagogy sees education and schooling in direct relation with society. Anything within the society is reflected on education and any positive change in education will positively affect the society. For this reason, the followers of radical pedagogy like Giroux and McLaren view education as a possible ground for the democratization and reconstruction of the society (1989). In this respect Giroux's (1988) idea of "language of critique" and "language of possibility" (as cited in Burbules & Berk, 1999, p.51) suggests the importance of critical pedagogy in changing schools into places where the dominant ideologies are questioned. In this view a student of critical pedagogy is one who not only questions those injustices but someone who also takes emancipatory action.

Critical literacy

Critical pedagogy aims to have students who are aware of conflicts within the society and in order to realize and reflect upon these conflicts, students need to be critical. Emerging from the views of the Frankfurt School on critical theory, and followed by Paulo Freire's view of critical consciousness, it is argued that critical literacy can provide "a more critically informed and just world" (Vasquez, 2017, para.1). Freire (1972) refers to reading as a process of critical engagement with and reflection of the reading (as cited in Vasquez, 2017), and later Freire with another scholar, Macedo (1987), stated that "reading the word is simultaneously about reading the world" (as cited in Vasquez, 2017, para.3), highlighting the importance of reading in acting upon society and raising awareness.

Critical literacy in language learning, means to “view language, texts, and their discourse structures as principal means for representing and reshaping possible worlds” (Luke, 2012, pp.8-9). Therefore, critical literacy shows that language is not neutral. Reading literature can provide this critical view because it requires students to read in between the lines and “to read texts in an active, reflective manner for a better understanding of power, inequality, and justice in human relationships” (Bobkina & Stefanova, 2016, p.679).

Critical literacy can help to raise students’ awareness because it is about “understanding the relationship between texts, meaning-making and power to undertake transformative social action that contributes to the achievement of a more equitable social order” (as cited in Vasquez, 2017, para.6). Critical literacy is in a reciprocal relationship with critical pedagogy as critical literacy also raises consciousness on unequal social roles and structures and in turn results in “praxis” (Bishop, 2014, p.53). As it is highlighted by Bishop (2014), critical literacy instruction can raise awareness of the social injustices and power relations through acts of reading.

Critical literacy provides the idea that the reading of a text involves re-construction of the meaning and a critical awareness of power relations and roles of gender, class and race and other social issues in society, thus highlighting that critical literacy can provide not only understanding textual messages but also an understanding of their implications in students’ life and society in general (Vasquez, 2017). Similarly, Anderson and Irvine (1993) stated that critical literacy provides an understanding “of one’s experience as historically constructed within specific power relations” (as cited

in Bishop, 2014, p.51). Thus, critical literacy provides students with not only a critical view of a text but also of the society.

Teaching literature

Literature instruction provides real language practice in context and helps students to ask and evaluate critical questions that they encounter in literary texts. Though the using literature in language classroom has been argued on the grounds of whether literature helps to improve language skills or not, it is suggested that the exposition to different uses of creative language helps ESL/EFL learners to improve their vocabulary and grammar use (as cited in Khatib, Rezaei, & Derakhshan, 2011). Similarly, Brumfit and Carter (2000) state that literature provides authentic context for students in which they need to actively explore the text and construct meaning. Another idea for teaching literature is that it provides “cultural and intercultural awareness” (as cited in Khatib et al., 2011, p.202) as students read about the issues that are universal or read about cultures different than their own. As well as being a source for language development and aesthetic experience, Rosenblatt (1995) views the process of reading literature as an identification and an exchange between the reader and the text. In this exchange of meaning, the student brings in prior experience and, in exchange, gains more emotional, social, cultural and political experiences which increases the students’ awareness (Rosenblatt, 1995).

Carter and Long (1991) and Lazar (1993) answer the question of why teaching literature is important by referring to different models and approaches used for different objectives in teaching literature in a language classroom (Carter & Long, 1991).

Cultural model

The cultural model sees literature as a means of representing different cultures, thoughts and ways of living which students will learn and come to understand as they study literature (Carter & Long, 1991).

Language model

The importance of teaching literature as a course content is mainly related with its contribution to language skills but Carter and Long (1991) state that the sole use of literature as language text will “substitute language activities in place of a genuine engagement with the work as literature” (p.2). Instead Carter and Long (1991), in their work, claim that the focus on language in literature instruction should help students to figure out the connotative uses of language so that they can learn how to read a literary text.

Personal growth model

Personal growth model is used in order to “help students to achieve an *engagement* with the reading of literary texts” (Carter & Long, 1991, p.3). Critical literacy helps in providing students with an engagement with the issues that are presented in literary texts which in turn helps students to be engaged with the social issues (Bishop, 2014).

The main aim of this model is to help students achieve a lifelong “enjoyment and love for literature” (Carter & Long, 1991, p.3) as they read and start understanding the meaning of the literary texts. The personal growth model teaches students to acknowledge and enjoy literature and culture (Carter & Long, 1991). The selection

of a literary text for classroom reading and analysis is crucial in this approach as the selected text needs to be engaging, motivating and impressive so that students can both identify with and learn from these narratives (Carter & Long, 1991).

Literature as a resource

The view of literature as a resource focuses on the study of literature for learning the “critical concepts, literary conventions and metalanguage” (Carter & Long, 1991, p.3). Using literature as a content is a more academic approach within which students learn the different means of reading literary texts through an analysis of literary theories and terms as well as contextualisation of literature (Lazar, 1993).

Language-based approach

In language-based approach the focus is on the language such as style components and “linguistic analysis” (Carter & Long, 1991, p.7). In this approach, the main aim is to increase students’ language awareness through a focus on lexical and grammatical items of a literary text (Lazar, 1993).

Literature for personal enrichment

Approaching literature as a way of personal enrichment is about choosing and using literary texts with which students can identify so that they will also contribute to the learning of English (Lazar, 1993). Students’ personal enrichment can be achieved through critical literacy focus, as this way students will learn “the role that language and texts play in the construction of the self and the social” (Bishop, 2014, p.55), which in return may facilitate the understanding of language and the social world.

Teaching the conflicts

The idea of teaching the conflicts was first used by Gerald Graff (1992) in his work *Beyond the culture wars*. Graff uses the term to refer to “conflicts of all kinds, philosophical, epistemological, political, even ethical” (as cited in Buffington & Moneyhun, 1997, p.1). Accordingly, Graff suggests that these different forms of conflict should be first included in the curriculum and studied in the classroom as the best way to overcome the cultural conflicts (as cited in Buffington & Moneyhun, 1997). It is stated that conflicts exist within the classroom and between the students and the teacher (as cited in Buffington & Moneyhun, 1997). While education in general and the classroom context in particular tries to avoid the study of conflicts, Graff argues the importance of teaching “disciplinary and political conflicts” (as cited in Showalter, 2003, p.31) especially in literature classes where teachers and students can work collaboratively in discussions as they read texts. Graff (1995) in his work, suggest that even when conflicts are taught, it is done so in a passive manner. Regarding a dialogical teaching learning environment Gerald Graff presents his view “of teaching the conflicts as a strategy for overcoming . . . passivity” (Graff, 1995, p.277) and also suggests that the way in which conflicts are to be taught should include “considerable thought about which academic conflicts figure to speak to students’ already-formed interests and experiences” (Graff, 1995, p.277).

Social institutions

Social institutions refer to the “organized means that each society develops to meet its essential needs” (Henslin, 1998, p.88). Social institutions are vital for everyday requirements and impediments of the society and which “includes a complex set of values, norms, statuses, roles, and groups” (Brinkerhoff, White, & Ortega, 1995,

p.51). The social institutions are listed as “the family, religion, law, politics, economics, education, medicine, science, and the military” (Henslin, 1998, p.88). Accordingly, social institutions can be arranged differently based on the structure of a society or similarly, institutions can gain or lose prominence, but will be central to the understanding of the needs within a society (Brinkerhoff, White, & Ortega, 1995).

Economy

The institution of economy is responsible from “producing and distributing goods and services” (Henslin, 1998, p.293).

Education

The institution of education is responsible from the transmission of “knowledge and skills across the generations” (Henslin, 1998, p.89).

Family

Henslin (1998) defines family as a group that “consists of two or more people who consider themselves related by blood, marriage, or adoption.” (p.309). Family as a social institution provides maintenance of the society through taking care of reproduction as well as safeguarding of children (Henslin, 1998).

Law

Law is a social institution which aims to “maintain social order” (Henslin, 1998, p.89).

Marriage

Brinkerhoff, White, and Ortega (1995) define marriage as “an institutionalized social structure that provides an enduring framework for regulating sexual behavior and childbearing” (p.172). Marriage plays a crucial role for the institution of family in defining and organising the familial relationships and providing roles to the members of a family (Henslin, 1998).

Medicine

In its most fundamental role, the social institution of medicine provides the needs for healing the unhealthy (Henslin, 1998).

Politics

The social institution of politics creates hierarchies regarding “power and authority” (Henslin, 1998, p.280). Accordingly, the institution of politics runs with the system of a governance and power relations within the groups (Henslin, 1998)

Religion

Religion as a social institution is defined by Durkheim (1912) through beliefs, practices and the moral community which eventually provides “a unified system of beliefs and practices relative to sacred things” (as cited in Henslin, 1998, p.349).

CHAPTER 3: METHOD

This chapter introduces the research method used, and provides information about how the database was formed, how second order interpretations were identified and how the third order interpretations were derived.

Research design

This study aims to identify issues and conflicts concerning gender within the context of Brontë's *Jane Eyre* for developing lines of argument as guidelines to inform critical literacy instruction. To this end, MA theses and PhD dissertations focusing on *Jane Eyre* were selected to ascertain second-order interpretations through interpretive synthesis. The second-order interpretations that were further synthesised within the context of social institutions were then used to generate third-order constructs in the form of lines of argument to provide guidelines for informing critical literacy instruction.

Qualitative synthesis

Even though, still developing, qualitative synthesis has been used for research in education (Campbell, Pound, Morgan, Daker-White, Britten, Pill, Yardley, Pope, & Donovan, 2011). Synthesis extends narration and a review of related literature as synthesis includes the interpretation and reinterpretation of studies and it is referred to as a “conceptual innovation” (Campbell et al., 2011, p.2).

Qualitative synthesis has been used in order to bring different studies together and involves “a process of extracting data from individual research studies and

interpreting and representing them in a collective form” (Campbell et al., 2011, p.5). Thus, what makes qualitative synthesis a distinct research methodology is that the research is “based on the published findings” (Campbell et al., 2011, p.2).

It is identified that the synthesis of qualitative studies and research has different methods which are “meta-narrative, critical interpretive synthesis, meta-study, meta-ethnography, grounded formal theory, thematic synthesis, textual narrative synthesis, framework synthesis and ecological triangulation.” (Barnett-Page & Thomas, 2009, p.5). Each of these different qualitative synthesis methods have different approaches to synthesising the studies and these different approaches are named as numeric synthesis, narrative synthesis and interpretive synthesis (Campbell et al., 2011). While different methods can be used for synthesising qualitative studies, the research method selected for this study is interpretive synthesis.

Interpretive synthesis

Interpretive synthesis is defined as “bringing together of findings on a chosen theme” (Campbell et al., 2011, p.2) and the results of an interpretive synthesis is defined as “a new interpretation or theory that goes beyond the findings of any individual study.” (p.8). Strike and Posner (1983) suggest that interpretive synthesis results in a “conceptual innovation” (as cited in Britten et al., 2002, p.209) such as a new interpretation or a theory based on the synthesis. This synthesis is based on second order constructs, through the analysis of the recurring concepts which will then form third order interpretations based on the synthesis of the second order interpretations (Campbell et al., 2011). Meta-ethnography is one approach of interpretive synthesis which this study will use.

Schütz's (1962) concept of first order and second order constructs is frequently utilized in meta-ethnographic studies. First order in this context is the novel, *Jane Eyre*, itself. Second order construct refers to the interpretations of the authors of the theses and dissertations. Third order constructs are generated by synthesising and interpreting first and second order constructs for generating lines of arguments.

Meta-ethnography

Meta-ethnography "is the translation of studies into one another, which encourages the researcher to understand and transfer ideas, concepts and metaphors across different studies" (Britten et al., 2002, p.210) to produce new interpretations as "higher order constructs" (Barnett-Page & Thomas, 2009, p.15).

Noblit and Hare (1988) indicate that the synthesis through meta-ethnography answers "how to put together written interpretive accounts" (as cited in Barnett-Page & Thomas, 2009, p.5) as it is a method for building up "an inductive and interpretive form of knowledge synthesis" (as cited in Doyle, 2003, p.325). The process of meta-ethnography involves detailed reading of the selected studies to identify recurring concepts, and an analysis of these concepts to identify the overarching ideas (Campbell et al., 2011). Then these analyses are translated between different studies which produce the interpretive synthesis (as cited in Britten et al., 2002). There are three different approaches to the synthesis of studies under meta-ethnography. Studies can be translated into each other to inform wider concepts which is called as "reciprocal translational analysis" (Barnett-Page & Thomas, 2009, p.5), the differences between the studies can be highlighted in "refutational synthesis" (p.5), and finally studies can inform a wider understanding as "lines-of-argument

synthesis” (p.5). This study will use lines of argument synthesis for providing summary guidelines on critical literacy instruction, as lines of argument synthesis is used to express the finding of the study as a “whole” (Noblit & Hare, 1988, p.63).

Meta-ethnography is defined as a seven staged process by Noblit and Hare (1988) (as cited in Atkins et al., 2008; Britten et al., 2002; Campbell et al., 2011; Noblit & Hare, 1988). The stages were named as “getting started; deciding what is relevant to the initial interest; reading the studies; determining how the studies are related; translating the studies into one another; synthesising translations; and expressing the synthesis.” (Britten et al., 2002, p.1).

The details of the stages are as follows;

- Stage 1: The first stage of interpretive synthesis includes the identification of a research area which is convenient for qualitative research (Campbell et al., 2011; Atkins et al., 2008). In stage 1, the researcher identified a research question to be studied through qualitative research (Atkins et al., 2008). During this stage, with the help of the related literature, the initial area of interest, purpose of the study, research question that the study aims to answer and the online database were defined.
- Stage 2: This stage involves “deciding what is relevant to initial interest” (Atkins et al., 2008, p.3) and includes identifying and selecting the appropriate research results (Noblit & Hare, 1988). This stage involves definition of the research focus, selection of the relevant studies and an assessment of the selected studies which can involve reading of the studies’

abstracts (Atkins et al., 2008). During stage 2, according to the research question, the database and key words of gender, race and class were selected to identify the studies that are relevant to the research interest. In total, 229 studies were found. Then, these studies were primarily analysed by reading the abstracts of each study individually in order to decide on their relevancy. As Atkins et al. (2008) state the definition and limitation of the scope of the study helps to have a convenient amount of studies to focus on, and it is during this stage that gender was identified as the focus and scope of the study.

- Stage 3: This stage is defined by Noblit and Hare (1998) as “the repeated reading of the accounts and the noting of interpretative metaphors” (p.28). It is stated that the aim of stage 3 is “becoming as familiar as possible with the content and detail of the included studies and beginning the process of extracting ‘metaphors’ or emerging themes” (Atkins et al., 2008, p.6). In order not to interpret or lose necessary information from the studies, during this stage, key ideas from the studies were transferred to a Microsoft Excel sheet in the form of key words and statements taken from the studies’ abstracts (Figure 1). This stage included detailed reading and annotation of the abstracts of the selected studies on gender, to determine initial ideas and themes within each study for further analysis. The ideas and themes that emerged from the studies during this stage were used as the initial reference for the categorisation of the studies.
- Stage 4: During this stage, the researcher creates “a list of themes or metaphors” (Atkins et al., 2008, p.6) which are derived from each study

individually. These themes, or metaphors, are used in order to label and categorise the studies and to determine the relation between studies.

According to Noblit and Hare (1988), these metaphors can be defined through the words of the primary author or words that the researcher establishes (as cited in Doyle, 2003). As stated, the repeated use of key concepts and ideas to label each study forms primary synthesis and connection between the studies (Campbell et al., 2011). During this stage, the recurring ideas were identified in connection with the social institutions, and used in order to label the studies to find a pattern and connection between the studies, which would help to form a narrative regarding stages 6 and 7.

Regarding the identified ideas in stage 4, social institutions were presented in figures in order to highlight how they are used in analysis.

- Stage 5: This stage includes the translation of the studies by referring to the ideas that were identified in stage 4 and comparing these key ideas within the studies with one another (Noblit & Hare, 1988). Translation of the studies means “comparing the metaphors and concepts in one account with the metaphors and concepts in others” (Atkins et al., 2008, p.7). Translating the studies into one another is a stage in which second order interpretations are also used (as cited in Britten et al., 2002). The second-order interpretations, which are the authors’ interpretations in each study, were selected based on the key ideas that were identified in stage 4. Each second-order interpretation was then re-described by using further categories, i.e. second level codes, in order to further label the second-order constructs that can be translated into one another.

- Stage 6: In this stage, the translations are synthesised into “a higher order interpretation which distils the translations into more than the parts alone which implies-a “line of argument” synthesis.” (Atkins et al., 2008, p.7). The line of argument is the “development of a new model, theory or understanding by synthesizing and interpreting first and second order themes found in the text” (p.6). As Doyle (2003) states, “translations consist of textual units in either the original or newly created language” (p.330). Translations are built from the records in the tables as presented in the form of second-order interpretations. Synthesis and connection between the studies are conducted “by reading the concepts and interpretations off the grid” (Britten et al., 2002, p.211), which for this study refers to the reading of the second-order interpretations and the codes indicated in tables. After the synthesis, the lines of arguments were developed by taking into account but also extending the second-order interpretations.
- Stage 7: The final stage of meta-ethnography includes a final account of the synthesis (Campbell et al., 2011). Noblit and Hare (1988) state that stage seven of meta-ethnography “involves writing the synthesis, while considering the audience for which it is being created” (as cited in Cahill, Robinson, Pettigrew, Galvin, & Stanley, 2017, p.135). The presentation of the results of synthesis can be expressed in the form of a text or in the form of visual presentation (as cited in Cahill et al., 2017). For this study, the lines of arguments were presented in tables that referred to the major constructs and the corresponding lines of arguments in the form of statements and questions as guidelines to inform critical literacy instruction.

Sampling

The context for the study was identified as *Jane Eyre*, after selecting its author from from the IB Prescribed List of Authors and a careful prior analysis of the plot and the themes, to ensure if the study is conducive for analysis and for providing guidelines on critical literacy. To identify MA theses and PhD dissertations, the researcher used *the ProQuest Theses and Dissertations* online database and selected the following search terms ‘gender’, ‘race’, and ‘class’. The researcher then identified the relevant studies by reading the abstracts, and formed a database, using a spreadsheet program. Initially, the researcher found a total of 229 studies, and given the number of studies and the scope the thesis, she then reprioritized her focus, and concentrated on *gender*, which formed more than fifty percent of the studies: 106 PhD dissertations, and 17 MA theses (Figure 1).

	A	B	C	D	E
1	Title	Abstract	ArticleType	Authors	pubdate
2	J. Sheridan Le Fanu's Carmilla; A Tri-Part Exploration of T	This thesis presents three ne	Dissertations & T	Whelan, Jos	2017
3	Fancies Bright and Dark: Sadomasochism and the Sublime i	The social context of Charlc	Dissertations & T	Carlin, Eliza	2017
4	Colonial Subjectivities: Cultural Hybridity in Nineteenth-Ce	This dissertation explores fe	Dissertations & T	Le Gall-Scor	2017
5	Postnational feminism in the postmodern novels of transnati	While the modern European	Dissertations & T	Thomas, Ar	2016
6	"Mother, I will!": Female subjectivity and religious vision in Anne, Charlotte, and Emily	Dissertations & T	Scott, Ama		2016
7	Despotic mirth: laughter, gender and power in the novels of	This thesis contends that wh	Dissertations & T	Briggs, Har	2015
8	Shakespeare's influence on the English Gothic, 1791-1834: ' Shakespeare's Influence on	Dissertations & T	Wiley, Jenn		2015
9	Jane Eyre and Becky Sharp's Progeny: Mapping the Govern	Criticism on the role of the	Dissertations & T	Lago, Am	2015
10	Monstrous marriage: Re-evaluating consent, coverture, and	This dissertation demonstra	Dissertations & T	Lay, Saman	2015
11	Turning their talk: Gendered conversation in the nineteenth-c	Turning Their Talk investig	Dissertations & T	Beach, Reb	2015
12	Intersectionality in Jane Eyre and Its Adaptations	During the almost 170 years	Dissertations & T	Loh, Laurel	2015
13	Solid Air: Victorian Atmosphere and Female Character in B	"Solid Air" argues that repr	Dissertations & T	Pizzo, Justi	2014
14	Witnessing, investigating, and interpreting: Secrecy and don	This project contributes to tl	Dissertations & T	Kolbinger,	2014
15	"Threshold names" in Victorian novels and print culture	This dissertation investigate	Dissertations & T	Jung, Daun	2014
16	From obedient housewife to androgynous equal: Shifting ge	This thesis argues that andr	Dissertations & T	Kuhn, Briar	2013
17	Writing, racial identification, and mental illness in <i>&g	This study considers the rel	Dissertations & T	Becker, Bry	2013
18	Victorian queer: Marginality and money in nineteenth centu	This dissertation examines l	Dissertations & T	Choi, Jung	2013
19	The living mirror: the representation of doubling identities ii	The present thesis offers a c	Dissertations & T	Naszkowski	2012
20	The British image of empire in the Victorian novel	In my dissertation, I analyze	Dissertations & T	Wise, Craig	2011
21	Euphemism's usefulness: Elusive eros in the novels of Charl	In this project, I examine th	Dissertations & T	Kelly, Shar	2011
22	'...you too have power over me': Oppression in the Life and	The writings of Charlotte B;	Dissertations & T	McLaren, A	2011

Figure 1. Gender database

Method of data collection and analysis

During stage 1, the researcher formed initial areas of inquiry around which to build a narrative. Stage 2 involved the identification of online data sources, search terms and scope of the study. Following the decision on the areas of inquiry, relevant studies focusing on gender, race and class in *Jane Eyre* were identified by using the online database ProQuest Theses and Dissertations. Gender, race and class formed the main categories for the study. In total 229 studies were found. In order not to eliminate any relevant study from the primary data for analysis, the abstracts of all the studies under race, class and gender were read and annotated for key ideas. Based on the primary reading of the abstracts and analysis of the studies, gender was found to be a more generic main category for analysis based on the number of studies and the overlaps with the studies under race and class categories. Therefore, in order to provide a more in-depth analysis, the scope of the study was narrowed down to gender, and the 100 studies with full text access were analysed as the main data sources for the study. This selection refers to stage 2 of interpretive synthesis. Figure 1 above, refers to a sample view from the database that was created in Excel with reference to the 100 studies that were identified for analysis. The spreadsheet was initially formed by listing all of the studies under gender in reverse chronological order.

Regarding stage 3, the abstracts of the selected studies were briefly looked over in order to identify the main ideas and arguments that the studies provide. Then, the studies were individually analysed by reading the relevant chapters of each study.

During the analysis of each study, which corresponds to stage 4, the second-order interpretations of the studies were identified. In order to categorise and then sort and sift the second order interpretations, social institutions were used as a start list of codes (Figure 2) (Miles & Huberman, 1994).

	A	B	C	D	E	F	G	H
1	Title	Abstract	Start List of Codes	1st level codes	2nd order interpretations	Source Type	Author(s)	Pubdate
2	Intersectionality in Jane Eyre and	During the a	Economy	Class	"In addition to a multi	MA	Loh, Laurel	2015
3	The British image of empire in the	In my disser	Economy	Class	"My argument is that I	PhD	Wise, Craig	2011
4	...you too have power over me': C	The writings	Economy	Class	"Jane Eyre explores	PhD	McLaren,	2011
5	Belated travelers and posthumous	This disserta	Economy	Class	"Despite Jane's transit	PhD	Brown-Wh	2004
6	Remodeling domesticity: The arch	This disserta	Economy	Class	"A brief reading of Jar	PhD	Kaston, An	2000
7	Conspicuous consumptions: Repr	In this disser	Economy	Class	"Jane Eyre insistently	PhD	Huff, Joyce	2000
8	The gothic feminine: Towards the	The gothic o	Economy	Class	"Jane is between class	PhD	Buffamanti	2000
9	Constructions of national identity	This disserta	Economy	Class	"Jane soon realizes the	PhD	Mascarenha	1999
10	The construction and deconstructi	This work e)	Economy	Class	"Likewise, Charlotte I	PhD	Rihani,	1998
11	Made flesh: Christianity, pain and	Charlotte Br	Economy	Class	"Jane is poor as well a	PhD	Stamm, Stej	1998
12	Patriarchal and colonial oppressio	Two novels,	Economy	Class	"When Charlotte Bron	MA	Zaiباق, Lan	1997
13	Appropriation of the masculine: C	Most recent	Economy	Class	"By housing mad Bert	PhD	Martine,	1997
14	Cultural metaphors on trial: Gend	This disserta	Economy	Class	"Bronte always positic	PhD	Allison, Ma	1994
15	Gender and empire: Figurative stri	This study t	Economy	Class	"Jane Eyre does	PhD	Meyer, Sus	1989
16	Deforming novels: Women writer	This disserta	Economy	Class	"...Bronte poses the m	PhD	Fraiman, Su	1988
17	Defying the constraints of gender: M	My dissertat	Economy	Class	"It bears repeating, ho	PhD	BLUM, JO	1986
18	"At once narrow and promiscuous"	"What I sho	Education	Class	"The Reed family emt	PhD	Green, Laur	1994
19	The foreigner in the house: The su	As Ernest R	Economy	Consumption	"I will also examine th	PhD	Cox, Carm	1996
20	Conspicuous consumptions: Repr	In this disser	Economy	Consumption	"In Jane Eyre and Vill	PhD	Huff, Joyce	2000
21	Victorian queer: Marginality and r	This disserta	Economy	Consumption	"Bronte's Jane Eyre is	PhD	Choi, Jung	2013
22	Improving language: Victorian lit	Whereas 'ci	Economy	Consumption	"In fact, the way in w	PhD	Yeoh, Paul	2010
23	Gender in the contact zone: Writin	Utilizing Ro	Economy	Consumption	"Bertha's creole identi	PhD	Stitt, Jocely	2002
24	The dialectic of idolatry: Roman C	The Victoria	Economy	Consumption	"Jane objects both to t	PhD	Vejvoda, K	2000
25	Intersectionality in Jane Eyre and	During the a	Economy	Status	"In addition to a multi	MA	Loh, Laurel	2015
26	Jane Eyre and Becky Sharp's Prog	Criticism on	Economy	Status	"Jane Eyre and Vanity	PhD	Lago	2015
27	Witnessing, investigating, and inte	This project	Economy	Status	"Jane has access to far	PhD	Kolbinger,	2014
28	Victorian queer: Marginality and r	This disserta	Economy	Status	"Jane Eyre is also a re	PhD	Choi, Jung	2013

Figure 2. Sample spreadsheet

Concerning stage 5, with regard to each social institution, some sub-categories, i.e. first level codes, emerged. Each sub-category was then further analysed, and any unfolding further sub-categories, second level codes, were noted. Figure 3 shows how the researcher arranged the spreadsheet for analysis in relation to the concept of *economy*.

	A	B	C	D	E	F	G	H	I
1	Title	Abstract	Start List of Codes	1st level codes	2nd level codes	2nd order interpretations	Source Type	Author(s)	Pubdate
2	Intersectiona	During the al	Economy	Class	Class advancement	"In addition to a multitu	MA	Loh, Laurel	2015
3	The British ii	In my dissert	Economy	Class	Class identity	"My argument is that B		Wise, Craig	2011
4	...you too ha	The writings	Economy	Class	Class identity	"Jane Eyre explores	PhD	McLaren,	2011
5	Belated trave	This disserta	Economy	Class	Class advancement	"Despite Jane's transiti	PhD	Brown-Whe	2004
6	Remodeling	This disserta	Economy	Class	Class and gender	"A brief reading of Jane	PhD	Kaston, And	2000
7	Remodeling	This disserta	Economy	Class	Class and social status	"Throughout the novel,	PhD	Kaston, And	2000
8	Remodeling	This disserta	Economy	Class	Class identity	"Jane's position of mor	PhD	Kaston, And	2000
9	Conspicuous	In this disser	Economy	Class	Class advancement	"Jane Eyre insistently e	PhD	Huff, Joyce	2000
10	The gothic fi	The gothic o'	Economy	Class	Class and social status	"Jane is between classe	PhD	Buffamanti,	2000
11	Construction	This disserta	Economy	Class	Class identity	"Jane soon realizes that	PhD	Mascarenha	1999
12	Construction	This disserta	Economy	Class	Class advancement	"Mrs. Reed and her chil	PhD	Mascarenha	1999
13	The construc	This work ex	Economy	Class	Class and social status	"Likewise, Charlotte Br	PhD	Rihani,	1998
14	The construc	This work ex	Economy	Class	Class identity	"Accordingly, Jane Eyri	PhD	Rihani,	1998
15	Made flesh: (	Charlotte Br	Economy	Class	Class and gender	"Jane is poor as well as	PhD	Stamm, Step	1998
16	Made flesh: (	Charlotte Br	Economy	Class	Class advancement	"Jane Eyre's inheritanc	PhD	Stamm, Step	1998
17	Patriarchal a	Two novels,	Economy	Class	Class and gender	"When Charlotte Bront	MA	Zaibaq, Lar	1997
18	Patriarchal a	Two novels,	Economy	Class	Class domination	"Bronte empowered Jan	MA	Zaibaq, Lar	1997
19	Appropriatio	Most recent (	Economy	Class	Class domination	"By housing mad Berth	PhD	Martine,	1997
20	Cultural meti	This disserta	Economy	Class	Class advancement	"Bronte always positio	PhD	Allison, Ma	1994
21	Gender and e	This study ta	Economy	Class	Class and social status	"Jane Eyre does	PhD	Meyer, Susa	1989
22	Deforming n	This disserta	Economy	Class	Class identity	"Bronte poses the motiv	PhD	Frainman, Su	1988
23	Deforming n	This disserta	Economy	Class	Class and gender	"As I particularize in m	PhD	Frainman, Su	1988
24	DEFYING T	My dissertati	Economy	Class	Class domination	"It bears repeating, how	PhD	BLUM, JO	1986
25	"At once nar	"What I shou	Education	Class	Class and social status	"The Reed family embc	PhD	Green, Laur	1994
26									

Figure 3. Sample transition from 1st level to 2nd level coding

The researcher converted the spreadsheet into tables to show the findings highlight the first and second level coding for each social institution systematically (Figure 4).

Title	Author	2 nd level codes	2 nd order interpretations
Patriarchal and colonial oppression in "Jane Eyre" and "Wide Sargasso Sea"	Zaibaq, Lama Kuttab (1997) (MA)	Class and gender	"When Charlotte Bronte wrote her great novel <i>Jane Eyre</i> , she was mainly concerned with the situation of middle-class women in England who suffered tremendously in a merciless and patriarchal society." (p.2).
		Class domination	"Bronte empowered Jane against male and upper-class domination as represented by Rochester, the oppressive master in <i>Jane Eyre</i> ." (p.3). "While Bertha's imprisonment is perceived in terms of her belonging to an inferior race, Jane's confinement is best explained by her inferior social position." (p.19).

Figure 4. Sample first and second level coding of a study

In order to inform stage 6, each of the derived second order interpretations were further synthesized and interpreted —line of argument synthesis— in terms of issues and conflicts (e.g. statements and questions) within the context of gender to inform critical literacy instruction.

Regarding stage 7, the lines of arguments were presented in Chapter 5 as summary instructional guidelines.



CHAPTER 4: RESULTS

Introduction

This chapter first introduces the data sources, and then it presents the outcomes of the analysis of theses and dissertations included in this study. The second order interpretations were presented within the context of social institutions to help generate third-order constructs.

List of primary sources

This study makes use of the ProQuest Theses and Dissertations as database for finding and selecting sources. To find relevant studies, the search terms “Jane Eyre” and gender, race and, class, were used initially.

Table 1 indicates the total number of studies that were found in the ProQuest Theses and Dissertations database. The numbers indicate all of the studies that were listed in the ProQuest, without any limitations to data or to text access. The studies were then transferred into Microsoft Excel spreadsheets separately for gender, race and class.

Table 1
Number of M.A. theses and Ph.D. dissertations in total as found in ProQuest

	Gender	Race	Class	Total
M.A. theses	17	2	10	29
Ph.D. dissertations	106	25	69	200
Total	123	27	79	229

The table shows that there are more M.A. theses and Ph.D. dissertations focusing on gender than those on race and class. Therefore, the researcher decided to focus on the concept of gender primarily.

List of selected sources

In comparison to the primary data of gender as indicated by Table 75 (Appendix A), the list of selected sources involves a limited number of M.A. theses and Ph.D. dissertations. While the primary sources (Appendix A) on gender presents all of the studies that are found in ProQuest theses and dissertations database, the list of selected sources as indicated by Table 2 shows the number of sources that the researcher had full text access and used for analysis.

Table 2
Number of selected M.A. theses and Ph.D. dissertations
Gender

M.A. theses	13
Ph.D. dissertations	77
Total	100

In comparison to the main data on gender, the researcher could not have full text access to 23 studies.

List of selected M.A. theses

The table below (Table 3) lists the selected M.A. theses on gender. In total there are 13 studies.

Table 3
List of selected M.A. theses

Title	Author	Data type	Year
J. Sheridan Le Fanu's <i>Carmilla</i> : A Tri-Part Exploration of The Vampiric Novel	Whelan, Josephine Frances	M.A. Thesis	2017
"Fancies Bright and Dark": Sadomasochism and the Sublime in <i>Jane Eyre</i>	Carlin, Elizabeth A.	M.A. Thesis	2017
Intersectionality in Jane Eyre and Its Adaptations	Loh, Laurel	M.A. Thesis	2015
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L.	M.A. Thesis	2013
Writing, racial identification, and mental illness in A Question of Power and Wide Sargasso Sea	Becker, BryAnn K.	M.A. Thesis	2013
Euphemism's usefulness: Elusive heros in the novels of Charlotte Brontë	Kelly, Sharon E.	M.A. Thesis	2011
"Myself yet not quite myself": "Jane Eyre", "Wide Sargasso Sea", and a third space of enunciation, and, "Being herself invisible, unseen, unknown": "Mrs. Dalloway", "The Hours", and the re-inscribed lesbian woman	Reavis, Serena B.	M.A. Thesis	2005
Signs of enervation and emancipation: The vampire myth as a metaphor for gender roles and the dynamics of interpersonal relationships in the Victorian novel	Cybulski, Angela Marie	M.A. Thesis	1999
Patriarchal and colonial oppression in "Jane Eyre" and "Wide Sargasso Sea"	Zaibaq, Lama Kuttab	M.A. Thesis	1997
Alternative identities: Sexual redefinition of women in "The Last of the Mohicans", "Jane Eyre", "Democracy", and "The Handmaid's Tale"	Chapman, Suzette	M.A. Thesis	1996
"Speaking 'I'" through "speaking 'we'": The concepts of self and identity in the works of Charlotte Bronte	Davis, Cheryl K.	M.A. Thesis	1996
Confronting the forbidden: Reshaping cultural identity with Bluebeard	States, Janel Ann	M.A. Thesis	1996
Elements of the Gothic in the novels of Margaret Atwood	Gillespie, Tracey	M.A. Thesis	1990

The table shows that the M.A. theses under study were written between 2017 and 1990.

List of selected Ph.D. dissertations

The following table (Table 4) presents the list of selected Ph.D. dissertations on gender. In total there are 77 studies.

Table 4
List of selected Ph.D. dissertations

Title	Author	Data type	Year
Colonial Subjectivities: Cultural Hybridity in Nineteenth-Century French and English Imperial Fictions	Le Gall-Scoville, Cloe-Mai.	Ph.D. Dissertation	2017
Postnational feminism in the postmodern novels of transnational women writers	Thomas, Amy Aroopala	Ph.D. Dissertation	2016
"Mother, I will!": Female subjectivity and religious vision in the Brontës' novels	Scott, Amanda N.	Ph.D. Dissertation	2016

Table 4 (cont'd)
List of selected Ph.D. dissertations

Despotic mirth: laughter, gender and power in the novels of Charlotte Brontë	Briggs, Harriet Mary	Ph.D. Dissertation	2015
Shakespeare's influence on the English Gothic, 1791-1834: The conflicts of ideologies	Wiley, Jennifer L.	Ph.D. Dissertation	2015
Jane Eyre and Becky Sharp's Progeny: Mapping the Governess in Victorian Literature	Lagoe, Amanda M.	Ph.D. Dissertation	2015
Monstrous marriage: Re-evaluating consent, coverture, and divorce in nineteenth-century women's Gothic fiction	Lay, Samantha	Ph.D. Dissertation	2015
Turning their talk: Gendered conversation in the nineteenth-century British novel	Beach, Rebecca Ann	Ph.D. Dissertation	2015
Solid Air: Victorian Atmosphere and Female Character in British Fiction 1847-1891	Pizzo, Justine Fontana	Ph.D. Dissertation	2014
Witnessing, investigating, and interpreting: Secrecy and domestic power in Victorian sensation novels	Kolbinger, Valerie	Ph.D. Dissertation	2014
"Threshold names" in Victorian novels and print culture	Jung, Daun	Ph.D. Dissertation	2014
Victorian queer: Marginality and money in nineteenth century literature	Choi, Jung Sun	Ph.D. Dissertation	2013
The living mirror: the representation of doubling identities in the British and Polish women's literature (1846-1938)	Naszkowska, Klara	Ph.D. Dissertation	2012
The British image of empire in the Victorian novel	Wise, Craig M.	Ph.D. Dissertation	2011
'...you too have power over me': Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette	Ph.D. Dissertation	2011
Improving language: Victorian literature and the civilizing process	Yeoh, Paul L.	Ph.D. Dissertation	2010
Enclosure, transformation, emergence: Space and the construction of gender roles in the novels of Charlotte Brontë	Lattanzio, Michelle Dawn	Ph.D. Dissertation	2010
Morbid Parts: Dissection and the Gothic in the Long Nineteenth Century	May, Rebecca E.	Ph.D. Dissertation	2009
Negotiating power: Domestic and professional authority in Victorian fiction	Kramer, Beth	Ph.D. Dissertation	2009
Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura	Ph.D. Dissertation	2008
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne	Ph.D. Dissertation	2008
Discourse and detection: Gendered readings of scientific and legal evidence in the Victorian novel	Rhodes, Robi R.	Ph.D. Dissertation	2008
Victorian authors on trial	Morton, Heather Elizabeth Scott	Ph.D. Dissertation	2007
Folk narrative in the nineteenth-century British novel	Greenlee, Jessica	Ph.D. Dissertation	2006
Rewriting <i>Rasselas</i> : Mary Wollstonecraft, Ellis Cornelia Knight, Elizabeth Pope Whately, and Charlotte Brontë intertextualize the choice of life	Watkin, Amy S.	Ph. D. Dissertation	2006
Pseudonymity, authorship, selfhood: the names and lives of Charlotte Brontë and George Eliot	Nikkila, Sonja Renee	Ph.D. Dissertation	2006
Eighteenth- and nineteenth-century feminine identity construction through the commodification of other and the subversion of the relegation of women to the private sphere	Dietrich, Rhonda	Ph.D. Dissertation	2005
Domesticating women: Assertion and aggression in the Victorian novel	Conness, Kari	Ph.D. Dissertation	2004
Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E.	Ph.D. Dissertation	2004
Hyenas in scarlet petticoats: re-dressing the heroine in the novels of the Brontë, George Eliot and Virginia Woolf	Fairless-Aitken, Suzanne Holly	Ph.D. Dissertation	2004
Narratives of outrage: Sexual violence and the Victorian novel	Barrow, Robin Joy	Ph.D. Dissertation	2003

Table 4 (cont'd)
List of selected Ph.D. dissertations

An ethics of becoming: Configurations of feminine subjectivity in Jane Austen, Charlotte Brontë, and George Eliot	Cho, Son Jeong	Ph.D. Dissertation	2003
Silent treatment: Metaphoric trauma in the Victorian novel	Sanders, Judith	Ph.D. Dissertation	2003
Transforming beauty: Re-telling "Beauty and the Beast" in the nineteenth-century novel	McDermott, Christine Butterworth	Ph.D. Dissertation	2002
Gender in the contact zone: Writing the colonial family in Romantic -era and Caribbean literature	Stütt, Jocelyn Fenton	Ph.D. Dissertation	2002
"This wild gypsy dream": The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman	Ph.D. Dissertation	2002
Remodeling domesticity: The architecture of identity in Victorian novels	Kaston, Andrea Jean	Ph.D. Dissertation	2000
The dialectic of idolatry: Roman Catholicism and the Victorian heroine	Vejvoda, Kathleen M.	Ph.D. Dissertation	2000
Screening novel women: Negotiating gender in film adaptations of British nineteenth -century novels	Brosh, Liora	Ph.D. Dissertation	2000
Unspotted snow: Arctic space, gender, and nation in the nineteenth -century British imaginary	Hill, Jennifer M.	Ph.D. Dissertation	2000
Conspicuous consumptions: Representations of corpulence in the nineteenth-century British novel	Huff, Joyce Louise	Ph.D. Dissertation	2000
The gothic feminine: Towards the Byronic heroine	Buffamanti, Suzanne Valentina	Ph.D. Dissertation	2000
Subject to the Word: Evangelical discourse and the Brontë's' fiction	Talley, Lee Allen	Ph.D. Dissertation	1999
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M.	Ph.D. Dissertation	1999
Ending well: The ideology of selected endings in the novels of Dickens, Eliot, and Forster	Winters, Paul Edward	Ph.D. Dissertation	1999
Victorian man-making: Shifting trends in Victorian masculinities in "Jane Eyre", "Shirley", and "Middlemarch"	McTague, Sylvia Merrill Skaggs	Ph.D. Dissertation	1999
The psychic life of the nation: Literature, culture, and the critique of ideology	Flanagan, Joseph	Ph.D. Dissertation	1999
Fiction's likeness: Portraits in English and American novels from "Frankenstein" to "Middlemarch"	Hollander, Elizabeth	Ph.D. Dissertation	1999
Interpretations of androgyny in Victorian works of fiction: Adapting Sandra Bem's sex role inventory	Lane, Marilyn Rose	Ph.D. Dissertation	1998
The construction and deconstruction of the female subject in mid-Victorian fiction	Rihani, Zalfa	Ph.D. Dissertation	1998
Made flesh: Christianity, pain and embodiment in the novels of Charlotte Bronte	Stamm, Stephanie A.	Ph.D. Dissertation	1998
Incarnation and intertextuality in Faulkner's major novels	McGarry, Eugene P.	Ph.D. Dissertation	1997
Performing the self in camera: Charlotte Bronte, the camera obscura and the protocols of female self-enactment	Walker, Ulrike	Ph.D. Dissertation	1997
Victorian palimpsests: Feminist editorial readings of Elizabeth Barrett Browning, Charlotte Bronte, Christina Rossetti, and Lewis Carroll	Koning, Kim Coghlan	Ph.D. Dissertation	1997
Ripping the veil: The defiant imagination of Jean Rhys	Isbell, Lyn	Ph.D. Dissertation	1997
Appropriation of the masculine: Charlotte Bronte's sensational theatrical realism	Martine, Freda Foltz	Ph.D. Dissertation	1997
Female desire and community in Charlotte Bronte's works	Lee, Jin Ok	Ph.D. Dissertation	1997
Cinderella's sisters: Social ascension and physical renunciation in five women's maturation novels	Sifford, Sharon Lynn	Ph.D. Dissertation	1996
"Fatal resemblances": Educating the female body	Sherlock, Robin Elizabeth	Ph.D. Dissertation	1996
Becoming conduct. Victorian women writers negotiating gender: Charlotte Bronte, Elizabeth Gaskell, Elizabeth Barrett Browning, George Eliot	Taylor, Sandra Lynn	Ph.D. Dissertation	1996

Table 4 (cont'd)
List of selected Ph.D. dissertations

Rewriting Charlotte Bronte: Masculine anxieties of feminine influence	Blake, Sarah L.	Ph.D. Dissertation	1996
The foreigner in the house: The subversion and reification of national ideals in the Victorian domestic novel	Cox, Carmen A.	Ph.D. Dissertation	1996
Language, text and ideology in the Brontë's' novels	Friesen, Peter	Ph.D. Dissertation	1996
Looking like what you are: Race, sexual style and the construction of identity	Walker, Lisa	Ph.D. Dissertation	1995
Cultural metaphors on trial: Gender and identity re-examined in British and Anglo-Indian literature	Allison, Marjorie Carol	Ph.D. Dissertation	1994
"At once narrow and promiscuous": Representations of educated women in the Victorian novel	Green, Laura Morgan	Ph.D. Dissertation	1994
Discourses of maternity and the postmodern narrative: A study of Lessing, Walker, and Atwood	Montelaro, Janet J.	Ph.D. Dissertation	1993
The spectacle of femininity: Allegory and the denial of representation in "The Book of Margery Kempe", "Jane Eyre" and "Wonderland"	Sumner, Rebecca Louise	Ph.D. Dissertation	1991
Gendered fictions, fictional identities: Self-narration in Dickens and Charlotte Bronte	Fletcher, LuAnn McCracken	Ph.D. Dissertation	1991
Self-sacrifice in Victorian fiction	Shumaker, Jeanette Roberts	Ph.D. Dissertation	1990
"Jane Eyre" and what adaptors have done to her	Nudd, Donna Marie	Ph.D. Dissertation	1989
Gender and empire: Figurative structures in the fiction of Charlotte Bronte and George Eliot	Meyer, Susan Lynn	Ph.D. Dissertation	1989
Your cries are in vain: A theory of the melodramatic heroine	Rebeck, Theresa	Ph.D. Dissertation	1989
Discourse and identity: A dialogical feminine voice on the margins	Bowman, Rebecca S.	Ph.D. Dissertation	1988
Deforming novels: Women writers and the Bildungsroman	Fraiman, Susan Diana	Ph.D. Dissertation	1988
Defying the constraints of gender: the male/female double of women's fiction	Blum, Joanne Danielle	Ph.D. Dissertation	1986
From Clarissa to Lady Chatterley: character in the British novel (Psychoanalysis, Marxism)	Grant, Rena Jane	Ph.D. Dissertation	1985

As indicated by the table, the selected Ph.D. dissertations were written between 1985 and 2017.

Social institutions

While synthesising the selected studies on gender, authors' arguments were listed under second order interpretations for each study respectively. Then, in order to meaningfully and consistently categorise the sources, the researcher used social institutions as a reference point.

The definition of a sociological institution is stated as “an enduring and complex social structure that meets basic human needs.” (Brinkerhoff, White, & Ortega, 1995, p.51).

The reason for using social institutions for categorising the studies was based on the initial analysis of the interpretations in the studies. Figure 5 below shows the social institutions that were used throughout the analysis of the selected studies in order to categorise and interpret the second order constructs.

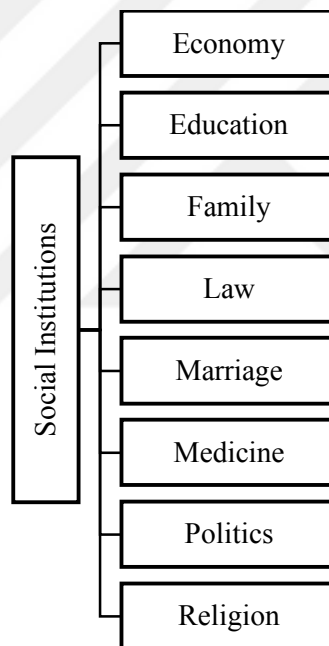


Figure 5. Social institutions used for synthesis

The social institutions functioned as a “start list of codes” (Miles & Huberman, 1994, p.58), and they facilitated the categorisation and consistent analysis of the selected sources. The studies that included second-order interpretations but that could not be categorised under social institutions were categorised as other theses and dissertations.

Social institutions: Theses and dissertations

The researcher used the social institutions for further categorisation. Table 5 presents the number of theses and dissertation entries for each social institution.

Table 5
Number of entries per M.A theses and Ph.D. dissertations for each social institution

	M.A. theses	Ph.D. dissertations	Total
Economy	5	34	39
Education	8	33	41
Family	1	36	37
Law	0	17	17
Marriage	15	51	66
Medicine	1	4	5
Politics	19	79	98
Religion	1	20	21
Other	0	7	7
Total	50	279	331

There are 331 entries in total, which is the outcome of the synthesis through social institutions. Almost one third of the entries is under the category of *politics*, followed by *marriage* while the lowest number of entries is in the category of *medicine*.

Economy

Brinkerhoff, White, & Ortega (1995) define the institutions of economy as, “social structures concerned with the production and distribution of goods and services” (p.237).

39 entries were identified under the institution of economy. Among those are five M.A. theses, and 34 Ph.D. dissertations. The category of *economy* yielded three sub-categories, i.e. first level codes: class, consumption and status (Figure 6).

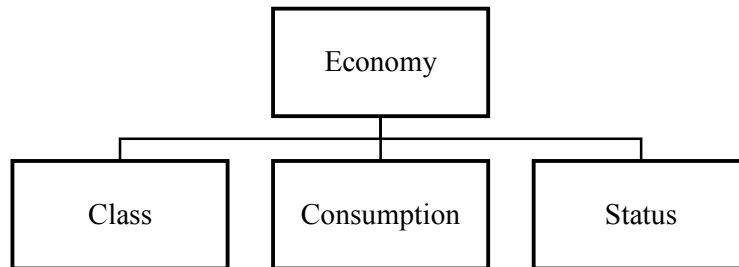


Figure 6. Sub-categories of economy

The sub-category of class refers to social and economic class, while status is used as a broader term for the economic status and economic power of a character including not only class but also wealth, inheritance, occupation and economic position of a character. Consumption refers to a more specific analysis of the studies that directly refer to monetary concerns such as property in marriage.

Table 6 presents the number of entries under each sub-category of economy.

Table 6
Number of data sources for the sub-category entries of economy

	M.A. Theses	Ph.D. Dissertations	Total
Class	2	15	17
Consumption	0	6	6
Status	3	13	16
Total	5	34	39

As many of the studies included references on class structure and the social class of characters in *Jane Eyre*, there are more studies focusing on class than other sub-categories.

When the researcher analysed the second-order interpretations related to each sub-category, which is a first-level code, she broke it down to further categories, generating second level codes (Table 8) under the column of second level coding to give further meaning to second order interpretations.

Class

The second-order interpretations on *class* focus on class advancement and class identity of characters as well as inequality that class causes with respect to the relationship between class and gender specifically in relation with Jane's role as a governess (Table 7).

Table 7
Economy: Class

Title	Author	2 nd level codes	2 nd order interpretations
Intersectionality in <i>Jane Eyre</i> and Its Adaptations	Loh, Laurel (2015) (MA)	Class advancement	"In addition to a multitude of expressions of a variety of genders and sexual relationships, class is another issue explored throughout <i>Jane Eyre</i> . The narrative is full of class issues: a poor orphan (Jane) is abandoned by her middle-class family (the Reeds) to the care of an orphanage and eventually seeks employment with a rich gentleman (Rochester) who is being pursued by a money-hungry upper-class woman (Blanche Ingram)" (p.24).
The British image of empire in the Victorian novel	Wise, Craig M. (2011) (PhD)	Class identity	"My argument is that Brontë presents her heroine's pilgrimage as a mechanism for overturning upper-class values. Jane's spiritual journey reveals what the author regards as savage impulses that drive the ruling classes to worship property and privilege" (p.104).
'...you too have power over me': Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	Class identity	" <i>Jane Eyre</i> explores how power circulates among the wealthy and aristocratic. Rochester's relationship with first Bertha and then Blanche Ingram shows that wealth and aristocracy can be interchangeable and exchangeable" (p.11).

Table 7 (cont'd)
 Economy: Class

Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E. (2004) (PhD)	Class advancement	"Despite Jane's transition from penniless, disconnected orphan at the novel's beginning to that of comfortably married heiress at its conclusion, Jane's transitional moments of class and economic advancement are not depicted as signposts along a road to a newly acquired, more elevated status. Instead, Jane is understood to have "belonged" to a higher social class all along, a belief vindicated by her eventual substantial inheritance from a hitherto-unknown uncle and her final standing as the wife of a gentleman." (p.49).
Remodeling domesticity: The architecture of identity in Victorian novels	Kaston, Andrea Jean (2000) (PhD)	Class and gender	"A brief reading of <i>Jane Eyre</i> helps demonstrate how the culture's most liminal women complicated efforts to establish a stable identity even for respectable middle-class women." (p.174).
		Class and social status	"Throughout the novel, Jane is described in terms that at once connect her to middle-class women and distance her from them, pointedly suggesting the liminal position of the governess whose work requires her to be a well-bred middle-class woman but to accept her status as hired help." (p.188).
		Class identity	"Jane's position of moral superiority, capacity to solace Rochester, and a righteous indignation over her treatment at the hands of the Reeds and Brocklehursts all mark her middle-class sensibility." (p.188).
Conspicuous consumptions: Representations of corpulence in the nineteenth-century British novel	Huff, Joyce Louise (2000) (PhD)	Class advancement	" <i>Jane Eyre</i> insistently equates domesticity with consumerism. The only avenue whereby a woman may progress up the social ladder in the novel is a financially advantageous marriage." (p.203).
The gothic feminine: Towards the Byronic heroine	Buffamanti, Suzanne Valentina (2000) (PhD)	Class and social status	"Jane is between classes as the unprotected orphan of an unequal alliance and as a governess. Rochester is a gentleman by birth, a position reified through marriage to an heiress and inheritance from his father and older brother...Materially, Rochester has the advantage of Jane in gender, wealth, and class." (p.200).
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M. (1999) (PhD)	Class advancement	"Jane soon realizes that sincerity can be the source of power. It gives her, despite her lower status, power and ascendancy over the well-to-do Reeds, over Brocklehurst, Rochester, the Ingrams, and even over St. John." (p.13).
		Class identity	"Mrs. Reed and her children present a negative image of the middle-class in the novel, an image that is lacking in sound moral values related to sincerity." (p.14).
The construction and deconstruction of the female subject in mid-Victorian fiction	Rihani, Zalfa (1998) (PhD)	Class and social status	"Likewise, Charlotte Bronte dramatized in <i>Jane Eyre</i> the existential struggle of the distressed woman in order to attain financial security without compromising her character." (p.23).
		Class identity	"Accordingly, <i>Jane Eyre</i> functions as a literary representation of that distress in describing the psychological and financial trauma governesses experienced as members of that class." (p.65).
Made flesh: Christianity, pain and embodiment in the novels of Charlotte Bronte	Stamm, Stephanie A. (1998) (PhD)	Class and gender	"Jane is poor as well as female; as such, she must face both class and gender opposition in her struggle toward independence and self-fulfillment." (pp.91-92).
		Class advancement	"Jane Eyre's inheritance from her uncle not only gives her financial independence, but also makes it possible for her to marry Rochester." (p.103).

Table 7 (cont'd)
 Economy: Class

Patriarchal and colonial oppression in "Jane Eyre" and "Wide Sargasso Sea"	Zaibaq, Lama Kuttab (1997) (MA)	Class and gender	"When Charlotte Bronte wrote her great novel <i>Jane Eyre</i> , she was mainly concerned with the situation of middle-class women in England who suffered tremendously in a merciless and patriarchal society." (p.2).
		Class domination	"Bronte empowered Jane against male and upper-class domination as represented by Rochester, the oppressive master in <i>Jane Eyre</i> ." (p.3). "While Bertha's imprisonment is perceived in terms of her belonging to an inferior race, Jane's confinement is best explained by her inferior social position." (p.19).
Appropriation of the masculine: Charlotte Bronte's sensational theatrical realism	Martine, Freda Foltz (1997) (PhD)	Class domination	"By housing mad Bertha with the servants and then linking her with Jane, <i>Jane Eyre</i> coopts lower class oppression, converting it into a metaphor for the restrictive position of the middle-class woman." (p.234)
Cultural metaphors on trial: Gender and identity re-examined in British and Anglo-Indian literature	Allison, Marjorie Carol (1994) (PhD)	Class advancement	"Bronte always positions Jane's struggle for independence, security, and a place in the world against what middle-class Victorians saw as normal behavior. By the end of the book there exists a new balance of power between the upper and middle classes, but Jane herself continues to operate within the old, normal, stable and repressed system." (p.65).
Gender and empire: Figurative structures in the fiction of Charlotte Bronte and George Eliot	Meyer, Susan Lynn (1989) (PhD)	Class and social status	" <i>Jane Eyre</i> does suggest the need for a broader redistribution of wealth, I will argue, but the novel also specifically limits the recipients of this newly-equalized wealth to one group, the lower-middle class. The novel's position on economic redistribution is worked out through the central figurative elements of racial "otherness", colonialism, and slavery." (p.107).
Deforming novels: Women writers and the Bildungsroman	Fraiman, Susan Diana (1988) (PhD)	Class identity	"Bronte poses the motivating questions of this fiction of female development as: What family/class does Jane belong to?" (p.162).
		Class and gender	"As I particularize in my introduction to <i>Jane Eyre</i> , the patterns of domination, conflict, and resistance that I identify in the novels are interwoven with a larger historical discourse about gender and class formation." (p.7).
Defying the constraints of gender: the male/female double of women's fiction	Blum, Joanne Danielle (1986) (PhD)	Class domination	"It bears repeating, however, that the central purpose of the early sections of the novel (the Gateshead and Lowood sequences) is to show Jane developing a keen awareness of social divisions: the oppressiveness of class privilege (from John Reed who instructs her in her "dependent" status), of hypocritical religious dogma as fashioned by the rich for the poor (from Mr. Brocklehurst)" (p.41).
"At once narrow and promiscuous": Representations of educated women in the Victorian novel	Green, Laura Morgan (1994) (PhD)	Class and social status	"The Reed family embodies the substitution of custom for moral imagination that Mill feared as the product of middle-class hegemony. Morally and intellectually superior to both the servants and the Reeds, yet lacking the stable social position of either, the young Jane is a class unto herself." (p.34)

The importance of characters' social class and its effects are emphasized in the studies. It is shown that characters in *Jane Eyre* act according to the class that they belong to. Studies mainly compare the heroine Jane Eyre's class identity with that of other characters. Most frequently, Jane faces boundaries due to her class as well as her gender (Kaston, 2000; Buffamanti, 2000; Rihani, 1998; Stamm, 1998; Martine, 1997). Jane's class is also difficult to name as she is knowledgeable in comparison to other characters, while she cannot fit into either lower or middle class (Green, 1994).

The idea of class identity is also explored through an analysis of the characters in terms of whether they are upper or middle class, which in turn informs about Jane Eyre's class position within her society and within the characters in which she is involved (McLaren, 2011; Wise, 2011; Mascarenhas, 1999; Zaibaq, 1997; Fraiman, 1988). Similarly, the different settings and conditions that the protagonist faces are instances when the heroine faces oppressions of class identity (Blum, 1986) and throughout the story she struggles to move from the state of an orphan to that of a gentle upper class woman (Loh, 2015; Brown-Wheeler, 2004; Huff, 2000; Mascarenhas, 1999; Stamm, 1998; Allison, 1994).

Class in *Jane Eyre* is also described in connection with the idea of otherness (Meyer, 1989). For instance, Bertha's situation within the Rochester household shows the oppressive condition of women based on their class (Martine, 1997).

Consumption

Consumption includes references to materialistic ideologies of industrialism and colonialism as well as characters' relationship with money and materialistic ideologies within *Jane Eyre* (Table 8).

Table 8
Economy: Consumption

Title	Author	2 nd level codes	2 nd Order interpretations
The foreigner in the house: The subversion and reification of national ideals in the Victorian domestic novel	Cox, Carmen A. (1996) (PhD)	Capitalism	"I will also examine the role capitalism plays in establishing and maintaining Jane Eyre in the middle class, while at the same time controlling her subversiveness." (p.81).
Conspicuous consumptions: Representations of corpulence in the nineteenth-century British novel	Huff, Joyce Louise (2000) (PhD)	Consumption and gender relationship	"In <i>Jane Eyre</i> and <i>Villette</i> , Charlotte Brontë demonstrates that a gendered division of labor which displaced the problems of consumerism onto the bodies of women problematized the grotesque body, and thus fat, for middle-class women." (p.26).
Victorian queer: Marginality and money in nineteenth century literature	Choi, Jung Sun (2013) (PhD)	Materialistic ideology	"Brontë's <i>Jane Eyre</i> is paid thirty pounds per year and usually carries all of her coins in her purse. Jane, who chooses "servitude," shows a sense of ownership over her property that is her earned money." (p.20).
Improving language: Victorian literature and the civilizing process	Yeoh, Paul L. (2010) (PhD)	Materialistic ideology	"In fact, the way in which the lack of culture might produce a materialistic mentality which blunts one's sense of social justice is hinted at much earlier in the novel." (p.32). "Interestingly, as a child, Jane herself is not exempt from such limiting habits of thought. When asked to consider the possibility of living with relatives poorer than the Reeds, she treats poverty as "synonymous with degradation,"" (p.32).
Gender in the contact zone: Writing the colonial family in Romantic –era and Caribbean literature	Stitt, Jocelyn Fenton (2002) (PhD)	Industrialism	"Bertha's creole identity contaminates the English family of the Rochesters by linking it to a type of imperialism that was not only about political control and economic exploitation, but also about industrializing reproduction in the form of hereditary slavery." (p.73).
		Materialistic ideology	"In both <i>Jane Eyre</i> and <i>Wide Sargasso Sea</i> . Rochester must inherit Thornfield Hall; he certainly could not purchase such a place on his wife's income." (p.24).
The dialectic of idolatry: Roman Catholicism and the Victorian heroine	Vejvoda, Kathleen M. (2000) (PhD)	Materialistic ideology	"Jane objects both to the jewelry and to his plan to buy fine clothes for her, arguing that forcing finery upon her would destroy her identity: "[T]hen you won't know me, sir; and I shall not be your Jane Eyre any longer, but an ape in a harlequin's jacket" (291)." (p.131).

One of the main instances of materialistic ideology in *Jane Eyre* is when Rochester presents Jane with expensive gifts and through this way tries to damage her identity (Vejvoda, 2000). On the other hand, it is argued that Jane's role as a governess and the money that she gains as her salary gives her a sense of ownership (Choi, 2013), and she states her dis-like of poverty (Yeoh, 2010) which can be argued as contrary to the economic hardship of women.

The novel also makes links with capitalism and imperialism (Cox, 1996; Stitt, 2002) in terms of how these are both economic and exploitative while also defining the role of the characters. Therefore, as another major female character, similar to Jane, Bertha is connected to the imperial and economic ideology which manifests itself through Rochester's inheritance of Thornfield Hall (Stitt, 2002).

The gender binary in *Jane Eyre* is not limited to the treatment of women by male characters but it is also discussed through the situation of the female characters and their bodies in relationship with economy and consumption which is seen as a problematic situation of women (Huff, 2000).

Status

Status refers to the position of characters within the social institution of economy which includes second-order interpretations with a more general analysis of a character's social and economic position in relation with the social roles, occupation and independence of a character based on economic status (Table 9).

Table 9
Economy: Status

Title	Author	2 nd level codes	2 nd Order interpretations
Intersectionality in <i>Jane Eyre</i> and Its Adaptations	Loh, Laurel (2015) (MA)	Economic status of the governess	“In <i>Jane Eyre</i> , we see a white, lower-class female orphan who is attempting to better her social position by working as a governess, one of the very few professions open to women of that time.” (p.33).
		Economic status in defining the relationship between the characters	“Jane continues to wrestle with class implications when she inherits the large sum of money from her long-lost uncle, with her new financial status one of the first things she is sure to tell Rochester when she comes back to him after leaving St. John Rivers. There are class implications in Jane’s marriage to Rochester as well.” (p.26).
Jane Eyre and Becky Sharp’s Progeny: Mapping the Governess in Victorian Literature	Lagoe, Amanda M. (2015) (PhD)	Economic status of the governess	“ <i>Jane Eyre</i> and <i>Vanity Fair</i> are certainly products of the traditional governess novel that featured a young heroine forced to earn her livelihood as a governess due to a tragic misfortune that has left her penniless while her moral worth is judged in relation to the people surrounding her, especially her mistress, whose status she shared previously.” (p.11).
Witnessing, investigating, and interpreting: Secrecy and domestic power in Victorian sensation novels	Kolbinger, Valerie (2014) (PhD)	Economic and social status and agency	“Jane has access to family spaces, such as the library, which is being used as a schoolroom, and the drawing room. However, as neither a servant nor the master, Jane does not have access to the other characters’ rooms; to enter a private room uninvited would be a violation of a domestic boundary. In other words, social status influences access.” (p.57).
		Economic status of the governess	“As a governess, then, Jane sits between two spaces. As someone who is “genteel” by virtue of her family background and lengthy education, she is closer to the family she works for than the other servants; as someone who is paid by the family, she is similar to servants. Nevertheless, Jane’s agency is not cancelled out by her position, as, for example, she is capable of making the decision to leave Thornfield even with the added weight of her love for Rochester. Her employment as a governess at Thornfield Hall limits Jane’s agency but does not eliminate it.” (p.81).
Victorian queer: Marginality and money in nineteenth century literature	Choi, Jung Sun (2013) (PhD)	Economic and social status leading to conflict	“ <i>Jane Eyre</i> has been the representative Victorian figure of marginality and her Otherness has been analyzed with respect to the formation and meaning of the psychological self, gender and class status, and social and economic situations.” (p.125).
The living mirror: the representation of doubling identities in the British and Polish women’s literature (1846-1938)	Naszkowska, Klara The University of Edinburgh (2012) (PhD)	Economic and social status leading to conflict	“Jane’s social position is ambiguous. She finds herself in the situation of a poor orphan, well-read and well-mannered. Despite her education and culture, she can still be only a governess – a servant for the wealthier higher class. This interpretation leads to criticism of social discrimination based on class. It also places Jane in conflict with the male characters and patriarchal culture.” (p.38).
...you too have power over me’: Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	Economic and social status and agency	“Since childhood Jane has been taught to accept her place in society by being assigned the physical space she is permitted to inhabit by the ruling elites of society.” (p.112).

Table 9 (cont'd)
 Economy: Status

Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura (2008) (PhD)	Economic status of and gender roles	“Reading her and other women’s autobiographies against <i>Jane Eyre</i> shows the impossibility of Jane’s choices being made by women who do physical labour but also work within the domestic space as servants.” (p.186).
Pseudonymity, authorship, selfhood: the names and lives of Charlotte Brontë and George Eliot	Nikkila, Sonja Renee The University of Edinburgh (2006) (PhD)	Economic status presented through clothing	“Nevertheless, we remain fairly confident that at some fundamental level, <i>Jane Eyre</i> is what she dresses as: "poor, obscure, plain, and little", orphaned and dependent for a living, but, when "moved by the spirit" able to speak and act out. She is the respectable, marriageable body broadcasted by her "Quakerlike" black stuffs and gery silks and clean, white tuckers (JE 98). What Jane "means" in her clothing is earnest, if not permanent.” (p.195).
Folk narrative in the nineteenth-century British novel	Greenlee, Jessica (2006) (PhD)	Economic status of the governess	“When she first meets Rochester, Jane’s position as governess is precarious; as she falls in love with him, she gains in happiness and strength. It looks as though her fortune is made. On accepting his proposal, however, she finds that her position as wife may be even more precarious than that of governess.” (p.50).
Hyenas in scarlet petticoats: re-dressing the heroine in the novels of the Brontë, George Eliot and Virginia Woolf	Fairless-Aitken, Suzanne Holly (2004) (PhD)	Economic status presented through clothing	“The young Jane harshly learns to acknowledge that the fashionably thin muslin frocks and scarlet sashes' worn by the beautiful Reed sisters will not be given to her and she must dress herself.” (p.86).
Remodeling domesticity: The architecture of identity in Victorian novels	Kaston, Andrea Jean (2000) (PhD)	Economic status of the governess	“Throughout the novel, Jane is described in terms that at once connect her to middle- class women and distance her from them, pointedly suggesting the liminal position of the governess whose work requires her to be a well-bred middle-class woman but to accept her status as hired help.” (p.188).
Victorian man-making: Shifting trends in Victorian masculinities in “ <i>Jane Eyre</i> ”, “ <i>Shirley</i> ”, and “ <i>Middlemarch</i> ”	McTague, Sylvia Merrill Skaggs (1999) (PhD)	Economic status and gender roles	“Bronte depicts Rochester's struggle to glean private forms of expression despite mid-Victorian insistence that men devote themselves to public affairs.” (p.41).
Patriarchal and colonial oppression in “ <i>Jane Eyre</i> ” and “ <i>Wide Sargasso Sea</i> ”	Zaibaq, Lama Kuttab (1997) (MA)	Economics status and gender roles	“ <i>Jane Eyre</i> and <i>Wide Sargasso Sea</i> are in dialogue with, and give structure to the socio-economic and political situation of Jane and Antoinette. The experience of both female characters in a patriarchal society is one of forced dependency and exclusion.” (p.8).
Gendered fictions, fictional identities: Self-narration in Dickens and Charlotte Bronte	Fletcher, LuAnn McCracken (1991) (PhD)	Economic and social status and agency	“Jane's progress from an ambiguous social position before she receives her inheritance and marries Rochester to her final position as Rochester's wife, Jane's narrative would have the reader believe throughout that what she ultimately becomes--a lady--she has been all along: the already-accomplished narrative allows for claims of a "real"--essential--identity as Rochester's equal in social class as well as emotional make-up.” (pp.270-271).

Table 9 (cont'd)

Economy: Status

Signs of enervation and emancipation: The vampire myth as a metaphor for gender roles and the dynamics of interpersonal relationships in the Victorian novel	Cybulski, Angela Marie (1999) (MA)	Economic status of and gender roles	“In <i>Jane Eyre</i> , the figure of the vampire is manifested in male characters. As representative figures of the patriarchy these men are depicted metaphorically as vampiric entities whose goal is to kill women into submission to the Feminine Ideal, thereby empowering the patriarchy as a dominant social, political, and economic institution while simultaneously validating the existence of its male members.” (p.38).
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M. (1999) (PhD)	Economic and social status and agency	“Jane’s awareness that her inferiority is based on lack of money and a corresponding dependence on the Reeds is an acknowledgement that economic deprivation is a form of slavery.” (p.19).

Especially Jane’s characterization in *Jane Eyre* brings in the idea of status and marginality as in many cases and settings within the novel, she has limited access and connection with places and characters due to her status within society (Kolbinger, 2014; Choi, 2013; McLaren, 2011). Her status within society and her role as a governess plays a crucial role also in defining her relationship with other characters (Loh, 2015), which can even lead to conflict as her status is neither middle class nor upper class while she is still an educated woman (Naszowska, 2012; Kaston, 2000).

The conflict of the position of especially women in *Jane Eyre* is also compared with *Wide Sargasso Sea* in terms of how both novels show economic position and its direct connection with dependence within the male centered society (Zaibaq, 1997). *Jane Eyre* questions the status of women within the household by questioning the physical work of women (Bandyopadhyay, 2008) in opposition to the public role and work of men (McTague, 1999). The status of Jane does not only include her being lower class, but it is also related with her being an orphan and Rochester being upper class (Lagoe, 2015; Greenlee, 2006).

Economic status is also connected with the symbolism of clothing and how clothes are used to present the status of a character (Fairless-Aitken, 2004; Nikkila, 2006). Studies also examine Jane’s economic dependence (Mascarenhas, 1999) and her economic advancement (Fletcher, 1991).

Education

Education as an institution is defined as “the social structure concerned with the formal transmission of knowledge” (Brinkerhoff, White, & Ortega, 1995, p.194). In their discussion of educational institution Brinkerhoff et al. (1995) also list the different roles of this institution in relation with “cultural reproduction”, “social control”, “training and development” (p.194), and as an institution which builds up change (p.195).

For education, in total, 41 entries were listed. 33 of these are Ph.D. dissertations and eight are M.A. theses. The social institution of education encompasses two sub-categories, i.e. first level coding, which were identified as progress and school (Figure 7).

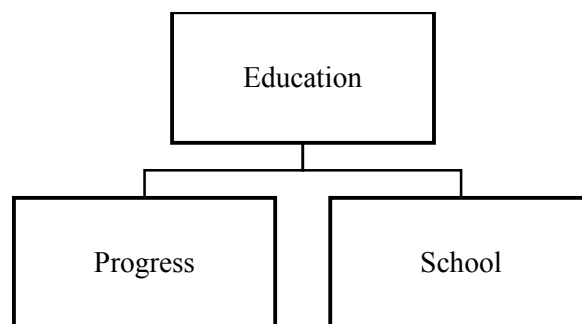


Figure 7. Sub-categories of education

Table 10 presents the number of entries for each sub-category as first level codes.

Table 10
 Number of data sources for the sub-category entries of education

	M.A. Theses	Ph.D. Dissertations	Total
Progress	4	20	24
School	4	13	17
Total	8	33	41

The table shows that the sub-category of progress has 24 entries and this category involves ideas of character maturation through education; the entries under the sub-category of school involved a more specific focus at school as an institution in the novel.

Progress

The sub-category of *progress* (Table 11) is used to represent a general view of education as development and experience which includes not only education in school but also cognitive and personal development that leads to the advancement of a character, which also involves progress in terms of women’s education in the context of the novel.

Table 11
 Education: Progress

Title	Author	2 nd level codes	2 nd Order interpretations
Improving language: Victorian literature and the civilizing process	Yeoh, Paul L. (2010) (PhD)	Jane’s education and progress	“the text deals with ideas of education and improvement on multiple levels: we see Jane not only as a pupil subject to the harsh discipline at Lowood, but also as an educator herself both at Thornfield and Morton.” (p.29).
		Character interaction leading to education	“Neither does Jane wholly relinquish the role of pupil after she leaves Lowood; Helen Burns, Miss Temple, Mr. Rochester, and St. John Rivers form a series of characters who play mentor to Jane at different stages of her career.” (p.29).

Table 11 (cont'd)
Education: Progress

Despotic mirth: laughter, gender and power in the novels of Charlotte Brontë	Briggs, Harriet Mary (2015) (PhD)	Jane's education and progress	"The pattern of <i>Jane Eyre</i> as Bildungsroman is often described in terms of progression from unrestrained passion to strict self-control; Jane learns to curb her impulses and manage her behaviour (and her 'features')." (p.116).
"Threshold names" in Victorian novels and print culture	Jung, Daun (2014) (PhD)	Jane's education and progress	"'Jane Eyre' is all about persistent selfhood whose symbolic status comes from her initials 'J.E.'. As many critics point out, one of Jane's first learning experience is to know how to conjugate the French verb <i>etre</i> "je" at Lowood. Lanser emphasizes that Jane Eyre maintains her status quo by never yielding her proper name: "at the time of writing <i>Jane Eyre</i> is in fact Jane Rochester, the narrator never yields her "J-E," her proper name" (p.92).
Victorian queer: Marginality and money in nineteenth century literature	Choi, Jung Sun (2013) (PhD)	Jane's education and progress	"Scholars also point out a progressive aspect of an autobiographical narrative in which the narrator Jane presents a process of development, progress, education and cultivation, and the maturing of a female character." (p.125).
The living mirror: the representation of doubling identities in the British and Polish women's literature (1846-1938)	Naszkowska, Klara The University of Edinburgh (2012) (PhD)	Narrative to present character progress	"According to it, <i>Jane Eyre</i> is a classic romance novel, taking the form of a <i>Bildungsroman</i> . It is a story about growing up, the spiritual, moral, psychological and social development of a protagonist." (p.37).
Euphemism's usefulness: Elusive eros in the novels of Charlotte Brontë	Kelly, Sharon E. (2011) (MA)	Jane's education and progress	"Despite their education in the Victorian traditions of love and marriage, Lucy and Jane choose a different course, one of difficult but satisfying solitary self-sufficiency." (p.73).
Enclosure, transformation, emergence: Space and the construction of gender roles in the novels of Charlotte Brontë	Lattanzio, Michelle Dawn (2010) (PhD)	Education and gender roles	" <i>Jane Eyre</i> , <i>Shirley</i> , and <i>Villette</i> educate women about gender roles, in terms of how these roles are culturally constructed, and how to subvert those constructions to their own ends. In reconstructing their gender, in claiming for themselves both masculine and feminine gendered identities, they achieve psychic wholeness." (p.4).
Negotiating power: Domestic and professional authority in Victorian fiction	Kramer, Beth (2009) (PhD)	The role of governess in education	"in the process of neutralizing her heroine's fate, Bronte preserves the governess trajectory as ultimately one of success, a path from which the working woman can lift herself out to achieve both professional and domestic fulfillment." (p.127). "In fact, Jane's entire destiny becomes centered on a notion of balance. Jane goes from a trajectory of absence (lack of family, education, employment) to a world of presence in which she eventually is a wife, mother, and nurse to her husband, with a separate independent fortune from which she can support her cousins." (p.124).
Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura (2008) (PhD)	Jane's education and progress	"Plain Jane's progress, through the novel, not only involves mental or psychological development but also involves developing the perfect bourgeois body." (p.196).

Table 11 (cont'd)
Education: Progress

Folk narrative in the nineteenth-century British novel	Greenlee, Jessica (2006) (PhD)	The function of fairy tales in education	"Brontë's use of fairy tales in <i>Jane Eyre</i> is far from simple and she uses them all through the novel to show Jane's growth and awareness" (p.36).
Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E. (2004) (PhD)	Jane's education and progress	"Jane's journey of self-formation, then, is an effort to fully embody the self she always believes she has been: an educated gentlewoman." (p.49).
Silent treatment: Metaphoric trauma in the Victorian novel	Sanders, Judith (2003) (PhD)	Jane's education and progress	"Jane's reformulated identity. She has lost the trappings of her old self and been reborn in nature, progressed from suffering student to benevolent schoolmistress, discovered the rehabilitated version of her childhood family, and acquired the inheritance that enables her to change from dependent to benefactor." (p.78).
Transforming beauty: Re-telling "Beauty and the Beast" in the nineteenth-century novel	McDermott, Christine Butterworth (2002) (PhD)	The function of fairy tales in education	" <i>Jane Eyre</i> is not just about the Beast's transformation, although that is a tremendously important aspect of the novel. Instead, the story highlights, in a particularly potent way, Beauty's struggle for change as well." (p.53).
"This wild gypsy dream": The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman (2002) (PhD)	Character formation	"Jane's self-identification with Gypsies in this novel is an experiment in radical detachment from social authority -an attempt to embrace her alienation by constructing a resilient, economically independent, and mobile self. The identification begins at Lowood" (p.91).
		The role of governess in education	"Her solution is to become a governess, taking the only profession available to women that would provide the typically masculine or gypsy-like freedom to navigate space." (p.92).
Fiction's likeness: Portraits in English and American novels from "Frankenstein" to "Middlemarch"	Hollander, Elizabeth (1999) (PhD)	Narrative to present character progress	"Jane's first-person narration successfully frames her earlier self only through a remarkable control of readerly empathy and narrative distance, and we will see how the portraits Jane paints become markers for phases of her development within the framework of that voice that permit her to sustain it." (p.114).
Interpretations of androgyny in Victorian works of fiction: Adapting Sandra Bem's sex role inventory	Lane, Marilyn Rose (1998) (PhD)	Jane's education and progress	"The reader clearly sees that Jane retains some of her initial characteristics from her early childhood, but she also develops further by acquiring characteristics as an adolescent and young adult which transfigure her into a new person." (p.153).
		Character interaction leading to education	"Jane's process of self-actualization continues with her experiences in her late childhood. During this period Jane encounters four important individuals who influence her directly. Three females are crucial: Helen Burns, Mary Ann Wilson, and Maria Temple." (p.168).
"Fatal resemblances": Educating the female body	Sherlock, Robin Elizabeth (1996) (PhD)	Education and gender roles	"By considering the novel as an educative text in which Jane Rochester (the married narrator) exercises narrative control over Jane Eyre (the governess), I will expose how socially sanctioned codes of female conduct, rather than patterns of female rebellion, control the narrative and direct Jane Rochester to confine the passionate, insurgent Jane Eyre within the attic of her text, to remarginalize the classless woman, and to become socialized." (p.52).

Table 11 (cont'd)
Education: Progress

“Speaking ‘I’” through “speaking ‘we’”: The concepts of self and identity in the works of Charlotte Bronte	Davis, Cheryl K. (1996) (MA)	Jane’s education and progress	“From Gateshead to Lowood and eventually to Thornfield, Jane Eyre must learn to speak for herself and vocalize her concerns in the hostile environments that surround her.” (p.47).
“At once narrow and promiscuous”: Representations of educated women in the Victorian novel	Green, Laura Morgan (1994) (PhD)	Education and gender roles	“A familiar, genteel, and paradoxically positioned figure, the governess, I will argue, embodies the encounter of an unraveling but potent domestic ideology, organized around a subject putatively outside such ascriptive categories as gender. In this role, the governess demonstrated the pivotal position of the educated -and educating-woman in the Victorian shift from a conception of social relations based on duties to one based on rights” (p.22). “Charlotte Brontë’s <i>Jane Eyre</i> (1847) is both the <i>locus classicus</i> for the governess heroine and a familiar starting-point for accounts of the emerging feminist narrative in Victorian literature.” (p.23).
Elements of the Gothic in the novels of Margaret Atwood	Gillespie, Tracey (1990) (MA)	Jane’s education and progress	“The life of a missionary's wife, oppressed by both her husband and her religion, is not for Jane. This is not to say that the journey motif is less important than in other Gothic novels, for Jane's journeys-often undertaken under her own inclination and locomotion-lend her the same occasions for self-examination and maturation.” (pp.18-19).
Alternative identities: Sexual redefinition of women in “The Last of the Mohicans”, “Jane Eyre”, “Democracy”, and “The Handmaid’s Tale”	Chapman, Suzette (1996) (MA)	Jane’s education and progress	“As she matures, Jane rejects unsatisfying options, composing an alternative female identity that enables her to meet her needs. Jane moves through rage and self-destruction to assertiveness and self-preservation, experiencing and contemplating the few choice available to women.” (pp.33-34).
Confronting the forbidden: Reshaping cultural identity with Bluebeard	States, Janel Ann (1996) (PhD)	Function of fairy tales in education	“ <i>Jane Eyre</i> is just one work that utilizes the Bluebeard tale. As a Bildungsroman, or novel which depicts the socialization of the “human psyche” into an individual, the use of a folktale doubles <i>Jane Eyre</i> ’s didactic impact, since tales themselves traditionally function as a means of socialization.” (p.20).
		Jane’s education and progress	“Jane’s experience throughout the novel, many critics claim, evolves out of her resistance to the patriarchal limits of gender and class, and her ability to redefine herself in relation to these limitations.” (pp.20-21).
Discourses of maternity and the postmodern narrative: A study of Lessing, Walker, and Atwood	Montelaro, Janet J. (1993) (PhD)	Jane’s education and progress	“Bronte's Jane both experience trauma and social displacement when their parents die at an early age, and although each heroine is later presumed dead by her relatives, each reunites with supposedly lost family members at the end of her narrative; as homeless orphans, Nettie and Jane struggle to attain an education and become teachers while enduring the hostility of resentful members of an extended family, ...by Mrs.Reed who is Jane's legal guardian.” (p.232).

Table 11 (cont'd)
 Education: Progress

An ethics of becoming: Configurations of feminine subjectivity in Jane Austen, Charlotte Brontë, and George Eliot	Cho, Son Jeong (2003) (PhD)	Narrative to present character progress	“Jane Eyre captures a significant conjunction between subjectivity and writing; the novel is the prime literary manifestation of the historical emergence of a feminine writing subjectivity.” (p.46).
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To begin with, studies under the category of progress address education of women through the narrative of *Jane Eyre* by presenting gender roles and gender identity that women need to struggle with (Lattanzio, 2010; Sherlock, 1996; States, 1996). This progress is even in opposition with the Victorian norms of education (Kelly, 2011). Within Jane’s progress in the novel, Jane moves from being a student to a teacher (Yeoh, 2010; Sanders, 2003).

Jane’s progress is crucial in order to define gender roles and to resist oppression (Chapman, 1996) and similarly to realise the situation of educated women and a governess within the context of the novel (Green, 1994). To progress in the society that she lives, Jane’s narrative voice and the autobiographic quality of the novel gains her agency by learning to express herself (Cho, 2003; Hollander, 1999; Choi, 2013) which she learns as she has harsh experiences in different settings (Davis, 1996).

As the studies show, the progress of Jane refers to her development and gaining power through education and specifically her educational role as governess since this role helps the her to progress within society (Yeoh, 2010; Kramer, 2009; Champagne, 2002; Montelaro, 1993).

While Lowood school and its discipline plays a key role in equipping Jane with the relevant manner and knowledge of Victorian society (Briggs, 2015), each of the other characters like Brocklehurst, Helen, Maria have a role in the process of her learning and development (Yeoh, 2010; Lane, 1998). In addition, one of the studies specifically makes reference to the fairy tales that Jane reads, as these tales help with her progress (Greenlee, 2006; McDermontt, 2002). After all these instances of education and progress, it is argued that *Jane Eyre* finally presents the heroine as a woman with education (Brown-Wheeler, 2004).

School

Table 12 presents the studies under the sub-category of *school*. In total, there are 17 studies that analyse *school* under the institution of education.

Table 12
Education: School

Title	Author	2nd level codes	2nd Order interpretations
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L. (2013) (MA)	Oppression in school	“This aggression can also be seen in her stay at Lowood School where she is confronted with more oppression from Brocklehurst and the other teachers.” (p.33).
Euphemism’s usefulness: Elusive eros in the novels of Charlotte Brontë	Kelly, Sharon E. (2011) (MA)	Oppression in school	“Likewise for Jane in <i>Jane Eyre</i> . Orphaned early in life, she is repressed by the harsh Aunt Reed, and the conditions at Lowood school are specifically intended to humble students.” (p.72).
The British image of empire in the Victorian novel	Wise, Craig M. (2011) (PhD)	Growth of the heroine through the school	“Those groups, while assuming the role of her guardian, contribute to her moral growth. They are the Reed family at Gateshead, the religious community at Lowood School, and Rochester's household at Thornfield Hall.” (p.104).
Enclosure, transformation, emergence: Space and the construction of gender roles in the novels of Charlotte Brontë	Lattanzio, Michelle Dawn (2010) (PhD)	Oppression in school	“Lowood may indeed be hard and repulsive, but as Jane notes, she wouldn’t trade Lowood for Gateshead (77).” (p.40).

Table 12 (cont'd)
Education: School

Improving language: Victorian literature and the civilizing process	Yeoh, Paul L. (2010) (PhD)	Growth of the heroine through the school	“The novel affirms that literacy and modern cultural forms produce genuine changes in the social and mental world, so that while <i>Jane Eyre</i> might protest against the harsh conditions of Jane’s education at Lowood, the novel is far from undervaluing the cultural training she acquires there.” (pp.30-31).
		Oppression in school	“we see Jane not only as a pupil subject to the harsh discipline at Lowood, but also as an educator herself both at Thornfield and Morton.” (p.29).
Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura (2008) (PhD)	Oppression in school	“The routines at Lowood School keep the girls hungry by subduing the body through starvation, discipline, closely controlled uniform dress, hair styles and actual physical punishment.” (p.197).
Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E. (2004) (PhD)	Growth of the heroine through the school	“Jane’s experience at Lowood proves to her that she must be a friend to herself and reject the soul-numbing religion espoused by Brocklehurst. In this way, Jane rejects the Victorian dictum of a self-formed primarily in relation to society, making the Romantic self, one formed independently and beyond the strictures of society, especially appealing to her.” (p.46).
Transforming beauty: Re-telling “Beauty and the Beast” in the nineteenth-century novel	McDermott, Christine Butterworth (2002) (PhD)	Oppression in school	“Jane is further encouraged to repress her true, fairy-aligned self at Lowood School.” (p.56).
Unspotted snow: Arctic space, gender, and nation in the nineteenth – century British imaginary	Hill, Jennifer M. (2000) (PhD)	Oppression in school	“Lowood is a place of hardship, and Jane's experience there is related with all the standard details of exploration narratives: bad food and little of it, bodily hardship, and relentless suffering, mitigated only --and not as first--by the presence of others who experience the same thing.” (p.189).
Conspicuous consumptions: Representations of corpulence in the nineteenth-century British novel	Huff, Joyce Louise (2000) (PhD)	Oppression in school	“At Lowood, the students are reconciled to their positions in the social system through their subjection to a disciplinary regime. As in the workhouse system, Lowood discipline serves to reduce the girls to productive bodies. Such training once again involves denying Jane the opportunity to consume, although at Lowood, it is explicitly alimentary consumption that is refused her.” (p.205)
Fiction’s likeness: Portraits in English and American novels from “Frankenstein” to “Middlemarch”	Hollander, Elizabeth (1999) (PhD)	Growth of the heroine through the school	“At Lowood, she suffers the humiliation of public disgrace, but also enjoys the delights of open community: learning and shared confidence.” (p.117).
Despotic mirth: laughter, gender and power in the novels of Charlotte Brontë	Briggs, Harriet Mary (2015) (PhD)	Growth of the heroine through the school	“Though the importance of giving ‘free rein’ to emotion might seem to be at odds with Victorian codes of conduct, it is an important part of Jane’s character development: the ‘Lowood constraint’ is something she must shake off as she ‘learns’ to behave more gaily and merrily.” (p.117)

Table 12 (cont'd)
Education: School

“Speaking ‘I’” through “speaking ‘we’”: The concepts of self and identity in the works of Charlotte Bronte	Davis, Cheryl K. (1996) (MA)	Growth of the heroine through the school	“At Lowood Jane begins to recognize the connection between her own identity and relationship with others. Rather than protesting when Mr. Brocklehurst makes her stand upon the chair before the whole class, Jane endures her trial without complaint. Though she feels shamed, she struggles to suppress her rising cry. Her passion rages internally, but it does not make its way to the surface. Her voice is silenced, her utterance restricted, but not by duty or guilt.” (p.61)
Alternative identities: Sexual redefinition of women in “The Last of the Mohicans”, “Jane Eyre”, “Democracy”, and “The Handmaid’s Tale”	Chapman, Suzette (1996) (MA)	Growth of the heroine through the school	“At Lowood, Jane had recognized the narrow choices open to women in exerting their energies, so she settles for the opportunity to satisfy her need to serve and support herself, compromising her goals by accepting the role of governess at Thornfield.” (p.49)
Interpretations of androgyny in Victorian works of fiction: Adapting Sandra Bem’s sex role inventory	Lane, Marilyn Rose (1998) (PhD)	Growth of the heroine through the school	“By the end of Jane’s stay at Lowood she is truly transformed from the recalcitrant and overly emotional child to the poised and confident woman” (p.180).
Subject to the Word: Evangelical discourse and the Brontë’s fiction	Talley, Lee Allen (1999) (PhD)	Religious connections of the school	“Whitefield was a committed Calvinist similar to Carus Wilson, the founder of the Cowan Bridge School for Clergymen’s Daughters that the Brontë sisters attended and that Charlotte would later excoriate as Lowood School in <i>Jane Eyre</i> .” (p.33).
Made flesh: Christianity, pain and embodiment in the novels of Charlotte Bronte	Stamm, Stephanie A. (1998) (PhD)	Religious connections of the school	“Worse than all of Shirley’s faulty clergymen, with the exception of Barraclough, is the hypocritical Brocklehurst, the Evangelical proprietor of the Lowood Institution in <i>Jane Eyre</i> . Insisting that his plan for the girls at Lowood is “not to accustom them to habits of luxury and indulgence, but to render them hardy, patient, and self-denying (JE 72), Brocklehurst uses the Christian rhetoric of sacrificing bodies to save souls to justify both the penurious nature of his Lowood expenses and his classist notion that his pupils are less than human because they are poor charity children.” (pp.108-109).

Many of the studies argue that, as an institution of education, Lowood school in *Jane Eyre* is oppressive (Kuhn, 2013; Lattanzio, 2010; McDermott, 2002). The school starves girls (Bandyopadhyay, 2008; Hill, 2000) and educates them in an oppressive manner so that they will become submissive and conform to the social roles that are imposed on them (Huff, 2000; Brigs, 2015; Kelly, 2011). Lowood school is also connected with religious attitudes specifically by Brocklehurst’s approach to girls

and the language that he uses (Brown-Wheeler, 2004; Talley, 1999; Stamm, 1998). Contrary to these ideas, Lowood School helps with the growth of Jane (Lane, 1998) as it is in school that she gains literacy (Yeoh, 2010), learns the accepted roles of women and chooses her own path to become a governess (Chapman,1996). Therefore, even though Lowood School is oppressive as a setting, it helps with the heroine’s development and maturation (Davis, 1996; Hollander, 1999).

Family

Family as a social institution involves members of a society that are related with one another which makes family “a biological as well as a social group” (Brinkerhoff, White, Ortega, 1995, p.170). Family is also described as an institution which is “understood as a social structure defined and enforced by cultural norms.” (Brinkerhoff et al., 1995, p.172).

The social institution of family provides four sub-categories, i.e. first level codes, which are conventional, exclusion, oppression, and status (Figure 8).

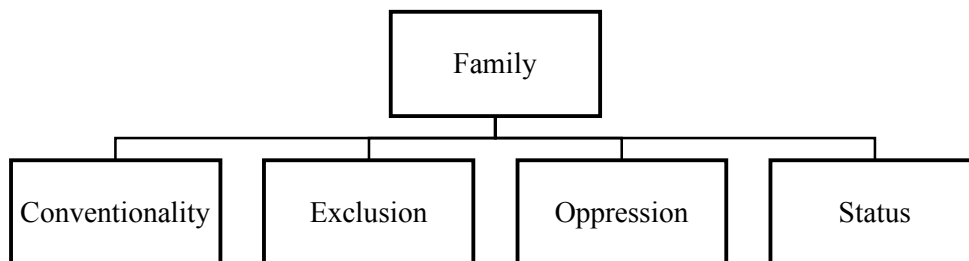


Figure 8. Sub-categories of family

Table 13 presents the number of entries for each sub-category of family.

Table 13
 Number of data sources for the sub-category entries of family
 M.A. Theses Ph.D. Dissertations Total

Conventionality	0	5	5
Exclusion	0	11	11
Oppression	1	13	14
Status	0	7	7
Total	1	36	37

For family as a social institution, in total there are 37 entries. The largest number of entries are under the sub-categories of oppression and exclusion respectively.

Conventionality

Entries for the studies under the sub-category of *conventionality* for family institution are listed in Table 14. The term *conventionality* is used to mean a traditional, socially accepted and socially structured family where all the members have pre-determined roles. Under this category, both the Reed family and Rochester's family are analyzed.

Table 14
 Family: Conventionality

Title	Author	2 nd level codes	2 nd Order interpretations
Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura (2008) (PhD)	Conventional role of women within family	"Jane never harbours nurturing feelings towards Rochester's ward Adele for most of the novel." (p.202). "However, while such traditional feminine roles are avoided by Jane until the very end of the novel, working women stress their nurturing roles." (p.202)
Hyenas in scarlet petticoats: re-dressing the heroine in the novels of the Brontë, George Eliot and Virginia Woolf	Fairless-Aitken, Suzanne Holly (2004) (PhD)	Conventional role of women within family	"Reed family 'dressed well' in silks, lace frills, satin and jewels: resplendent in the full pomp of the Victorian wife and daughters (JE, 41, 46, 54)." (p.85).

Table 14 (cont'd)

Family: Conventionality

Screening novel women: Negotiating gender in film adaptations of British nineteenth – century novels	Brosh, Liora (2000) (PhD)	Conventional role of women within family	“Jane's ambivalent and hostile responses to the painfully inadequate mother substitutes she encounters as a child are echoed in her hostile and ambivalent attitude to occupying maternal roles herself.” (p.73).
Female desire and community in Charlotte Bronte’s works	Lee, Jin Ok (1997) (PhD)	Conventional role of women within family	“In this novel, Bronte describes how the motherless Jane develops in relation to many female characters.” (p.129). “Jane comes to experience her individuality and identity through her interactions with her substitute mothers, like Mrs. Reed, Helen, Miss Temple, Mrs. Fairfax, Diana and Mary.” (p.130). “Jane's substitute mothers are good and bad, desirable and dangerous, and the exposure to the ambivalence helps Jane to form her identity and individuality.” (p.131).
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M. (1999) (PhD)	Conventional role of women within family	“The trajectory of Jane's long journey against overwhelming odds toward self-fulfillment ends with her assuming the role of ‘angel in the house,’ and exercising her zeal for regeneration through the ‘soft ministry’ (449) of reforming Rochester, and bringing him within the folds of Victorian bourgeois morality.” (p.24)

Family in *Jane Eyre* is discussed through the conventional roles that women present within family such as if they act like mothers or if they dress in the appropriate Victorian manner. For instance, *Jane Eyre* presents the Reed family as a traditional and socially acceptable family through their dresses (Fairless-Aitken, 2004).

Motherhood (Bandyopadhyay, 2008; Brosh, 2000; Lee, 1997) is one of the major focuses of the studies because Jane does not fit into the conventions of family institution as she does not have a mother and similarly does not feel herself as a mother. However, the ending of the novel suggests that Jane eventually accepts her role in the family sphere (Mascarenhas, 1999).

Exclusion

Exclusion for the institution of family includes second-order interpretations that explore a character’s exclusion and sense of isolation from the familial and domestic

spaces due to class or gender differences, and these studies specifically focus on Jane Eyre's being an orphan, her alienation from family especially the Reed family majorly due to her class. The entries for *exclusion* are listed in Table 15.

Table 15
Family: Exclusion

Title	Author	2 nd level codes	2 nd Order interpretations
Jane Eyre and Becky Sharp's Progeny: Mapping the Governess in Victorian Literature	Lagoe, Amanda M. (2015) (PhD)	Exclusion from family	"Jane may not technically be fully alone in the world while under the care of her aunt, Mrs. Reed, but she is emotionally abandoned and then cast off to attend Lowood. This lack of inclusion within her extended family creates a forced independence that typically comes into play much later in a governess' tale as she goes out to seek her first position." (p.47)
Victorian queer: Marginality and money in nineteenth century literature	Choi, Jung Sun (2013) (PhD)	Isolation within the family	"At home, Mrs. Reed and her children gather at their hearth, warming themselves by the fireside, the image of conventional domestic happiness. To preserve the image of domestic happiness, the little girl Jane, who wants to be accepted, must be removed from the space of the center." (p.131).
The British image of empire in the Victorian novel	Wise, Craig M. (2011) (PhD)	Isolation within the family	"In the opening chapter of the novel, when Jane, the older narrator, looks back on her childhood, she explains how she was alienated within an upper-class British family. Cold-hearted and unjust, the Reeds, with the exception of the servant, Bessie, treated her with disdain." (pp.105-106).
Domesticating women: Assertion and aggression in the Victorian novel	Conness, Kari (2004) (PhD)	Exclusion from family	"In readers' first encounter with Jane Eyre, she is hiding from her cousins and their cruelty behind a curtain looking out the window at the cold. The cruelty she receives from her cousins, and even her aunt, stems from the class divide which permeates their minds." (p.131)
Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E. (2004) (PhD)	Exclusion from family due to being an orphan	"As a woman, Jane is an orphan of history and society, excluded from the patriarchal hierarchy that informs and gives force to both religions and revolutions." (p.46).
		Exclusion from family due to class differences	"Jane is punished for her rebellion against John Reed not only because he is the man of the house and as a female she ought to be subservient to him (as even John's mother Mrs. Reed is to her adolescent son) but also because she is dependent upon the Reed family for her economic survival." (p.48).
Hyenas in scarlet petticoats: re-dressing the heroine in the novels of the Brontë, George Eliot and Virginia Woolf	Fairless-Aitken, Suzanne Holly (2004) (PhD)	Exclusion from family due to being an orphan	"The young Jane harshly learns to acknowledge that the fashionably thin muslin frocks and scarlet sashes' worn by the beautiful Reed sisters will not be given to her and she must dress herself." (p.86).
"This wild gypsy dream": The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman (2002) (PhD)	Exclusion from family due to being an orphan	"Jane's spatial liminality functions as a metaphor for her lack of social place, for as an orphan living off begrudging family charity, she is not quite an outcast, and not quite a legitimate member of the power structure." (p.89).

Table 15 (cont'd)
Family: Exclusion

The dialectic of idolatry: Roman Catholicism and the Victorian heroine	Vejvoda, Kathleen M. (2000) (PhD)	Isolation within the family	"From the earliest days of Jane's lonely childhood, she sees no difference between a love object and an idol. After the episode in the Red Room, when she is isolated from the rest of the Reed family in the nursery at Gateshead, Jane clings to her doll" (p.110)
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M. (1999) (PhD)	Exclusion from family due to class differences	"In her early childhood at Gateshead, freedom seems to be defined as a value closely associated with basic human rights. Jane's enslavement is carried out by characters who perceive her as animal Thus, Jane's early childhood identification with slaves is marked by anti-abolitionist rhetoric dehumanizing blacks. The word 'heterogeneous', with its connotations of hybridity (and therefore impurity) is fraught with meaning: it underscores Jane's perception of not belonging to the same race as the Reeds." (p.18). "Jane's awareness that her inferiority is based on lack of money and a corresponding dependence on the Reeds is an acknowledgement that economic deprivation is a form of slavery." (p.19)
The foreigner in the house: The subversion and reification of national ideals in the Victorian domestic novel	Cox, Carmen A. (1996) (PhD)	Hierarchy in family	"John Reed's position as 'lord' over the Gateshead estate is both subverted and strengthened by Jane Eyre. His aggressive behavior toward her demonstrates his awareness of her marginality and his unconscious perception of her subversive potential. It is Jane's marginal status which enables her to subvert John's tyranny." (p.88).
....you too have power over me': Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	Hierarchy in family	"In Jane Eyre she presents Jane as a young child living in circumstances where she is emotionally thoroughly isolated." (p.2). "For example, the orphaned Jane sits outside the Reed family collective. Although she resents the family for its ill treatment and alienation of her, she longs for the inclusion a family collective could provide. Because Jane does not fit with the collective's overarching identity (i.e. middle class and wealthy) she is excluded." (p.7).

Jane Eyre is an orphan but she starts her journey as part of the Reed family. Even though Jane is physically involved in the Reed household, she is rejected by the family and excluded from them as she is never involved in the kind family atmosphere (Lagoe, 2015; Choi, 2013; Wise, 2011).

Jane's status with the family institution is problematic. Her dresses show that she is an orphan (Fairless-Aitken, 2004); she is being called names (Mascarenhas, 1999), and she is excluded from the social structure of a proper family (Champagne, 2002).

Jane Eyre is also physically excluded from family as she tries to hide herself from

the abuse of her relatives (Conness, 2004) and even when she tries to resist her abuse, she is punished by the Reeds because in comparison to her relatives, Jane has no economic independence (Brown-Wheeler, 2004), and the Reed family is based on a hierarchical structure (McLaren, 2011), with especially John Reed as the lead of the family (Cox, 1996).

Oppression

Oppression as a sub-category of family as listed in Table 16, includes second-order interpretations that refer to the domination or abuse of a character as well as inequality that characters face within family. This includes references to the familial settings such as the Reed house and Thornfield Hall, that especially the main character Jane is included in.

Table 16
Family: Oppression

Title	Author	2nd level codes	2nd Order interpretations
“Mother, I will”: Female subjectivity and religious vision in the Brontë’s’ novels	Scott, Amanda N. (2016) (PhD)	Oppression in family	“For an example of a decidedly strong female subject, we can look to Jane Eyre, who works to counter oppression from her childhood on.” (p.5)
Monstrous marriage: Re-evaluating consent, coverture, and divorce in nineteenth-century women’s Gothic fiction	Lay, Samantha (2015) (PhD)	Oppression in family due to gender	“Because girls are considered inferior and dependent, Jane is vulnerable to John Reed’s corrective actions—actions that parallel a husband’s rights under coverture.” (p.108).
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L. (2013) (MA)	Oppression in family due to gender	“John is her superior in the house in terms of familial ties, age, and gender. Jane literally strikes out against his oppression, and figuratively fights against the scripted gender schemata that girls are supposed to be submissive and obedient to their superiors.” (p.33).

Table 16 (cont'd)
Family: Oppression

The British image of empire in the Victorian novel	Wise, Craig M. (2011) (PhD)	Hierarchy in family leading to oppression	"After Jane obeys John, he taunts her by thrusting out his tongue, and, seemingly without provocation, he strikes her in the face. So far, we can see that Mrs. Reed denies privileges to Jane on the basis of an arbitrary decision of the family patriarch." (p.107). "John behaves like a tyrant, partly because his mother caters to his whims and overlooks his faults." (p.108).
Discourse and detection: Gendered readings of scientific and legal evidence in the Victorian novel	Rhodes, Robi R. (2008) (PhD)	Oppression in family	"At Gateshead, Jane Eyre violently rejects the way in which Mrs. Reed, her aunt, and her cousins talk about her. At this point, Jane is only able to launch vicious counter-arguments that threaten those who produce her oppressive circumstances." (p.25).
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne (2008) (PhD)	Oppression in family due to gender	"The incident of Jane's defiance of her aunt illustrates Jane's independently determined respect for hierarchical structures of authority, as much as she might question the individual exercise of that authority." (p.69). "John and Jane would more naturally interact as equal siblings: John's invocation of male cultural power upsets the potential equality of his relationship with Jane. Jane responds to this imbalance with freedom and with force." (p.73).
Rewriting <i>Rasselas</i> : Mary Wollstonecraft, Ellis Cornelia Knight, Elizabeth Pope Whately, and Charlotte Brontë intertextualize the choice of life	Watkin, Amy S. (2006) (PhD)	Oppression in family due to gender	"Jane's terrifying banishment to the red-room is significant because it is the first of many times that various people (women, in particular) will be held captive in the novel." (p.126).
Domesticating women: Assertion and aggression in the Victorian novel	Conness, Kari (2004) (PhD)	Cruelty within the family	"While Jane admits that her aunt has cared for her "as well as her nature would permit", there is also a clear acknowledgment that the maintenance her aunt provides is merely that—maintenance, without sustenance. And the treatment Jane receives at the hands of her bullying cousins, particularly her male cousin, is precisely marked by class, as Master Reed repeatedly reminds her" (p.131).
An ethics of becoming: Configurations of feminine subjectivity in Jane Austen, Charlotte Brontë, and George Eliot	Cho, Son Jeong (2003) (PhD)	Oppression in family	"The tumultuous childhood with the Rivers at Gateshead is a telling reference point in understanding and assessing the character of Jane. At Gateshead, young Jane's psyche suffers from a deep sense of alienation and unrelieved anger at John Reed's despotism, which plays a decisive role later in her experiences both at Thornfield Hall and Moor House, the two most significant locales in her adult life." (p.130).
Silent treatment: Metaphoric trauma in the Victorian novel	Sanders, Judith (2003) (PhD)	Oppression within the domestic sphere	"In <i>Jane Eyre</i> , for example, the often-observed images of entrapment in domestic spaces, for which D.A. Miller coined the genre 'the female carceral' show its victim imprisoned not only in houses and social circumstances but in memories of previous ones" (p.47).
The psychic life of the nation: Literature, culture, and the critique of ideology	Flanagan, Joseph (1999) (PhD)	Oppression within the domestic sphere	"The central paradox of the novel, then, is that while Jane's self-conscious acting out of the slave metaphor allows her to rebel against her oppressive environment and thus gains a sense of identity, it also threatens to turn her into 'an uncongenial alien' (14) within a country that disavows the existence of domestic oppression." (p.82).

Table 16 (cont'd)
Family: Oppression

Interpretations of androgyny in Victorian works of fiction: Adapting Sandra Bem's sex role inventory	Lane, Marilyn Rose (1998) (PhD)	Cruelty within the family	"Jane's volatile nature is evident early on in her behavior, even if justified in some circumstances. Two early incidents are indicative of her tempestuous nature: her altercation with her cousins and the incident in which she is punished for her behavior, her placement in the infamous red-room. There can be no question that her cousin, John Reed, particularly treats her cruelly. John exercises an inhumane dominance over Jane." (p.160)
Made flesh: Christianity, pain and embodiment in the novels of Charlotte Bronte	Stamm, Stephanie A. (1998) (PhD)	Cruelty within the family	"The feelings of the penniless, orphaned Jane Eyre are made present in her avowal of Mrs. Reed's denial of them and in her description of the suffering she has endured." (p.99).
Deforming novels: Women writers and the Bildungsroman	Fraiman, Susan Diana (1988) (PhD)	Cruelty within the family	"Jane Eyre opens with Jane's sense of 'physical inferiority' to the robust Reed children, as if her subordination to them were natural and right." (p.156).

Even though it is stated that Jane tries to counter those oppressive attitudes (Kuhn, 2013; Rhodes, 2008), Jane experiences oppression. The second-order interpretations show that Jane's gender is central to her treatment within the family. Jane's experiences within family are oppressive (Scott, 2016) and similarly, Gateshead is the setting of family oppression (Cho, 2003) and Jane's experiences there also affects her approaches to family within the later settings of the novel.

The heroine experiences domestic oppression (Sanders, 2003; Flanagan, 1999) as she is also trapped in the red room by Reeds (Lane, 1998). This oppression is mainly based on Jane's gender and the hierarchical structure of the family which makes it legitimate for her cousin John Reed to treat her in a dominant and even violent manner (Lay, 2015; Wise, 2011; Fraiman, 1988). Because she is an orphan, Jane's torments remain unheard (Stamm, 1998). Similarly, while Jane and John should be treated as equals (Pearson, 2008), their class differences also lead to domination of Jane (Conness, 2004).

Status

Many of the studies analyse families in *Jane Eyre* in connection with *status* in terms of social status such as gender and class. Second-order interpretations for *status* (Table 17) in family institution involves the status or the position of a character within the family. It is used as a generic sub-category to list the second-order interpretations that discuss the condition of a character within the domestic sphere including class position, marriage status or more specifically the familial connections and background of a character.

Table 17
Family: Status

Title	Author	2 nd level codes	2 nd Order interpretations
Jane Eyre and Becky Sharp's Progeny: Mapping the Governess in Victorian Literature	Lago, Amanda M. (2015) (PhD)	The status of the heroine within the family	"The position of the governess within the household was complicated enough for the public to deal with, but Jane Eyre was a female character who was not defined by her position as a governess. She holds a determined identity outside of her social position, and while she is constantly aware of her place as governess at Thornfield, her identity is so linked with freedom from that position that she is able to take up other social positions within the household in light of her relationship with Rochester." (p.53).
Witnessing, investigating, and interpreting: Secrecy and domestic power in Victorian sensation novels	Kolbinger, Valerie (2014) (PhD)	The status of the heroine within the family	"Jane has access to family spaces, such as the library, which is being used as a schoolroom, and the drawing room. However, as neither a servant nor the master, Jane does not have access to the other characters' rooms; to enter a private room uninvited would be a violation of a domestic boundary. In other words, social status influences access." (p.57).
		Maintenance of family status	"In <i>Jane Eyre</i> , the Rochester family reputation could potentially be damaged by the information that his wife is insane and held prisoner in the family home." (p.51).
		Gender in defining the status within the family	"The difference in gender and position within the household and, therefore, differences in social power between these characters and Jane explains part of the reason that they see curiosity as motivation enough while Jane does not." (p.65)
Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E. (2004) (PhD)	Gender in defining the status within the family	"Jane is punished for her rebellion against John Reed not only because he is the man of the house and as a female she ought to be subservient to him (as even John's mother Mrs. Reed is to her adolescent son) but also because she is dependent upon the Reed family for her economic survival." (p.48)

Table 17 (cont'd)

Family: Status

Gender in the contact zone: Writing the colonial family in Romantic –era and Caribbean literature	Stitt, Jocelyn Fenton (2002) (PhD)	Colonial status within the family	“The intrusion of ill-gonen colonial wealth and the mad creole wife who comes with it is figured in <i>Jane Eyre</i> as the joining together of an innocent domesticity and a greed-driven imperialism.” (p.75)
Conspicuous consumptions: Representations of corpulence in the nineteenth-century British novel	Huff, Joyce Louise (2000) (PhD)	The status of the heroine within the family	“The text begins by explicitly denying Jane the role of consumer, positioning it as a goal to be met. The orphan Jane has been taken in by the unwilling Reed family—Mrs. Reed and her children John, Georgiana and Eliza. Jane’s awareness of her social inferiority to the Reeds is kept alive by her continual observance of their consuming practices—economic and alimentary—while she herself is barred from participating.” (pp.203-204).
“At once narrow and promiscuous”: Representations of educated women in the Victorian novel	Green, Laura Morgan (1994) (PhD)	The status of the heroine within the family	“Morally and intellectually superior to both the servants and the Reeds, yet lacking the stable social position of either, the young Jane is a class unto herself.” (p.34)
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M. (1999) (PhD)	Maintenance of family status	“I argue that once Jane has internalized the bourgeois ethic, she moves towards finding and establishing a family community based on the same values she holds, and that this community functions as a microcosm of Bronte's idea of an ideal English nation contained in domestic tranquility, free from outside interference, but still maintaining its link with empire.” (p.26).

As seen through Jane’s relation with the Reed family, economic status of especially women is seen as a major factor in determining the role within family (Brown-Wheeler, 2004), especially in terms of the inferior status that Jane experiences in comparison to her cousin John Reed (Huff, 2000). This status within family also includes occupation as a governess in the case of *Jane Eyre* (Lagoe, 2015) and lack of a stable status in family because of her social position (Green, 1994). Similar to Jane’s situation, status in family also includes Bertha’s conflicted situation within the Rochester family due to her race and colonial status (Stitt, 2002).

In addition, due to her gender and her position within the household of Rochester, Jane has limited access not only to the family sphere, but also to the private

knowledge within family such as Rochester's mad wife (Kolbinger, 2014). However, *Jane Eyre* finally ends with the establishment of family, which conforms to the values of family institution (Mascarenhas, 1999).

Law

Law in sociology is defined as “Rules that are enforced and sanctioned by the authority of government” (Brinkerhoff, White, Ortega, 1995, p.39) as well as “Formal standards of conduct, enforced by public agencies.” (p.40).

The second-order interpretations under the social institution of law consist of the first level codes which are justice, marriage and morals (Figure 9).

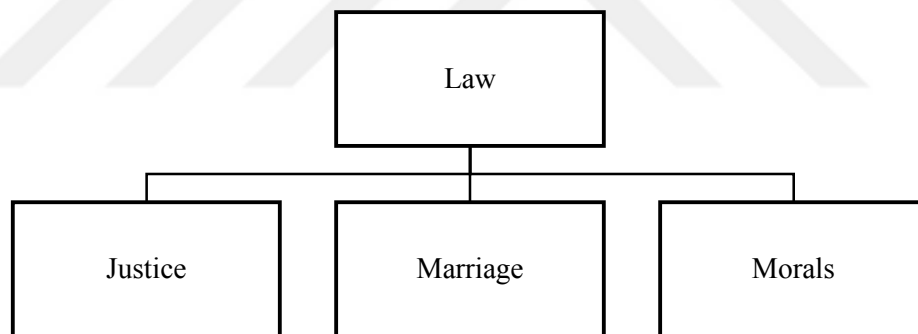


Figure 9. Sub-categories of law

The total number of second-order interpretations for the social institution of law is 17 all of which are Ph.D. dissertations (Table 18).

Table 18
 Number of data sources for the sub-category entries of law
 M.A. Theses Ph.D. Dissertations Total

Justice	0	7	7
Marriage	0	6	6
Morals	0	4	4
Total	0	17	17

As presented in Table 18, marriage and justice have almost an equal number of second order interpretations for law.

Justice

Second-order interpretations for *justice* as shown in Table 19, include references to class or gender based social injustices that the characters' encounter.

Table 19
 Law: Justice

Title	Author	2 nd level codes	2 nd Order interpretations
Postnational feminism in the postmodern novels of transnational women writers	Thomas, Amy Aroopala (2016) (PhD)	Social status and justice	"Jane's gender and class subject her to several social injustices" (p.36)
"Mother, I will": Female subjectivity and religious vision in the Brontë's' novels	Scott, Amanda N. (2016) (PhD)	Social status and justice	"For an example of a decidedly strong female subject, we can look to Jane Eyre, who works to counter oppression from her childhood on. She stands up to injustice at the hands of her cruel aunt, at the hands of Edward Rochester, and finally at the hands of St. John Rivers, and her narrative remains centered on her individualized perception of her moral responsibilities throughout, even when such knowledge comes at great personal cost." (p.5)
Improving language: Victorian literature and the civilizing process	Yeoh, Paul L. (2010) (PhD)	Power and justice	"By exposing the cruelty and injustice committed by characters like Mr. Brocklehurst under the pretense of 'sav[ing] ... souls' (129), the novel anticipates postcolonial critiques of literature, demonstrating its awareness that the discourse of improvement can easily be co-opted to legitimate the abuse of power." (p.30).
		Language and justice	"By means of careful attention to her characters' use of language, Brontë thus affirms the possibilities of civilization taking the form of rhetorical practice – and an invaluable resource for those seeking social justice." (p.200)

Table 19 (Cont'd)

Law: Justice

Domesticating women: Assertion and aggression in the Victorian novel	Conness, Kari (2004) (PhD)	Struggle for justice	"In 1847, readers witness perhaps one of the most outwardly assertive women, Jane Eyre. Though she is often considered passionate and reckless, Jane Eyre asserts herself in the name of justice and righteousness. She will not allow her principles to be compromised for any frivolous reason or material gain." (p.152).
An ethics of becoming: Configurations of feminine subjectivity in Jane Austen, Charlotte Brontë, and George Eliot	Cho, Son Jeong (2003) (PhD)	Power and justice	"Thornfield Hall turns out to be an architectural emblem of the corruption and inhumanity of the aristocratic legacy contaminated with colonial greed, deception, and mercenary plotting, a symbolic site of incarceration of uncontrollable lust and flammable violence." (p.134).
		Social status and justice	"If Jane defines herself as an alienated, heterogeneous, and rebellious girl at Gateshead, she finds herself, at the time of her entrance into Thornfield Hall, in a larger and more general context of social justice." (pp.130-131).
The gothic feminine: Towards the Byronic heroine	Buffamanti, Suzanne Valentina (2000) (PhD)	Struggle for justice	"The Oxford English Dictionary defines 'eyre' also as the medieval circuit court system. Justices "in Eyre" rode from county to county to evaluate cases in different locations. Jane does much the same thing. Her name links her directly to Byron's pilgrim." (p.201)
Eighteenth- and nineteenth – century feminine identity construction through the commodification of other and the subversion of the relegation of women to the private sphere	Dietrich, Rhonda (2005) (PhD)	Struggle for justice	"Clearly, in <i>Jane Eyre</i> , Brontë does a balancing act between complying with her society and speaking out against the inequality and injustice that characterized its treatment of women." (p.156).

Jane's social position, her gender and her class are part of the social injustice that she is exposed to (Thomas, 2016) such as represented by the setting of Thornfield Hall (Cho, 2003). Jane tries to resist to the injustices of characters (Scott, 2016) and of social institutions (Conness, 2004) such as by resisting the injustices towards women (Dietrich, 2005). The novel presents several social injustices and these injustices are challenged for improvement with the narrative of the novel (Yeoh, 2010).

Marriage

Different than marriage as a social institution, second-order interpretations of *marriage* under the social institution of law examine the direct references to marriage

laws and the legal rights such as inheritance, that the married female characters have in the novel and in the context of the Victorian society. Table 20 presents the studies that were categorized under marriage laws.

Table 20
Law: Marriage

Title	Author	2 nd level codes	2 nd Order interpretations
Monstrous marriage: Re-evaluating consent, coverture, and divorce in nineteenth-century women's Gothic fiction	Lay, Samantha (2015) (PhD)	Divorce laws	"Nineteenth-century British law did not provide specific instances in which divorce should be an option, and in <i>Jane Eyre</i> , Bronte reframes marriage as an imprisoning institution for both genders." (p.104).
		The legal rights of women	"Jane's reaction to Rochester's early assertion of coverture offered nineteenth-century readers a new perspective on how women might feel about sacrificing their legal rights when they marry." (p.122).
		Marriage laws	"In <i>Jane Eyre</i> , Bronte addresses the inhumanity of a law that condones rather than condemns husbands who use violence or imprisonment against their wives and the society that prepares girls for this treatment." (p.107).
Witnessing, investigating, and interpreting: Secrecy and domestic power in Victorian sensation novels	Kolbinger, Valerie (2014) (PhD)	The legal rights of women	"In other words, Rochester is not violating any laws in keeping Bertha in his home, thus Jane has no viable excuse to engage the legal or justice system" (p.83).
Negotiating power: Domestic and professional authority in Victorian fiction	Kramer, Beth (2009) (PhD)	Marriage laws	"Consequently, one of the first significant campaigns taken on by feminist reformers of the 1850's was to amend married women's property laws by promoting the passage of the Married Women's Property Bill; it was seen both as the ideological and practical foundation to future progress regarding women's overall equality and progress." (p.47)
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne (2008) (PhD)	Divorce laws	"Bertha's existence does not make it psychologically convenient for Jane to leave, but spiritually convenient for Jane to leave—the law provides Jane with a chance to get her spiritual life in order." (p.94). "Rochester had set himself up as an authority above divine and human law in his attempt at bigamous marriage." (p.102).
Gender in the contact zone: Writing the colonial family in Romantic-era and Caribbean literature	Stitt, Jocelyn Fenton (2002) (PhD)	Marriage laws	"following Brontë's text closely, Rhys portrays Antoinette's madness as the product of her legal erasure under contemporary English marriage law." (p.26).
		The legal rights of women	"We can read Antoinette's act of burning down Rochester's home not only as revenge for the harm done to her personally, but also as retribution for the economic injustice inherent in English marriage law. This should be understood as more than an act of personal revenge, but as an act of resistance to the economics of colonial profit underlying the English domestic space." (pp.27-28).

Table 20 (cont'd)

Law: Marriage

Incarnation and intertextuality in Faulkner's major novels	McGarry, Eugene P. (1997) (PhD)	Divorce laws	"Rochester's prior marriage to Bertha was an error and a legal fiction maintained only by rigid divorce laws; it is an act of Providence that she, in her madness, erases herself from the novel and frees Rochester for connubial bliss with Jane." (p.209).
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Marriage in *Jane Eyre* is connected with marriage and divorce laws and the rights of women in marriage during the Victorian period (Lay, 2015; Kolbinger, 2014).

Similarly, the Victorian property laws and women's rights in marriage (Kramer, 2009) as well as both Jane and Bertha's situation and rights in marriage and divorce are analysed by the studies (Pearson, 2008; Stitt, 2002; McGarry, 1997).

Morals

Table 21 presents the second-order interpretations for *morals*. *Morals* include references to proper or righteous as well as corrupt behaviour that characters' have or face in the novel. *Morals* category also involves the expectations of the society.

Table 21

Law: Morals

Title	Author	2 nd level codes	2 nd Order Interpretations
Despotic mirth: laughter, gender and power in the novels of Charlotte Brontë	Briggs, Harriet Mary (2015) (PhD)	Moral view of women	"Bertha's descent into insanity is presented as the result of characteristically female weakness (inherited from her mother) even while it strips her of all femininity." (p.83). "Bertha's famous laugh signifies subversiveness (whether to be celebrated or deplored) because of the explosively <i>physical</i> threat to law, order, and patriarchal constraint" (p.85).
The British image of empire in the Victorian novel	Wise, Craig M. (2011) (PhD)	Rights to social status	"Since her mother, before she was disinherited, had the same status in the family that Mrs. Reed had, we know that Jane has some moral claim to gentility. However, because she lives in a patriarchal society, one in which the rule of primogeniture declares that the eldest son is heir to his family's estate, John feels empowered to intimidate her." (p.109).
Negotiating power: Domestic and professional authority in Victorian fiction	Kramer, Beth (2009) (PhD)	Marriage and morality	"Jane's sense of moral certainty places her within and outside of the association with bigamy; she mentally maintains herself emotionally attached to the man, although she physically removes herself from his presence." (p.123)

Table 21 (cont'd)

Laws: Morals

Remodeling domesticity: The architecture of identity in Victorian novels	Kaston, Andrea Jean (2000) (PhD)	Moral view of women	“This link between domesticity and ‘moral culture’ is embodied in the figure of Jane Eyre, and particularly in how she is treated by Edward Rochester. Rochester justifies talking to Jane of his past with Celine Varens on the grounds that Jane has brought a kind of moral balm to his home.” (p.32)
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The novel raises questions on morality through Bertha’s character and her insanity (Briggs, 2015). Similarly, Rochester’s moral character when he speaks to Jane about his former affairs is being questioned (Kaston, 2000). Morality is also related with Rochester’s marriage with Jane only when she gains an equal financial status (Kramer, 2009). Similar economic independence and Jane’s moral rights are linked with her social class (Wise, 2011).

Marriage

Marriage as a social institution is seen as a crucial part of the society in maintaining communal ties (Brinkerhoff, White, Ortega, 1995, p.172). More specifically, marriage is defined as “an institutionalized social structure that provides an enduring framework for regulating sexual behavior and childbearing.” (Brinkerhoff, 1995, p.172).

The social institution of marriage derived five sub-categories, i.e. first level codes, for categorising the second-order interpretations. Figure 10 presents these sub-categories which are colonial, conventional, equality, status and submission.

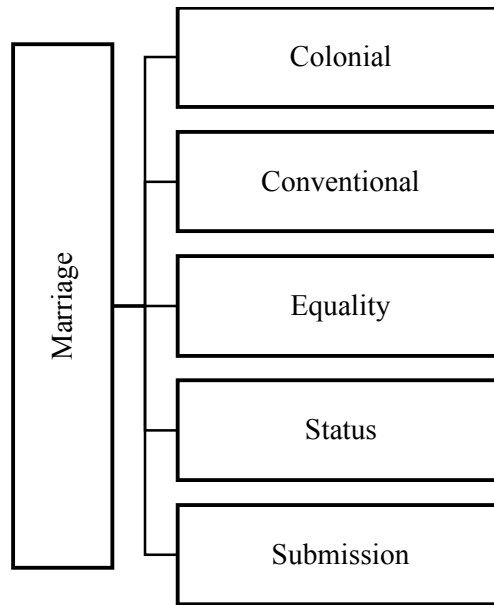


Figure 10. Sub-categories of marriage

The number of entries for marriage based on the analysis of the second-order interpretations is presented in Table 22. Marriage as a conventional institution has the highest number of entries based on the second-order interpretations.

Table 22
Number of data sources for the sub-category entries of marriage

	M.A. Theses	Ph.D. Dissertations	Total
Colonial	2	9	11
Conventional	2	14	16
Equality	3	12	15
Status	4	11	15
Submission	4	5	9
Total	15	51	66

In total there are 66 entries.

Colonial

Studies on the institution of marriage as *colonial* (Table 23) provide an analysis of second-order interpretations that make connections between political discourse and marriage. These interpretations include the literal marriage of colonial characters like Bertha, as well as interpretations of marriage as a colonial mission like St. John's proposal. The second order interpretations also make references to the colonial history of Britain through the metaphor of marriage with colonial places and wider politics.

Table 23
Marriage: Colonial

Title	Author	2 nd level codes	2 nd Order interpretations
Colonial Subjectivities: Cultural Hybridity in Nineteenth-Century French and English Imperial Fictions	Le Gall-Scoville, Cloe-Mai (2017) (PhD)	Race and marriage	"This reading of Bertha as the embodiment of Jane's repressed desires, which must be vanquished before the marriage plot can culminate, fails to account for the ways in which Bertha is coded racially as a Creole, signifying whiteness degenerated." (p.79)
J. Sheridan Le Fanu's <i>Carmilla</i> : A Tri-Part Exploration of The Vampiric Novel	Whelan, Josephine Frances (2017) (MA)	Marriage and slavery	"Therefore, the audience is not meant to empathize with <i>Jane Eyre</i> 's Bertha Mason because her father and stepfather made their wealth from the slave trade; however, Rochester, who by marrying Bertha Mason does in fact marry into the slave trade, becomes a character that a reader sympathizes with because he suffers so much at the hands of his father and his mad first wife." (p.75).
Writing, racial identification, and mental illness in A Question of Power and Wide Sargasso Sea	Becker, BryAnn K. (2013) (MA)	Race and marriage	"She shows that Bertha is disempowered by the text of <i>Jane Eyre</i> in order to make way for Jane's marriage to Rochester." (p.67)
...you too have power over me?: Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	Colonial marriage	"Through his ill-fated marriage and his past life, now a secret in the attic, Rochester has been cut off from a number of the qualities that would allow him to sit comfortably within the Victorian 'mythical norm'." (p.93)
Eighteenth- and nineteenth-century feminine identity construction through the commodification of other and the subversion of the relegation of women to the private sphere	Dietrich, Rhonda (2005) (PhD)	Colonial marriage	"However, by setting up a power dynamic similar to that created by colonialism in foreign lands through Mr. Rochester's relationship with Bertha, his foreign wife, the author is able to place Jane in a metaphorical colony through her relationship with him." (p.31)

Table 23 (cont'd)
Marriage: Colonial

An ethics of becoming: Configurations of feminine subjectivity in Jane Austen, Charlotte Brontë, and George Eliot	Cho, Son Jeong (2003) (PhD)	Political ideology and marriage	“Criticism of Charlotte Brontë’s <i>Jane Eyre</i> still depends on Gayatri Spivak’s excellent allegorical reading, in which she considers Jane Eyre’s marital success equivalent to the British imperial conquest.” (p.40)
Gender in the contact zone: Writing the colonial family in Romantic –era and Caribbean literature	Stitt, Jocelyn Fenton (2002) (PhD)	Colonial marriage	“Indeed, the economics of colonialism and the economics of the marriage market work in <i>Jane Eyre</i> as in Romantic-era novels, causing profound anxiety about Jane’s position as a potential wife of a man schooled in colonial tyranny abroad.” (p.67).
		Marriage and slavery	“Jane realizes at this moment that Rochester’s notions of heterosexual relationships will always be framed by his colonial experience with slavery and mistresses, and their gendered framework of mastery and dominance.” (p.77).
		Political ideology and marriage	“This secret marriage made in the colonies but brought back to England is central to Brontë’s argument about how colonialism affects English women of the middle class.” (p.65).
The psychic life of the nation: Literature, culture, and the critique of ideology	Flanagan, Joseph (1999) (PhD)	Colonial marriage	“Jane’s refusal to accompany St. John to India is certainly due to his demands that they marry and not to any misgivings on her part about England’s colonizing mission to India.” (p.75).
		Political ideology and marriage	“Throughout the novel, “determined revolt” is figured by images of West Indian slave rebellions, “absolute submission” by the Turkish seraglio..... Yet it remains, I would argue, an important key to understand the ambivalent relationship between the story of how Jane successfully resolves the conflict between submission and revolt through her marriage to Rochester and the codified interpretive system of colonial discourse.” (p.77).
The construction and deconstruction of the female subject in mid-Victorian fiction	Rihani, Zalfa (1998) (PhD)	Political ideology and marriage	“Her refusal to succumb to the interests of the man, sexual in relation to Mr. Rochester and vocational in relation to St. John deimperializes the traditional meaning of marriage and power as well.” (p.10).
		Marriage as a duty	“Motivated by his own interests, St. John starts preparing Jane psychologically to be a missionary’s wife.” (p.35).
The foreigner in the house: The subversion and reification of national ideals in the Victorian domestic novel	Cox, Carmen A. (1996) (PhD)	Political ideology and marriage	“In the narrative, Rochester searches for Englishness through his search for a wife. Bertha Mason and Jane Eyre, although different from one another in many ways, nonetheless share the commonalities of helping Rochester in the formation and continuation of the English way of life and sense of English identity, while at the same time presenting subversive threats to those ideals.” (p.81).
Gender and empire: Figurative structures in the fiction of Charlotte Brontë and George Eliot	Meyer, Susan Lynn (1989) (PhD)	Colonial marriage	“Rochester acquired a West Indian fortune by marrying a Jamaican wife and subsequently lived in Jamaica for four years.” (p.111).

To begin with, colonial marriage in *Jane Eyre* refers to Bertha’s colonial background and her marriage with Rochester. Rochester’s past (McLaren, 2011), his wealth as an

inheritance of Bertha's, and their marriage plot are connected with the colonial discourse of the time (Whelan, 2017; Dietrich, 2005; Stitt, 2002; Cho, 2003).

Rochester, Jane and Bertha's nationalities are also mentioned under the marriage plot (Cox, 1996). In relation with this, some of the studies show that Bertha needs to be excluded from the plot through her death in order for Jane and Rochester to marry (Le Gall-Scoville, 2017; Becker, 2013).

Under the analysis of marriage as a political institution, St. John's marriage proposal to Jane is analysed in terms of his missionary role and his vision of marriage as a political means for duty (Flanagan, 1999; Rihani, 1998).

Conventional

Sixteen of the second-order interpretations (Table 24) focus on the idea of marriage as a *conventional* institution. *Conventional* is used in referring to marriage as conforming to society's expectations such as bearing children, as an ideal marriage as well as marriage as providing the story with a happy ending.

Table 24
Marriage: Conventional

Title	Author	2 nd level codes	2 nd Order interpretations
Postnational feminism in the postmodern novels of transnational women writers	Thomas, Amy Aroopala (2016) (PhD)	Conventional marriage as oppressive	"Jane's response to Rochester suggests exactly this; as a feminist she would eschew a conventional marriage in order to 'liberate' the 'enslaved' women in harems in colonized areas. Her feminism relies in part on the contrast she draws between herself and these "enslaved," 'Eastern' women." (p.28). "While Jane contrasts her freedom to the 'slavery' of 'Eastern' women and assures Rochester that she would choose missionary work over marriage, in fact at the end of the novel she is Rochester's wife and the mother of his son." (p.46).

Table 24 (cont'd)
 Marriage: Conventional

Jane Eyre and Becky Sharp's Progeny: Mapping the Governess in Victorian Literature	Lagoe, Amanda M. (2015) (PhD)	The final marriage as conventional	" <i>Jane Eyre's</i> conclusion fits a typical governess novel with a found inheritance, formation of a loving family, and a marriage." (p.43).
Monstrous marriage: Re-evaluating consent, coverture, and divorce in nineteenth-century women's Gothic fiction	Lay, Samantha (2015) (PhD)	Conventional gender roles through marriage	"Jane's marriage to Rochester at the novel's end has been read both as reinforcing traditional gender roles and as offering a new version of marriage." (p.155).
Intersectionality in Jane Eyre and Its Adaptations	Loh, Laurel (2015) (MA)	The final marriage as conventional	"Rochester and Jane's marriage at the end of the novel is one of the most contentiously debated "happy endings" in literature.vi Despite the desire for independence and self-sufficiency that Jane repeats throughout the novel, the novel still ends with her in a traditional, domestic role as prescribed by mainstream Christianity of nineteenth-century England" (p.17).
"Threshold names" in Victorian novels and print culture	Jung, Daun (2014) (PhD)	Resistance to conventional marriage	"Lanser emphasizes that Jane Eyre maintains her status quo by never yielding her proper name: "at the time of writing <i>Jane Eyre</i> is in fact that Jane Rochester, the narrator never yields her "J-E", her proper name, and her autobiography appropriately remains Jane Eyre" (p.187). "Through such "retention of her name", Jane could remain as an independent writing self that overcomes the conventional marriage plot" (p.92).
Victorian authors on trial	Morton, Heather Elizabeth Scott (2007) (PhD)	Conventional gender roles through marriage	"the heroine and hero belong together because they are alike and equal, their fundamental equality shown across the conventionality of social differences. This romance in the well-established genre of domestic fiction is re-authenticated by the crossing of gender and class difference; the conventionality of the marriage plot licenses Jane's unorthodox behavior." (p.142).
Rewriting <i>Rasselas</i> : Mary Wollstonecraft, Ellis Cornelia Knight, Elizabeth Pope Whately, and Charlotte Brontë intertextualize the choice of life	Watkin, Amy S. (2006) (PhD)	Conventional marriage as conflicting with the feminism	"In the same way, <i>Jane Eyre</i> can be read as unfinished and polyphonic. Bronte provides the conventional marriage ending, yet as this has not seemed the aim of the entire book, it comes as a surprise to many readers and leaves them still wondering what will happen to Jane in the future." (p.141).
"Myself yet not quite myself": "Jane Eyre", "Wide Sargasso Sea", and a third space of enunciation, and, "Being herself invisible, unseen, unknown": "Mrs. Dalloway", "The Hours", and the re-inscribed lesbian woman	Reavis, Serena B. (2005) (MA)	Conventional gender roles through marriage	"Hidden behind the walls of Thornfield Hall and the lies of Edward Rochester, but more strikingly beneath the story of the struggle of the white working-class woman, Bertha's presence undermines the covert feminist strain in <i>Jane Eyre</i> by reminding the reader that the equality established at the end of the novel in the marriage of Jane and Rochester is a victory of one woman at the expense of another woman." (pp.3-4).
Domesticating women: Assertion and aggression in the Victorian novel	Conness, Kari (2004) (PhD)	The final marriage as conventional	"Jane realizes that it is wrong to marry a man who is indeed already married, and she acknowledges the fact that if she were in fact to marry Rochester she would simply be his mistress" (p.138). "And more importantly, Jane is rewarded in the typical Victorian fashion, with a happy marriage. She is reunited with Rochester and they marry (Bertha has died in a fire she created)." (p.140).

Table 24 (cont'd)
 Marriage: Conventional

Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Celia M. (1999) (PhD)	Conventional gender roles through marriage	"The trajectory of Jane's long journey against overwhelming odds toward self-fulfillment ends with her assuming the role of 'angel in the house', and exercising her zeal for regeneration through the 'soft ministry' (449) of reforming Rochester, and bringing him within the folds of Victorian bourgeois morality." (p.24).
Ending well: The ideology of selected endings in the novels of Dickens, Eliot, and Forster	Winters, Paul Edward (1999) (PhD)	The final marriage as conventional	"Jane announces the role to which the close of her narrative has brought her at the beginning of the last chapter of volume III when she says, 'Reader, I married him' (473). In other words, Jane has become a wife to Rochester, the same role in which her newfound cousins Diana and Mary have found themselves." (p.17).
		Conventional gender roles through marriage	"The sanction of Jane's religion also stamps the ending of her story, placing her in the proper sphere, the private sphere, the place of woman, and it contributes to the naturalization of that place." (p.18).
Appropriation of the masculine: Charlotte Bronte's sensational theatrical realism	Martine, Freda Foltz (1997) (PhD)	Conventional gender roles through marriage	"I want to argue that examining Jane Eyre's motifs of madness, theatricality, and gender shifts sheds new light on the politics of Bronte's art. First of all, it refutes the charge that the novel's end refurbishes patriarchal class and gender constructions. There is something new here-especially in terms of gender. Jane bears no resemblance to a self-satisfied Victorian wife. She is not the complacent keeper of patriarchy's house key, but instead holds the keys to a new--if imperfectly articulated and embarrassingly mythic--domestic space." (p.229).
Cultural metaphors on trial: Gender and identity re-examined in British and Anglo-Indian literature	Allison, Marjorie Carol (1994) (PhD)	Conventional gender roles through marriage	"What is striking, however, is that Bronte surprises readers by subverting the 'normal' tale of a strong male colonist able to dominate women. In the end just the opposite occurs as Jane narrated her own triumph." (p.66).
Discourses of maternity and the postmodern narrative: A study of Lessing, Walker, and Atwood	Montelaro, Janet J. (1993) (PhD)	Conventional gender roles through marriage	"Finally, Walker's parody also engages in a gender critique of Jane Eyre. In the conclusion of the novel, Jane gives birth to Rochester's children, reproducing the patriarchal system that informs Bronte's text." (p.246).
The spectacle of femininity: Allegory and the denial of representation in "The Book of Margery Kempe", "Jane Eyre" and "Wonderland"	Sumner, Rebecca Louise (1991) (PhD)	Conventional gender roles through marriage	"Jane and Rochester are essential to the novel's allegory not just because they finally inhabit the fairy land, the site of the novel's allegorical discourse, but also because Jane and Rochester are permitted to be together only after Bronte has tried to dismantle, through characters like Helen Burns, Bertha and St. John, conventional symbolic depictions of both men and women." (p.128).
Defying the constraints of gender: the male/female double of women's fiction	Blum, Joanne Danielle (1986) (PhD)	Conventional gender roles through marriage	"Charlotte Bronte in <i>Jane Eyre</i> , can be seen as attempting to place this image of male/female bonding within a social context, to posit an egalitarian marriage which defies gender roles and which allows full humanness to both female and male." (p.19).

Many of the studies claim that the ending of *Jane Eyre* provides a traditional happy-ending with a conventional marriage between Jane and Rochester where Jane finally

becomes a wife and mother in the household (Thomas, 2016; Lagoe, 2015; Lay, 2015; Loh, 2015; Connes, 2004). Similarly, the marriage of Rochester and Jane is in line with the traditional gender roles (Reavis, 2005) as well as the roles of a wife and a woman (Montelaro, 1993) such as Jane’s acceptance of her role in the domestic sphere (Mascarenhas, 1999; Winters, 1999). However, it is also suggested that Jane Eyre’s narrative (Jung, 2014) as well as the equality of Jane and Rochester through marriage are challenges to the conventionality of their marriage (Morton, 2007; Blum, 1986) and that Jane is rather different from a traditional wife (Martine, 1997). Similarly, it is suggested that the marriage helps Jane to be dominant over Rochester (Allison, 1994).

Equality

Table 25 presents the studies that were categorized under the sub-category of *equality*. *Equality*, categorizes second-order interpretations that bring about events and characters in the novel that are concerned with marriage as an institution which provides equality, mutual respect and equal status to the partners.

Table 25
Marriage: Equality

Title	Author	2 nd level codes	2 nd Order interpretations
Ripping the veil: The defiant imagination of Jean Rhys	Isbell, Lyn (1997) (PhD)	Equality of partners in marriage	“The narrative of <i>Jane Eyre</i> itself challenges the view of marital equality espoused by the protagonist in the novel's conclusion. From their first meeting, Jane's insistence on Rochester's innate goodness and rough honesty contrasts sharply to his actions, which reveal machination and prevarication, provoking doubt as to how morally equal these two characters are.” (p.165).
Turning their talk: Gendered conversation in the nineteenth-century British novel	Beach, Rebecca Ann (2015) (PhD)	Equality in marriage and social status	“Rather than reading <i>Jane Eyre</i> 's story as a narrative of marrying up the social ladder and gaining a voice, the preponderance of questions Jane asks and their various functions point to multiple representations of femininity and individualism that challenge the idea of sustained parity achieved through a companionate marriage and the courtship which leads up to it.” (p.80).

Table 25 (cont'd)
Marriage: Equality

The living mirror: the representation of doubling identities in the British and Polish women's literature (1846-1938)	Naskowska, Klara (2012) (PhD)	Equality of partners in marriage	"Jane Eyre searches for the true, reciprocal love represented by a fulfilled marriage." (p.38).
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L. (2013) (MA)	Equality in marriage and social status	"Jane Eyre is an androgynous female who is an intellectual equal of Rochester and St. John. Further, Jane becomes financially independent so that she may contribute equally in her ultimate marriage to Rochester." (p.2). "Had Jane accepted Rochester's proposal the first time, it would have been a masculine marriage based on lust, and had she accepted St. John's proposal, that would have been a purely obligatory, feminine relationship. Instead, we are left with a successful marriage because both participants in the relationship are androgynous themselves, are equally intellectual, and are mutually reciprocal in their love for each other." (p.2).
		Equality of partners in marriage	"Even Rochester gets seemingly punished for his early hypermasculine behavior in the beginning of the novel: he is maimed and blinded in the house fire, which is a catalyst for his newfound androgyny at the close of the novel." (p.31).
....you too have power over me?: Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	Equality in marriage and social status	"Jane's place in the world is designated by the hierarchical structure, the same hierarchical structure that confines Rochester." (p.99). "The notion that Jane requires wealth in order to be treated as an equal in a union with Rochester offers support to the hierarchical structure of Brontë's day." (p.103).
Euphemism's usefulness: Elusive eros in the novels of Charlotte Brontë	Kelly, Sharon E. (2011) (MA)	Equality in marriage and submission	"Through her obedience to Rochester, Jane finds a solid companion, a partner for conversation, and she acts as a confidante for him." (p.65).
		Equality in marriage and social status	"Jane's (masculine) inheritance is another factor that helps the eventual wedding with Rochester to be more evenly-matched, along with his feminizing wounds, as I will discuss further in the next chapter." (p.67).
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne (2008) (PhD)	Equality in marriage submission	"Not only does Brontë allude to the Ephesians passage, but she creates a marriage for Jane and Rochester that reflects the ethics of mutual submission as described in Ephesians 5:21, an ethic at odds with the emphasis Brontë's society placed on wifely submission and husbandly authority." (p.65).
An ethics of becoming: Configurations of feminine subjectivity in Jane Austen, Charlotte Brontë, and George Eliot	Cho, Son Jeong (2003) (PhD)	Equality in marriage and social status	"In her protest against Rochester's tantalizing suggestion of his imminent marriage to Blanche Ingram, Jane Eyre explodes: "I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh — it is my spirit that addresses your spirit; just as if both had passes through the grave, and we stood at God's feet, equal, — as we are!" (<i>Jane Eyre</i> 266). A crucial message eloquently conveyed here is that Jane Eyre and Rochester, despite the class difference, are equal because they are made of the same material." (p.125).

Table 25 (cont'd)
Marriage: Equality

Incarnation and intertextuality in Faulkner's major novels	McGarry, Eugene P. (1997) (PhD)	Equality of partners in marriage	"For Jane Eyre's narrative and thematic trajectories trace out a celebration of blessed conjugal union, culminating, narratively, with Jane's announcement at the head of the ultimate chapter, 'Reader, I married him' (454)" (p.209).
Victorian palimpsests: Feminist editorial readings of Elizabeth Barrett Browning, Charlotte Bronte, Christina Rossetti, and Lewis Carroll	Koning, Kim Coghlan (1997) (PhD)	Equality of partners in marriage	"Unlike Crimsworth, who never pretends to see himself as anything other than a master, Rochester deludes Jane into understanding their love as one between equals, especially since it is only when she proclaims her belief in their equality that he openly admits his love and proposes." (p.129)
Confronting the forbidden: Reshaping cultural identity with Bluebeard	States, Janel Ann (1996) (PhD)	Equality in marriage and social status	"Rather, it is Bertha's position as an inferior that is important, because this is the position Rochester attempts to impose on Jane, the position of inequality within marriage. And Jane, aware of the dangers of remaining with Rochester, flees. It is only when this structure, the structure of inequality in marriage, is destroyed that a marriage between Jane and Rochester becomes possible." (p.34)
Gendered fictions, fictional identities: Self-narration in Dickens and Charlotte Bronte	Fletcher, LuAnn McCracken (1991) (PhD)	Equality in marriage and social status	"Given Jane's fear of instability as character, one of Jane's impulses as narrator is to narrate fixity: despite its representation of Jane's progress from an ambiguous social position before she receives her inheritance and marries Rochester to her final position as Rochester's wife, Jane's narrative would have the reader believe throughout that what she ultimately becomes--a lady--she has been all along: the already-accomplished narrative allows for claims of a "real"--essential--identity as Rochester's equal in social class as well as emotional make-up." (pp.270-271).
Jane Eyre and Becky Sharp's Progeny: Mapping the Governess in Victorian Literature	Lagoe, Amanda M. (2015) (PhD)	Equality of partners in marriage	"In <i>Jane Eyre</i> , Charlotte Brontë depicts the eponymous character as an intelligent, willful, and innocent young woman who merely desires to succeed at her job only to fall in love with her employer, Mr. Rochester, who sees her, to an extent, as his equal. Despite his pleas to become his mistress in light of their inability to marry, Jane strives to protect her virtue and only marries Rochester once he is legally able to do so." (p.11). " <i>Jane Eyre's</i> conclusion fits a typical governess novel with a found inheritance, formation of a loving family, and a marriage." (p.43).
Alternative identities: Sexual redefinition of women in "The Last of the Mohicans", "Jane Eyre", "Democracy", and "The Handmaid's Tale"	Chapman, Suzette (1996) (MA)	Equality of partners in marriage	"Jane resumes her marginalization by affirming her requirements of marriage." (p.60). "As equals, Jane and Rochester participate in her vision of an autonomous marriage in which each partner benefits from the freedom to use his or her talents. <i>Jane Eyre</i> revolves around changing the dynamics of romance, yet Jane's revolutionary effect transforms the oppression of women in marriage." (p.83)
The spectacle of femininity: Allegory and the denial of representation in "The Book of Margery Kempe", "Jane Eyre" and "Wonderland"	Sumner, Rebecca Louise (1991) (PhD)	Equality of partners in marriage	"The novel disputes the potential for a mature, equitable love between a man and a woman in a world that denies women both maturity and equality. And although Bronte finally gives her heroine a happy ending with the hero, she does so by positioning them in a place where they are isolated from the rest of the world." (p.127).

While social status defines equality between male and female characters (McLaren, 2011; Cho, 2003), equality in marriage in *Jane Eyre* is mainly about Jane and Rochester's marriage based on the equality of the two (Naszkowska, 2012; McGarry, 1997; Lagoe, 2015) such as equal social status in marriage (Fletcher, 1991) as well as autonomy (Chapman, 1996). Jane Eyre achieves this equality within her marriage as she neither accepts Rochester's initial marriage proposal, nor accepts to marry St. John, which eventually gives her power (Kuhn, 2013). Similarly, Rochester's blindness at the end novel creates an equality between the genders and the partners (Kuhn, 2013).

Contrary to this idea is that Jane and Rochester's equality in marriage is a result of Jane's submission to Rochester (Kelly, 2011) which at times seems similar to religious submission (Pearson, 2008). One study makes reference to Jane's escape from marriage with Rochester when she sees the subordinate situation of Bertha as a result of her marriage (States, 1996).

Status

The sub-category of *status* in marriage as presented in Table 26 involves fifteen studies. *Status* refers to a character's position or hierarchy in marriage which can be both related with the economic status of the character or can be related with gender. *Status* also includes an analysis of domination, oppression as well as power relations in marriage and between the male and female characters such as when a female character is dominated by the male character in marriage.

Table 26
Marriage: Status

Title	Author	2 nd level codes	2 nd Order interpretations
Postnational feminism in the postmodern novels of transnational women writers	Thomas, Amy Aroopala (2016) (PhD)	Social status in marriage	“In addition, the power dynamics of nationalism and feminism in <i>Jane Eyre</i> are of note. Just as England is presented as a superior nation to France, Canada, India, and all the countries in the Middle East, (English) woman, represented in Jane Eyre’s character, is positioned as superior to man, as represented in Rochester’s character. As a result, frequently in the novel, Jane’s relationship with Rochester is presented as an inverse of the conventional male-female power hierarchy. For example, not only is Rochester morally inferior to Jane, but he is also impoverished, blinded, and maimed at the end of the novel” (p.29).
Monstrous marriage: Re-evaluating consent, coverture, and divorce in nineteenth-century women’s Gothic fiction	Lay, Samantha (2015) (PhD)	Social status in marriage	“Through Rochester and Jane, Bronte exposes the disturbing similarities between master and servant relationship in spousal relationships.” (p.116).
		Oppression in marriage	“In <i>Jane Eyre</i> , Rochester also references harems in conversations with Jane, scenes in which the imprisonment of women whether via a harem or via a marriage condemns a society that objectifies women.” (p.45).
Shakespeare’s influence on the English Gothic, 1791-1834: The conflicts of ideologies	Wiley, Jennifer L. (2015) (PhD)	Oppression in marriage	“In Brontë’s <i>Jane Eyre</i> , a central ideological conflict conveys the title character’s biggest problem: if she marries Rochester, she could potentially transform into the next “monstrous” Bertha, hidden away in the attic by her dissatisfied husband.” (p.176).
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L. (2013) (MA)	Social status in marriage	“This is a sharp contrast to Blanche Ingram, who wishes to marry Rochester for his money and thinks her appearance and status will be enough to entice him to propose.” (p.36).
The British image of empire in the Victorian novel	Wise, Craig M. (2011) (PhD)	Social status in marriage	“Jane’s relationship with Rochester undoes sociopolitical ambition, however, as the primary impetus for marriage, and transfers moral authority to the middle classes.” (p.105).
Negotiating power: Domestic and professional authority in Victorian fiction	Kramer, Beth (2009) (PhD)	Jane’s status in marriage	“ <i>Jane Eyre</i> and quotes financial statistics that reinforce the view that governesses rarely married into their employer’s families; says Hughes, ‘in real life the governess did not marry Mr. Rochester, and not just because something nasty is in the attic’ (62)” (p.122).
		Social status in marriage	“It is only after she gains a financial independence that she returns back to the village; yet, she does not contact Mr. Rochester until she learns from a local that he is now a widower, and a morally justifiable choice.” (p.124)
		Resistance to oppression in marriage	“Jane’s sense of moral certainty places her within and outside of the association with bigamy; she mentally maintains herself emotionally attached to the man, although she physically removes herself from his presence. This notion of compromise is echoed in Jane’s use of feminine property, such as jewels, and reflects the same balance between Jane’s public and private self.” (p.123)
Folk narrative in the nineteenth-century British novel	Greenlee, Jessica (2006) (PhD)	Jane’s status in marriage	“When she first meets Rochester, Jane’s position as governess is precarious; as she falls in love with him, she gains in happiness and strength. It looks as though her fortune is made. On accepting his proposal, however, she finds that her position as wife may be even more precarious than that of governess.” (p.50)

Table 26 (cont'd)

Marriage: Status

Remodeling domesticity: The architecture of identity in Victorian novels	Kaston, Andrea Jean (2000) (PhD)	Social status in marriage	"As middle-class girls of reduced means, governesses belonged nowhere in particular and certainly would not identify the houses of their employers as their own homes. Thus Rochester's desire for Jane occupies two levels: he would rather have her than Bertha for his wife, since he finds Jane attractive, and he would like to legitimate Jane's womanly influence over him by placing her in the position of lady of his house." (p.32).
Ripping the veil: The defiant imagination of Jean Rhys	Isbell, Lyn (1997) (PhD)	Social status in marriage	"In addition, Rochester is very much the beneficiary of the system that forces Celine and Blanche to market themselves: he possesses Bertha's inheritance. His scorn of Blanche Ingram's mercenary approach to marriage—she cools towards him when he deceptively intimates to her that he is not as wealthy as is generally supposed—is hypocritical because he himself married Bertha Mason for her lucrative dowry." (p.166).
		Oppression in marriage	"Through Rochester's attempts to decorate Jane with jewels and fine clothes, Bronte shows how Victorian men view marriage as an act of appropriating a woman as a possession." (p.182).
Transforming beauty: Re-telling "Beauty and the Beast" in the nineteenth-century novel	McDermott, Christine Butterworth (2002) (PhD)	Jane's status in marriage	"Jane's need to reassert her identity with Rochester is extensive enough that she reclaims her role of governess until the time of their wedding." (p.70).
Confronting the forbidden: Reshaping cultural identity with Bluebeard	States, Janel Ann (1996) (PhD)	Oppression in marriage	"Rather, it is Bertha's position as an inferior that is important, because this is the position Rochester attempts to impose on Jane, the position of inequality within marriage." (p.34)
		Resistance to oppression in marriage	"And Jane, aware of the dangers of remaining with Rochester, flees. It is only when this structure, the structure of inequality in marriage, is destroyed that a marriage between Jane and Rochester becomes possible." (p.34)
Elements of the Gothic in the novels of Margaret Atwood	Gillespie, Tracey (1990) (MA)	Oppression in marriage	"Jane has the opportunity to journey to an exotic place (India) with St. John, but she refuses. The life of a missionary's wife, oppressed by both her husband and her religion, is not for Jane." (p.18).
		Resistance to oppression in marriage	"Jane Eyre, like Wuthering Heights, concludes with the heroine's marriage to the hero-villain, although again he is in a slightly altered form, less "masculine" and suitably cowed by his maiming and blinding at Bertha's hands." (p.19).
Signs of enervation and emancipation: The vampire myth as a metaphor for gender roles and the dynamics of interpersonal relationships in the Victorian novel	Cybulski, Angela Marie (1999) (MA)	Oppression in marriage	"The reality of these feelings cannot be denied: in marrying Rochester Jane's subjective self will die as she becomes a mere extension of her husband. Rochester furthers his aim of consuming Jane's true identity by purchasing and fettering her with expensive jewels and clothes. He also intends to 'cover the head [he loves] best with a priceless veil' (227), recreating her as a being identifiable only through her attachment to him." (p.55).

Table 26 (cont'd)

Marriage: Status

Writing, racial identification, and mental illness in A Question of Power and Wide Sargasso Sea	Becker, BryAnn K. (2013) (MA)	Oppression in marriage	“Rhys shows how Antoinette Cosway—Bertha’s given name in <i>Wide Sargasso Sea</i> before her husband renames her—becomes the Bertha in <i>Jane Eyre</i> , whereas Brontë omits the questions of why and how Bertha becomes the wife that Edward Rochester keeps locked away at Thornfield Hall.” (p.44).
Morbid Parts: Dissection and the Gothic in the Long Nineteenth Century	May, Rebecca E. (2009) (PhD)	Oppression in marriage	“Jane and Rochester rewrite the passive/active, female/male division, though they do not eliminate it. His courtship is oppressive; he threatens violence; he denies her access to her money when she tells him she must advertise for a new position. He is wild and yet he longs for her mastery, her commitment. She is unfeminine. He suffers injury in the novel as if he were a fallen woman. Surrender in the fierce romance of <i>Jane Eyre</i> is simultaneously unity with the beloved, a threat of annihilation and a paradoxical mastery via submission.” (p.82)

Status in *Jane Eyre* presents the social status of man and woman as well as the limitations that they face in marriage. The novel presents that even before marriage, the relationship between Jane and Rochester presents the mastery of Rochester (May, 2009). Likewise, the status of the governess is also problematic regarding marriage (McDermott, 2002; Greenlee, 2006; Kaston, 2000). However, the ending novel also presents a status shift between the two genders in marriage (Thomas, 2016).

Jane Eyre uses Bertha Mason’s situation as a foreshadowing for the situation of women in marriage. As Bertha is literally imprisoned at Thornfield Hall (Wiley, 2015), she has a lower status in marriage (States, 1996) and her marriage with Rochester is never fully narrated (Becker, 2013). Not only this instance, but also Rochester’s frequent references to the seraglio works as a symbol of restraint that women and in this case Jane will face in her marriage with Rochester (Lay, 2015). The idea of limitation within marriage is also connected with the lack of divorce laws as presented through *Jane Eyre* (Lay, 2015) because marriage will limit the subjectivity of Jane (Cybulski, 1999).

While other female characters like Blanche Ingram are willing to marry due to the material status that they will gain (Kuhn, 2013), Jane Eyre resists the limitations that a marriage will impose on her, as she rejects to marry Rochester while he is still married with Bertha and similarly as she rejects the wealthy gifts that are offered to her by Rochester (Kramer, 2009). Similarly, Jane rejects the marriage proposal of St. John, which she sees as repressive duty (Gillespie, 1990).

Submission

The sub-category of *submission* is shown in Table 27. The difference of *submission* in comparison to oppression in marriage is related with the characters' submissive status in marriage or acceptance of their submissive gender roles through marriage.

Table 27
Marriage: Submission

Title	Author	2 nd level codes	2 nd Order interpretations
Monstrous marriage: Re-evaluating consent, coverture, and divorce in nineteenth-century women's Gothic fiction	Lay, Samantha (2015) (PhD)	Marriage as submission	"I concentrate on Brontë's uses of Gothic devices to expose the consequences of coverture, to expose marriage as an institution that fosters and perpetuates abuse, and to expose the devastating consequences of marriage on both husband and wife when divorce is legally difficult or impossible." (p.13). "Brontë specifically uses Gothic imagery with the term wraith to illustrate the consequences of marriage on women, where women become like ghosts when they marry." (p.136).
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L. (2013) (MA)	Marriage as a duty	"Marrying St. John would have shackled Jane into a feminine marriage based on obligation and would have eliminated any hope for happiness." (p.37).
Euphemism's usefulness: Elusive eros in the novels of Charlotte Brontë	Kelly, Sharon E. (2011) (MA)	Marriage as submission	" <i>Jane Eyre</i> presents a different 'solution;' instead of the marriage remaining unresolved, Brontë writes the characters around their union—that is to say, she re-writes their actual physical situations to suit the marriage so that there is no longer a conflict between Jane's fiery spirit and submission to her new husband." (p.84)
Morbid Parts: Dissection and the Gothic in the Long Nineteenth Century	May, Rebecca E. (2009) (PhD)	Marriage as a duty	"Her time spent in the company of St. John Eyre Rivers illustrates that there is such a thing as unhealthy, coerced submission for Jane. A culturally proper or "normal" romantic relationship is bereft of passion and energy, of challenge and danger. Jane finds St. John cruel, manipulative and passionless." (p.81)

Table 27 (cont'd)
Marriage: Submission

Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura (2008) (PhD)	Marriage as submission	"Jane Eyre negotiates these two types, rejects them and moves towards a companionate marriage which involves taming of the flesh in the case of both the male and the female protagonists." (p.198)
"This wild gypsy dream": The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman (2002) (PhD)	Marriage as submission	"When Rochester changes his mind about the marriage, and nearly tricks Jane into bigamy, Jane must extricate herself from Thornfield, and she tries to recapture her previous rejection of domestic pleasure and her association of outdoor existence with freedom." (p.98).
The dialectic of idolatry: Roman Catholicism and the Victorian heroine	Vejvoda, Kathleen M. (2000) (PhD)	Marriage as submission	" <i>Jane Eyre's</i> marriage plot is also an idolatry plot: Jane's idolatrous desire for Rochester, and her resistance to it, ultimately determines whether - and who-she will marry." (pp.109-110). " <i>Jane Eyre</i> explores not only how passionate love can become idolatrous, but also how the conventional Victorian idea of a "good marriage" as a marriage of fortune can be a form of idolatry." (p.119).
Signs of enervation and emancipation: The vampire myth as a metaphor for gender roles and the dynamics of interpersonal relationships in the Victorian novel	Cybulski, Angela Marie (1999) (MA)	Marriage as submission	"The reality of these feelings cannot be denied: in marrying Rochester Jane's subjective self will die as she becomes a mere extension of her husband. Rochester furthers his aim of consuming Jane's true identity by purchasing and fettering her with expensive jewels and clothes. He also intends to 'cover the head [he loves] best with a priceless veil' (227), recreating her as a being identifiable only through her attachment to him." (p.55).
Elements of the Gothic in the novels of Margaret Atwood	Gillespie, Tracey (1990) (MA)	Marriage as a duty	"Jane has the opportunity to journey to an exotic place (India) with St. John, but she refuses. The life of a missionary's wife, oppressed by both her husband and her religion, is not for Jane." (p.18).

Submission in *Jane Eyre* is presented through Gothic imagery in terms of showing the ill-treatment of characters in marriage (Lay, 2015). In the case of *Jane Eyre*, submission also refers to acceptance of marriage as an idealised institution (Vejvoda, 2000). In addition, it is stated that Jane's acceptance of marriage as well as Rochester's wealth will only make her passive (Cybulski, 1999).

Submission in marriage in *Jane Eyre* also refers to marriage as a duty most specifically with reference to St. John's proposal (Kuhn, 2013; May, 2009; Gillespie, 1990). Jane rejects submission in marriage because she eventually chooses equality

through marriage (Bandyopadhyay, 2008). Likewise, by leaving Rochester after learning that he is already married, Jane declares her liberty (Champagne, 2002). However, the novel ends with Jane's submission to marriage and her role within marriage (Kelly, 2011).

Medicine

Medicine is defined in relation with taking care of those who need health support (Henslin, 1998, p.89).

The social institution of medicine yields the sub category of body as a first level code (Figure 11).

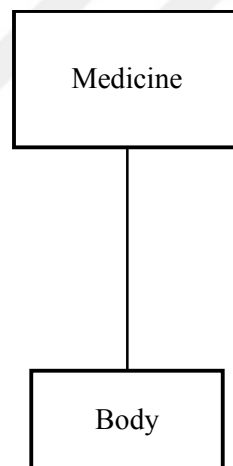


Figure 11. Sub-categories of medicine

Body

In total, there are five second-order interpretation entries for medicine. These include one M.A. thesis and four Ph.D. dissertations (Table 28).

Table 28
 Number of data sources for the sub-category entries of medicine
 M.A. Theses Ph.D. Dissertations Total

Body	1	4	5
Total	1	4	5

The sub-category of *body* (Table 29) includes second-order interpretations that analyse the representation of body in relation with the setting and in relation with social views on body.

Table 29
 Medicine: Body

Title	Author	2 nd level codes	2 nd Order interpretations
Intersectionality in Jane Eyre and Its Adaptations	Loh, Laurel (2015) (MA)	Disability	“So too does Bertha have a disability, the mental disability of insanity, and her husband Rochester eventually receives a disability as well, the physical disability of blindness and a hand he can no longer use, in the fire when he attempts to save Bertha. However, again, Bertha and Rochester fare decidedly differently despite the fact that they both have disabilities.” (p.33).
Solid Air: Victorian Atmosphere and Female Character in British Fiction 1847-1891	Pizzo, Justine Fontana (2014) (PhD)	Body in social context	“For Brontë in particular, this type of atmospheric exceptionalism becomes a way of understanding women’s bodies as being receptive without being passive.” (p.74). “As Brontë’s prefaces mutually suggest, atmospheric energy affords women the opportunity to participate in this sphere of exercise and production.” (p.74).
		Representation of the body	“Jane Eyre ultimately suggests that the receptivity of women’s senses does not limit them to a circumscribed heterosexual embodiment but instead enables them to experience creative inspiration.” (p.109)
Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura (2008) (PhD)	Representation of the body	“The body, with its unsavoury appetites, through its “hunger, rebellion and rage” is at the centre in <i>Jane Eyre</i> .” (p.187).
		Starvation and control over body	“In the novel, Jane ultimately rejects institutions that starve her physical body such as not only Lowood school, which starves her literally, but also St. John River’s religious, patriarchal control of bodily appetites. She favours a life of physical fulfilment with Rochester within matrimony.” (p.187).
		Body in social context	“Plain Jane’s progress, through the novel, not only involves mental or psychological development but also involves developing the perfect bourgeois body.” (p.196).

Table 29 (cont'd)

Medicine: Body

Conspicuous consumptions: Representations of corpulence in the nineteenth-century British novel	Huff, Joyce Louise (2000) (PhD)	Body and social status	“But I find that, in <i>Jane Eyre</i> , Brontë problematizes middle-class body management practices rather than simply endorsing them, using grotesque exaggeration, not to signify the opposite of the normative middle-class female body, but precisely to point to problems and inconsistencies within middle-class women’s corporeal self-fashioning.” (p.208).
		Representation of the body	“In both <i>Jane Eyre</i> and <i>Villette</i> , the grotesque is the cultural condition against and through which the female body is articulated. In each of these novels, icons of the exaggerated female consumer—Bertha Mason and Cleopatra—echo the more normative consuming practices of characters like Blanche Ingram and Ginevra Fanshawe, revealing the concealed grotesque appetites—for goods, money, power, and sex as well as for food—which their culture produces in these women.” (p.201).
Cinderella's sisters: Social ascension and physical renunciation in five women's maturation novels	Sifford, Sharon Lynn (1996) (PhD)	Representation of the body	“In this way, we as readers come to feel the intensity of Jane's emotion in a visceral way through empathy with the image of physical pain being inflicted on her body.” (p.140). “For her, the exterior does not necessarily correspond to the interior, and so she can create a "plain Jane" with a bodily surface denotative of upper class refinement, but not necessarily subdued passions, and an interior rich with extravagant emotion and imagination.” (p.144).

Body in *Jane Eyre* is mainly connected with female body and how body in general is perceived in relation with wider politics. For Jane, the physical appearance of her body is connected with the creation of her identity (Sifford, 1996). One of the studies shows that the idea of body in the novel is connected with the setting (Pizzo, 2014).

The idea of consumption and starvation is directly linked with the control of female body such as the starvation of the girls in Lowood School (Bandyopadhyay, 2008). Equally, the female body is shown as uncanny through the presentation of female characters like Bertha, Blanche and Jane (Huff, 2000).

Finally, disability in *Jane Eyre*, is directly related with Bertha’s madness as disability as well as Rochester’s lack of eye-sight at the end of the novel (Loh, 2015).

Politics

Politics in sociology is defined as a collective term and it is explained in relation with the different social institutions as “In a very general sense, political institutions are all those institutions concerned with the social structure of power. This general definition includes many of the institutions of society.” (Brinkerhoff, White, Ortega, 1995, p.228).

The social institution of politics involves the greatest number of second-order interpretations. Overall, there are 98 interpretations and 19 of these are M.A. thesis, while 79 of the interpretations belong to Ph.D. dissertations (Table 30).

Table 30
Number of data sources for the sub-category entries of politics

	M.A. Theses	Ph.D. Dissertations	Total
Colonialism	4	16	20
Discourse	4	10	14
Gender	5	20	25
Nationalism	0	5	5
Oppression	2	8	10
Patriarchy	3	12	15
Status	1	8	9
Total	19	79	98

The social institution of politics, encompasses seven different sub-categories as first level codes, which are colonialism, discourse, gender, nationalism, oppression, patriarchy, and status (Figure 12).

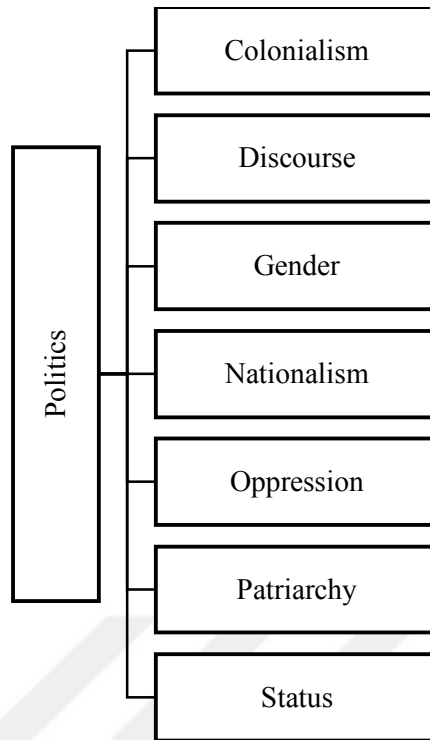


Figure 12. Sub-categories of politics

Colonialism

The first sub-category for politics is identified as *colonialism*. Studies under *colonialism* involve interpretations of the colonized character Bertha Mason in relation with other characters. Second-order interpretations under this category also include an analysis of colonial politics that the novel makes reference to including contextual references, and comparisons with the novel *Wide Sargasso Sea* based on Bertha and Rochester's re-appearance within the later novel. Overall, 20 studies are included under colonialism (Table 31).

Table 31
Politics: Colonialism

Title	Author	2 nd level codes	2 nd Order interpretations
Colonial Subjectivities: Cultural Hybridity in Nineteenth-Century French and English Imperial Fictions	Le Gall-Scoville, Cloe-Mai (2017) (PhD)	Colonial identity	“The white Creole in <i>Jane Eyre</i> is implicated in the sin of slavery; Bertha and her family are known to be mad, and capable of great vice. They not only profited from plantation slavery (as does Rochester, by marrying into their family), but the novel suggests a racial corruption taints Bertha. She may not be entirely white.” (p.67).
Intersectionality in <i>Jane Eyre</i> and Its Adaptations	Loh, Laurel (2015) (MA)	Ideology	“Jane’s continued use of the term “Master” throughout the narrative when addressing Rochester is deeply problematic not only because it points to a submissive sexism in <i>Jane Eyre</i> but also an imperialist world view which is integrally linked to racist views of the mid-1800s.” (p.28).
Writing, racial identification, and mental illness in A Question of Power and <i>Wide Sargasso Sea</i>	Becker, BryAnn K. (2013) (MA)	Colonialism and patriarchy	“Antoinette’s confused racial identity causes racial trauma but also gives her a measure of control that disrupts the patriarchal authority of Rochester in <i>Wide Sargasso Sea</i> and the colonial authority in <i>Jane Eyre</i> .” (p.45).
“Myself yet not quite myself”: “Jane Eyre”, “ <i>Wide Sargasso Sea</i> ”, and a third space of enunciation, and, “Being herself invisible, unseen, unknown”: “Mrs. Dalloway”, “The Hours”, and the re-inscribed lesbian woman	Reavis, Serena B. (2005) (MA)	Ideology	“In <i>Jane Eyre</i> , Bertha is both woman and creole -race sets her apart from the other characters, and her madness is the stereotypical association of degeneracy with blackness. Bertha’s madness is the Rochester’s excuse for locking her in the attic, for ignoring her presence, and for courting another woman while he is married.” (p.10).
		Race and gender	“Though <i>Wide Sargasso Sea</i> points to racial oppression, it never negates Jane’s experience with oppression; it simply legitimizes the differences of the racial and feminist battles.” (p.6).
		Colonialism and patriarchy	“Because patriarchy and colonialism are products of the same mindset - the privileging of certain persons at the expense of others based on arbitrary physical traits - Jane’s movement is always haunted by Bertha’s imprisonment.” (p.8).
Eighteenth- and nineteenth-century feminine identity construction through the commodification of other and the subversion of the relegation of women to the private sphere	Dietrich, Rhonda (2005) (PhD)	Race and gender	“by setting up a power dynamic similar to that created by colonialism in foreign lands through Mr. Rochester’s relationship with Bertha, his foreign wife, the author is able to place Jane in a metaphorical colony through her relationship with him.” (p.31)
		Colonial identity	“Thus, through giving Bertha, her Creole character, the shortcomings believed to be part of women’s nature and by contrasting these failings with Jane’s “British” strengths, the author shows Jane (and, implicitly, English women everywhere) to be above such failures. In this way, Bronte challenges her society’s patriarchal beliefs about females’ propensity toward mental, emotional, and moral weakness.” (p.130)
An ethics of becoming: Configurations of feminine subjectivity in <i>Jane Austen</i> , <i>Charlotte Brontë</i> , and <i>George Eliot</i>	Cho, Son Jeong (2003) (PhD)	Ideology	“Thornfield Hall turns out to be an architectural emblem of the corruption and inhumanity of the aristocratic legacy contaminated with colonial greed, deception, and mercenary plotting, a symbolic site of incarceration of uncontrollable lust and flammable violence.” (p.134).

Table 31 (cont'd)
Politics: Colonialism

Gender in the contact zone: Writing the colonial family in Romantic –era and Caribbean literature	Stitt, Jocelyn Fenton (2002) (PhD)	Ideology	“In the celebration of <i>Jane Eyre</i> as the model text of white feminism or as exemplar of fraught relations between white and colonized women, what gets lost is that this novel, like its Romantic-era predecessors, expresses a repeated belief that men’s behavior in the colonies can come back and haunt English domestic harmony.” (p.67).
Unspotted snow: Arctic space, gender, and nation in the nineteenth – century British imaginary	Hill, Jennifer M. (2002) (PhD)	Ideology	“Tracing arctic space in <i>Jane Eyre</i> reveals a nation-building agenda at the core of the novel, one that complicated readings which see the book exclusively in terms of women's spaces and/or colonial space.” (p.182)
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M. (1999) (PhD)	Race and gender	“Although there is no direct naming of the West Indian slave rebellions, and John Reed's tyranny is compared to that of a Roman emperor rather than a slave owner, the language used to describe Jane's rebelliousness, and the construction of Bertha later in the text as Creole, seems to indicate a conscious connection with the political ferment in the West Indies.” (p.17).
The psychic life of the nation: Literature, culture, and the critique of ideology	Flanagan, Joseph (1999) (PhD)	Ideology	“The range and scope of references and associations extending from the West and East Indies, however, make <i>Jane Eyre</i> an unusually clear, if not unique, example of how a domestic novel can become imbricated in the web of imperial relations.” (p.73)
The construction and deconstruction of the female subject in mid-Victorian fiction	Rihani, Zalfa (1998) (PhD)	Colonialism and patriarchy	“Ultimately, it reveals Charlotte Brontë’s narrative of emancipation and enlightenment by challenging British imperialist ideology with its sexual oppression of women as different and inferior beings, and decolonize <i>Jane Eyre</i> emotionally, financially and ideologically.” (p.10).
Patriarchal and colonial oppression in “ <i>Jane Eyre</i> ” and “ <i>Wide Sargasso Sea</i> ”	Zaibaq, Lama Kuttab (1997) (MA)	Colonial identity	“While Jane is the main narrator of her story, the Jamaican Bertha Mason is deprived of this privilege in Brontë's novel, a narrative decision which renders her as a voiceless and selfless woman. In the novel, Bertha is differentiated through her inferior class and race which in turn justify her being totally silenced, isolated, and dehumanized.” (p.5).
Confronting the forbidden: Reshaping cultural identity with <i>Bluebeard</i>	States, Janel Ann (1996) (PhD)	Ideology	“Secondly, since Rochester’s account of his experience strongly indicates that <i>Jane Eyre</i> is immersed and informed by colonialist discourse, it can be asserted that the novel is complicit in the assertion of power and the declaration of moral superiority over non-Western native others.” (p.27)
...you too have power over me’: Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	Race and gender	“Bertha is ‘mad’, a woman of colour, a sexualised female, a dark aggressive and strong ‘foreigner’ in a society that tolerated none of these points of difference.” (p.105). “This invests the powerless first Mrs Rochester with power but only the power of the unfamiliar or ‘uncanny’, indeed, the ‘other’.” (p.106).
Silent treatment: Metaphoric trauma in the Victorian novel	Sanders, Judith (2003) (PhD)	Colonial identity	“Bertha, or rather the socially dangerous, unfettered rage that she represents, remains insecurely locked in the attic, famously representing a dark recess of the mind.” (p.65).
Ripping the veil: The defiant imagination of Jean Rhys	Isbell, Lyn (1997) (PhD)	The other	“The inability of the Other to speak in the master language and of the master to allow the Other a voice produces a volatile gulf between them. Antoinette/Bertha Mason’s conflagration of <i>Thornfield</i> is a warning.” (p.163).

Table 31 (cont'd)
Politics: Colonialism

Appropriation of the masculine: Charlotte Brontë's sensational theatrical realism	Martine, Freda Foltz (1997) (PhD)	The other	"Central to the narrative project is Bertha Rochester, a character with strong symbolic ties to the laboring classes, racial otherness, and fallen women, who constitutes the center of masks, madness, and gender instability in the novel." (p.230).
Looking like what you are: Race, sexual style and the construction of identity	Walker, Lisa (1995) (PhD)	Ideology	"In reconstructing <i>Jane Eyre</i> to give voice to Bertha Mason, <i>Wide Sargasso Sea</i> places Brontë's figurative representations of racial difference and colonialism in the context of what Meyer terms the historical or 'non-figurative reality of British race relations' that <i>Jane Eyre</i> displaces" (p.250).
Gender and empire: Figurative structures in the fiction of Charlotte Brontë and George Eliot	Meyer, Susan Lynn (1989) (PhD)	Race and gender	"In <i>Jane Eyre</i> , Brontë with partial historical accuracy makes racial "otherness" a signifier of the presence of oppression. But she makes the presence of class and gender oppression its overt significance, displacing the historical reasons why non-white races would suggest oppression, at some level of consciousness, to a nineteenth-century British mind." (p.91).
		The other	"The novel must then kill off Bertha, the racial "other" incarnate, in order to establish the uneasily utopian ending in which class and gender oppression have been erased from its fictive world through the novel's redistribution of both wealth and the power of gender." (p.43)
Transforming beauty: Re-telling "Beauty and the Beast" in the nineteenth-century novel	McDermott, Christine Butterworth (2002) (PhD)	The other	"While Bertha has often been looked at as the marginalized Other, it is important to remember that she, like Blanche, is part of the shallow "society" Brontë observed." (p.67).

Colonialism in *Jane Eyre* is presented similar to the ideology of its context (Stitt, 2002) in terms of presenting colonialism as a corruption to the nation. As argued, while the novel tries to claim the politics is wrong, it also supports colonialism (Flanagan, 1999). For instance, studies address Bertha's presentation as the other, due to her race and the colonial discourse (McLaren, 2011; Sanders, 2003; Isbell, 1997; Martine, 1997; Walker, 1995; Meyer, 1989; McDermott, 2002). The novel presents Bertha as the opposite of Jane in terms of her racial difference which is seen as a corruption (Le Gall-Scoville, 2015). Similarly, Bertha's race and naming her as creole takes voice from her (Reavis, 2005; Zaibaq, 1997) and also her appearance as a colonized character highlights the better characteristics of Jane (Dietrich, 2005). Similarly, asserting power over the non-native colonized supports the colonial ideology in the novel (States, 1996). Contrary to this view, some of the studies

suggest that the colonial politics in *Jane Eyre* help in supporting the resistance to patriarchy (Becker, 2013; Reavis, 2005; Rihani, 1998).

The language that Jane and Rochester use (Loh, 2015) as well as John Reed's behavior (Mascarenhas, 1999) is connected with colonialism in the novel. One study also refers to Thornfield Hall and its importance in presenting colonial politics (Cho, 2003). One of the studies also connects colonialism with arctic space as well as women's role in nation building (Hill, 2002).

Discourse

Discourse emerged as a sub-category while analyzing the studies. Studies shown in Table 32 include ideas about characters' voice, presence, use of language and first person narration of the novel. The connection with politics is based on power or powerlessness, and status or lack of status that discourse provides to characters.

Table 32
Politics: Discourse

Title	Author	2 nd level codes	2 nd Order interpretations
Despotic mirth: laughter, gender and power in the novels of Charlotte Brontë	Briggs, Harriet Mary (2015) (PhD)	Language and power	"curbing the power of Rochester's laughter, through a 'feminising' process that is set off against Jane's will to power. In stressing Jane's demand not to be laughed at, and her need to be able to mock the men in her life, Brontë images a levelling of power whereby Jane secures for herself the self-respect that is out of reach for the earlier heroines." (p.81).
		Discourse and identity	"Through modifying traditional images of laughter (both sardonic and sentimental), she moves from the clear-cut gender identities and fixed power relations of Angria, to the gender bending and shifting balance of power in <i>Jane Eyre</i> ." (p.81).
Turning their talk: Gendered conversation in the nineteenth-century British novel	Beach, Rebecca Ann (2015) (PhD)	Discourse and identity	"Social discourse, therefore, is one accessible means for Jane to gain some sense of self-validation while being mired in settings that reinforce her subordinate position in society." (pp.89-90).
		Language and power	"Jane's efforts to control talk can be viewed in a number of ways: ... a way to stand apart from other characters and a way to socially blend; a way to demonstrate personal feminine propriety and at other times to overstep the traditional bounds of polite discourse in order to assert authority." (pp.96-97).

Table 32 (cont'd)
Politics: Discourse

“Threshold names” in Victorian novels and print culture	Jung, Daun (2014) (PhD)	Language and power	“The problem of splitness in Jane's voice derives from the innately double function of the name "Jane Eyre" in the text: Jane's "I" stands for not only the protagonist but also the narrator.” (p.78). “Through such ‘retention of her name’, Jane could remain as an independent writing self that overcomes the conventional marriage plot” (p.92).
Witnessing, investigating, and interpreting: Secrecy and domestic power in Victorian sensation novels	Kolbinger, Valerie (2014) (PhD)	Narration and power	“On the other hand, <i>Jane Eyre</i> 's use of a first-person narrator allows for a more tightly controlled release of information to the reader and thus opens up a space for readerly detective practice.” (p.93).
Writing, racial identification, and mental illness in <i>A Question of Power and Wide Sargasso Sea</i>	Becker, BryAnn K. (2013) (MA)	Language and power	“ <i>Jane Eyre</i> presents a particular engagement with Bertha's mental illness, one that gives a voice to the patriarchal figure of the novel, Rochester, while denying Bertha, the one who has the illness, the chance to speak.” (p.1).
Euphemism's usefulness: Elusive eros in the novels of Charlotte Brontë	Kelly, Sharon E. (2011) (MA)	Language and power	“Although Jane continues to use the language of the dominant and submissive roles, she is asserting her own power by resisting the joining of the two into a wedded pair, reinforcing the power issues by overtly characterizing herself as masculine.” (p.68)
....you too have power over me': Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	Narration and power	“Jane's narrative provides her with a vehicle that allows her to invert her own state of objectification and powerlessness because through the narrative she is able to invert the gaze.” (p.95).
Improving language: Victorian literature and the civilizing process	Yeoh, Paul L. (2010) (PhD)	Narration and power	“Jane's narrative of formation can be read in terms of her gradual mastery of increasingly subtle (or refined) methods of mediating her interiority in order to act on the external world.” (p.41)
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne (2008) (PhD)	Language and power	“Jane's statement brings together the strands of gender, religion, and authority in a startling way. She uses gender-neutral language by pairing "men and women" and pluralizing "philosophers" and "Christians," and suggests that all are "equals.” (p.81).
Discourse and detection: Gendered readings of scientific and legal evidence in the Victorian novel	Rhodes, Robi R. (2008) (PhD)	Discourse and power	“Throughout the novel, Jane experiences a progression as she is increasingly encouraged to become an object of the discursive practices of others and as she is taught to discipline and productively employ discursive strategies to realize the complexities of both her own position and those of other socially marginalized figures.” (p.35)
Language, text and ideology in the Brontë's novels	Friesen, Peter (1996) (PhD)	Language and power	“Jane Eyre's representations of communicative acts, of texts, and of the process of understanding acts, of texts, all serve to stress (and inspire) a disquiet with the ideological manipulations of language.” (p.189).
“Speaking 'I'” through “speaking 'we'”: The concepts of self and identity in the works of Charlotte Brontë	Davis, Cheryl K. (1996) (MA)	Narration and power	“In Charlotte Brontë's Gothic novel <i>Jane Eyre</i> the issue of voice is paramount. Brontë combines the heroine's voice with that of the narrator, examining the process of individuation through Jane Eyre's quest for self and voice.” (p.47).
Discourse and identity: A dialogical feminine voice on the margins	Bowman, Rebecca S. (1988) (PhD)	Language and power	“This dialogical feminine voice in <i>Jane Eyre</i> rings out quite clearly in the constant clash of the heroine's personal perspective with that embodied in the patriarchal hegemony of her world.” (p.24).

Table 32 (cont'd)
Politics: Discourse

"Fancies Bright and Dark": Sadomasochism and the Sublime in <i>Jane Eyre</i>	Carlin, Elizabeth A. (2017) (MA)	Language and power	"In moments adhering to the proper dominant/submissive model, Rochester's stern command and Jane's meek deference show a kind of exaggeration or performance; a vividly descriptive quality to their language emphasizes awareness and conveys a certain relish of their roles." (p.1).
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Discourse in *Jane Eyre* is related with the use of speech patterns, laughter, voice and narrative in relation with power politics. To begin with, Jane and Rochester's language makes references to the power roles that were attributed to their gender (Carlin, 2017). Language is a mechanism to conform with society and to present the expected roles in society (Pearson, 2008). Voice presents patriarchy such as while Rochester has voice, Bertha does not (Becker, 2013). Similarly, female voice is connected with patriarchal hegemony (Browman, 1988). Likewise, even though Jane tries to challenge the dominant social structures, she still uses the accepted language to claim herself (Kelly, 2011).

Discursive practices in *Jane Eyre* helps to empower characters as well as to question gender roles or power structures (Friesen, 1996). For instance, Jane uses questioning as a strategy to challenge the dominant ideologies (Beach, 2015). Also, while laughter is associated with women, in *Jane Eyre*, Jane's laughter helps her to gain voice (Briggs, 2015).

The first-person narrative gives voice to the heroine (Kolbinger, 2014; McLaren, 2011). Similarly, Jane as the protagonist first realizes and then asserts her character through language, voice and her writing (Beach, 2015, Yeoh, 2010; Davis, 1996; Rhodes, 2008). Finally, one study especially focuses on the power that the title of the novel gives to the protagonist by bearing her name (Jung, 2014).

Gender

Gender involves 25 studies as shown in Table 33. The term *gender* is used mainly in reference to gender politics including feminism, gender roles and social politics on gender.

Table 33
Politics: Gender

Title	Author	2 nd level codes	2 nd Order interpretations
Despotic mirth: laughter, gender and power in the novels of Charlotte Brontë	Briggs, Harriet Mary (2015) (PhD)	Gender identity	“Jane at other times seeks to escape the embodied (gendered) self, through laughter that is self-assertive in its very refusal to exhibit instincts or desires.” (p.130).
....you too have power over me?: Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	Gender roles	“Rochester's actions - confining Bertha, his deception of Jane, and his courting of Blanche - are all efforts to retain the power which is his only by virtue of what has been bestowed upon him by society. He must enact the role of oppressor if he is himself to avoid further oppression.” (p.92).
		Gender and power	“Relegated to the designated roles as teachers and governesses for women of their social standing and limited finances, both Lucy and Jane recognise that, as they adopt these roles, they further relinquish power.” (p.61).
Euphemism’s usefulness: Elusive eros in the novels of Charlotte Brontë	Kelly, Sharon E. (2011) (MA)	Gender roles	“In <i>Villette</i> and <i>Jane Eyre</i> , this scale translates into each character’s singular blend of sexual masculinity and femininity, often described in uniquely mixed-gender or cross- gender narration. The novels seem especially concerned with looking at women’s gender performances and the ways in which they often transgress culturally sanctioned expectations regarding sexuality and the authoring thereof.” (p.29).
Enclosure, transformation, emergence: Space and the construction of gender roles in the novels of Charlotte Brontë	Lattanzio, Michelle Dawn (2010) (PhD)	Gender roles	“The Ingrams initiate a diatribe on governesses, calling them “incubi” and a “tribe,” indicating they are beneath those of the Ingram’s status. Blanche also holds forth on the type of man she most desires (a “wild, fierce, bandit hero” – like something out of Sir Walter Scott), the gender roles of men and women (men are to “hunt, shoot and fight,” and should never challenge the loveliness of their wives in their own beauty” (p.81).
		Gender and power	“Lucy, Caroline, Shirley, and Jane find themselves to be enclosed culturally, such as in the prevailing images of the angel in the house or the spinster, and socially in terms of their social status and roles, such as the governess, heiress, and teacher.” (p.45).
Morbid Parts: Dissection and the Gothic in the Long Nineteenth Century	May, Rebecca E. (2009) (PhD)	Gender and power	“Jane and Rochester rewrite the passive/active, female/male division, though they do not eliminate it. His courtship is oppressive; he threatens violence; he denies her access to her money when she tells him she must advertise for a new position. He is wild and yet he longs for her mastery, her commitment. She is unfeminine.” (p.82)

Table 33 (cont'd)
Politics: Gender

Negotiating power: Domestic and professional authority in Victorian fiction	Kramer, Beth (2009) (PhD)	Gender and power	"There are a variety of ways in which the author of <i>Jane Eyre</i> stresses balance between professional and domestic power for women." (p.123).
Folk narrative in the nineteenth-century British novel	Greenlee, Jessica (2006) (PhD)	Gender roles	"Jane and Rochester are individuals but they are also types—Man and Woman facing one another in a representative situation, an illustration of the difficulties inherent in nineteenth-century gender relationships." (p.54).
		Condition of women	"Thus, by incorporating fairy tales in to <i>Jane Eyre</i> , Brontë could tell the story of a particular, plain and determined governess wooed by her cross-grained, wealthy master and yet also comment of the problems confronting all women living in a male-dominated society." (p.18).
Rewriting <i>Rasselas</i> : Mary Wollstonecraft, Ellis Cornelia Knight, Elizabeth Pope Whately, and Charlotte Brontë intertextualize the choice of life	Watkin, Amy S. (2006) (PhD)	Gender roles	" <i>Jane Eyre</i> was one of many works, novels in particular, helping to change perceptions of gender roles in its time." (p.124).
"Myself yet not quite myself": "Jane Eyre", "Wide Sargasso Sea", and a third space of enunciation, and, "Being herself invisible, unseen, unknown": "Mrs. Dalloway", "The Hours", and the re-inscribed lesbian woman	Reavis, Serena B. (2005) (MA)	Condition of women	"Jane's life is a constant negotiation of place, and her struggle ends in an opposite space to Bertha's -with the world, home, and family open to her in new ways. Bertha's movement through life leaves her, in the end, with nothing but a small place in the secret, ulterior passages of Thornfield Hall and ends with a sacrificial act that enables Jane's acquisition." (p.3).
		Gender and power	"In Rhys' postmodern vision of a Victorian past, Bertha experiences life in much the same way as Jane Eyre—they both struggle to create a space for themselves in a world of restrictions." (p.3).
Domesticating women: Assertion and aggression in the Victorian novel	Conness, Kari (2004) (PhD)	Gender roles	"That is, in every choice Jane makes on the journey toward independence, Jane considers what her duty, service, and proper role is; she does not assert herself in a masculine fashion or enter the public sphere in order to get the autonomy she desires. Rather, the way in which she asserts herself, simply by being honest and forthright, demonstrates her adherence to the gendered codes of propriety." (pp.130-131).
		Condition of women	"What cannot be emphasized enough, though, is that Jane's reward occurs precisely because she plays the docile and dutiful role appropriately. While she clearly asserts herself throughout the text, she does not do so in a manner which the societal structures that surround her can find offensive." (p.140)
Unspotted snow: Arctic space, gender, and nation in the nineteenth – century British imaginary	Hill, Jennifer M. (2000) (PhD)	Gender identity	"Tracing arctic space in <i>Jane Eyre</i> reveals a nation-building agenda at the core of the novel, one that complicated readings which see the book exclusively in terms of women's spaces and/or colonial space." (p.182)

Table 33 (cont'd)
Politics: Gender

Remodeling domesticity: The architecture of identity in Victorian novels	Kaston, Andrea Jean (2000) (PhD)	Gender roles	“Indeed, many reviewers similarly talk about Jane in terms that make clear that she is a liminal figure— caught between being "feminine" and "masculine," between being a paid employee and an attractive potential wife.” (p.190)
		Condition of women	“I examine Charlotte Brontë's <i>Jane Eyre</i> briefly, in order to make clear how Victorian culture understood the position of "liminal" women within a highly structured system of identification. This novel introduces the most obvious liminal women in Victorian culture: the governess and the madwoman. These liminal women, like the liminal spaces with which they are often associated, are caught between identity positions.” (p.3)
		Gender identity	“Just as the passageways in Victorian homes are threatening for the links they create between supposedly differentiated figures (such as women and their servants), liminal women such as Jane Eyre and Bertha Mason Rochester threaten the culture's notion of stable middle-class feminine identity.” (p.3)
Interpretations of androgyny in Victorian works of fiction: Adapting Sandra Bem's sex role inventory	Lane, Marilyn Rose (1998) (PhD)	Gender identity	“To counteract these excessively feminine qualities Jane must introduce masculine qualities into her personality. She must acquire reason, restraint, and stoicism in order to survive and to flourish as a human being” (p.160).
		Gender roles	“Jane explores the feminine traditional qualities of loyalty, sympathy, sensitivity to the needs of others, understanding, compassion, eagerness to soothe hurt feelings, soft-spokenness, a child-like nature, and a gentle nature as well as traditional masculine qualities such as self-reliance, independence, athleticism, assertiveness, strength of personality, forcefulness, analytical ability, willingness to take risks, decides easily, self- sufficiency, masculinity, aggression, acting as a leader, competitiveness, and ambition.” (p.154).
		Gender and power	“Jane chooses to reject the hyper-feminine which she still struggles with. She realizes and recognizes in herself that if she continues on the path she has chosen, her life with Rochester as it stands now will ultimately destroy her and she will "disappear" so to speak.” (p.191).
Appropriation of the masculine: Charlotte Brontë's sensational theatrical realism	Martine, Freda Foltz (1997) (PhD)	Gender roles	“I want to argue that examining Jane Eyre's motifs of madness, theatricality, and gender shifts sheds new light on the politics of Brontë's art. First of all, it refutes the charge that the novel's end refurbishes patriarchal class and gender constructions. There is something new here—especially in terms of gender. Jane bears no resemblance to a self-satisfied Victorian wife. She is not the complacent keeper of patriarchy's house key, but instead holds the keys to a new--if imperfectly articulated and embarrassingly mythic--domestic space.” (p.229).
		Gender identity	“My argument is that the ambiguity built into Bertha's character (social, psychological, and even zoological) and into the narrative's slippage of identity between her and Jane, the white woman writer, allows a temporary harnessing of her political content onto Jane's to dynamize gender issues.” (p.232).

Table 33 (cont'd)
Politics: Gender

“Fatal resemblances”: Educating the female body	Sherlock, Robin Elizabeth (1996) (PhD)	Gender and power	“By considering the novel as an educative text in which Jane Rochester (the married narrator) exercises narrative control over Jane Eyre (the governess), I will expose how socially sanctioned codes of female conduct, rather than patterns of female rebellion, control the narrative and direct Jane Rochester to confine the passionate, insurgent Jane Eyre within the attic of her text, to remarginalize the classless woman, and to become socialized.” (p.52)
Looking like what you are: Race, sexual style and the construction of identity	Walker, Lisa (1995) (PhD)	Gender identity	“In both criticism and the classroom, Jane Eyre and Wide Sargasso Sea are commonly paired to illustrate how a feminist critique of imperialism develops in the movement from representing the British white female subject to representing the (still white female) colonized West Indian subject.” (p.162).
The spectacle of femininity: Allegory and the denial of representation in “The Book of Margery Kempe”, “Jane Eyre” and “Wonderland”	Sumner, Rebecca Louise (1991) (PhD)	Gender roles	“The purpose of her allegory is, finally, the subversion of elements of this social structure. Bertha Mason, Blanche Ingram, Mary and Diana Rivers and Miss Temple are all portraits of feminine conduct and female expectation of the mid-nineteenth century. Jane measures herself against these women and must reject each identity in order to triumph, indeed, to survive, at the novel's close.” (p.133).
Defying the constraints of gender: the male/female double of women's fiction	Blum, Joanne Danielle (1986) (PhD)	Condition of women	“It bears repeating, however, that the central purpose of the early sections of the novel (the Gateshead and Lowood sequences) is to show Jane developing a keen awareness of social divisions: the oppressiveness of class privilege (from John Reed who instructs her in her "dependent" status), of hypocritical religious dogma as fashioned by the rich for the poor (from Mr. Brocklehurst), and of the gender-defined code of self-sacrifice and passivity which society esteems for women, encountered in Helen Burns and Miss Temple.” (pp.41-42).
“At once narrow and promiscuous”: Representations of educated women in the Victorian novel	Green, Laura Morgan (1994) (PhD)	Gender identity	“It is true that the narrative emphasizes its heroine's respectability by opposing her in singular virtue to women who are objectified as sexually and nationally alien: throughout the novel Jane is haunted by a transnational collective of sexually marked women-Rochester's French, German, and Italian mistresses, Celine Varens, the Italian Giacinta, and the German Clara; the mad, promiscuous Bertha Rochester, and, briefly but significantly, the inhabitants of a Turkish seraglio. Nevertheless, Jane's encounter with Rochester introduces a critique of the moral limitations, and bias toward masculine power, of individualist subject-creation.” (p.33).
Patriarchal and colonial oppression in “Jane Eyre” and “Wide Sargasso Sea”	Zaiباق, Lama Kuttab (1997) (MA)	Condition of women	“While Bertha's imprisonment is perceived in terms of her belonging to an inferior race, Jane's confinement is best explained by her inferior social position.” (p.19).
Transforming beauty: Re-telling “Beauty and the Beast” in the nineteenth-century novel	McDermott, Christine Butterworth (2002) (PhD)	Gender identity	“Jane and Rochester embrace their "other" selves as infinitely superior to those selves dictated by either social or religious worlds.” (p.50).

Table 33 (cont'd)

Politics: Gender

Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura (2008) (PhD)	Condition of women	“Reading her and other women’s autobiographies against <i>Jane Eyre</i> shows the impossibility of Jane’s choices being made by women who do physical labour but also work within the domestic space as servants.” (p.186).
Eighteenth- and nineteenth – century feminine identity construction through the commodification of other and the subversion of the relegation of women to the private sphere	Dietrich, Rhonda (2005) (PhD)	Condition of women	“Clearly, in <i>Jane Eyre</i> , Brontë does a balancing act between complying with her society and speaking out against the inequality and injustice that characterized its treatment of women.” (p.156).
Intersectionality in <i>Jane Eyre</i> and Its Adaptations	Loh, Laurel (2015) (MA)	Gender and power	“Critics have problematized <i>Jane Eyre</i> 's position of privilege in the feminist canon - at least with the more traditional reading of the novel as a plight of a young woman finding her way in a patriarchal world despite all the odds.” (p.17).
		Gender identity	“Similarly, Jane's lack of concern for Bertha, as a wife locked in the attic because she has a mental illness, is another example of Jane's awareness of gender issues as inconsistent and flawed.” (p.20).
		Condition of women	“Thus both Jane and Bertha can be categorized as women, but their differences in terms of race and class are part of the family resemblance analysis of women as a whole.” (p.34).
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L. (2013) (MA)	Gender roles	“Although Brontë’s novel was condemned in her own time, <i>Jane Eyre</i> is undeniably significant in highlighting shifting gender conventions in the Victorian era.” (p.32).
		Gender identity	“Instead of following the stereotypical feminine duties outlined in her narration, Jane questions authority from a young age, she makes her own money, supports herself, refuses Rochester’s initial illegitimate proposal, aids Rochester during his blindness, and yet maintains her feminine role as governess and loving wife.” (p.36).

Gender in *Jane Eyre* is commonly linked with gender politics and the stereotypical gender roles (Briggs, 2015; Kelly, 2011; Lane, 1998; Sherlock, 1996) and more specifically with the roles that Victorian society ascribes (Watkin, 2006), which limit women in the defined spaces (Reavis, 2005). Gender in *Jane Eyre* is not only defined by characters but is also directly related with the social norms and stereotypical view of the masculine and feminine (Kelly, 2011; McDermott, 2002). Specifically, the

language that is used by the characters is vital in describing the roles that are expected from both genders (Briggs, 2015; Lattanzio, 2010).

While Jane and Bertha play a prominent role in the discussion of gendered politics, all of the other female characters in *Jane Eyre* such as Blanche, Celine, Rivers and Miss Temple present one of the typical views on women (Sumner, 1991; Green, 1994). Similarly, while female characters present the feminine roles, their relationship with Rochester, such as his dominance against female submission highlights what is perceived as masculine and what is perceived as feminine (McLaren, 2011; Greenlee, 2006; May, 2009).

On one hand, it is suggested that Jane Eyre is in between genders and marginal due to her gender performativity (Kaston, 2000) and it is also stated that the novel shifts Victorian ideology of women as belonging to the domestic sphere (Martine, 1997; Bandyopadhyay, 2008). However, the novel still makes clear the gender roles that Victorian society establishes (Kaston, 2000) and similarly presents the conflict between a woman's identity assertion as opposed to the identity that is defined by society (Kaston, 2000). As the protagonist and major agent of gender discussion Jane's presentation and assertion of her character conforms with the proper and stereotypical roles that the society structures (Conness, 2004). However, Jane also manages to challenge these norms through her occupation and the powerful roles that she attains (Kuhn, 2013).

Gender in *Jane Eyre* can be seen as a problematic and at times conflicting issue due to the feminism presented by Jane Eyre as opposed to the entrapment of Bertha

Mason (Loh, 2015). Even though they belong to a different class and race (Loh, 2015), Bertha and Jane are double figures in the discussion of feminism and colonialism (Walker, 1995), and present gender repression (Blum, 1986; Zaibaq, 1997) as well as women in general.

Nationalism

The five studies in Table 34 refer to the second-order interpretations that are related with *nationalism*. Different from colonialism, the entries under *nationalism* make specific references to the setting and make connections between the plot and characters in relation with the politics of nationalism and national identity.

Table 34
Politics: Nationalism

Title	Author	2 nd level codes	2 nd Order interpretations
Postnational feminism in the postmodern novels of transnational women writers	Thomas, Amy Aroopala (2016) (PhD)	Gender and nationality	“In fact, <i>Jane Eyre</i> illustrates the many overlaps between nationalism and Western feminism.” (p.1).
		National identity	“In addition, the power dynamics of nationalism and feminism in <i>Jane Eyre</i> are of note. Just as England is presented as a superior nation to France, Canada, India, and all the countries in the Middle East, (English) woman, represented in Jane Eyre’s character, is positioned as superior to man, as represented in Rochester’s character.” (p.29).
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M. (1999) (PhD)	National identity	“Jane comes to stand for an idealized projection of Englishness that draws on the nationalist rhetoric of the seventeenth and eighteenth centuries” (p.9).
The psychic life of the nation: Literature, culture, and the critique of ideology	Flanagan, Joseph (1999) (PhD)	National identity	“Rejecting both Rochester’s demands to become his slave and her own childhood identification with the rebel slave, Jane adopts the role of an English missionary who sets out to preach liberty to those who are enslaved.” (p.91).
Confronting the forbidden: Reshaping cultural identity with Bluebeard	States, Janel Ann (1996) (PhD)	National identity	“However, this may indicate the overthrow of the typical representative of moral order through the patriarchal hierarchy, a concept which is clearly delineated in <i>Jane Eyre</i> , in which Rochester uses the power of his position and the “moral” power of England to imprison Bertha, a morality that is not questioned in Bronte’s text.” (p.37)

Table 34 (cont'd)
Politics: Nationalism

The foreigner in the house: The subversion and reification of national ideals in the Victorian domestic novel	Cox, Carmen A. (1996) (PhD)	National identity	“Edward Rochester, St. John Rivers, and John Reed are caught in a web of signification in which they (re)produce representations of culture which they perceive as English” (p.79). “Although, and because of, their marginalized positions, Jane Eyre, Bertha Mason, Celine and Adele Varens are subversive; yet, they are also sought by men for their powers and abilities to construct and maintain an imagined English identity through the domesticity which they form.” (p.79).
		Gender and nationality	“Bertha is not only the foreigner in the house, but the insane foreigner, and as we will see Jane seems to uphold English ideology by sartorially mimicking desirable English ‘qualities of mind’”(pp.81-82)

Nationalism in *Jane Eyre* first comes into discussion through the frequent references to different nations (Flanagan, 1999) as opposed to England as well as through female characters (Thomas, 2016). Gender roles of not only women, but also of men, are important in presenting culture and politics of the society (Cox, 1996). *Jane Eyre* is one of the main agents of representing ideal nationality (Mascarenhas, 1999), especially through a comparison between her and Bertha (Cox, 1996) and Bertha’s insanity as opposed to the representation on Englishness (States, 1996).

Oppression

Oppression includes ten entries (Table 35). The second-order interpretations for *oppression* are about the dominated and domesticated state of the female characters in general as well as the oppressive ideology towards characters who possess different characteristics such as race, gender and class.

Table 35
Politics: Oppression

Title	Author	2 nd level codes	2 nd Order interpretations
Narratives of outrage: Sexual violence and the Victorian novel	Barrow, Robin Joy (2003) (PhD)	Resistance to oppression	“Rather than disappearing from the text, Jane remains central. Her story differs from victimizing plots in that she is able to retain her subjectivity” (p.166).

Table 35 (cont'd)
Politics: Oppression

...you too have power over me': Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette (2011) (PhD)	<i>Jane Eyre</i> as a story of oppression	"From Jane's opening statement to her readers...it is immediately clear that <i>Jane Eyre</i> will be a tale of restrictions." (p.1). "Within <i>Jane Eyre</i> and <i>Villette</i> , Brontë reveals the multifaceted nature and effect of oppression on her characters - the psychological, physical, emotional and financial hardships, symptomatic of living in an oppressed state." (p.2).
		Oppression of women	"Both Jane and Bertha, however, suffer under their own forms of oppression as it is dictated by the hierarchical power structure of the day." (p.106).
Transforming beauty: Re-telling "Beauty and the Beast" in the nineteenth-century novel	McDermott, Christine Butterworth (2002) (PhD)	Resistance to oppression	" <i>Jane Eyre</i> consistently privileges the fairy tale world as a "truer" alternative to the oppressive social and religious worlds predominant in Victorian society." (p.50).
"This wild gypsy dream": The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman (2002) (PhD)	Oppression of women	"In <i>Jane Eyre</i> , Charlotte Brontë offers a critique of women's intellectual oppression that resonates with Eliot's portrayal of Maggie Tulliver's intellectual enclosure." (p.88).
Signs of enervation and emancipation: The vampire myth as a metaphor for gender roles and the dynamics of interpersonal relationships in the Victorian novel	Cybulski, Angela Marie (1999) (MA)	<i>Jane Eyre</i> as a story of oppression	"The female characters in <i>Jane Eyre</i> and <i>The Lifted Veil</i> are confronted with a very real threat of the death of the self in their engagement with these male characters that creates a direct conflict between their desire to be loved and accepted and their need to maintain their subjectivity." (p.5).
		Oppression of women	"John Reed, Reverend Brocklehurst, Edward Rochester, and St. John Rivers each make an attempt on Jane's life from which they hope to derive some energy transfer which validates their dominance and masculinity by metaphorically killing Jane into intellectual, physical, emotional, or spiritual submission, thereby redefining her active, intelligent, and passionate self as silent, submissive and passive." (p.40).
Self-sacrifice in Victorian fiction	Shumaker, Jeanette Roberts (1990) (PhD)	Oppression of women	"St. John does wish to enslave her, physically as well as spiritually. His attitude is an exaggeration of the playful mastery of Rochester, her so-called "Master", who always stops bullying her as soon as she resists." (p.175)
Gender and empire: Figurative structures in the fiction of Charlotte Brontë and George Eliot	Meyer, Susan Lynn (1989) (PhD)	Oppression of women	"Brontë uses references to dark, colonized races in these novels to represent various social situations in her white British society: female subordination in sexual relationships, female insurrection and rage against male domination, and the oppressive class position of the female without family ties and a middle-class income." (p.90).
Deforming novels: Women writers and the Bildungsroman	Fraiman, Susan Diana (1988) (PhD)	Oppression of women	"As I particularize in my introduction to <i>Jane Eyre</i> , the patterns of domination, conflict, and resistance that I identify in the novels are interwoven with a larger historical discourse about gender and class formation." (p.7).
Patriarchal and colonial oppression in "Jane Eyre" and "Wide Sargasso Sea"	Zaibaq, Lama Kuttub (1997) (MA)	Oppression of women	"While Bertha's imprisonment is perceived in terms of her belonging to an inferior race, Jane's confinement is best explained by her inferior social position." (p.19).
		Resistance to oppression	"Jane's overt resistance to male and class domination parallels Bertha's covert resistance to colonial domination." (p.13).

Table 35 (cont'd)
Politics: Oppression

Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura (2008) (PhD)	Oppression of women	“In the novel, Jane ultimately rejects institutions that starve her physical body such as not only Lowood school, which starves her literally, but also St. John River’s religious, patriarchal control of bodily appetites. She favours a life of physical fulfilment with Rochester within matrimony.” (p.187).
		Resistance to oppression	“One of the ways in which Jane Eyre defines herself and fights against class oppression is by remaining, quite literally and figuratively, outside family or other social structures until she attains equality.” (p.204).

Oppression in *Jane Eyre* is connected mainly with the treatment of female characters within the society as it is stated that the beginning of the novel foreshadows the struggles that women will face (McLaren, 2011). The studies show that the novel presents oppression of women by male characters through limitations and control (Cybulski, 1999; Shumaker, 1990), and that this limitation is mainly a limitation of female intellect (Champagne, 2002). In addition, it is argued that oppression within the novel is linked with the oppressive politics in general (Fraiman, 1988) such as economic (Fraiman, 1988) as well as racial (Meyer, 1989; Zaibaq, 1997).

Social institutions, such as school as well as the patriarchal society are limitations to Jane, to which she responds with resistance (Bandyopadhyay, 2008). However, it is stated that the narrative voice in *Jane Eyre* helps the heroine to gain agency as opposed to oppression (Barrow, 2003) and similarly, the allusions to fairy-tales within the novel, help characters to overcome the oppressive structures in the society (McDermott, 2002).

Patriarchy

Overall, there are 15 studies that correspond to *patriarchy* (Table 36). The second-order interpretations under *patriarchy* involved analysis of the society in *Jane Eyre* as a male dominated and patriarchal society.

Table 36
Politics: Patriarchy

Title	Author	2nd level codes	2nd Order interpretations
Postnational feminism in the postmodern novels of transnational women writers	Thomas, Amy Aroopala (2016) (PhD)	Domination of women	“The modern subjectivity of <i>Jane Eyre</i> is not able to conceive of alternatives to hierarchical gender dynamics.” (p.29).
“Mother, I will”: Female subjectivity and religious vision in the Bronte’s novels	Scott, Amanda N. (2016) (PhD)	Patriarchal domination	“On this view, domesticated women like Jane Eyre are often paired with what they call “dark double[s],” fallen characters like Bertha Mason, who openly rebel against patriarchal control.” (p.1).
		Domination of women	“The inwardness of Brontë’s faith doesn’t mean that she wanted her heroines, or her readers, to turn a blind eye to male interference or oppression; in fact, one of Jane Eyre’s most meaningful challenges is to assert her agency and live what she believes is a moral Christian life in the midst of controlling men.” (pp.34-35)
Shakespeare’s influence on the English Gothic, 1791-1834: The conflicts of ideologies	Wiley, Jennifer L. (2015) (PhD)	Patriarchal domination	“Jane first realizes the possibility of madness as escape when she has a fit in the red room (presided over by the portrait of the dead patriarch of the Reed family) and later during her encounter with Bertha, who, with deep symbolism, rends Jane’s wedding veil after she views herself with it on in Jane’s mirror (Brontë 250).” (p.176).
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne (2008) (PhD)	Patriarchal ideology	“Jane’s short-lived rebellion against her Aunt Reed’s domination reminds us that power and authority is not only an issue involving “patriarchy” or male-female relationships: Jane’s first major conflict in the novel, while instigated by the paterfamilias of the household in the person of young John Reed, is with her aunt, whose authority resides in her parental/adult status, not in her gender.” (p.68-69).
Eighteenth- and nineteenth-century feminine identity construction through the commodification of other and the subversion of the relegation of women to the private sphere	Dietrich, Rhonda (2005) (PhD)	Domination of women	“Clearly, in <i>Jane Eyre</i> , Brontë does a balancing act between complying with her society and speaking out against the inequality and injustice that characterized its treatment of women.” (p.156).
Unspotted snow: Arctic space, gender, and nation in the nineteenth-century British imaginary	Hill, Jennifer M. (2000) (PhD)	Domination of women	“Feminist critics document the confining domestic interiors that echo Jane’s oppression; post-colonial critiques look at the novel’s racialized representations of colonial spaces of Jamaica and India.” (p.180).

Table 36 (cont'd)
Politics: Patriarchy

Signs of enervation and emancipation: The vampire myth as a metaphor for gender roles and the dynamics of interpersonal relationships in the Victorian novel	Cybulski, Angela Marie (1999) (MA)	Patriarchal domination	"The patriarchy in <i>Jane Eyre</i> is read as a vampiric institution in its intent to "kill women into submission" by creating and enforcing a system of rules and conventions which force them to submit to the wills of men as opposed to being passionate, willful, subjective individuals." (p.9).
Victorian man-making: Shifting trends in Victorian masculinities in "Jane Eyre", "Shirley", and "Middlemarch"	McTague, Sylvia Merrill Skaggs (1999) (PhD)	Patriarchal ideology	"Before meeting Jane, Rochester cultivates a patriarchal reserve which Victorians associated with masculine authority." (p.41).
Patriarchal and colonial oppression in "Jane Eyre" and "Wide Sargasso Sea"	Zaibaq, Lama Kuttab (1997) (MA)	Domination of women	"When Charlotte Bronte wrote her great novel <i>Jane Eyre</i> , she was mainly concerned with the situation of middle-class women in England who suffered tremendously in a merciless and patriarchal society." (p.2).
Ripping the veil: The defiant imagination of Jean Rhys	Isbell, Lyn (1997) (PhD)	Patriarchal ideology	"On the contrary, <i>Jane Eyre</i> functions in the English canon as a cultural affirmation of the ruling patriarchy and its institutional manifestations: marriage, class hierarchy, Christianity, and imperialism." (p.198)
Confronting the forbidden: Reshaping cultural identity with Bluebeard	States, Janel Ann (1996) (PhD)	Patriarchal domination	"Jane's experience throughout the novel, many critics claim, evolves out of her resistance to the patriarchal limits of gender and class, and her ability to redefine herself in relation to these limitations." (pp.20-21).
Alternative identities: Sexual redefinition of women in "The Last of the Mohicans", "Jane Eyre", "Democracy", and "The Handmaid's Tale"	Chapman, Suzette (1996) (MA)	Patriarchal ideology	"The patriarchal hegemony of Jane's English culture frustrates two pervasive and related needs: to love and be loved and to serve and feel needed. Society impedes her by attaching conditions to love and service." (p.34).
Becoming conduct. Victorian women writers negotiating gender: Charlotte Bronte, Elizabeth Gaskell, Elizabeth Barrett Browning, George Eliot	Taylor, Sandra Lynn (1996) (PhD)	Patriarchal domination	"Jane Eyre's way is certainly not a "noiseless" one; indeed, Jane's feisty verbosity shatters the smug complacency of emotionally cool and "sequestered vales" from Gateshead, the hated Reeds' residence; to Lowood, Brocklehurst's shrine to patriarchal dominance; to Moor House, the egocentrist domain of St. John Rivers." (p.121).
The spectacle of femininity: Allegory and the denial of representation in "The Book of Margery Kempe", "Jane Eyre" and "Wonderland"	Sumner, Rebecca Louise (1991) (PhD)	Domination of women	"From the start of the novel, it is clear that Jane's world is one that perpetuates quite effectively the notion that women, especially those lacking money or beauty, do not deserve to be treated justly. John Reed and his family, Mr. Brocklehurst, St. John, and even Rochester all manipulate and exploit Jane and misuse the authority that their positions--social, economic, or spiritual--give them." (p.128).
Discourse and identity: A dialogical feminine voice on the margins	Bowman, Rebecca S. (1988) (PhD)	Patriarchal domination	"Jane Eyre's experience in Bronte's novel cannot be read as the "counterpart" to male experience because the author makes it clear that her heroine, like the protagonists in so many novels by women writers, must assert herself as an outsider to patriarchal conventions and perspectives before she can even begin the process of self definition." (pp.25-26).

Patriarchy in *Jane Eyre* is directly connected with the dominant gender ideologies (Thomas, 2016) as well as the traditional views of patriarchy (McTague, 1999). Characters like Brocklehurst present patriarchal domination (Taylor, 1996). The patriarchal notion within the novel is even compared with the vampire like qualities that social institutions present in terms of making women submissive (Cybulski, 1999). Women within such a society are expected to act according to the roles that are defined for them (Chapman, 1996). Similarly, male characters act to represent the male centered society and the lack of rights that women like Jane face within such a society (Sumner, 1991), especially with reference to women belonging to the middle-class (Zaibaq, 1997). One specific instance of patriarchal limitations within the novel is related with the red room scene (Wiley, 2015) and the Reed family, who are oppressive in relation with the hegemonic approach of John Reed in his treatment of Jane (Pearson, 2008).

Not only gender oppression but also racial oppression is being studied through *Jane Eyre* (Hill, 2000). However, it is suggested that the death of Bertha actually resembles the patriarchal view of women who are not fit for the society (Isbell, 1997).

While Charlotte Brontë presents her characters in conflict with social norms and resistance to those norms (Dietrich, 2005), the novel eventually presents a resistance towards the dominant power structures while still protecting one's identity (Scott, 2016) and shows the heroine's assertion of her character (Bowman, 1998; States, 1996).

Status

Nine studies were analyzed in relation with *status* (Table 37). *Status* refers to specifically the physical spaces in the novel that the studies make reference to and characters' status in terms of the spaces that they are allowed within the family, household or in general within wider power structures. Physical spaces were connected with politics, in relation with the space that a character belongs to or has the right to occupy.

Table 37
Politics: Status

Title	Author	2 nd level codes	2 nd Order interpretations
Witnessing, investigating, and interpreting: Secrecy and domestic power in Victorian sensation novels	Kolbinger, Valerie (2014) (PhD)	Status and agency	"Jane's agency is partially limited at Thornfield because she does not have an easy outlet to another position; she would almost certainly have difficulties obtaining references from Thornfield if her actions result in her dismissal." (p.80).
Victorian queer: Marginality and money in nineteenth century literature	Choi, Jung Sun (2013) (PhD)	Physical space and agency	"Explicitly, <i>Jane Eyre</i> is spatially structured. Jane is placed at first at Gateshead, transferred to Lowood, moved into Thornefield Hall, found at the door of Moor House, and finally travels to Ferndean." (pp.128-129). "Only a window-seat allows Jane to rest herself temporarily and it also provides an explicit vision of her social position in which Jane embodies the liminal space that is created as the inside and the outside are intersected." (p.130).
		Status and agency	"While the drawing-room is feminized and other spaces such as the smoking-room and the study are assigned to male authority, the womanly space still is influenced by male authority: Mrs. Reed's drawing-room is contrasted with Mr. Reed's master bedroom, the red-room; the Rivers sisters' parlor seeks Mr. St. John Rivers's gaze; Mrs. Fairfax constantly cleans up the drawing-room expecting the return of Mr. Rochester." (p.133).
Enclosure, transformation, emergence: Space and the construction of gender roles in the novels of Charlotte Brontë	Lattanzio, Michelle Dawn (2010) (PhD)	Physical space	"Each house in <i>Jane Eyre</i> is a stage and each enclosure has its own meaning to the larger narrative." (p.39).
		Physical space and agency	"As are many other real women in her era, the characters Lucy Snowe, Caroline Helstone, Shirley Keeldar, and Jane Eyre find themselves enclosed physically, in geographical locales, in nature, in the domestic spaces of houses, garrets, and gardens, and on the space of the stage." (p.12).

Table 37 (cont'd)

Politics: Status

“Myself yet not quite myself”: “Jane Eyre”, “Wide Sargasso Sea”, and a third space of enunciation, and, “Being herself invisible, unseen, unknown”: “Mrs. Dalloway”, “The Hours”, and the re-inscribed lesbian woman	Reavis, Serena B. (2005) (MA)	Status and agency	“This paper will first discuss <i>Wide Sargasso Sea</i> ’s relationship to <i>Jane Eyre</i> as a re-vision/rewriting, a third space that allows, I argue, for the enunciation of the other.” (p.2).
		Physical space and agency	“Jane’s life is a constant negotiation of place, and her struggle ends in an opposite space to Bertha’s - with the world, home, and family open to her in new ways. Bertha’s movement through life leaves her, in the end, with nothing but a small place in the secret, ulterior passages of Thornfield Hall and ends with a sacrificial act that enables Jane’s acquisition.” (p.3).
Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E. (2004) (PhD)	Status and agency	“But the concerns of their female authors, the issues these novels address - particularly <i>Jane Eyre</i> , with the liminal figure of the governess at its center and its direct address of the relative place and position of women and men- are distinctly Victorian.” (p.43)
“This wild gypsy dream”: The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman (2002) (PhD)	Physical space and agency	“Jane’s spatial liminality functions as a metaphor for her lack of social place, for as an orphan living off begrudging family charity, she is not quite an outcast, and not quite a legitimate member of the power structure.” (p.89).
The gothic feminine: Towards the Byronic heroine	Buffamanti, Suzanne Valentina (2000) (PhD)	Status and agency	“Jane is between classes as the unprotected orphan of an unequal alliance and as a governess. Rochester is a gentleman by birth, a position reified through marriage to an heiress and inheritance from his father and older brother, both dead. Materially, Rochester has the advantage of Jane in gender, wealth, and class.” (p.200).
Performing the self in camera: Charlotte Bronte, the camera obscura and the protocols of female self-enactment	Walker, Ulrike (1997) (PhD)	Physical space and agency	“Epitomized in the window-seat, the female enclosures in <i>Jane Eyre</i> --while still embedded in the sovereign sites and sights of masculinity--represent the liminal and less rigidly defined epistemological and aesthetic spaces where the female subject articulates herself within the imprisoning structures of a male-oriented culture.” (p.294).
Rewriting Charlotte Bronte: Masculine anxieties of feminine influence	Blake, Sarah L. (1996) (PhD)	Physical space and agency	“As such, <i>Jane Eyre</i> figures the inhabited space of female authority in the structural and thematic innovation of a “third story”. <i>Jane Eyre</i> introduces Bronte’s anxiety about the literary propinquity of a powerful sister-author in the character of Bertha Mason who is the author inhabiting and telling the third story of Thornfield House.” (p.20).

The idea of status in *Jane Eyre* is directly linked with the social status of characters and the extent to which they are allowed in occupying a space within either the society as a whole or in any of the settings such as domestic spaces (Lattanzio, 2010). Physical spaces in *Jane Eyre* represent gender connections and the social position of a character as opposed to those gendered spaces (Kolbinger, 2014; Choi, 2013).

It is emphasized that Jane Eyre is allowed to occupy limited spaces within the household such as near the window (Choi, 2013). Jane's social status and her gender causes her to be seen as inferior (Barrow, 2003; Buffamanti, 2000). Similarly, the novel presents the idea of the other in relation with gender and class, which defines the status of a character (Choi, 2013). More specifically, Jane's situation in the society as an orphan (Champagne, 2002), as a woman (Walker, 1997) and as a governess (Brown-Wheeler, 2004) is presented in connection with the spaces that she is allowed to occupy, which is further connected with the social as well as political situation of the characters in relation with their race, class and gender. Two of the studies, for instance, make reference to the situation of Bertha in relation with the space that she is kept in at Thornfield Hall and the narrative space that she is given in *Jane Eyre* (Reavis, 2005; Blake, 1996).

Religion

The social institution of religion is as cited in Brinkerhoff et al. (1995, p.208) is “a system of beliefs and practices related to sacred things that unites believers into a moral community”.

The social institution of religion provides three different first level codes as sub-categories for analysis. These are beliefs, oppression, and submission (Figure 13).

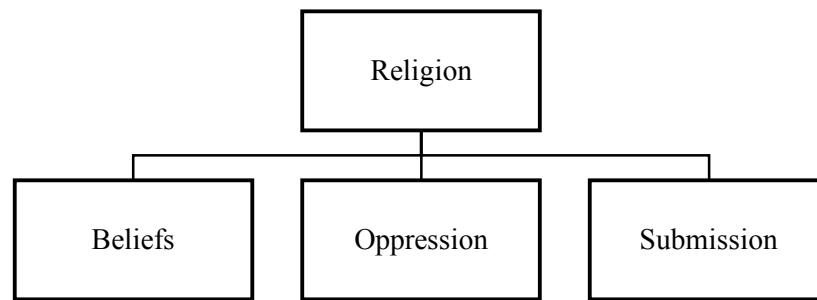


Figure 13. Sub-categories of religion

Table 38 shows that in total twenty-one second-order interpretations were derived from the studies in relation with the social institution of religion. Twenty of these studies are Ph.D. dissertations and one of the studies is an M.A. thesis.

Table 38
Number of data sources for the sub-category entries of religion

	M.A. Theses	Ph.D. Dissertations	Total
Beliefs	1	10	11
Oppression	0	3	3
Submission	0	7	7
Total	1	20	21

As seen in Table 39, the beliefs sub-category included the major number of second-order interpretations for religion.

Beliefs

Table 39 presents the studies analysed in relation with *beliefs* which include studies that make references to the religious ideas as presented both in the novel and within

the wider context of the novel's era. The studies under this sub-category also include references to the religious beliefs of the characters.

Table 39
Religion: Beliefs

Title	Author	2 nd level codes	2 nd Order interpretations
"Mother, I will": Female subjectivity and religious vision in the Bronte's novels	Scott, Amanda N. (2016) (PhD)	Religious belief as a guide	"In all the ways that Jane is visionary and imaginative, she shows this affinity most strongly in pivotal moments when natural images provide spiritual guidance to her. She is clearly rooted in the traditions of Christianity, as is evidenced by her frequent biblical allusions, yet it is the power of the image in nature that proves most pivotal in guiding her through several crucial moments." (p.71)
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L. (2013) (MA)	Religious beliefs and gender roles	"Jane acts as the rational, calm male, while Rochester acts as the hysterical female. She stands by her "preconceived opinions and foregone determinations," which are her religious beliefs and moral obligations." (p.36).
The British image of empire in the Victorian novel	Wise, Craig M. (2011) (PhD)	Religion and character development	"Brontë portrays middle-class gentility, which she identifies with Christian morality, as the apex of modern civilization. She presents Jane's progress symbolically as the historic march of civilization toward higher values ordained by God." (p.105).
Enclosure, transformation, emergence: Space and the construction of gender roles in the novels of Charlotte Brontë	Lattanzio, Michelle Dawn (2010) (PhD)	Religious belief of the characters	"Jane has a religion of her own, with one foot in the pagan world of nature and its spirits and one in the Christian tradition of her society and time. If Jane resembles any kind of female spiritual figure, it is a fairy, as her relationship to nature and the constructions of her by others in the text bear out." (p.19).
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne (2008) (PhD)	Religious beliefs and gender roles	"The intent of this dissertation is to investigate one particular aspect of Brontë's novels, the influence of religious thought on her depiction of gender roles." (p.7). "My hope is that a consideration of religion in <i>Jane Eyre</i> will produce a more persuasive reading of the novel's treatment of gender and authority." (p.64). "I will be adding another dimension to the discussion of gender and authority in <i>Jane Eyre</i> by considering how Brontë's intimate knowledge of the Bible, her upbringing as an Anglican clergyman's daughter, and her existence in a culturally Christian society affected her novelistic imagination." (p.64).
Folk narrative in the nineteenth-century British novel	Greenlee, Jessica (2006) (PhD)	Religious belief as a guide	"In <i>Jane Eyre</i> , Jane finds guidance from Christianity, but is also helped by the Arabian Nights and an assortment of stories told by her nurse." (p.21)
The gothic feminine: Towards the Byronic heroine	Buffamanti, Suzanne Valentina (2000) (PhD)	Religious belief of the characters	"Although many of her statements sound conventionally moral, she is not. Rather, Jane uses Christian rhetoric as well as pagan sensibility and cultural reference in much the same way Rochester does: in order to author(ize) experience." (p.201)

Table 39 (cont'd)
Religion: Beliefs

Subject to the Word: Evangelical discourse and the Brontë's' fiction	Talley, Lee Allen (1999) (PhD)	Presentation of religion in <i>Jane Eyre</i>	" <i>Jane Eyre</i> is a vital novel to read with this specific inheritance in mind, for it also presents late twentieth-century readers with ways of comprehending the monumental yet gradual shift in popular culture from reading the world for religious meaning to a secular -- and more "scientific"-- understanding of the universe." (p.118). "Thus, <i>Jane Eyre</i> discursively bears witness to a number of enthusiastic ways of thinking about the world--whether in the folkloric realm Methodism inadvertently kept alive, or in the missionary zeal St John brings to life." (p.119).
Ending well: The ideology of selected endings in the novels of Dickens, Eliot, and Forster	Winters, Paul Edward (1999) (PhD)	Presentation of religion in <i>Jane Eyre</i>	"The religion that Jane is creating at the close of this tale is something akin to the one by then in the process of being discredited by natural law; it is at the intersection of religion and medical science that the discourses of the public and private spheres manifest themselves." (p.18).
		Religious belief and gender roles	"The sanction of Jane's religion also stamps the ending of her story, placing her in the proper sphere, the private sphere, the place of woman, and it contributes to the naturalization of that place." (p.18)
Made flesh: Christianity, pain and embodiment in the novels of Charlotte Bronte	Stamm, Stephanie A. (1998) (PhD)	Religious belief and gender roles	"When Jane claims equality with Rochester, that equality is based both on their common fleshliness and their spiritual equality before God." (p.99)
Language, text and ideology in the Brontë's' novels	Friesen, Peter (1996) (PhD)	Presentation of religion in <i>Jane Eyre</i>	"Jane Eyre was taken to be a dangerous text" (p.179).

Religious beliefs in the novel are either directly connected with the ideas of Brontë's period such as Methodism or with the religious beliefs of the characters (Talley, 1999), while it is also argued that the novel was seen as problematic due to the religious views that it presented (Friesen, 1996).

It is argued that Jane Eyre's religion is one that she connects with what is her natural role in the society (Winters, 1999) as well as a belief that is close to paganism (Lattanzio, 2010; Buffamanti, 2000). Beliefs in *Jane Eyre* also work for providing characters with guidance (Scott, 2016; Greenlee, 2006) as well as consistent gender roles (Kuhn, 2013; Pearson, 2008), which eventually allows equality in the hero and the heroine's marriage (Stamm, 1998).

Oppression

Oppression sub-category analyses studies that include second-order interpretations on religious tyranny and religious patriarchy that oppress the characters. Three studies are included under *oppression* (Table 40).

Table 40
Religion: Oppression

Title	Author	2 nd level codes	2 nd Order interpretations
“Mother, I will”: Female subjectivity and religious vision in the Brontë’s novels	Scott, Amanda N. (2016) (PhD)	Religion and patriarchy	“ <i>Jane Eyre</i> also critiques the religious institution through her depiction of religious spaces but does so through imagery. Jane describes her two main oppressors, Mr. Brocklehurst and St. John Rivers, in terms of the architectural images of the dark pillar and the white column. These images can be strongly linked to biblical tradition, yet they undercut both textual and architectural components of the religious institution by suggesting that these powerful men may assume an air of religious authority over Jane but their patriarchal power is superficial in comparison to God’s empowering love.” (p.242).
Subject to the Word: Evangelical discourse and the Brontë’s fiction	Talley, Lee Allen (1999) (PhD)	Religion and patriarchy	“The conventional hierarchies associated with a capitalist patriarchy remain intact at the end of the novel, and yet these power structures have been radically threatened. Jane’s ability to reconcile the conflicting desires of spirit and flesh establish a very secular compromise with a more combative Evangelical, Calvinist Christianity.” (p.65).
The construction and deconstruction of the female subject in mid-Victorian fiction	Rihani, Zalfa (1998) (PhD)	Submission to religion through marriage	“Jane Eyre will not be a genuine Christian until she develops the qualities of submissiveness and devotion in self-sacrifice. Nevertheless, she rejects as a woman the honor of participating in this “Christian” mission by refusing St. John whose proposal sounds to her almost like a command with sure expectation of being fulfilled.” (p.44).

Oppression in religion as seen in *Jane Eyre* is connected with the dominant social orders (Talley, 1999) as well as with male characters who represent the institutionalized oppression through patriarchy and religion (Scott, 2016). In relation to this view, Jane rejects to marry St. John because his view of not only marriage but also religion is oppressive (Rihani, 1998).

Submission

The studies that Table 41 presents are related with *submission* in relation to submission to religious beliefs as religious mission, idealization of religious figures, idolatry and willing submission to religious roles.

Table 41
Religion: Submission

Title	Author	2 nd level codes	2 nd Order interpretations
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne (2008) (PhD)	Religion and gender	“this dissertation is to investigate one particular aspect of Brontë's novels, the influence of religious thought on her depiction of gender roles.” (p.7).
		Religion and agency	“Roman Catholicism in <i>Jane Eyre</i> thus offers the chance to assert individual authority to either gender.” (p.78). “Even though she has idolized Rochester as her "master", Jane has consistently claimed that she and Rochester are spiritual equals under divine authority.” (p.95).
Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E. (2004) (PhD)	Submission to religion	“Jane is suffused with both religious and revolutionary energy, energies that seem to be tamed by novel's end, when she marries Rochester and surrenders religion - at least the formal, public type, the kind carried around the globe by British missionaries - to St John Rivers.” (p.44)
Transforming beauty: Re-telling “Beauty and the Beast” in the nineteenth-century novel	McDermott, Christine Butterworth (2002) (PhD)	Religion and agency	“A second threat to her natural self is the dependence on an idealized "Father", in this case played out in visions of a punishing God, who demands separation of spirit and flesh, heaven and earth. Like Beauty, ... Jane also needs to come to terms and distance herself from both idealized concepts of biological and spiritualized fathers.” (p.56). “Helen Burns, Jane's tubercular but angelic schoolmate, Jane learns that certain Christian philosophies are also diametrically opposed to her true self.” (p.56).
Gender in the contact zone: Writing the colonial family in Romantic –era and Caribbean literature	Stitt, Jocelyn Fenton (2002) (PhD)	Submission to religion	“St. John offers her marriage without passion, which is constructed by the novel as a form of imperial despotism. St. John presents himself as a man of Christ who wishes to be a missionary in India, but his description of himself brings to mind the East India Trading Company instead” (p.78)
“This wild gypsy dream”: The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman (2002) (PhD)	Religious beliefs	“While the novel is critical of extreme religiosity (St John Rivers' stoic evangelism, and Helen Burns' passive martyrdom), Jane's doubts about an after-life-heaven forgotten as a vague "who know where"-are equally extreme, and indicate that Jane will need to moderate her gypsy-likeness.” (p.92).
The dialectic of idolatry: Roman Catholicism and the Victorian heroine	Vejvoda, Kathleen M. (2000) (PhD)	Religion and gender	“Catholicism in <i>Jane Eyre</i> (1847) has gone completely unexplored, yet religious and cultural anxieties about the appeal of Catholicism, especially to women, govern the novel's treatment of idolatry, thereby influencing the development of Jane Eyre, the most famous Victorian heroine.” (p.109).

Table 41 (cont'd)
Religion: Submission

		Submission to religion	“The central conflict in <i>Jane Eyre</i> is Jane's struggle to find a way to love passionately without loving idolatrously.” (p.109). “Both Brocklehurst and St. John exploit the Victorian cultural assumption that women are inherently more idolatrous than men, accusing Jane of false worship in order to control her.” (p.111).
		Religion and agency	“As Rochester continues to use Catholic terms to define Jane...she begins to define herself by using opposing and similarly controversial religious terms of her own.” (pp.113-114).
Subject to the Word: Evangelical discourse and the Brontë's' fiction	Talley, Lee Allen (1999) (PhD)	Characters and their connections with religion	“Moreover, the characters of Helen Burns, Bertha Mason, and St John Rivers recall distinctly religious figures prominently featured in almost every issue of the magazine, and their presentation rests upon the narrative conventions of Methodist discourse.” (p.136).
		Resistance to submission to religion	“Significantly enough, it is against the different Methodist types presented by this trio that Jane Eyre must struggle in order to create herself.” (p.136).
		Submission to religion	“Jane's involvement with Helen, Bertha, and St John recall Brontë's intimate grasp of staple Methodist narratives: the account of the faithful's successful death, the missionary reports of the “heathen” Other in England's colonies, and the spiritual reflections (through letters or biography) of zealous ministers at home and abroad.” (p.136).

Characters like Helen, Bertha and St. John are linked with the religious ideologies of the time (Talley, 1999) and they are analysed for their religious submission (Champagne, 2002). Helen, Jane's friend from school, presents total submission to religious institution while Jane rejects to accept compliance to religious thoughts (McDermott, 2002) such as the missionary thoughts of St. John (Stitt, 2002) and the use of religious terms (Vejvoda, 2000). However, the ending of the novel suggests that Jane not only accepts submission to her role in the marriage institution but also submission to religion (Brown-Wheeler, 2004), and gains equality as a character not only in marriage but also in relation with religion (Pearson, 2008).

Other theses and dissertations

The entries of studies which cannot be categorised under social institutions were listed under a category of other. The categories and sub-categories under *other* emerged from the second order interpretations of the studies. Under the category of

other, two sub-categories were identified, which are adaptations and authorship. (Figure 14).

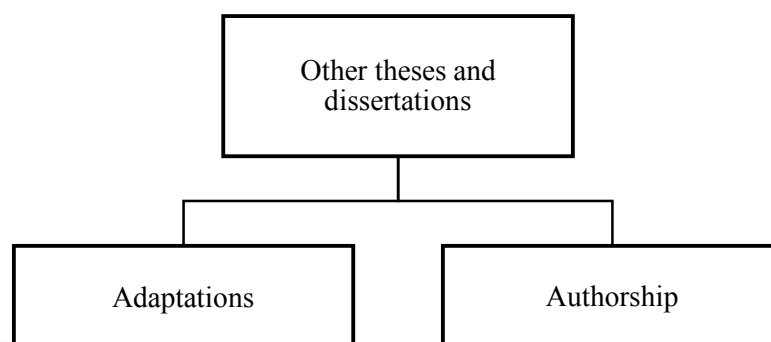


Figure 14. Other theses and dissertations

Table 42 indicates the number of studies and the distribution of the numbers for data source based on the category of other.

Table 42
Number of entries per M.A. theses and Ph.D. dissertations in the other category
 M.A. Theses Ph.D. dissertations Total

	M.A. Theses	Ph.D. dissertations	Total
Adaptations	0	3	3
Authorship	0	4	4
Total	0	7	7

In total, the other category includes seven Ph.D. dissertations.

Adaptations

The concept of *adaptations*, under the category of other, refers to the studies that examine the film, television and theatre adaptations of *Jane Eyre* as well as the interrelation of the novel with other literary motifs (Table 43).

Table 43
Other: Adaptations

Title	Author	2 nd level codes	2 nd Order interpretations
Screening novel women: Negotiating gender in film adaptations of British nineteenth-century novels	Brosh, Liora (2000) (PhD)	Gender	“The later 1944 adaptation of <i>Jane Eyre</i> attempts to re-situate the novel's re-situate the novel's representation of autonomous female desires within idealizations of motherhood that had manifested as the Second World War drew to its close.” (p.22).
“Jane Eyre” and what adaptors have done to her	Nudd, Donna Marie (1989) (PhD)	Movies and television versions	“In the course of my research, I found references to over forty dramas, nine movies and nine television versions of <i>Jane Eyre</i> .” (p.1).
		Effects of gender, race and class on script	“Undoubtedly, the scripting choices made by all of these adaptations were influenced by a number of factors: their race, their gender, their class, their "identity theme", their dramatic or cinematic knowledge, their conception of the audience, their deadline, their paycheck, their own values and biases, to name only those that come immediately to mind.” (p.3).
		Gender focus in the adaptations	“An analysis of <i>Jane Eyre</i> adaptations could have been approached from any of these perspectives; this study this study, however, is primarily focused upon only one-gender.” (p.3).
Your cries are in vain: A theory of the melodramatic heroine	Rebeck, Theresa (1989) (PhD)	Melodrama	“When remaking such texts as <i>Jane Eyre</i> ...the melodrama's focus on the heroine is lifted straight from the novel itself.” (p.150).

The studies show that *Jane Eyre* has been adapted to screen and to stage with a different perspective about the plot and the heroine in each of the different adaptations.

Authorship

The sub-category of *authorship* as shown in Table 44 includes sources that have second order interpretations discussing the author's life, the manuscript versions of

the novel, the pseudonyms that the author has used as well as the biographical instances in the novel.

Table 44

Other: Authorship

Title	Author	2 nd level codes	2 nd Order interpretations
Pseudonymity, authorship, selfhood: the names and lives of Charlotte Brontë and George Eliot	Nikkila, Sonja Renee The University of Edinburgh (2006) (PhD)	Brontë's use of pseudonyms	"To conclude our discussion of the tension between the "real" Charlotte Brontë and the "fictional" Currer Bell, we need to turn to a more obvious example of fictionality: Jane Eyre, and by extension, Jane Eyre." (p.86). "All three identities-Charlotte, Currer, and Jane-are in fact "characters" in overlapping but intrinsically related narratives." (p.88)
Victorian authors on trial	Morton, Heather Elizabeth Scott (2007) (PhD)	Brontë's use of pseudonyms	"I also run the analogy in the other direction: certain fictional characters, like Jane Eyre, resemble authorial character in their ability to provoke and structure public debate on matters of public importance." (p.6).
		Author's character	"anonymity and attribution worked together to circumvent gender norms in the case of Charlotte Brontë. Brontë published <i>Jane Eyre: An Autobiography</i> under the pseudonym of Currer Bell, and Elizabeth Eastlake reviewed it by deliberately assuming a masculine persona; their occlusion of gender seems necessary in order to avoid a sexist bias to the reception of their writing. In the course of arguing about <i>Jane Eyre's</i> author, however, what counted as "feminine" changed." (p.132).
Solid Air: Victorian Atmosphere and Female Character in British Fiction 1847-1891	Pizzo, Justine Fontana (2014) (PhD)	Gender and authorship	"Rather than avoiding the problem of gendered authorship, as Brontë does in her pseudonymous preface to <i>Jane Eyre</i> , her novel demonstrates how sensitive female embodiment informs prophetic narration. As the first-person narrator of a self-titled "autobiography," Jane Eyre embodies the controlling voice of the author. Her prophetic responses to the weather therefore help establish the authorial success that Brontë discusses in her extra-diegetic remarks." (p.110).
		Narrative voice	"What is particularly important about atmosphere in <i>Jane Eyre</i> , then, is its ability to liberate the narrating and authorial subject from the constraints of a circumscribed femininity." (pp.113-114).
From Clarissa to Lady Chatterley: character in the British novel (Psychoanalysis, Marxism)	Grant, Rena Jane (1985) (PhD)	Brontë's life as presented in <i>Jane Eyre</i>	"It is immediately clear to the reader that The Professor, Jane Eyre, Vilette and to some extent even Shirley retell in different forms the same narrative of a relationship between governess/pupil and employer/master, a narrative which anyone who has read a biography of Brontë or an introduction to one of her novels will recognize" (p.85).

The studies that focus on Charlotte Brontë's use of pseudonyms, and Jane Eyre's name as both the title of the novel and the heroine's name are discussed in connection with the gender politics within the context of the novel as well as the autobiographical quality of the novel.



CHAPTER 5: DISCUSSION

Introduction

Chapter 5 starts with an overview of the study, and then discusses the major findings within the framework of major constructs identified during the synthesis and how lines of arguments informed summary guidelines on critical literacy instruction within the context of *Jane Eyre*.

Overview of the study

The unjust structures in society and how to transform them have been the focus of the Frankfurt school and critical theory (Bohman, 2017). While critical curricular ideologies also focus on such issues of power and domination (Marsh, & Willis, 2007), critical pedagogy provides critical awareness (Freire, 1972) and a platform for questioning dominant ideologies in teaching-learning contexts (Giroux, and McLaren, 1989). Power relations and domination within society, and conflicts like gender can be a matter of discussion and critical focus while teaching and learning literary texts. As part of teaching English and reading literature, critical literacy can inform critical reading and engagement with texts in order to re-construct the meaning and raise awareness of social orders (Vasquez, 2017). The context which allow the implementation curricula such as IB in particular provide room for developing critical literacy skills. IB DP English syllabus provide guidelines for teachers in line with critical thinking, intercultural awareness, and appreciation of literature (IBO, 2015).

The purpose of this study is to identify issues and conflicts concerning gender within the context of Brontë's *Jane Eyre* to develop guidelines for critical literacy instruction. To this end, MA theses and PhD dissertations focusing on *Jane Eyre* were selected to ascertain second-order interpretations through interpretive synthesis. The second-order interpretations that were further synthesised within the context of social institutions were then used to generate third-order constructs in the form of lines of arguments forming the major findings of the study and providing guidelines on critical literacy instruction.

Major findings and conclusion

This study used social institutions of economy, education, family, law, marriage, medicine, politics, and religion as lenses for analysing and synthesising the theses and dissertations to identify gender related issues and conflicts for informing critical literacy instruction in the context of teaching *Jane Eyre*. The synthesis of the second order interpretations within the context of social institutions yielded categories referred to as first and second level codes as presented in Chapter 4, and informed the development of third order interpretations in the form of lines of arguments to inform critical literacy instruction in terms of instructional guidelines.

Economy

The social institution of economy can be studied in relation to *class*, *consumption* and *status*. The institution of economy can inform teaching-learning sequence based on economic domination of characters, upper class hegemony, materialistic ideology and liberation from restrictive implications of social class and status.

Class

Class can be analysed by teachers and students with respect to class identity, advancement, domination as well as the connection between a character’s class and social status and class and gender (Figure 15).

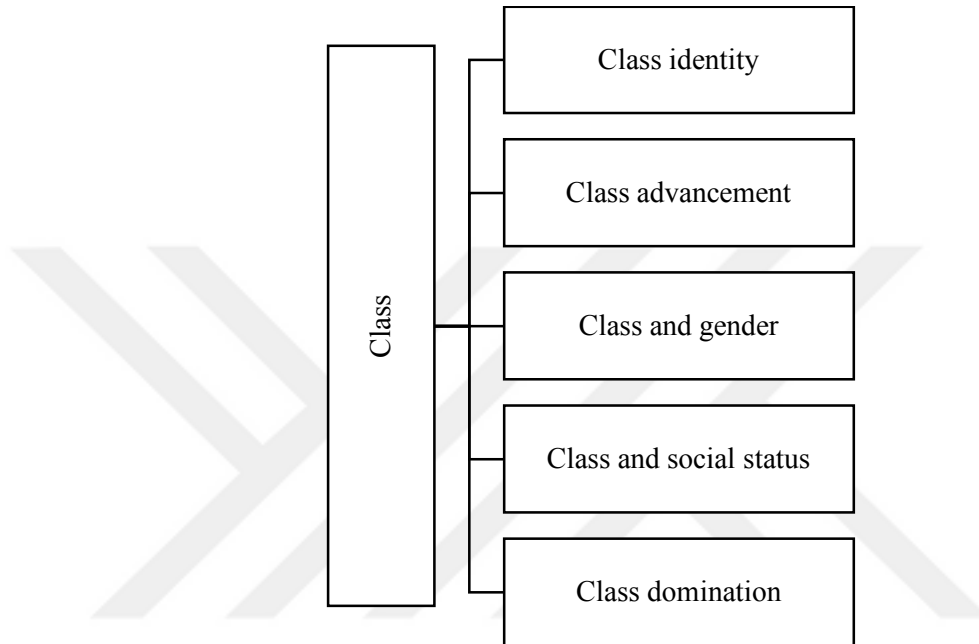


Figure 15. Major constructs of class

Table 45 provides a list of summary guidelines under the socially constructed construct of class. Class identity is about whether a character belongs to lower, middle or upper class and the distribution of power in between classes (Table 45).

Table 45
Summary guidelines: Class

Class identity	<ul style="list-style-type: none"> • Jane’s narrative as shifting upper-class values. • How is power distributed among the aristocracy? • Jane’s middle class identity and moral superiority as opposed to other characters. • How does the novel present the power conflict between the upper and middle classes?
Class advancement	<ul style="list-style-type: none"> • Power of characters in connection to class. • Jane’s transmission from an orphan to an heiress through marriage and to a higher class through her inheritance from her uncle. • Class advancement through marriage. • How does sincerity give power to lower classes and to Jane?

Table 45 (cont'd)

Summary guidelines: Class

	<ul style="list-style-type: none"> • Jane's struggle for liberation from middle-class domination.
Class and gender	<ul style="list-style-type: none"> • Women's struggle for gaining middle-class identity. • How is women's struggle for financial dependence presented in <i>Jane Eyre</i>? • How does class and gender struggle contribute to Jane's struggle for independence? • How does Charlotte Bronte present the situation of middle-class women in Victorian society? • The connection between class and gender domination in <i>Jane Eyre</i>.
Class and social status	<ul style="list-style-type: none"> • Which class does Jane belong to? • The conflicting status of Jane. Is she a middle-class women or a governess? • Rochester's advantage over Jane not just due to gender but also due to his class. • Lower and middle class domination of economy presented through the symbol of "otherness". Representation of imperialism and economic domination through Bertha. • Middle-class hegemony as seen through the Reed family.
Class domination	<ul style="list-style-type: none"> • Jane's advancement and gaining of power against upper class domination. • Bertha is racially, Jane is socially dominated. • The limited situation of middle-class women, presented through Bertha and Jane. • Presentation of class oppression through the Reed house and Lowood School.

Under class identity, teachers can emphasize the presentation of middle class women and the social conflicts they face such as Jane's middle class identity in comparison to the class of other characters and how class identity defines the conflicts that Jane faces.

Under class advancement, the focus is on Jane Eyre's transmission from an orphan to an upper-class woman as at the end of the novel she both inherits money from her uncle and marries Rochester. As part of gender conflict and domination, the connection between class and gender can be used as a focus in terms of how the novel links class and gender domination that women face and explore the situation of middle-class Victorian women.

Jane Eyre not only presents gender conflict, but also Jane's conflict of identification with a class due to her education and position as a governess but lack of higher class status. Similarly, Rochester and the Reed family present not just upper class but also better social status, forming a connection between class and social status.

Regarding class domination, in order to raise students' critical awareness of oppression within society, teachers can refer to the domination of Jane in places such as Lowood and Reed house, that represent upper class values.

Consumption

As part of economy in *Jane Eyre*, consumption can be studied with focus on capitalism, industrialism, materialistic ideology, as well as the relationship between consumption and gender (Figure 16).

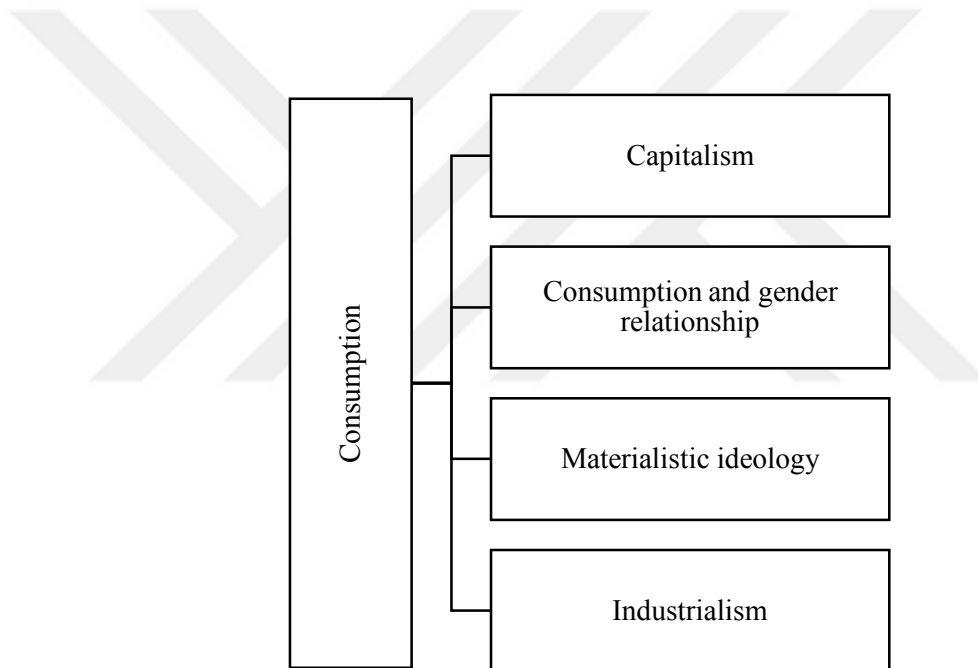


Figure 16. Major constructs of consumption

Table 46 presents various summary guidelines arising from consumption.

Table 46
Summary guidelines: Consumption

Capitalism	<ul style="list-style-type: none"> The role of capitalism for maintaining Jane Eyre in the middle class.
Consumption and gender relationship	<ul style="list-style-type: none"> Domination of labor and consumerism by presenting these as a problem created by middle-class women.

Table 46 (cont'd)

Summary guidelines: Consumption

Materialistic ideology	<ul style="list-style-type: none"> • Materialism and social justice in <i>Jane Eyre</i>. • Jane Eyre's interest in keeping the money that she gains. • The jewellery and clothes that Rochester offers to Jane as a means of dominating her identity.
Industrialism	<ul style="list-style-type: none"> • How is economic exploitation and imperialism presented through Bertha?

As the summary guidelines present, studies focus on the role of capitalism and labour in presenting the economic domination of middle class women. Similarly, imperialism shows the economic exploitation in society through Bertha. Teachers can also explore materialism and domination through Rochester's expensive gifts and similarly, Jane's interest in money.

Status

Regarding economic status in *Jane Eyre*, the focus is on the economic status of the governess, economic status in defining the relationship between characters, economic and social status and agency, economic and social status leading to conflict, economic status and gender and finally the representation of economic status through clothing (Figure 17).

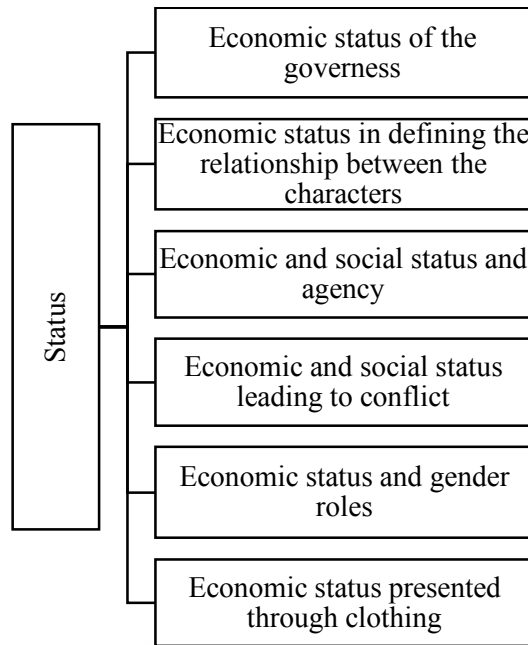


Figure 17. Major constructs of status

Table 47 presents various summary guidelines about status.

Table 47
Summary guidelines: Status

Economic status of the governess	<ul style="list-style-type: none"> • Lower class Jane Eyre's occupation as a governess in order to gain better social status. • <i>Jane Eyre</i> as a novel of a governess who struggles to gain better economic status. • The status of Jane Eyre in connection with her mistresses. • Jane's social status and role as a governess at Thornfield in defining her liberty. • The conflicting status of Jane, first as a governess then as a wife. • The status of Jane Eyre as a well-educated middle class woman who acts as a working class.
Economic status in defining the relationship between the characters	<ul style="list-style-type: none"> • Jane Eyre's new financial status when she inherits money and new class relations through marriage with Rochester.
Economic and social status and agency	<ul style="list-style-type: none"> • Jane Eyre's limited access to the rooms in the house as a result of her social status. • <i>Jane Eyre</i>'s plot and narrative as one of liberation and of becoming a lady by gaining inheritance and marrying Rochester as opposed to her initial status. • The physical spaces that the upper classes allow Jane to occupy.
Economic and social status leading to conflict	<ul style="list-style-type: none"> • Jane Eyre's conflicting status and lack of agency as a well-educated woman who is no different than the servants working in the house. • Jane Eyre as a marginal Victorian figure due to her self-formation as well as formation of her class status. • The ambiguity of Jane Eyre's social status as an orphan, a governess, a servant working for the upper class and as a well-educated woman and how this creates awareness of class discrimination.
Economic status and gender roles	<ul style="list-style-type: none"> • How does Jane Eyre's class status lead to conflict with patriarchal society?

Table 47 (cont'd)
 Summary guidelines: Status

	<ul style="list-style-type: none"> • <i>Jane Eyre</i> and <i>Wide Sargasso Sea</i>'s presentation of the economic situation of Jane and Bertha, their domination within and exclusion from the patriarchal society. • The male characters as vampiric figures of economically and politically dominant patriarchy who aim to dominate women and fit them to the ideal view.
Economic status presented through clothing	<ul style="list-style-type: none"> • The symbolism of clothes in defining Jane's character as an orphan and as economically dependent but also as someone who is marriageable. • The expensive clothing of women in the Reed house, Jane's acknowledgement of her difference from them and how this instance is connected with the oppressiveness of the setting?

Studies explore Jane Eyre's social status as a governess in defining her class identity and her position in Thornfield Hall. Jane Eyre's status as a governess creates conflict which is explored through her position as a working class while she is no different than upper classes due to her education.

Teachers can focus on the role of economic status in defining the relationship between Jane and Rochester. More generally in terms of gender as a wider theme, economic status is explored in connection with patriarchal society through Jane and Bertha's domination by male characters within the novel. The agency of women based on their social status can also be explored through the setting of Thornfield Hall and the physical access that Jane has to different spaces in the house.

Studies also focus on the symbolism of clothing, especially Jane's clothes in defining her social status.

Education

The social institution of education is studied through *progress* as a reference to character development and education, as well as through Lowood *school*. The

second-order interpretations under the institution of education mainly focus on Jane Eyre's development with regards to the setting of Lowood and the autobiographical quality of the novel.

Progress

Progress refers to Jane's education and progress as development, the importance of character interaction in development and character formation, education and its connection with gender roles, the role of the governess, use of fairy tale symbolism for education and the importance of narrative in the progress of the heroine (Figure 18).

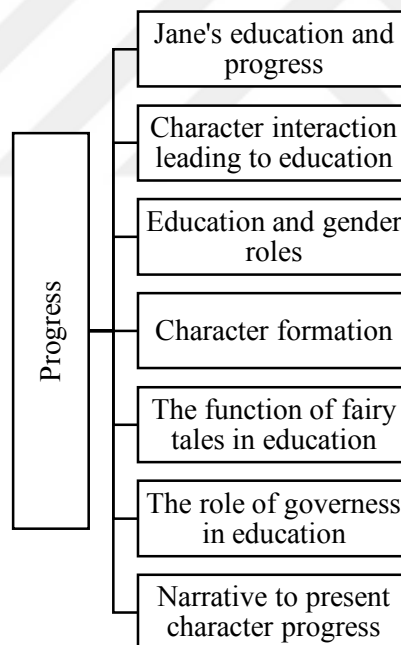


Figure 18. Major constructs of progress

Summary guidelines regarding the major constructs of progress are presented in Table 48.

Table 48

Summary guidelines: Progress

Jane's education and progress	<ul style="list-style-type: none"> • <i>Jane Eyre's</i> representation of education and improvement through Jane as a student at Lowood School and as a teacher at Thornfield Hall. • What is the role of learning how to spell her initials J. E. in Lowood School in terms of representing awareness and power? • Jane Eyre's resistance to Victorian education and critical awareness of herself. • Jane Eyre's progress as awareness and advancement of class and progress towards being an educated woman. • Learning and the importance of voice to speak against domination while at Gateshead, Lowood and Thornfield. • Jane Eyre's character creation to assert identity within the limited positions offered to women. • Jane's struggle for education and becoming a teacher against the oppression of the Reed family.
Character interaction leading to education	<ul style="list-style-type: none"> • How do different characters such as Helen, Rochester and St. John act like mentors to Jane? • How different female characters like Helen, Marry and Maria act like mentors to Jane?
Education and gender roles	<ul style="list-style-type: none"> • How does <i>Jane Eyre</i> educate about construction of gender roles? • <i>Jane Eyre</i> as an educative text, Jane and Rochester's narrative power, gender roles and confinement of Jane Eyre. • The governess as a figure for presenting the social role and status of educated women as well as educating women.
Character formation	<ul style="list-style-type: none"> • Jane's awareness of authority within society and her liberation from it through her identification as a gypsy when she is at Lowood school.
The function of fairy tales in education	<ul style="list-style-type: none"> • Fairy tale symbolism representing Jane Eyre's awareness and growth. • The use of fairy tales to emphasize the educative and didactic qualities of <i>Jane Eyre</i>.
The role of governess in education	<ul style="list-style-type: none"> • The role of the governess plot to present the domestic and professional progress of the heroine. Becoming a governess, as the only professional role that women can take, as a form of liberation.
Narrative to present character progress	<ul style="list-style-type: none"> • Bildungsroman plot in presenting Jane's progress from a passionate character to someone with self-control. <i>Jane Eyre</i> as a Bildungsroman about growing-up. • How does the autobiographical plot raise critical awareness in connection with Jane's education and progress as a woman? • The role of first person narrative and the portraits that Jane draws to present her development. • Writing as a way to gain awareness and liberation.

Jane Eyre's education and progress involves her transmission from a student at Lowood to a teacher at Thornfield, which includes a process of learning the importance of voice and her name as well as her awareness of becoming an educated woman and a governess against domination. In relation to this view, studies make reference to the first-person narration of the novel by the heroine and how this helps the heroine to develop.

Throughout the progress of *Jane Eyre*, other female characters act like mentors to her and similarly, fairy tales are used by the author to symbolise the growth of the heroine.

Studies also make reference to the educative quality of *Jane Eyre* in terms of gender roles and the importance of Jane Eyre's characterisation to present the status of educated women.

School

School focuses on oppression in school, religious connections of the school and growth of the heroine through the school (Figure 19).

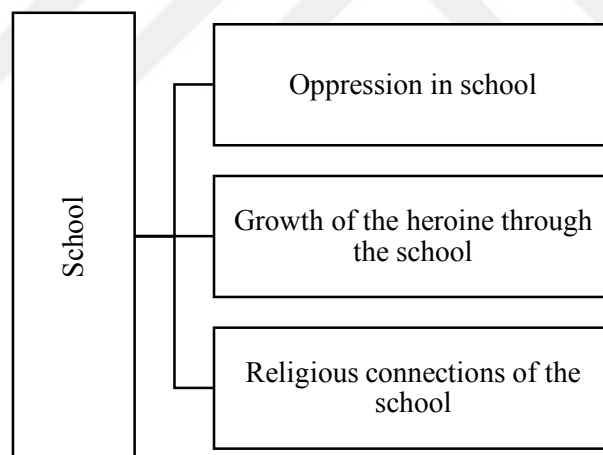


Figure 19. Major constructs of school

Table 49 shows summary guidelines around various issues and conflicts arising from the concept of school.

Table 49

Summary guidelines: School

Oppression in school	<ul style="list-style-type: none"> • Oppression of teachers at Lowood school. • How does oppression in Lowood school intend for the submission of the students (the girls). • Starvation, physical punishment and bodily control of the girls at Lowood school. • Oppression of Jane’s character at Lowood. • Domination of students through disciplinary behavior in Lowood and <u>denying opportunities to students.</u>
Growth of the heroine through the school	<ul style="list-style-type: none"> • The importance of Jane’s education in Lowood school in gaining literacy as opposed to its oppression. • Jane as a student in Lowood and a teacher at Thornfield. • Jane’s experience of humiliation in addition to learning at Lowood. • Jane’s awareness of her identity and her position within the society while at Lowood, specifically in relation with Mr. Brocklehurst’s blaming and punishment. • How does Lowood School help Jane to realize the limited position of women? • How does Lowood School help Jane to <u>gain confidence?</u>
Religious connections of the school	<ul style="list-style-type: none"> • The role of religion in Lowood school in Jane’s progress. • How is Lowood School connected with religion and the oppressed condition of its students? • The religious oppression of Brocklehurst in Lowood and self-awareness that this leads Jane to.

With reference to Lowood, oppression in school refers to Jane and other girls’ starvation, physical punishment and harsh treatment at school. While the school is connected with oppression, studies also show the importance of Lowood in the development of the heroine in terms of how her experiences such as humiliation lead to her understanding of women’s position in society and helped her to become a teacher. In addition, studies also emphasize the religious connections of Lowood with reference to Brocklehurst.

Family

Studies under family focus on the Reed family and Rochester’s family in terms of the *conventionality* of these families; Jane Eyre’s *exclusion* from and *oppression* within the familial sphere of especially the Reeds; her *status* as a member of the Reed house and Thornfield Hall in comparison with her cousin John Reed and Rochester respectively.

Conventionality

Conventionality is about the conventional role of women in family (Figure 20).

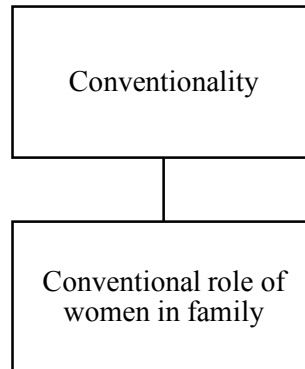


Figure 20. Major constructs of conventionality

Various issues and conflicts arising from conventionality are presented as summary guidelines in Table 50.

Table 50

Summary guidelines: Conventionality

Conventional role of women within family	<ul style="list-style-type: none">• Conventional view of women as nurturing and the avoidance of this role by Jane.
	<ul style="list-style-type: none">• The representation of women in the Reed house as representation of traditional Victorian wives and daughters.
	<ul style="list-style-type: none">• Jane's avoidance of the role of a mother.
	<ul style="list-style-type: none">• How do female characters such as Mrs. Reed, Miss Temple, Helen, Diana and Mrs. Fairfax contribute to Jane's critical awareness and creation of her identity?
	<ul style="list-style-type: none">• The plot and ending of <i>Jane Eyre</i> conforming to the traditional role of women as "angel in the house".

While as an orphan, Jane lacks a mother and avoids the conventional role of women as mothers and nurturing figures, other female characters like Helen, Mrs. Fairfax and Mrs. Reed in *Jane Eyre* act as maternal figures to Jane. In terms of the roles of women in family as wives or daughters, the Reed family presents this conventionality.

Exclusion

The major constructs of exclusion are presented in Figure 21.

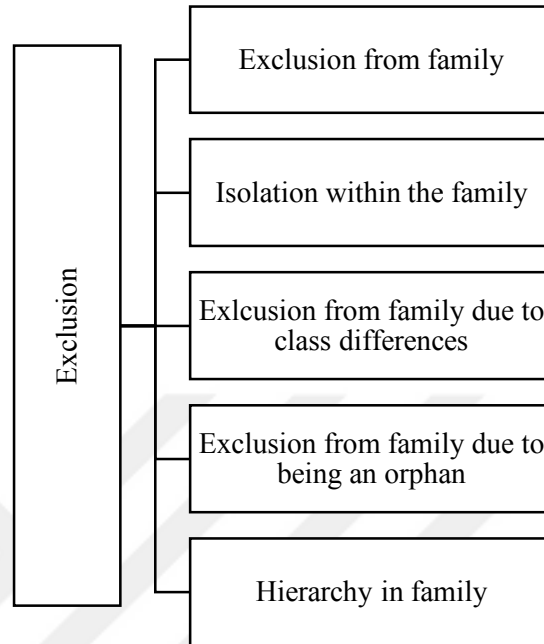


Figure 21. Major constructs of exclusion

Exclusion focuses on Jane Eyre's emotional and physical exclusion and isolation in Reed family, which is a result of her class, being an orphan and the hierarchy in family as an institution (Table 51).

Table 51

Summary guidelines: Exclusion

Exclusion from family	<ul style="list-style-type: none"> The emotional exclusion and lack of care in the Reed family towards Jane. Physical exclusion and hiding from family oppression due to class differences. The plot of <i>Jane Eyre</i> as Jane's transition from exclusion to inclusion in family.
Isolation within the family	<ul style="list-style-type: none"> The physical exclusion of Jane by the Reed family. Jane's alienation from the upper-class Reed family who treated her cruelly.
Exclusion from family due to class differences	<ul style="list-style-type: none"> The enslavement of Jane in Gateshead and her liberation as a right in opposition to domination and economic dependency that is experienced in family. Dominating power of middle-class identity and Jane's exclusion form this structure.
Exclusion from family due to being an orphan	<ul style="list-style-type: none"> How is Jane's being an orphan connected with exclusion from the family? How is exclusion from family connected with Jane's situation within the power structure?

Table 51 (cont'd)

Summary guidelines: Exclusion

Hierarchy in family	<ul style="list-style-type: none">• The characterization of John Reed as a dominant figure in opposition to Jane's potential of awareness of her position within the family.• Punishment of Jane because of her resistance to the hierarchy of the Reeds.• How does the novel present exclusion from family and patriarchal hierarchy?
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Jane Eyre explores how the heroine is both emotionally and physically excluded from family atmosphere of the Reeds. Jane is economically dependent on the Reeds; however, her class difference from the middle-class Reeds challenges her inclusion within family. Studies also focus on *Jane Eyre* as the story of an orphan, which causes her to be excluded from the power structure of the family.

Family as a social institution provides connections with hierarchical structures in terms of how John Reed's hierarchy as part of the family and as a man leads to domination and exclusion of Jane.

Oppression

Major constructs of oppression are presented in Figure 22.

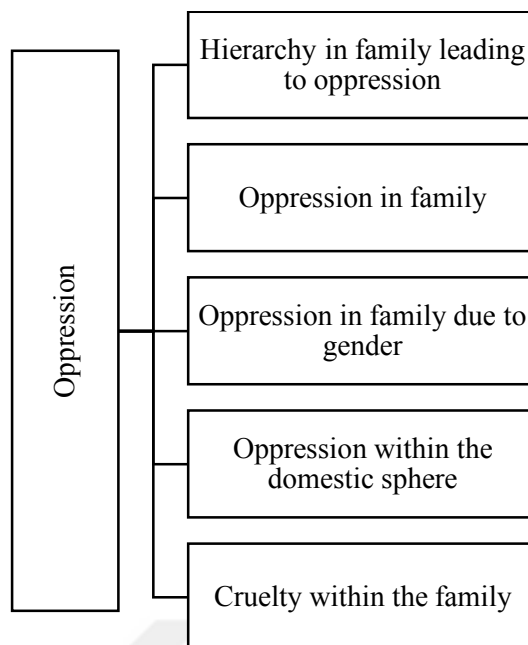


Figure 22. Major constructs of oppression

Hierarchy in family as well as cruelty is explored as part of oppression. In addition, oppression in family is connected with gender and oppression in the domestic sphere and in family in general (Table 52).

Table 52

Summary guidelines: Oppression

Hierarchy in family leading to oppression	<ul style="list-style-type: none"> Jane Eyre's critical awareness of oppression in family. Jane's lack of rights within patriarchy of the Reed family and John's behaviour as a tyrant.
Oppression in family	<ul style="list-style-type: none"> The bullying and oppression of Jane by her cousins due to her class. Despotism of John Reed and how this effects Jane's later experiences at Thornfield and Moor house?
Oppression in family due to gender	<ul style="list-style-type: none"> Domination of John due to gender differences. Jane Eyre's critical awareness of and resistance to oppression of age, gender and class within family. How does <i>Jane Eyre</i> show power relations within family in the characterization of Jane and John? How does the Red room scene present domination of women in family?
Oppression within the domestic sphere	<ul style="list-style-type: none"> Limitations imposed on Jane Eyre in domestic spaces. Critical awareness and resistance to domestic oppression.
Cruelty within the family	<ul style="list-style-type: none"> John's cruel dominance of Jane and the ignorance of her situation by Mrs. Reed. The opening of <i>Jane Eyre</i>, how it presents physical domination in parallel with the domination of the Reed family.

Jane Eyre raises critical awareness of oppression in family due to Jane's lack of rights in family and hierarchy of characters like John Reed who are characterised like tyrants. John Reed is cruel towards Jane and her physical domination and oppression in family is ignored.

Oppression in family as a general category raises arguments on the bullying of Jane Eyre through John Reed's despotism. More specifically, oppression due to gender is about a comparison of power relations between Jane and John on the grounds of gender difference. For instance, as an important setting within the novel, the Red Room in the Reed house symbolises female oppression in family.

Studies also explore limitations and oppression of women in domestic spheres which can be studied with references to the Reed family and Rochester in terms of his household.

Status

Figure 23 presents the major constructs of status.

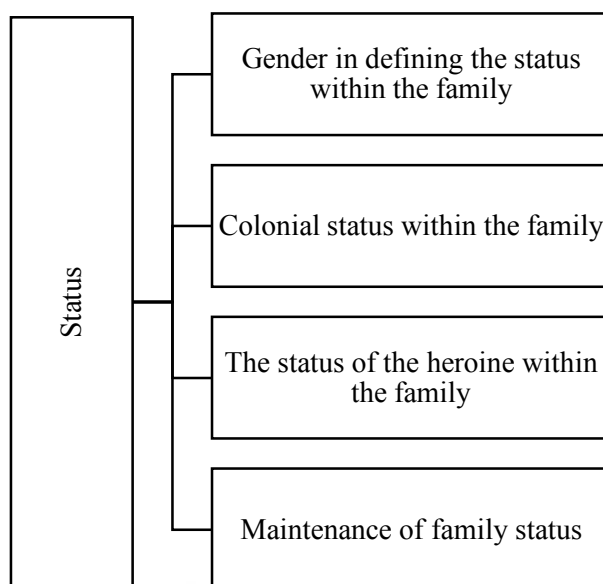


Figure 23. Major constructs of status

The issues and conflicts concerning status in family are connected with the role of gender in defining status within family, colonial status within family, the status of the heroine in family, as well as the maintenance of family status and reputation which can be discussed in connection with Bertha (Table 53).

Table 53

Summary guidelines: Status

Gender in defining the status within the family	<ul style="list-style-type: none"> • Importance of gender and social status within the house in defining power relations between characters. • Economic and subservient status of family and Jane Eyre's punishment.
Colonial status within the family	<ul style="list-style-type: none"> • How does <i>Jane Eyre</i> connect domesticity with colonialism as seen through Bertha?
The status of the heroine within the family	<ul style="list-style-type: none"> • Jane Eyre's awareness of her position as a governess in Thornfield Hall. • Jane Eyre's social status and limitations of access to the domestic spaces caused by her social status. • How does consumption in family present Jane's awareness of her socially inferior status in the Reed family? • Lack of power and her status as a servant as opposed to intellectual awareness of Jane causing her to have a conflicting status in family.
Maintenance of family status	<ul style="list-style-type: none"> • Rochester's family reputation and awareness of its disruption due to Bertha's confined status. • How does Bronte present the establishment of a family in connection with wider power politics?

Gender is important in terms of the status of female characters in family. Therefore, teachers can focus on the female characters in the Reed family as well as Jane and Bertha's situation in familial spheres. Specifically, the heroine's status in family is defined by her position and limitations of access to physical spaces in Thornfield Hall.

Another main focus of family status is related with colonialism as Bertha's situation in Thornfield Hall works as a metaphor for the connection of family with colonialism and wider politics. Maintenance of family status is about Bertha's imprisonment and Rochester's family reputation.

Law

The social institution of law focuses on *justice, marriage* in connection with the laws that society provides and *morals* in terms of morality of characters.

Justice

Social status and justice, language and justice, power and justice, and characters' struggle for justice could be the areas to focus on (Figure 24).

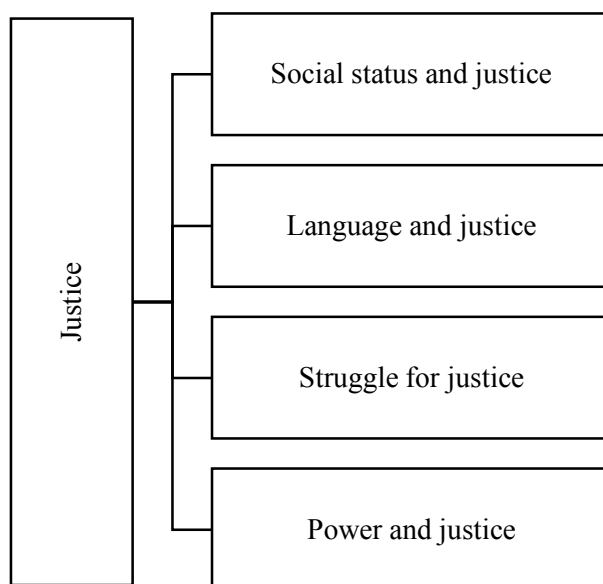


Figure 24. Major constructs of justice

Table 54 presents summary guidelines on teaching justice.

Table 54

Summary guidelines: Justice

Social status and justice	<ul style="list-style-type: none"> • Social injustice that Jane faces due to her class and gender. • Jane's critical awareness of injustice from other characters like Rochester and St. John. • How does <i>Jane Eyre</i> use different settings like Gateshead and Thornfield Hall to present power and social justice?
Language and justice	<ul style="list-style-type: none"> • How does Bronte use language as a critical stance towards social injustice?
Struggle for justice	<ul style="list-style-type: none"> • Jane Eyre's assertion and awareness of injustice as a woman living in 19th century. • The meaning of Jane Eyre's name and its symbolism of justice. • Jane Eyre's awareness of conforming to the society as well as identification of and resistance to the social injustices.
Power and justice	<ul style="list-style-type: none"> • How does the novel provide critical awareness of injustice and abuse of power through the exposition of characters like the abuse of religion by Brocklehurst? • How does Thornfield Hall represent corruption, colonial domination and inhumanity?

Studies that explore social status and justice provide issues of injustice that is faced by Jane due to her class and gender as well as her unjust treatment by male characters like Rochester and St. John.

The novel also provides awareness of power relations in society through abuse of power by characters like Brocklehurst and symbolism of Thornfield Hall. To struggle for justice, the author uses language as a powerful tool and raises awareness of women's domination by injustice in the context of the novel.

Marriage

The matters arising from marriage under law are the divorce and marriage laws as well as the legal rights of women in marriage (Figure 25).

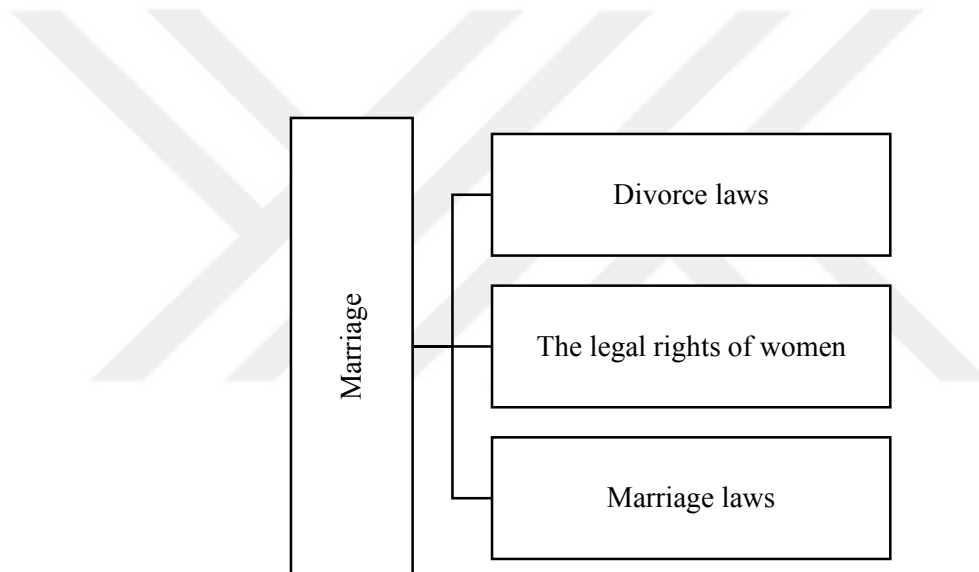


Figure 25. Major constructs of marriage

The plot of *Jane Eyre* can be studied in connection with laws around marriage.

Issues around marriage are presented as summary guidelines in Table 55.

Table 55

Summary guidelines: Marriage

Divorce laws	<ul style="list-style-type: none"> • Marriage as an oppressive institution making women submissive under the pretence of an ideal institution and lack of divorce laws. • How does Bronte use lack of divorce laws to present marriage as dominating? • Power of men with respect to the lack of divorce laws.
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Table 55 (cont'd)

Summary guidelines: Marriage

The legal rights of women	<ul style="list-style-type: none"> • Women's sacrifice of legal rights in marriage. • How can <i>Jane Eyre</i> raise critical awareness on the imprisoning situation that lack of divorce laws create?
Marriage laws	<ul style="list-style-type: none"> • How can the novel be connected with property laws of 19th century? • Bertha's awareness of dominating marriage laws and its presentation through burning of Thornfield.

Property laws in marriage is one of the topics that the novel raises. In terms of the legal rights of women in marriage, it is suggested that the novel raises awareness on women's sacrifice of their rights in marriage and how they are imprisoned by the lack of rights.

Marriage plots in *Jane Eyre* provide a view of marriage as oppressive because women do not have rights to divorce. The novel also presents Bertha and Rochester's marriage as dominating as a result of which Bertha burns down Thornfield Hall.

Morals

Morals refer to the moral view of women, characters' rights to social status and connection of marriage with morality (Figure 26).

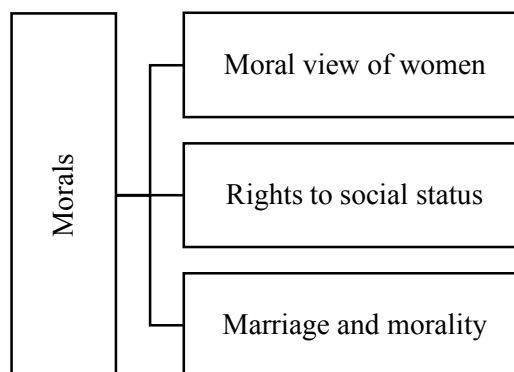


Figure 26. Major constructs of morals

Table 56 presents various issues arising from morals.

Table 56

Summary guidelines: Morals

Moral view of women	<ul style="list-style-type: none"> Bertha's laughter as a symbol of threat to morality and patriarchy.
Rights to social status	<ul style="list-style-type: none"> Jane's moral claim to social status as her right within patriarchal society.
Marriage and morality	<ul style="list-style-type: none"> Awareness of marriage morality through Bertha and Jane as Jane realizes that Rochester is married to Bertha. Morality and male power when male characters like Rochester talk about their mistresses with other female characters.

Morality in *Jane Eyre* is about the moral view of women which can be studied through the characterisation of Bertha and likewise morality of marriage with Rochester while he is still married to Bertha. The idea of morals is also raised by a study in relation with the heroine's claim to an upper class position as her right.

Marriage

Marriage in *Jane Eyre* plays a vital role for the plot as marriage provides a main plot for the story and involves characters like Jane, Rochester, Bertha and St. John.

Colonial connections of marriage, *conventionality*, *equality*, *status* and *submission* in marriage are major findings of the analysis of marriage in the novel.

Colonial

The major constructs of colonial are presented in Figure 27.

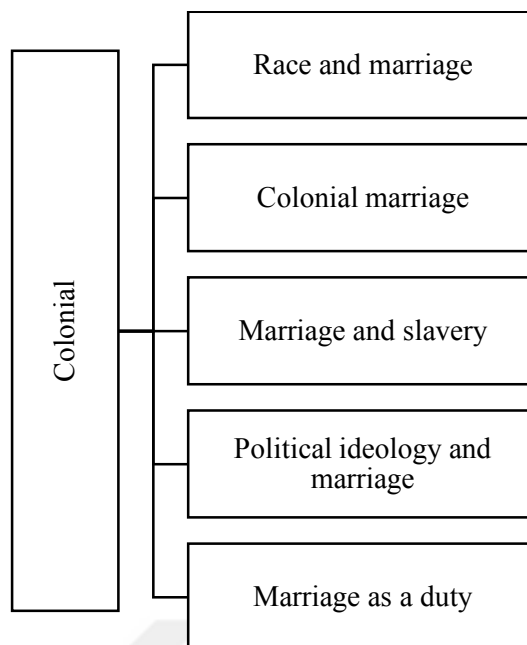


Figure 27. Major constructs of colonial

Analysis of marriage as colonial provides parallels between race and marriage, colonial marriage, marriage and slavery, political ideology and finally marriage as duty (Table 57). Specifically, Bertha Mason’s race and Creole identity defines her marriage with Rochester in relation with colonial power politics.

Table 57

Summary guidelines: Colonial

Race and marriage	<ul style="list-style-type: none"> • How is Bertha’s Creole identity connected with marriage plot in <i>Jane Eyre</i>? • The vanishing of Bertha from the novel in order to make Jane and Rochester’s marriage possible.
Colonial marriage	<ul style="list-style-type: none"> • Rochester’s marriage with Bertha as “ill-fated” and links with Victorian ideology. • Parallels between power relations in marriage and power relations of colonialism through Bertha, Rochester and Jane. • Rochester’s inheritance through his Jamaican wife.
Marriage and slavery	<ul style="list-style-type: none"> • Rochester’s marriage with Bertha as a marriage with slavery and “slave trade”. • Jane’s awareness of the dominating effects of Rochester’s colonial experience with marriage.
Political ideology and marriage	<ul style="list-style-type: none"> • How is marriage in <i>Jane Eyre</i> connected with British colonialism? • Bronte’s presentation of colonial marriage and the effects of colonialism on middle-class women. • Rochester’s marriages with Bertha and Jane as a search for and formation of English identity. • How is domination and liberation in marriage explored by using the images of India, Turkish harem and colonial discourse?
Marriage as a duty	<ul style="list-style-type: none"> • St. John’s marriage proposal in relation with the colonial mission of England to India.

Bertha Mason's race is key in defining her identity and her marriage. Similarly, it is mainly due to her race and racial power politics that she needs to vanish from the plot of the novel so that Jane and Rochester can marry, which directly connects colonial domination with marriage. Therefore, *Jane Eyre* explores the political ideology of colonialism as a parallel to marriage and as a formation of national identity that is seen through Rochester's marriage with first Bertha and then Jane. As part of critical literacy, symbolism of the East and colonialism shows the dominating effects of marriage.

As a major part of the plot, Rochester's marriage with Bertha has its connections with colonialism and Bertha's situation in marriage is even extended to her slavery and oppression as she is locked in the house.

In terms of St. John River's marriage proposals, it is presented as another colonial mission.

Conventionality

The major constructs of conventionality regarding marriage are presented in Figure 28.

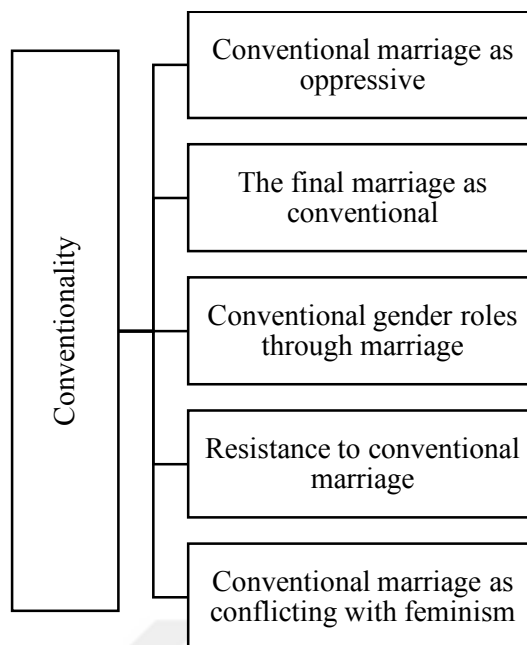


Figure 28. Major constructs of conventionality

The conventionality of marriage arises matters concerning a discussion of how a traditional marriage is oppressive, provides with the conventional gender roles while also contradicts with feminism. The novel provides instances of resistance to marriage while the marriage of Jane and Rochester at the end of the novel, is discussed as an example of an acceptable and traditional marriage (Table 58).

Table 58

Summary guidelines: Conventionality

Conventional marriage as oppressive	<ul style="list-style-type: none"> • Exploration of feminism in <i>Jane Eyre</i>, through Jane's realization of female enslavement in conventional marriage through the images of seraglio and the West.
The final marriage as conventional	<ul style="list-style-type: none"> • Ending of <i>Jane Eyre</i> as a traditional Victorian marriage by making Jane both a wife and a mother. • The conflict that the ending raises in relation with Jane's search for identity and liberation and her marriage with Rochester.
Conventional gender roles through marriage	<ul style="list-style-type: none"> • How does <i>Jane Eyre</i>'s conclusion explore a conventional marriage with traditional gender roles? Through her marriage with Rochester, Jane's final acceptance of her role within the patriarchy as a wife and a mother. • How do gender and class differences in <i>Jane Eyre</i> help to show conventionality of marriage? • Presentation of angel in the house through the plot of <i>Jane Eyre</i>. • How does Jane's assertion of her identity as a wife fit to gender ideology? • How can Jane Eyre raise awareness of women's situation as a wife in the context of Victorian society? • Bronte's challenge to male and female roles in marriage through the characterization of Jane and Rochester.

Table 58 (cont'd)

Summary guidelines: Conventionality

Resistance to conventional marriage	<ul style="list-style-type: none"> • Jane Eyre's name as the author of her story and its role in empowering her against conventional marriage. • Shifting power relations and, domination of women by men through the marriage of Jane and Rochester at the end.
Conventional marriage as conflicting with feminism	<ul style="list-style-type: none"> • Conflict that the ending and the conventional marriage plot creates. • Bertha's death and Jane and Rochester's marriage as a challenge to feminism in <i>Jane Eyre</i>.

Jane Eyre ends with Jane and Rochester's marriage, which conforms to the conventional gender roles of Victorian society. This way, it is suggested that Jane accepts her role in patriarchy. Therefore, the novel can be studied to raise awareness on power relations of man and woman in marriage within patriarchal society.

Conventional marriage raises the issue of female enslavement and hegemony in marriage through the symbolism of harems and the West. The first person narrative of *Jane Eyre* can be studied as an empowerment of women against conventionality of marriage in terms of who has power to narrate the story. However, as a counter argument, the contradiction with feminism and female empowerment can be discussed through Bertha's death, which dis-empowers one of the main female characters.

Equality

Matters arising from equality are categorised around equality of partners in marriage, equality in marriage and social status, and equality in marriage and submission (Figure 29).

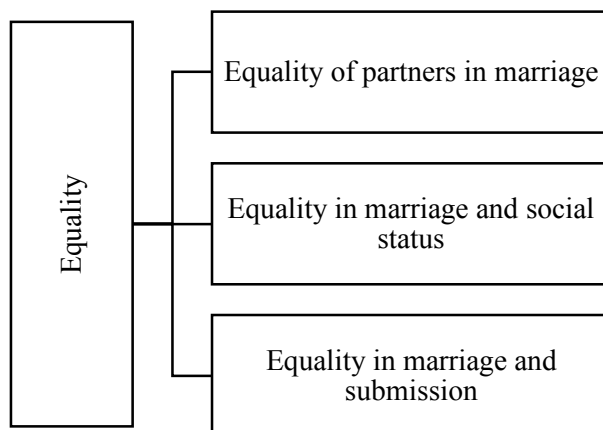


Figure 29. Major constructs of equality

These issues around equality in marriage focus on the equal status and equal power of man and woman in marriage. Studies refer to Jane, Rochester, Bertha and St. John Rivers (Table 59).

Table 59

Summary guidelines: Equality

Equality of partners in marriage	<ul style="list-style-type: none"> • How does <i>Jane Eyre</i> present equality in marriage? • <i>Jane Eyre</i> as a challenge to equality of partners within marriage through Jane's expectations of honesty from Rochester and his contrary actions. • How does <i>Jane Eyre</i> explore power relations, equality and gender codes in marriage through the marriage proposals of Rochester and St. John? • Punishment of Rochester before marriage, due to his dominating behavior and how this makes him equal to Jane. • Indications of hierarchy in the context of the novel seen through Jane's need for wealth in order to maintain an equal marriage. • Bertha's limitations in unequal marriage and Jane's escape from marriage as an awareness of this inequality. • Jane and Rochester's marriage, their autonomy, liberation and shift from oppression in marriage. • How does Bronte in <i>Jane Eyre</i>, maintain equality between man and woman through love and marriage?
Equality in marriage and social status	<ul style="list-style-type: none"> • <i>Jane Eyre's</i> challenge to companionship in marriage through Jane's voice, her presentation of femininity and her individualism. • <i>Jane Eyre</i> provides a marriage of equality through Jane's financial independence and intellectual equality with male characters like Rochester and St. John. • Plot of <i>Jane Eyre</i> as one of liberation from "ambiguous social position" to the equal of Rochester.
Equality in marriage and submission	<ul style="list-style-type: none"> • Jane and Rochester's marriage conforming to submissive view of women and dominant view of men and its connections with religious submission.

Equality in marriage within *Jane Eyre* arises matters in relation to equal power in marriage rather than domination of women. For instance, marriage proposals by St. John and Rochester are instances that help to explore Jane's power and equality that she establishes in opposition to male characters. While Bertha's marriage with Rochester can be studied on the lines of inequality and domination, Jane gains autonomy in her marriage with Rochester.

The social status of characters can also be studied in relation to equality such as Jane's financial independence which gives her an equal power with male characters. In terms of Jane's equality in marriage and submission, the unequal aspect of Jane's final acceptance of her submissive role as a wife and Rochester's elevated role and dominance through marriage can be studied.

Status

Status in marriage raises concerns around characters' social status in marriage, Jane's social status in marriage, oppression in marriage and resistance to oppression (Figure 30).

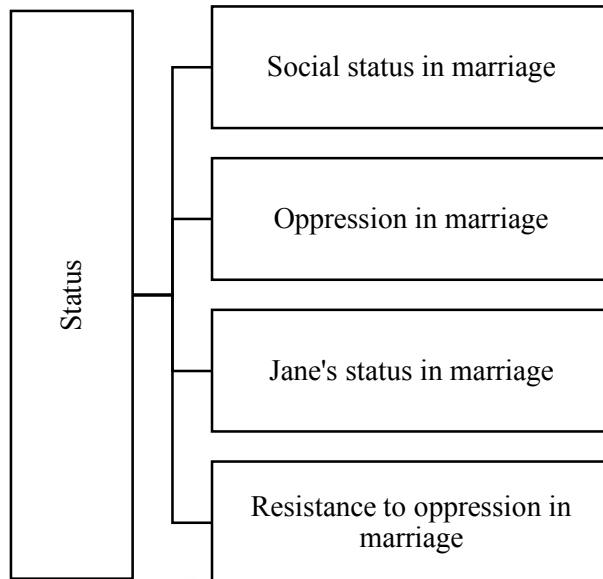


Figure 30. Major constructs of status

Studies raise issues and conflicts around the oppression of especially female characters in marriage which is based on their social status as well (Table 60).

Table 60
Summary guidelines: Status

Social status in marriage	<ul style="list-style-type: none"> • Superior position of women over men presented through the power relations between different nations such as France and England; Blanche and Jane. • How does Jane and Rochester's relationship present a change in the power hierarchy of men and women? • Conflicting status and power of women in marriage. • Blanche Ingram's view of marriage as gaining material status. • Jane and Rochester's relationship leading to a shift of morality to middle class. • Power relationship between Bertha and Rochester in their marriage for Bertha's dowry.
Oppression in marriage	<ul style="list-style-type: none"> • Rochester's references to the seraglio as a reference to oppression of women through marriage. • Rochester's use of jewellery as symbols of limitation and domination of Jane. • The conflict of marriage as transforming women into imprisoned characters and its presentation through Bertha and Jane. • Hegemonic status of women within the Victorian view of marriage. • The conflict due to Bertha's lack of voice and lack of narrative on how she marries Rochester.
Jane's status in marriage	<ul style="list-style-type: none"> • Jane's balance of power in marriage through her financial independence. • Jane and Rochester's presentation of master and servant relationship in marriage. • Rochester's oppression and Jane's submission and their role as man and woman.
Resistance to oppression in marriage	<ul style="list-style-type: none"> • Awareness of Jane's loss of individuality if she marries Rochester and Jane's escape from Thornfield Hall and marriage.

Social status in marriage in *Jane Eyre* is explored through the symbolism of different nations and their presentation of characters' superiority-inferiority in marriage.

Likewise, Bertha and Rochester's marriage is one of power relations and status as a result of the dowry that Bertha brings into her marriage. Jane and Rochester's relationship leads to marriage but their courtship can be analysed through hierarchical relationship of men and women.

The language that is used to present the master and servant relationship between Jane and Rochester and balance of power between the two as Jane gains financial independence presents Jane's status in marriage.

For critical literacy, oppression and imprisonment of female characters in their relationships and in marriage can be studied through Rochester's wealth and his use of wealth to oppress Jane, as well as Bertha's lack of voice to narrate her marriage with Rochester. Finally, resistance to this oppression can be studied through the plot sequence when Jane escapes from marriage.

Submission

The matters arising from submission are about marriage as a duty and as submission (Figure 31).

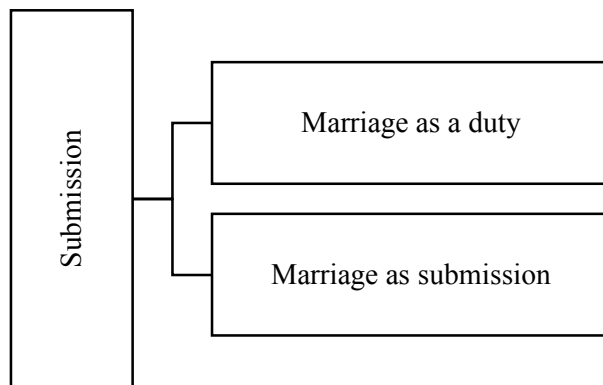


Figure 31. Major constructs of submission

Submission is also about characters' loss of identity and idealisation of marriage (Table 61).

Table 61
Summary guidelines: Submission

Marriage as a duty	<ul style="list-style-type: none"> • Marriage with St. John would have led Jane to obligation and how this creates awareness of submission in marriage. • Jane's refusal of St. John on the grounds of her awareness of a possible oppressive marriage.
Marriage as submission	<ul style="list-style-type: none"> • How does Bronte use Gothic imagery to present women's situation in marriage? • How does Bronte use the physical condition of her characters to present submission in marriage? • Rochester's deceit and tricking of Jane into bigamy. • Marriage in <i>Jane Eyre</i> as an idealisation of Victorian marriage. • Loss of identity through submission in marriage as seen in Rochester's gifts to Jane.

St. John is characterised to create an understanding of marriage as duty which will eventually oppress women. In order to present this submission in marriage, Bronte uses Gothic imagery and the physicality of her characters.

Medicine

Medicine presents ideas around the physical body in *Jane Eyre*.

Body

To study the presentation of body in *Jane Eyre*, teachers can focus on disability, connections between body and setting, representation of the body, starvation and control over body and body in social context (Figure 32).

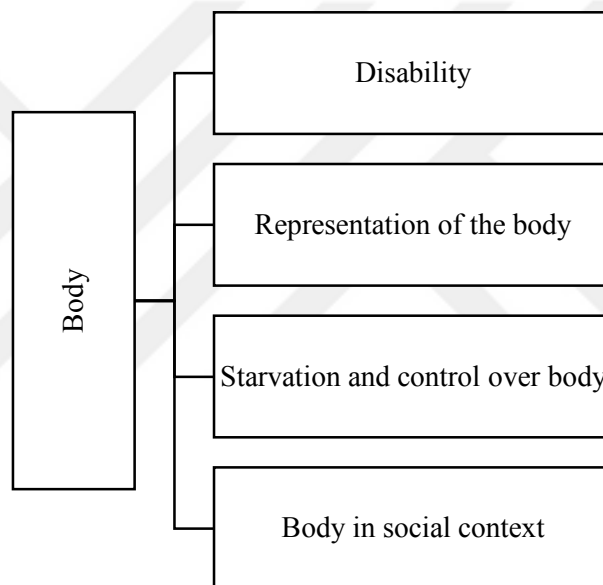


Figure 32. Major constructs of body

Table 62 presents various issues arising from the concept of body.

Table 62

Summary guidelines: Body

Disability	<ul style="list-style-type: none">Bertha and Rochester's disability differs in terms of Bertha's madness as opposed to Rochester's physical disability.
Representation of the body	<ul style="list-style-type: none">Awareness of the creativity of female body.How does Bronte use appetites to present body?How do Bertha and Blanche contribute to the cultural presentation of women's body as grotesque?
Starvation and control over body	<ul style="list-style-type: none">Jane's realization and rejection of the starving institutions and characters such as Lowood and Brocklehurst respectively.

Table 62 (cont'd)

Summary guidelines: Body

Body in social context	<ul style="list-style-type: none"> • How does Jane's development, situate body in social context? • How does Jane's physical body help her to develop her identity? • How does Bronte use setting to present female body in connection with production?
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To study disability, Bertha's madness and Rochester's physical disability in the ending of the novel can be analysed. Representation of the body is about the presentation of female body in Victorian culture. In terms of the social context, questions on representation of social class, status and body can be explored.

Bronte also connects body with starvation and control over characters through their bodies, and especially through the setting of Lowood.

Politics

The social institution of politics includes the largest number of second-order interpretations. Politics can inform critical literacy about social orders, domination, power relations as well as conflicts in society through different emphases. While focusing on politics, teachers can refer to *colonialism* with reference to colonial politics and Bertha Mason; *discourse* in terms of how language and narrative give power to characters in society; *gender* with reference to gender politics and conflicts within society; *nationalism* in relation with how characters present national politics within the context of the novel; *oppression* of characters in society due to the social constructs of gender, class and race; *patriarchy* and patriarchal domination as seen through the novel and finally can refer to *status* in terms of characters' power and agency defined by their positions within politics.

Colonialism

The matters arising from colonialism are colonial identity, ideology, relationship between colonialism and patriarchy, race and gender, and finally naming of characters as the other (Figure 33).

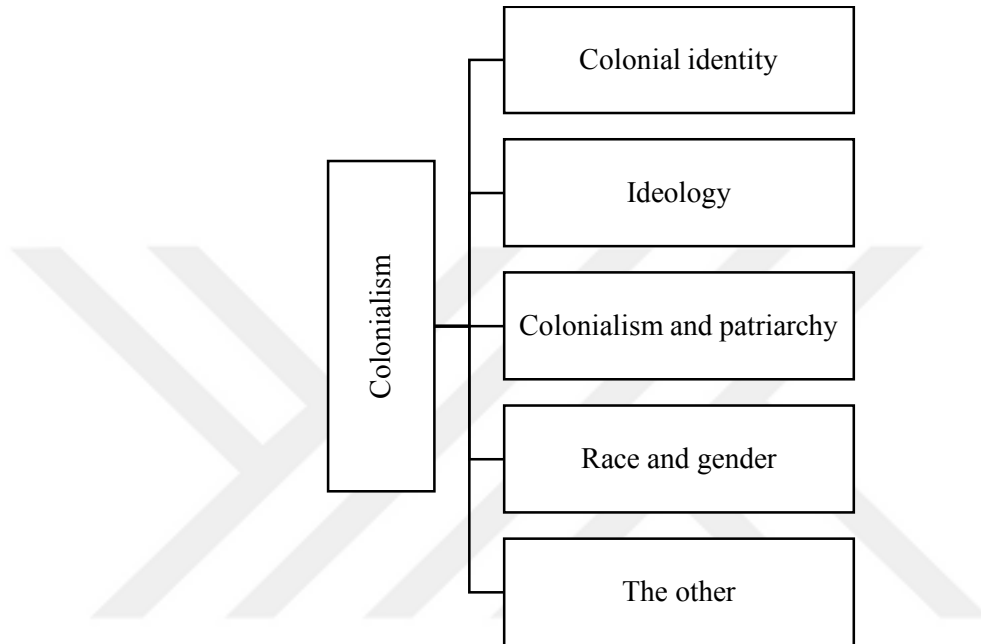


Figure 33. Major constructs of colonialism

Colonialism raises issues and conflicts around mainly Bertha's race and her colonial identity which brings in a discussion of how colonialism and patriarchy are related under politics (Table 63).

Table 63

Summary guidelines: Colonialism

Colonial identity	<ul style="list-style-type: none">• Bertha's connection with madness and with slavery suggest her racial difference and corruption.• How does the author use Bertha's characterisation to present the British-ness of Jane and her strengths to challenge patriarchy?• Comparison of Jane and Bertha through Bertha's lack of voice due to her race and class.
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Table 63 (cont'd)
Summary guidelines: Colonialism

Ideology	<ul style="list-style-type: none"> Addressing Rochester as master and its implications of sexism, submission and racism in the context of the novel. Rochester's use of Bertha's madness as an excuse for female and racial domination. Symbolism of "colonial greed" through Thornfield Hall. Colonialism, presented as "haunting" British domesticity. Arctic in <i>Jane Eyre</i> as a symbol of nation building and colonial ideology. <i>Jane Eyre</i>'s presentation of power relations and hegemony over "non-Western". How does <i>Wide Sargasso Sea</i> reconstruct Bertha in <i>Jane Eyre</i>?
Colonialism and patriarchy	<ul style="list-style-type: none"> The conflicting racial identity of Bertha as a force to challenge and raise critical awareness against "colonial authority". How can <i>Jane Eyre</i> and <i>Wide Sargasso Sea</i> be analysed in connection with patriarchal and colonial authority? Critical awareness of Jane and Bertha's experiences in relation with colonialism and patriarchy. Critical awareness through <i>Jane Eyre</i> as an emancipatory text by its challenges to colonialism, domination of women and finally liberation of Jane Eyre.
Race and gender	<ul style="list-style-type: none"> Critical awareness of racial and feminist oppression in <i>Wide Sargasso Sea</i>. How does the author present Jane and Rochester's relationship similar to colonialism through the power relation of colonialism between Rochester and Bertha? How do John Reed, Jane Eyre and Bertha Mason make connections with politics? Power and powerlessness through Bertha's madness, gender and race as differences.
The other	<ul style="list-style-type: none"> Bertha as the other and her representation of the working class inferiority of women. Importance of the other as a reference to oppression. Death of Bertha as a different race and as the other in order to establish equal power on gender and to liberate from gender and class domination.

Colonial identity focuses on Bertha's characterisation, her race, her comparison with Jane as well as analysis of her madness in connection with race. Likewise, the term the other is about arguments on the racial other and racial inferiority.

Ideology focuses on the colonial politics and how it causes justification of racial domination which can be examined through Bertha and Rochester. Similarly, Thornfield Hall and the Arctic as symbols of colonialism can be studied. As a comparative study, teachers can also use *Wide Sargasso Sea* to focus on colonialism in *Jane Eyre*.

The politics of colonialism is also paired with the politics of patriarchy and *Jane Eyre* raises awareness on how both of these politics are dominating women. In

connection to this, racial and feminist oppression and the parallel between race and gender in politics are suggested by the studies.

Discourse

The major constructs of discourse are presented in Figure 34.

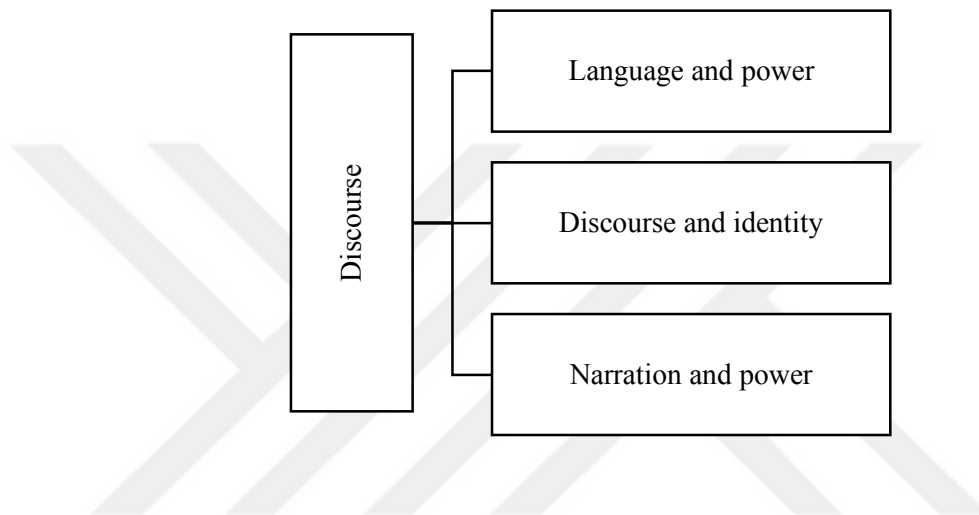


Figure 34. Major constructs of discourse

Discourse is a platform for the discussion of power in politics in terms of power through language, connection between discourse and identity and finally narration to gain power (Table 64).

Table 64

Summary guidelines: Discourse

Language and power	<ul style="list-style-type: none"> • Jane’s awareness of power relations between her and Rochester and use of laughter. • How does Jane use speech to create critical awareness of gender, authority and power relations? • Liberation from traditional “marriage plot” through the power that her name and narrative gives to Jane. • How is Bertha’s lack of speech connected with patriarchy? • Awareness of the role of dominant language and gender roles in order to assert power and to create a masculine identity. • How does Jane use language to create equality between genders?
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Table 64 (cont'd)

Summary guidelines: Discourse

	<ul style="list-style-type: none"> • The use of female voice in <i>Jane Eyre</i> to present patriarchy and hegemony. • Jane's submissive and Rochester's oppressive language presenting gender and power.
Discourse and identity	<ul style="list-style-type: none"> • The shifting presentation of power relations between genders through laughter. • Awareness of liberation from social inferiority through discourse. • Importance of discourse to become aware of status and marginalization.
Narration and power	<ul style="list-style-type: none"> • How does the narrative voice provide power to Jane Eyre?

Language and power as part of discourse are connected with politics in terms of how discursive practices like laughter and speech identify authority and power relations between characters. The language that characters like Jane and Rochester use as well as female voice in the novel are connected with gender roles and hegemony.

Discourse also defines identity in terms of presenting gender roles. Likewise, the first person narration of the novel is connected with power in society.

Gender

Gender and gender politics in *Jane Eyre* bring in arguments on gender roles, gender identity, gender and power and the condition of women (Figure 35).

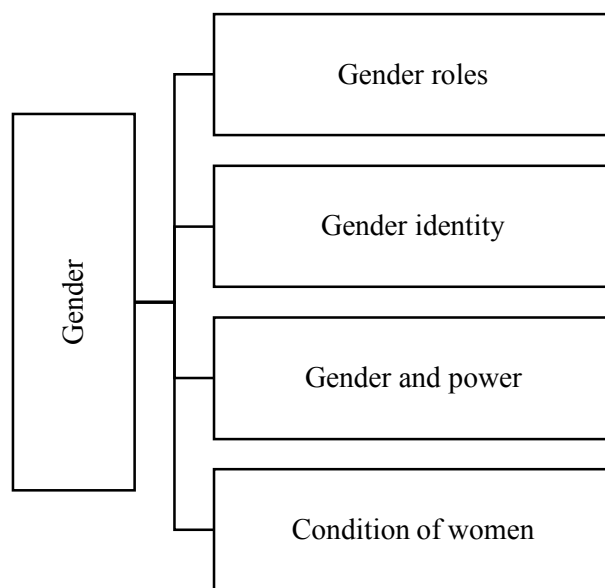


Figure 35. Major constructs of gender

Table 65 presents guidelines on various issues and conflicts arising from gender.

Table 65
Summary guidelines: Gender

Gender roles	<ul style="list-style-type: none"> • Why does Rochester act as an oppressor? • Rochester's oppression in order to remain powerful against women. • Gender performativity and sexuality in terms of social expectations. • How do the Ingrams raise critical awareness on gender roles, which images do they use? • How does <i>Jane Eyre</i> raise critical awareness on gender and gender roles? • How does Jane present the masculine feminine divide? • The union of feminine and masculine qualities in Jane Eyre and how she raises awareness of these? • The difference of Jane from a Victorian woman accepting the patriarchal role of a wife. • Female characters' presentation of 19th century expectations and Jane's resistance to and liberation from these identities. • How does Bronte's <i>Jane Eyre</i> present a shift in gender, such as Jane's awareness of gender roles from childhood onwards?
Gender identity	<ul style="list-style-type: none"> • Jane Eyre and Bertha Mason's challenge to middle-class and female identity, raising critical awareness. • What is the connection between women and nation building in <i>Jane Eyre</i>? • Critical awareness of and challenge to gender and femininity through acting with a masculine identity. • How does Bertha create an understanding of gender in <i>Jane Eyre</i>? • <i>Jane Eyre</i> and <i>Wide Sargasso Sea</i>'s use in the classroom to show feminist and imperialist criticism. • How does Jane's encounter with other female characters and Rochester raise awareness of male power and identity creation?
Gender and power	<ul style="list-style-type: none"> • The role of governess in gaining power. • Which dominated or enclosed roles are presented through women in <i>Jane Eyre</i>? • Critical awareness through Jane and Rochester's gender roles such as oppression. • How does Bronte balance female power relations? • How does <i>Jane Eyre</i>'s plot present norms of feminine gender roles, marginalization and rebellion? • Liberation of women in <i>Jane Eyre</i> against patriarchy.
Condition of women	<ul style="list-style-type: none"> • What is the effect of using fairy tales in presenting male domination within society? • Jane and Bertha's struggle for liberation as opposed to domination within society. • Jane's identity assertion through submission to her gender role. • <i>Jane Eyre</i>'s presentation of "liminal women" within society. • What is the role of Gateshead and Lowood in presenting gender roles? • How do Bertha's and Jane's imprisonment due to race and class, connect with gender? • Does <i>Jane Eyre</i> conform to society or resist to unequal power relations and domination of women? • How do Bertha and Jane's race and class connect with analysis of gender and women?

Based on gender roles, studies inform about male and female characters' appropriation of gender and gender norms in the context of the novel. In relation to this, gender performativity, masculinity and femininity as presented in the novel as well as gender authority are points for critical analysis.

Different than gender roles, gender identity will focus on characters' identification with their roles as male or female. In terms of gender and power, studies focus on how gender can raise awareness about the oppressiveness of gender, marginalization and oppression of women.

For critical literacy, teachers can focus on the condition of women as presented in the novel in lines with female characters' limited status in society, female characters' submission to their role and the role of different settings in presenting the condition of women.

Nationalism

The politics of nationalism in *Jane Eyre* arises matters concerning gender and nationality and national identity (Figure 36).

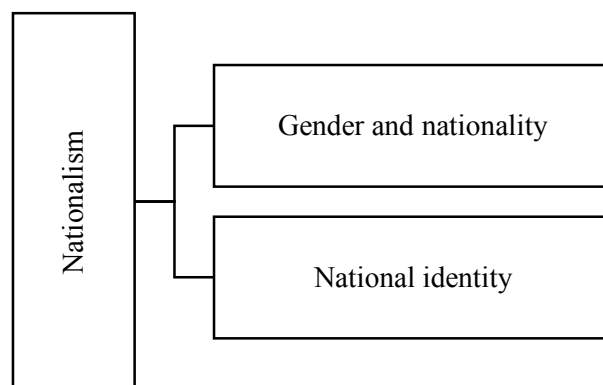


Figure 36. Major constructs of nationalism

Table 66 presents various issues and conflicts arising from nationalism.

Table 66

Summary guidelines: Nationalism

Gender and nationality	<ul style="list-style-type: none"> • How does <i>Jane Eyre</i> present a connection between power relations of nationalism and feminism? • <i>Jane Eyre</i> and Berta Mason’s presentation of conflicting national ideals such as Bertha as the other and Jane as British.
National identity	<ul style="list-style-type: none"> • How does <i>Jane Eyre</i> present the ideal Englishness of 17th and 18th centuries? • <i>Jane Eyre</i>’s presentation of imperialism through its connection with the West and the East. • Jane Eyre’s role of liberating the enslaved due to her experiences form childhood as well as with Rochester. • Rochester’s use of national power to confine Bertha. • How do male and female characters in <i>Jane Eyre</i> present power relations and British identity?

Studies emphasize a connection between gender and nationality, and feminism and nationalism in *Jane Eyre* in the characterisation of Bertha and Jane. The national identity of characters is also emphasized by the studies.

Oppression

Figure 37 presents the major constructs of oppression.

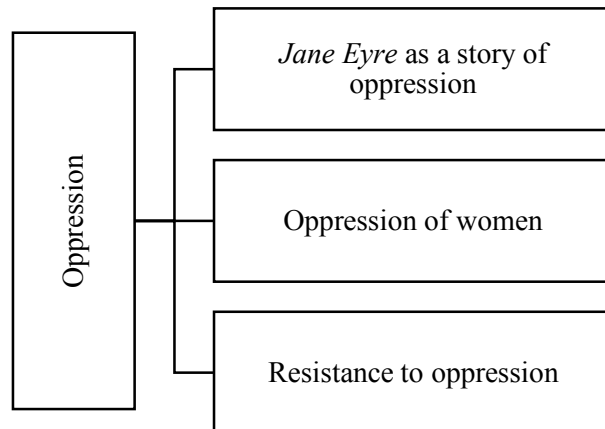


Figure 37. Major constructs of oppression

Oppression can be studied in line with the plot as one of oppression, oppression of women and resistance to oppression (Table 67).

Table 67

Summary guidelines: Oppression

<i>Jane Eyre</i> as a story of oppression	<ul style="list-style-type: none"> • <i>Jane Eyre</i> as a novel of restrictions through different forms of oppression that characters face. • Domination of women in <i>Jane Eyre</i> by men as opposed to liberation and of subjectivity.
Oppression of women	<ul style="list-style-type: none"> • Bertha and Jane’s suffering from oppression and power relations of hierarchical structure. • Intellectual oppression of women in <i>Jane Eyre</i>.
Resistance to oppression	<ul style="list-style-type: none"> • The role of fairy tales for <i>Jane Eyre</i> as an alternative of oppression in Victorian context. • <i>Jane Eyre</i>’s connection with conflicts, domination and liberation in connection with gender and class. • <i>Jane Eyre</i>’s liberation from victimization.

Studies argue that *Jane Eyre* is a plot of oppression and limitations of specifically women. Oppression of women in the plot, highlight power relations and hierarchy such as intellectual oppression of women. Studies also emphasize resistance to oppression, victimization and conflicts around gender and class.

Patriarchy

Topics of domination of women, patriarchal domination and patriarchal ideology can be studied under patriarchy (Figure 38).

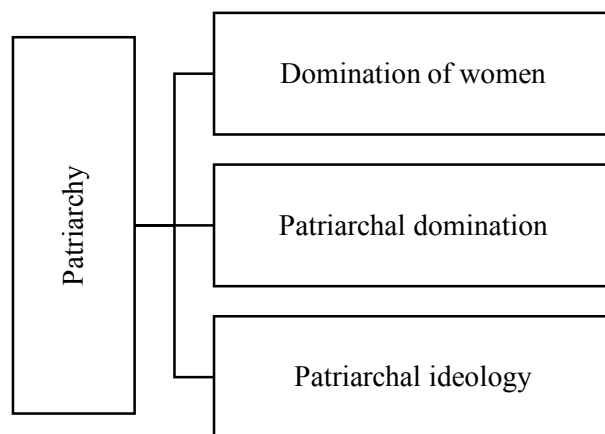


Figure 38. Major constructs of patriarchy

Table 68 presents the issues and conflicts raised by patriarchy around how patriarchal ideology in the novel can be studied in line with domination.

Table 68

Summary guidelines: Patriarchy

Domination of women	<ul style="list-style-type: none"> • Hierarchy and gender in <i>Jane Eyre</i>. • Jane Eyre's struggle to gain identity in midst of male domination. • Oppression of Jane Eyre and feminism and colonialism. • Bronte's presentation of middle class women under patriarchy. • How do male characters present male authority over women?
Patriarchal domination	<ul style="list-style-type: none"> • Jane and Bertha's doubling to rebel patriarchal domination. • Madness as a form and symbol of resistance to patriarchy. • The symbol of vampire to present patriarchy as a system that dominates women. • Jane Eyre's resistance to patriarchal domination of gender and definition of identity. • How does Bronte present the plot of <i>Jane Eyre</i> and Jane's experiences as a struggle towards and liberation from patriarchy?
Patriarchal ideology	<ul style="list-style-type: none"> • Conflict of male and female, patriarchy and power presented through Jane's rebellion to Reeds. • Rochester's patriarchal identity and how it fits Victorian masculinity and power. • <i>Jane Eyre</i>'s role in presenting and raising awareness on patriarchal institutions of marriage, religion, class and imperialism.

Politics of patriarchy and domination of women bring in interpretations of male domination, hierarchical politics like feminism, and patriarchy and male authority over women. Patriarchal domination can be studied through the Gothic symbolism to describe the male characters and characters' struggle against domination. Finally, patriarchal ideology focuses on the conflict between men and women, and ideological view of men in Victorian society as well as patriarchal social institutions that can be seen in the novel.

Status

Figure 39 presents the major constructs of status.

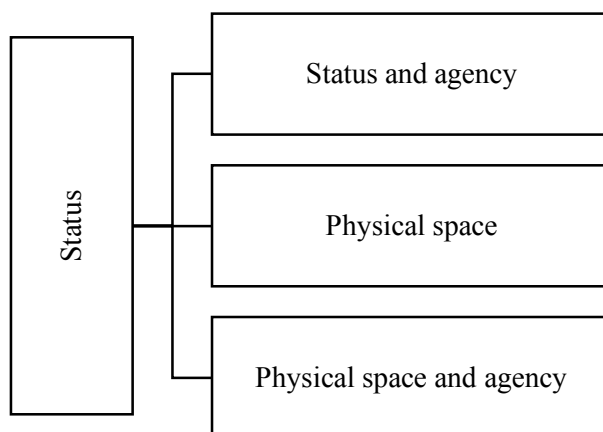


Figure 39. Major constructs of status

The issues and conflicts concerning the concept of status are related with characters' status and agency, the physical spaces in defining status and finally physical spaces and their effect on agency (Table 69).

Table 69

Summary guidelines: Status

Status and agency	<ul style="list-style-type: none"> Jane's status in Thornfield Hall in defining her limitations. The third story that is allowed or re-written in <i>Wide Sargasso Sea</i>. Limited space of the governess as a direct reference to the position of men and women. Rochester's higher status due to his class and gender.
Physical space	<ul style="list-style-type: none"> What is the role of space and different settings in <i>Jane Eyre</i>? How does <i>Jane Eyre</i> use houses (Thornfield Hall) as a metaphor for female writing?
Physical space and agency	<ul style="list-style-type: none"> How are different settings and spaces in <i>Jane Eyre</i> work in relation with gender roles such as the role of the "smoking room" to represent male authority? Enclosure of women in the context of <i>Jane Eyre</i> as presented through houses, gardens and other spaces. Jane and Bertha's struggle for space and Bertha's space within the attic of Thornfield Hall. What is the role of space in defining Jane's status and power relations within society? <i>Jane Eyre</i>'s use of space that is identified with the authority of women in terms of the "third-story".

Status of characters can be analysed in line with their agency in terms of social power, their position based on their gender and limitations that they face. When planning to study characters' status in society as well as their power in wider politics, teachers can focus on the concept of physical space. Studies inform that settings define social status. In addition, different settings and physical spaces in the novel are gendered and define characters' agency and limitations in society.

Religion

Religion can provide a lens to teachers to focus on the connection between religion and gender ideology, and religion and connection between patriarchy and power relations. Under religion, teachers can focus on beliefs, oppression and submission.

Beliefs

Religious beliefs in *Jane Eyre* refer to connections between religious beliefs and gender, religion and character development, religious beliefs of characters, beliefs as a guide and presentation of religion in the novel (Figure 40).

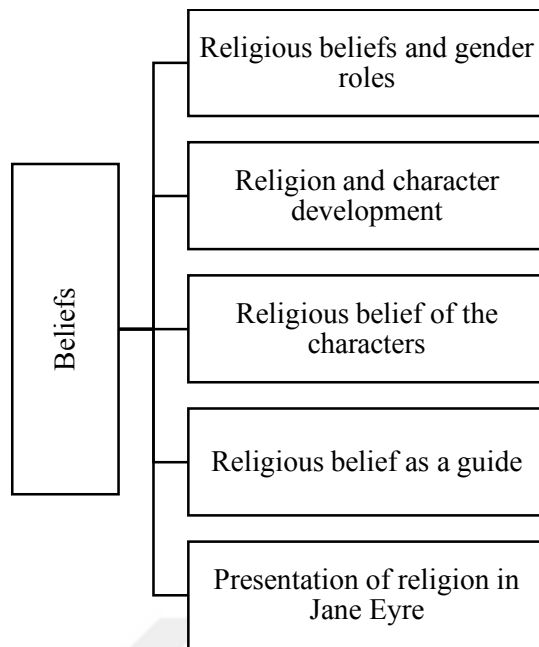


Figure 40. Major constructs of beliefs

Table 70 presents the issues and conflicts raised by beliefs.

Table 70

Summary guidelines: Beliefs

Religious beliefs and gender roles	<ul style="list-style-type: none"> Jane's religious beliefs makes her rational and presents her like a man. How does Bronte's religious background affect her presentation of religion and gender connection? How does religion in <i>Jane Eyre</i> provide characters with their proper roles? How does spiritual equality in <i>Jane Eyre</i> provide characters with equality?
Religion and character development	<ul style="list-style-type: none"> How is Jane's progress connected with religion and Christianity?
Religious belief of the characters	<ul style="list-style-type: none"> Jane's connection with Christianity and paganism.
Religious belief as a guide	<ul style="list-style-type: none"> Jane is connected with Christianity but also with nature which provides her with spiritual guidance. Religious guidance in <i>Jane Eyre</i>.
Presentation of religion in <i>Jane Eyre</i>	<ul style="list-style-type: none"> <i>Jane Eyre's</i> presentation of Methodism as well as scientific teaching. <i>Jane Eyre</i> as an un-Christian novel due to its feminist emancipatory attitude.

Religious beliefs in the novel is found to be in relation with gender roles, and providing characters with their proper roles in society.

Religion is also connected with character development of Jane, and acts as a guide to her. While Jane’s religion is connected with paganism and Christianity, the novel itself also presents Methodism within its context.

Oppression

Religious oppression is connected with patriarchy and religious oppression through marriage (Figure 41).

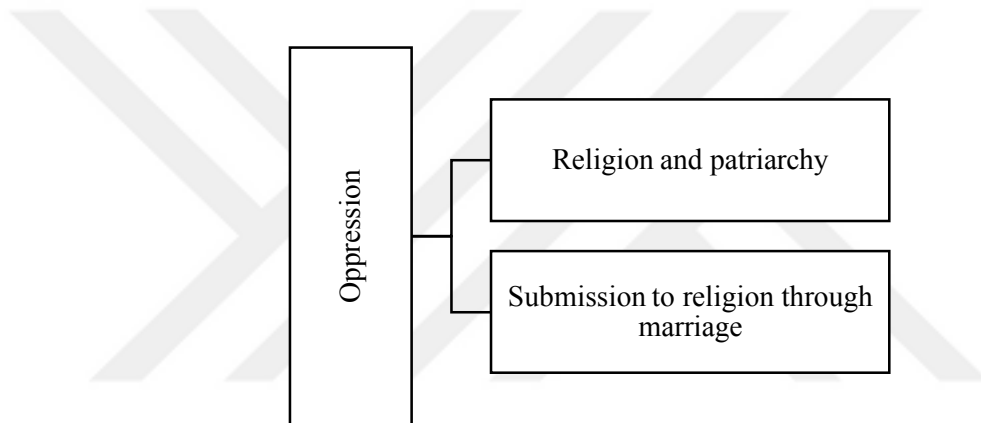


Figure 41. Major constructs of oppression

The issues raised by oppression suggest that religion as presented in the novel is in connection with oppression of patriarchy and marriage (Table 71).

Table 71
Summary guidelines: Oppression

Religion and patriarchy	<ul style="list-style-type: none"> • Mr. Brocklehurst’s and St. John’s characterisation representing religious oppression and patriarchy. • How is Jane’s critical awareness and liberation connected with religion and patriarchy?
Submission to religion through marriage	<ul style="list-style-type: none"> • Jane Eyre’s awareness of St. John and liberation from religious submission.

Male characters like St. John Rivers and Brocklehurst can be studied in line with the connection between religion and patriarchy. Similarly, St. John's understanding of marriage can be connected with religious oppression.

Submission

Submission in religion explores religion and gender, religion and agency, submission to religion, religious beliefs, characters and their connections with religion and resistance to submission to religion (Figure 42).

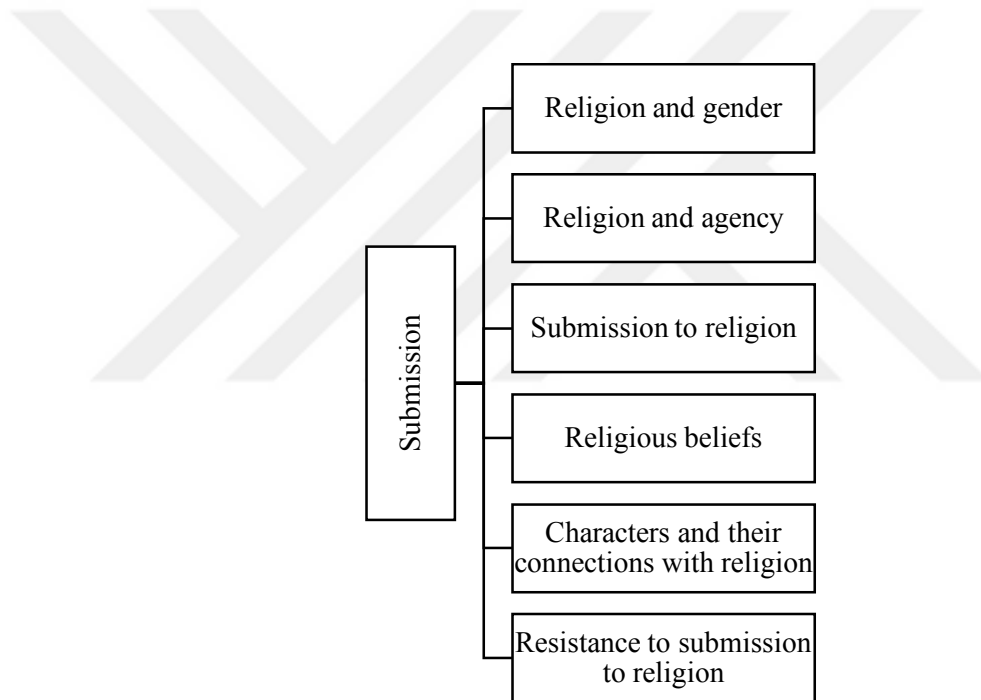


Figure 42. Major constructs of submission

Submission informs about conflicts around how religious submission can be studied in connection with the issues of gender submission and its effects on characters' agency and resistance to this submission (Table 72).

Table 72

Summary guidelines: Submission

Religion and gender	<ul style="list-style-type: none"> • How does Bronte present the connection between religion and gender submission?
Religion and agency	<ul style="list-style-type: none"> • Equal power of men and women in religion as seen through Jane and Rochester's relationship.
Submission to religion	<ul style="list-style-type: none"> • The parallel between marriage and religious submission. • How does St. John's characterization present religion as oppression? • Awareness of religion as a threat to identity and individuality. • Conflict between passionate love as opposed to religious idealization and worship of men.
Religious beliefs	<ul style="list-style-type: none"> • Critical awareness of extreme religious belief.
Characters and their connections with religion	<ul style="list-style-type: none"> • How are characters connected with Methodism? • How does Bronte use religious terms to define characters?
Resistance to submission to religion	<ul style="list-style-type: none"> • Struggle of Jane to liberate herself from Methodism.

Studies that refer to religious submission focus on submission to religion in relation to characters' view of religion as a threat to individuality. Thus, Jane's struggle to liberate herself from religion can be discussed by teachers. Religious beliefs under submission explore the idealised or extreme view and submission of religion; therefore, idealization of marriage can also be discussed which is presented as similar to religious submission. Religious submission can also be discussed in relation to religion, gender submission and agency through power of man and woman in relation with religion.

Other theses and dissertations

Adaptations

Adaptations of *Jane Eyre* can be studied with a focus on gender, different adaptations, interrelation of adaptations and melodrama.

- Gender
- Movies and television versions
- Effects of gender, race and class on script
- Gender focus in the adaptations

- Melodrama

Some issues and conflicts arising from adaptations presented in Table 73.

Table 73

Summary guidelines: Adaptations

• How do the adaptations of <i>Jane Eyre</i> present autonomy as opposed to the ideal mother figure within the context of World War II.
• What were the influences of <i>Jane Eyre</i> 's adaptations?
• The melodramatic focus on <i>Jane Eyre</i> .

Influences of *Jane Eyre*'s adaptations, their focus and context can be studied in the classroom.

Authorship

Authorship refers to Charlotte Bronte's use of pseudonyms, her character, her gender and authorship, narrative voice and her life as presented in the novel.

- Bronte's use of pseudonyms
- Author's character
- Gender and authorship
- Narrative voice
- Bronte's life as presented in *Jane Eyre*

Various issues and conflicts arising from author category are presented in Table 74.

Table 74

Summary guidelines: Authorship

• How is the use of pseudonyms and the fictional character of Jane Eyre are connected?
• How does Jane Eyre represent authorial role?
• How does Bronte's pseudonym create male-female conflict in the reading of <i>Jane Eyre</i> ?
• How is Bronte's use of pseudonym related with the first person narration of <i>Jane Eyre</i> ?
• Biographical relation between Jane Eyre and Bronte.

Under authorship, Bronte's role as an author, her pseudonyms and its effects on the reading of *Jane Eyre*, the first-person narrative and autobiographical quality of the novel can be studied by teachers.

Implications for practice

One of the main focus of critical pedagogy is teaching conflicts within the society and the dominant social constructs such as gender, race and class with the aim of raising students' critical awareness and literacy by providing them with instructional content that focus on issues of power, oppression, conflict and liberation. Even though *Jane Eyre* has been written in the 19th century, the results of the study involve discussion points on such topics that are still relevant, and teachers can use the summary guidelines, as most of the topics such as gender under politics, marriage under laws, conventionality under family and class under economy are still relevant.

The summary guidelines provide to develop content around gender conflicts and issues in *Jane Eyre* for raising critical consciousness. As major findings of this study indicate, issues that are raised by the second-order interpretations make references to power, domination, liberation, conflict, oppression and patriarchy that are presented within the context of the novel and that characters face. These critical issues can be used as themes around which teachers can organise instruction and can connect with literary elements such as characterisation, plot, setting and themes. Specifically, teachers can make reference to point of view as many studies refer to first person narrative and the Bildungsroman aspect of the novel in raising critical awareness on gender conflicts and liberation of women from domination in society.

Similarly, social institutions can be used as concepts around which teachers can organize the development of the plot, characters and analysis of themes. For instance, under institutions like marriage and law, teachers can plan a lesson on the marriage plot of Bertha and Rochester, Jane and Rochester as well as St. John and Jane. For the social institution of education, Lowood school can be the focus as a setting and its connection with female oppression and progress through Jane Eyre's experiences and interactions with other characters can be studied. For politics, teachers can explore how gender, race and patriarchy define the status of characters like Bertha and Jane and can explore themes and the context of the novel in connection with British imperialism. For economy, social class, themes around class hierarchy and characterisation of Jane, Reeds, Rochester and Blanche can be studied. Religion can be analysed in the context of the novel and through characters like Brocklehurst and St. John.

Indicated under other theses and dissertations, teachers can integrate the adaptations of the novel and can refer to the author's biography. Similarly, to provide more critical analysis of the novel, teachers can integrate critical literary theories for analysis such as gender and post-colonialism theory in politics and Marxism in economy.

Finally, a similar critical literacy based content creation and analysis of studies on a selected literary text can be used as part of a teacher education program. A similar study like this can help pre-service and in-service teachers to practice implications of critical pedagogy, critical curricular ideology and teaching of the conflicts within literature instruction.

Implications for further research

The novel under study, *Jane Eyre*, was selected based on IB Language A ‘Prescribed List of Authors’, in which the author of the novel, Charlotte Brontë, was one of the authors that IB suggests for studying. Researchers can use the same lenses of critical pedagogy, critical literacy and social institutions for analysis and study of other novels to inform critical literacy instruction.

Limitations

The selected M.A. theses and Ph.D. dissertations were analysed by searching for *Jane Eyre* and relevant social institutions in the studies. Some of the studies had no search option and some of the studies did not specify a chapter on *Jane Eyre*, therefore, those studies were read to identify key words like *Jane Eyre* and second-order interpretations respectively, which might lead to the identification of a limited number of second-order interpretations.

Another limitation is related with the database for selecting theses and dissertations focusing on the novel *Jane Eyre*. This may result in material decay as well as the inability to probe further questions within these studies.

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APPENDIX A: Primary Sources on Gender

Primary sources on gender

Table 75 presents all of the data sources on gender in reverse chronological order based on the publication dates of the sources. There are 123 studies in total. Among these studies, 17 are M.A. theses, and 106 are Ph.D. dissertations.

Table 75
Appendix A: List of sources on gender

Title	Author	Data type	Year
The Trauma of Celebrity: Rebecca West's <i>The Return of the Soldier</i> , Daphne Du Maurier's <i>Rebecca</i> , Margaret Mitchell's <i>Gone With the Wind</i> , and Jean Rhys's <i>Wide Sargasso Sea</i>	Mannucci, Holly	Ph.D. Dissertation	2018
J. Sheridan Le Fanu's <i>Carmilla</i> : A Tri-Part Exploration of The Vampiric Novel	Whelan, Josephine Frances	M.A. Thesis	2017
Colonial Subjectivities: Cultural Hybridity in Nineteenth-Century French and English Imperial Fictions	Le Gall-Scoville, Cloe-Mai.	Ph.D. Dissertation	2017
"Fancies Bright and Dark": Sadomasochism and the Sublime in <i>Jane Eyre</i>	Carlin, Elizabeth A.	M.A. Thesis	2017
Queer Privilege: Telepathy and Sadomasochism in the Nineteenth Century Novel	D'Agostino, Anthony Michael	Ph.D. Dissertation	2017
"Mother, I will": Female subjectivity and religious visions in the Brontës' novels	Scott, Amanda N.	Ph.D. Dissertation	2016
Postnational feminism in the postmodern novels of transnational women writers	Thomas, Amy Aroopala	Ph.D. Dissertation	2016
Dr Jekyll, his new woman, and the late Victorian identity crisis	Ferguson, Laura	Ph.D. Dissertation	2016
Intersectionality in <i>Jane Eyre</i> and Its Adaptations	Loh, Laurel	M.A. Thesis	2015
Monstrous marriage: Re-evaluating consent, coverture, and divorce in nineteenth-century women's Gothic fiction	Lay, Samantha	Ph.D. Dissertation	2015
Despotic mirth: laughter, gender and power in the novels of charlotte brontë	Briggs, Harriet Mary	Ph.D. Dissertation	2015
Shakespeare's influence on the English Gothic, 1791-1834: The conflicts of ideologies	Wiley, Jennifer L.	Ph.D. Dissertation	2015
Jane Eyre and Becky Sharp's Progeny: Mapping the Governess in Victorian Literature	Lagoe, Amanda M.	Ph.D. Dissertation	2015
Turning their talk: Gendered conversation in the nineteenth-century British novel	Beach, Rebecca Ann	Ph.D. Dissertation	2015
Solid Air: Victorian Atmosphere and Female Character in British Fiction 1847-1891	Pizzo, Justine Fontana	Ph.D. Dissertation	2014
Witnessing, investigating, and interpreting: Secrecy and domestic power in Victorian sensation novels	Kolbinger, Valerie	Ph.D. Dissertation	2014
The cultural significance of the Brontës, c 1910-1940	Pouliot, Amber Theresa	Ph.D. Dissertation	2014
"Threshold names" in Victorian novels and print culture	Jung, Daun	Ph.D. Dissertation	2014
From obedient housewife to androgynous equal: Shifting gender paradigms in 1790-1860 British literature	Kuhn, Brianna L.	M.A. Thesis	2013

Table 75 (cont'd)

Appendix A: List of sources on gender

Writing, racial identification, and mental illness in <i>A Question of Power</i> and <i>Wide Sargasso Sea</i>	Becker, BryAnn K.	M.A. Thesis	2013
Victorian queer: Marginality and money in nineteenth century literature	Choi, Jung Sun	Ph.D. Dissertation	2013
The living mirror: the representation of doubling identities in the British and polish women's literature (1846-1938)	Naszkowska, Klara	Ph.D. Dissertation	2012
The point of agony: sex and power in charlotte Brontë	Kvistad, Erika	Ph.D. Dissertation	2012
The British image of empire in the Victorian novel	Wise, Craig M.	Ph.D. Dissertation	2011
Euphemism's usefulness: Elusive eros in the novels of Charlotte Brontë	Kelly, Sharon E.	M.A. Thesis	2011
'...you too have power over me': Oppression in the Life and Work of Charlotte Brontë	McLaren, Annette	Ph.D. Dissertation	2011
Improving language: Victorian literature and the civilizing process	Yeoh, Paul L.	Ph.D. Dissertation	2010
Enclosure, transformation, emergence: Space and the construction of gender roles in the novels of Charlotte Brontë	Lattanzio, Michelle Dawn	Ph.D. Dissertation	2010
Feminist translation in china : a comparative study of three translated versions of Jane Eyre	Yang, Yan	M.A. Thesis	2010
Fiction and the meaning of place: writing the north of England 1845-1855 and 1955-1965	Mansfield, Jane	Ph.D. Dissertation	2010
Bodies in transit: mobility, embodiment and space in the mid-nineteenth century novel	Mathieson, Charlotte Eleanor	Ph.D. Dissertation	2010
Reading jean Rhys in the context of Caribbean literature: re-positioning her texts in the negritude movement and the Caribbean literary renaissance in London	Saito, Midori	Ph.D. Dissertation	2010
Morbid Parts: Dissection and the Gothic in the Long Nineteenth Century	May, Rebecca E.	Ph.D. Dissertation	2009
Negotiating power: Domestic and professional authority in Victorian fiction	Kramer, Beth	Ph.D. Dissertation	2009
A study of four Chinese versions of Jane Eyre with the corpus approach	Yang, Zhang Xi	M.A. Thesis	2009
The realization of women's identification in feminist translation-a comparative study of two Chinese versions of Jane Eyre	Huang, Wen Wen	M.A. Thesis	2009
Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura	Ph.D. Dissertation	2008
Religion, gender and authority in the novels of Charlotte Brontë	Pearson, Sara Leanne	Ph.D. Dissertation	2008
Discourse and detection: Gendered readings of scientific and legal evidence in the Victorian novel	Rhodes, Robi R.	Ph.D. Dissertation	2008
Unveiling the madwoman in the attic: a postcolonial feminist reading of wide sargasso sea	Wang, Qi	M.A. Thesis	2008
Victorian authors on trial	Morton, Heather Elizabeth Scott	Ph.D. Dissertation	2007
Folk narrative in the nineteenth-century British novel	Greenlee, Jessica	Ph.D. Dissertation	2006
Rewriting <i>Rasselas</i> : Mary Wollstonecraft, Ellis Cornelia Knight, Elizabeth Pope Whately, and Charlotte Brontë intertextualize the choice of life	Watkin, Amy S.	Ph.D. Dissertation	2006
*Language and the self: A psychoanalytic reading of Saul Bellow's "Herzog" and James Baldwin's "Go Tell It on the Mountain"	Zucker, Elyse	Ph.D. Dissertation	2006
Pseudonymity, authorship, selfhood: the names and lives of charlotte Brontë and George Eliot	Nikkila, Sonja Renee	Ph.D. Dissertation	2006
"Myself yet not quite myself": "Jane Eyre", "Wide Sargasso Sea", and a third space of enunciation, and, "Being herself invisible, unseen, unknown": "Mrs. Dalloway", "The Hours", and the re-inscribed lesbian woman	Reavis, Serena B.	M.A. Thesis	2005

Table 75 (cont'd)

Appendix A: List of sources on gender

Eighteenth- and nineteenth -century feminine identity construction through the commodification of other and the subversion of the relegation of women to the private sphere	Dietrich, Rhonda	Ph.D. Dissertation	2005
Domesticating women: Assertion and aggression in the Victorian novel	Conness, Kari	Ph.D. Dissertation	2004
Belated travelers and posthumous children: Phantoms of Romanticism in Victorian literature	Brown-Wheeler, Karen E.	Ph.D. Dissertation	2004
Hyenas in scarlet petticoats: re-dressing the heroine in the novels of the Brontës, George Eliot and Virginia Woolf	Fairless-Aitken, Suzanne Holly	Ph.D. Dissertation	2004
Narratives of outrage: Sexual violence and the Victorian novel	Barrow, Robin Joy	Ph.D. Dissertation	2003
An ethics of becoming: Configurations of feminine subjectivity in Jane Austen, Charlotte Brontë, and George Eliot	Cho, Son Jeong	Ph.D. Dissertation	2003
Silent treatment: Metaphoric trauma in the Victorian novel	Sanders, Judith	Ph.D. Dissertation	2003
Transforming beauty: Re-telling "Beauty and the Beast" in the nineteenth-century novel	McDermott, Christine Butterworth	Ph.D. Dissertation	2002
Gender in the contact zone: Writing the colonial family in Romantic -era and Caribbean literature	Stitt, Jocelyn Fenton	Ph.D. Dissertation	2002
"This wild gypsy dream": The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman	Ph.D. Dissertation	2002
From the domestic to the demented: women, men, bodies, literature	Boyne, Jeannette	Ph.D. Dissertation	2002
Nineteenth-century anti-catholic discourses: the case of charlotte brontë	Peschier, Diana Elizabeth	Ph.D. Dissertation	2002
Remodeling domesticity: The architecture of identity in Victorian novels	Kaston, Andrea Jean	Ph.D. Dissertation	2000
The dialectic of idolatry: Roman Catholicism and the Victorian heroine	Vejvoda, Kathleen M.	Ph.D. Dissertation	2000
Screening novel women: Negotiating gender in film adaptations of British nineteenth -century novels	Brosh, Liora	Ph.D. Dissertation	2000
Unspotted snow: Arctic space, gender, and nation in the nineteenth -century British imaginary	Hill, Jennifer M.	Ph.D. Dissertation	2000
Conspicuous consumptions: Representations of corpulence in the nineteenth-century British novel	Huff, Joyce Louise	Ph.D. Dissertation	2000
The gothic feminine: Towards the Byronic heroine	Buffamanti, Suzanne Valentina	Ph.D. Dissertation	2000
Signs of enervation and emancipation: The vampire myth as a metaphor for gender roles and the dynamics of interpersonal relationships in the Victorian novel	Cybulski, Angela Marie	M.A. Thesis	1999
Subject to the Word: Evangelical discourse and the Brontës' fiction	Talley, Lee Allen	Ph.D. Dissertation	1999
Mutilating the heroes: Sadism and gender relations in novels by Frances Burney and Charlotte Brontë	Slater, Louise	Ph.D. Dissertation	1999
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M.	Ph.D. Dissertation	1999
Ending well: The ideology of selected endings in the novels of Dickens, Eliot, and Forster	Winters, Paul Edward	Ph.D. Dissertation	1999
Victorian man-making: Shifting trends in Victorian masculinities in "Jane Eyre", "Shirley", and "Middlemarch"	McTague, Sylvia Merrill Skaggs	Ph.D. Dissertation	1999
The psychic life of the nation: Literature, culture, and the critique of ideology	Flanagan, Joseph	Ph.D. Dissertation	1999
Fiction's likeness: Portraits in English and American novels from "Frankenstein" to "Middlemarch"	Hollander, Elizabeth	Ph.D. Dissertation	1999
Interpretations of androgyny in Victorian works of fiction: Adapting Sandra Bem's Sex Role Inventory	Lane, Marilyn Rose	Ph.D. Dissertation	1998

Table 75 (cont'd)

Appendix A: List of sources on gender

The construction and deconstruction of the female subject in mid-Victorian fiction	Rihani, Zalfa	Ph.D. Dissertation	1998
Made flesh: Christianity, pain and embodiment in the novels of Charlotte Bronte	Stamm, Stephanie A.	Ph.D. Dissertation	1998
The hand that rocks the cradle: Male mothering in nineteenth-century literature	Landrum, Crystal Michelle Collis	Ph.D. Dissertation	1998
Patriarchal and colonial oppression in "Jane Eyre" and "Wide Sargasso Sea"	Zaibaq, Lama Kuttab	M.A. Thesis	1997
Incarnation and intertextuality in Faulkner's major novels	McGarry, Eugene P.	Ph.D. Dissertation	1997
Performing the self in camera: Charlotte Bronte, the camera obscura and the protocols of female self-enactment	Walker, Ulrike	Ph.D. Dissertation	1997
Victorian palimpsests: Feminist editorial readings of Elizabeth Barrett Browning, Charlotte Bronte, Christina Rossetti, and Lewis Carroll	Koning, Kim Coghlan	Ph.D. Dissertation	1997
Ripping the veil: The defiant imagination of Jean Rhys	Isbell, Lyn	Ph.D. Dissertation	1997
Appropriation of the masculine: Charlotte Bronte's sensational theatrical realism	Martine, Freda Foltz	Ph.D. Dissertation	1997
Female desire and community in Charlotte Bronte's works	Lee, Jin Ok	Ph.D. Dissertation	1997
Forging intercultural communication: Korean readers' collective responses to English feminist texts - focusing on cross-cultural gender differences (BL)	Lee, S.H.	Ph.D. Dissertation	1997
Alternative identities: Sexual redefinition of women in "The Last of the Mohicans", "Jane Eyre", "Democracy", and "The Handmaid's Tale"	Chapman, Suzette	M.A. Thesis	1996
A decolonized reading of Jean Rhys's "Wide Sargasso Sea" and Maxine Hong Kingston's "The Woman Warrior"	Hung, Min-hsiou	Ph.D. Dissertation	1996
"Speaking 'I'" through "speaking 'we'": The concepts of self and identity in the works of Charlotte Bronte	Davis, Cheryl K.	M.A. Thesis	1996
Cinderella's sisters: Social ascension and physical renunciation in five women's maturation novels	Sifford, Sharon Lynn	Ph.D. Dissertation	1996
Confronting the forbidden: Reshaping cultural identity with Bluebeard	States, Janel Ann	M.A. Thesis	1996
"Fatal resemblances": Educating the female body	Sherlock, Robin Elizabeth	Ph.D. Dissertation	1996
Becoming conduct. Victorian women writers negotiating gender: Charlotte Bronte, Elizabeth Gaskell, Elizabeth Barrett Browning, George Eliot	Taylor, Sandra Lynn	Ph.D. Dissertation	1996
Rewriting Charlotte Bronte: Masculine anxieties of feminine influence	Blake, Sarah L.	Ph.D. Dissertation	1996
The foreigner in the house: The subversion and reification of national ideals in the Victorian domestic novel	Cox, Carmen A.	Ph.D. Dissertation	1996
Language, text and ideology in the Brontes' novels	Friesen, Peter	Ph.D. Dissertation	1996
Looking like what you are: Race, sexual style and the construction of identity	Walker, Lisa	Ph.D. Dissertation	1995
Men dream while women struggle: Educational paradigms in the Bildungsroman	Marshall, Susanne	Ph.D. Dissertation	1995
"Equally 'childlike' outsiders": Women and the Celt in the work of Charlotte Bronte	Dvorak, Joyce Anne	Ph.D. Dissertation	1994
Neglected religious cues in nineteenth-century English novels	Thomson-Bailey, Philippa J.	Ph.D. Dissertation	1994
Imperialism and the construction of femininity in mid-Victorian fiction	Haynie, Aeron	Ph.D. Dissertation	1994
Cultural metaphors on trial: Gender and identity re-examined in British and Anglo-Indian literature	Allison, Marjorie Carol	Ph.D. Dissertation	1994
"At once narrow and promiscuous": Representations of educated women in the Victorian novel	Green, Laura Morgan	Ph.D. Dissertation	1994
Motifs from the 'Sleeping Beauty' fairy story in nineteenth century novels, poetry, and painting.	Coxall, M.	Ph.D. Dissertation	1994

Table 75 (cont'd)

Appendix A: List of sources on gender

Quires of light. Emily Dickinson: Scenes of reading, surfaces of writing	Werner, Martha Litchfield	Ph.D. Dissertation	1993
Scenes of reading and writing: Subversive repetitions in Bronte, Eliot and Woolf	Cervetti, Nancy	Ph.D. Dissertation	1993
Discourses of maternity and the postmodern narrative: A study of Lessing, Walker, and Atwood	Montelaro, Janet J.	Ph.D. Dissertation	1993
The representation of madness in Victorian fiction.	Pedlar, V.	Ph.D. Dissertation	1993
Managing character: The child and the novel in the eighteenth century	Burdan, Judith Hope	Ph.D. Dissertation	1992
The heroine in flight: Patterns of confinement and escape in the British novel	Wenner, Peggy Jeanne	Ph.D. Dissertation	1992
Exceptional, conventional and dumb women in Austen, C. Bronte, Gaskell and Eliot	Park, Jung-Hwa Oh	Ph.D. Dissertation	1992
The spectacle of femininity: Allegory and the denial of representation in "The Book of Margery Kempe", "Jane Eyre" and "Wonderland"	Sumner, Rebecca Louise	Ph.D. Dissertation	1991
Gendered fictions, fictional identities: Self-narration in Dickens and Charlotte Bronte	Fletcher, LuAnn McCracken	Ph.D. Dissertation	1991
Women and ideology in Jean Rhys's novels	Silavipaporn, Pak	Ph.D. Dissertation	1990
Elements of the Gothic in the novels of Margaret Atwood	Gillespie, Tracey	M.A. Thesis	1990
Self-sacrifice in Victorian fiction	Shumaker, Jeanette Roberts	Ph.D. Dissertation	1990
"Jane Eyre" and what adaptors have done to her	Nudd, Donna Marie	Ph.D. Dissertation	1989
Gender and empire: Figurative structures in the fiction of Charlotte Bronte and George Eliot	Meyer, Susan Lynn	Ph.D. Dissertation	1989
Your cries are in vain: A theory of the melodramatic heroine	Rebeck, Theresa	Ph.D. Dissertation	1989
"Now in fire and now in blood": Purification rituals in the Victorian novel	Dole, Carol M.	Ph.D. Dissertation	1988
Discourse and identity: A dialogical feminine voice on the margins	Bowman, Rebecca S.	Ph.D. Dissertation	1988
Deforming novels: Women writers and the Bildungsroman	Fraiman, Susan Diana	Ph.D. Dissertation	1988
Defying the constraints of gender: the male/female double of women's fiction	Blum, Joanne Danielle	Ph.D. Dissertation	1986
From Clarissa to Lady Chatterley: character in the British novel (Psychoanalysis, Marxism)	Grant, Rena Jane	Ph.D. Dissertation	1985
The margin that remains: a study of aging in literature	Sokoloff, Janice M.	Ph.D. Dissertation	1985

As indicated by the Table 75, the focus on gender in *Jane Eyre*, has not lost its popularity and has been studied for more than thirty years. However, in comparison to the number of M.A. theses, more Ph.D. dissertations were written on the novel under study.

APPENDIX B: Sources on Race and Class

Sources on race

Table 76 indicates the studies about race. In total there are 27 studies. 2 of these studies are M.A. theses and 25 of the studies are Ph.D. dissertations.

Table 76

Appendix B: List of sources on race

Title	Author	Data type	Year
Colonial Subjectivities: Cultural Hybridity in Nineteenth-Century French and English Imperial Fictions	Le Gall-Scoville, Cloe-Mai	Ph.D. Dissertation	2017
Heritage improved: Postcolonial cinema adapts the nineteenth-century British novel	Kao, Vivian Yuan	Ph.D. Dissertation	2015
Intersectionality in <i>Jane Eyre</i> and Its Adaptations	Loh, Laurel	M.A. Thesis	2015
Writing, racial identification, and mental illness in <i>A Question of Power</i> and <i>Wide Sargasso Sea</i>	Becker, BryAnn K.	M.A. Thesis	2013
Color, the visual arts, and representations of otherness in the Victorian novel	Durgan, Jessica Marie	Ph.D. Dissertation	2012
The British image of empire in the Victorian novel	Wise, Craig M.	Ph.D. Dissertation	2011
Fiction and the meaning of place: writing the north of England 1845-1855 and 1955-1965	Mansfield, Jane	Ph.D. Dissertation	2010
Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura	Ph.D. Dissertation	2008
Domesticating the Empire: Class discord, racial discourse and the marriage plot in Victorian literature	Milton, Catherine Amelia	Ph.D. Dissertation	2003
Disorderly thinking, model conduct: Ethnic heroine construction in twentieth-century African and Asian American women's fiction	Hebbar, Reshmi Jyotsna	Ph.D. Dissertation	2002
Folklore -naming and folklore -narrating in British women's fiction, 1750-1880	Wakefield, Sarah Rebecca	Ph.D. Dissertation	2002
Gender in the contact zone: Writing the colonial family in Romantic -era and Caribbean literature	Stitt, Jocelyn Fenton	Ph.D. Dissertation	2002
"This wild gypsy dream": The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman	Ph.D. Dissertation	2002
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M.	Ph.D. Dissertation	1999
Cannibalizing the Victorians: Racial and cultural hybridity in the Brontës and their Caribbean rewritings	Mardorossian, Carine Melkom	Ph.D. Dissertation	1998
Incarnation and intertextuality in Faulkner's major novels	McGarry, Eugene P.	Ph.D. Dissertation	1997
Appropriation of the masculine: Charlotte Bronte's sensational theatrical realism	Martine, Freda Foltz	Ph.D. Dissertation	1997
The foreigner in the house: The subversion and reification of national ideals in the Victorian domestic novel	Cox, Carmen A. Cox	Ph.D. Dissertation	1996
Mid-Victorian racial discourse in three women writers: Charlotte Bronte, Emily Bronte, and Elizabeth Gaskell	Park, Kyonghwa	Ph.D. Dissertation	1995
Looking like what you are: Race, sexual style and the construction of identity	Walker, Lisa	Ph.D. Dissertation	1995
"Equally 'childlike' outsiders": Women and the Celt in the work of Charlotte Bronte	Dvorak, Joyce Anne	Ph.D. Dissertation	1994

Table 76 (cont'd)

Appendix B: List of sources on race

Women without words: Narratives of self for absent voices	Winterhalter, Teresa Marie	Ph.D. Dissertation	1994
Cultural metaphors on trial: Gender and identity re-examined in British and Anglo-Indian literature	Allison, Marjorie Carol	Ph.D. Dissertation	1994
Women and ideology in Jean Rhys's novels	Silavipaporn, Pak	Ph.D. Dissertation	1990
Gender and empire: Figurative structures in the fiction of Charlotte Bronte and George Eliot	Meyer, Susan Lynn	Ph.D. Dissertation	1989
Discourse and identity: A dialogical feminine voice on the margins	Bowman, Rebecca S.	Ph.D. Dissertation	1988
Destruction and defense: images of otherness in selected British novels	Drake, Paula Nicole	Ph.D. Dissertation	1987

Sources on class

Table 77 indicates the studies on class. In total, there are 79 studies. Among these studies, 10 are M.A. theses, and 69 are Ph.D. dissertations.

Table 77

Appendix B: List of sources on class

Title	Author	Data type	Year
The Trauma of Celebrity: Rebecca West's <i>The Return Of the Soldier</i> , Daphne Du Maurier's <i>Rebecca</i> , Margaret Mitchell's <i>Gone with the Wind</i> , and Jean Rhys's <i>Wide Sargasso Sea</i>	Mannucci, Holly	Ph.D. Dissertation	2018
Queer Privilege: Telepathy and Sadomasochism in the Nineteenth Century Novel	D'Agostino, Anthony Michael	Ph.D. Dissertation	2017
Finding freedom for Jane: A reading of subjugation, shame, and sympathy in Charlotte Brontë's "Jane Eyre"	Shaver, Rebecca	M.A. Thesis	2016
"To grow up clean": <i>Jane Eyre</i> and education	Hampe, Marielle	M.A. Thesis	2016
Queer Accounts: Victorian Literature and Economic Deviance	Dobbins, Margaret Leigh	Ph.D. Dissertation	2015
Shakespeare's influence on the English Gothic, 1791-1834: The conflicts of ideologies	Wiley, Jennifer L.	Ph.D. Dissertation	2015
Jane Eyre and Becky Sharp's Progeny: Mapping the Governess in Victorian Literature	Lago, Amanda M.	Ph.D. Dissertation	2015
Monstrous marriage: Re-evaluating consent, coverture, and divorce in nineteenth-century women's Gothic fiction	Lay, Samantha	Ph.D. Dissertation	2015
Intersectionality in <i>Jane Eyre</i> and Its Adaptations	Loh, Laurel	M.A. Thesis	2015
Witnessing, investigating, and interpreting: Secrecy and domestic power in Victorian sensation novels	Kolbinger, Valerie	Ph.D. Dissertation	2014
Life in transit: travel narratives of the British governess	Pearce, Jennifer	Ph.D. Dissertation	2013
Domestic intimacies: Servants and secrets in the Victorian novel	Everett, Karina Jimenez	Ph.D. Dissertation	2013
Ecstasy and solitude: Reading and self-loss in nineteenth-century literature and psychology	Tressler, Beth	Ph.D. Dissertation	2013
The British image of empire in the Victorian novel	Wise, Craig M.	Ph.D. Dissertation	2011

Table 77 (cont'd)

Appendix B: List of sources on class

Elizabeth Gaskell and "The Grey Woman": Riding the third wave	Edelman, Susan E.	M.A. Thesis	2009
"A view of the thing": The visual art of the Victorian novel	Armetta, Flora C.	Ph.D. Dissertation	2009
(Re)-visiting the madwoman: Madness or (self)-identifying the individual	Jones, Rachel	M.A. Thesis	2009
The first Mrs. Rochester and her world : a tentative study on characters in wide sargasso sea	Liu, Yuan Yuan	M.A. Thesis	2009
Working with the body: Subjectivity, gender, commodification and the labouring body in Victorian England	Bandyopadhyay, Madhura	Ph.D. Dissertation	2008
Reading in the Victorian novel	Murray, Cristin Lynn	M.A. Thesis	2008
Rewriting <i>Rasselas</i> : Mary Wollstonecraft, Ellis Cornelia Knight, Elizabeth Pope Whately, and Charlotte Brontë intertextualize the choice of life	Watkin, Amy S.	Ph.D. Dissertation	2006
The Victorian outcast: A study of Charlotte Brontë's "Jane Eyre" and George Eliot's "Silas Marner"	Foulk, Alicia C.	M.A. Thesis	2006
Eighteenth- and nineteenth-century feminine identity construction through the commodification of other and the subversion of the relegation of women to the private sphere	Dietrich, Rhonda	Ph.D. Dissertation	2005
'hunger is nothing': the politics of food and famine in the 1840's: mid-nineteenth century fictional narratives of consumption, abnegation and desire	Newberry, Rachael Louise	Ph.D. Dissertation	2005
Narratives of outrage: Sexual violence and the Victorian novel	Barrow, Robin Joy	Ph.D. Dissertation	2003
Offensive shadows: Vision and the spinster in Charlotte Brontë's "Villette"	Hagan, Sandra	Ph.D. Dissertation	2002
Disorderly thinking, model conduct: Ethnic heroine construction in twentieth-century African and Asian American women's fiction	Hebbar, Reshmi Jyotsna	Ph.D. Dissertation	2002
Folklore -naming and folklore -narrating in British women's fiction, 1750–1880	Wakefield, Sarah Rebecca	Ph.D. Dissertation	2002
Spectral figures: Readings in the performativity of the Victorian novel	Ortiz-Robles, Mario	Ph.D. Dissertation	2002
"This wild gypsy dream": The gypsy in the nineteenth-century British imagination	Champagne, Michele Herrman	Ph.D. Dissertation	2002
Jane's heirs: Hollywood (re)makes the classics, 1930–1945	Gribben, Alicia A.	Ph.D. Dissertation	2001
Living in "Jane Eyre"'s shadow: Jane's intertextual presence in works by Maya Angelou, Bharati Mukherjee, Michelle Cliff, and Jamaica Kincaid	Payette, Patricia Ruth	Ph.D. Dissertation	2001
Remodeling domesticity: The architecture of identity in Victorian novels	Kaston, Andrea Jean	Ph.D. Dissertation	2000
Wandering women: Sexual and social stigma in the mid-Victorian novel	Jackson, Lisa Hartsell	Ph.D. Dissertation	2000
Conspicuous consumptions: Representations of corpulence in the nineteenth-century British novel	Huff, Joyce Louise	Ph.D. Dissertation	2000
Awakening desire and Charlotte Brontë's heroines: The feminist voice	Gabel, Joanne E.	M.A. Thesis	1999
The harlot's curse: Prostitution and marriage in mid-Victorian British culture	Washington, Kathleen A.	Ph.D. Dissertation	1999
Constructions of national identity in the Victorian novel: Readings of six novels	Mascarenhas, Cela M.	Ph.D. Dissertation	1999
Ending well: The ideology of selected endings in the novels of Dickens, Eliot, and Forster	Winters, Paul Edward	Ph.D. Dissertation	1999
Victorian man-making: Shifting trends in Victorian masculinities in "Jane Eyre", "Shirley", and "Middlemarch"	McTague, Sylvia Merrill Skaggs	Ph.D. Dissertation	1999
The psychic life of the nation: Literature, culture, and the critique of ideology	Flanagan, Joseph	Ph.D. Dissertation	1999

Table 77 (cont'd)

Appendix B: List of sources on class

The construction and deconstruction of the female subject in mid-Victorian fiction	Rihani, Zalfa	Ph.D. Dissertation	1998
Made flesh: Christianity, pain and embodiment in the novels of Charlotte Bronte	Stamm, Stephanie A.	Ph.D. Dissertation	1998
Relegated relations: The British aunt in the nineteenth-century fiction	Palmer, Sally Broadbent	Ph.D. Dissertation	1998
Coincidence and class in the Victorian novel	Moon, Beverly Maddox	Ph.D. Dissertation	1998
Patriarchal and colonial oppression in "Jane Eyre" and "Wide Sargasso Sea"	Zaibaq, Lama Kuttab	M.A. Thesis	1997
The second angel in the house: Disruption of domestic ideology in the literature of nineteenth-century Great Britain and the United States	Diederich, Nicole Anne	Ph.D. Dissertation	1997
Appropriation of the masculine: Charlotte Bronte's sensational theatrical realism	Martine, Freda Foltz	Ph.D. Dissertation	1997
Female desire and community in Charlotte Bronte's works	Lee, Jin Ok	Ph.D. Dissertation	1997
Cinderella's sisters: Social ascension and physical renunciation in five women's maturation novels	Sifford, Sharon Lynn	Ph.D. Dissertation	1996
Becoming conduct. Victorian women writers negotiating gender: Charlotte Bronte, Elizabeth Gaskell, Elizabeth Barrett Browning, George Eliot	Taylor, Sandra Lynn	Ph.D. Dissertation	1996
The use of the Hegelian dialectic as a heuristic in literature classes to improve critical thinking skills	Dixon, Felicia Ann	Ph.D. Dissertation	1996
The foreigner in the house: The subversion and reification of national ideals in the Victorian domestic novel	Cox, Carmen A.	Ph.D. Dissertation	1996
Language, text and ideology in the Brontes' novels	Friesen, Peter	Ph.D. Dissertation	1996
Mid-Victorian racial discourse in three women writers: Charlotte Bronte, Emily Bronte, and Elizabeth Gaskell	Park, Kyonghwa	Ph.D. Dissertation	1995
Women without words: Narratives of self for absent voices	Winterhalter, Teresa Marie	Ph.D. Dissertation	1994
"At once narrow and promiscuous": Representations of educated women in the Victorian novel	Green, Laura Morgan	Ph.D. Dissertation	1994
Managing character: The child and the novel in the eighteenth century	Burdan, Judith Hope	Ph.D. Dissertation	1992
Postmodern critical theory and the object nature of the cultural commodity	Owens, Nancy Ruth	Ph.D. Dissertation	1992
Death and character: Readings in select Victorian novels	Duni, Michael T.	Ph.D. Dissertation	1991
Women and ideology in Jean Rhys's novels	Silavipaporn, Pak	Ph.D. Dissertation	1990
"Now is there civil war within the soul": The English Civil War in nineteenth century British literature	Nicholes, Joseph Kelly	Ph.D. Dissertation	1989
The authority of language in the novels of Charlotte Bronte	Mann, Maureen Ruth Forbes	Ph.D. Dissertation	1988
Social myth and fictional reality: The decline of fairy tale thinking in the Victorian novel	Hastings, Albert Waller	Ph.D. Dissertation	1988
"Now in fire and now in blood": Purification rituals in the Victorian novel	Dole, Carol M.	Ph.D. Dissertation	1988
Breaking form's promise: Writing against the 'Bildungsroman' in nineteenth century British fiction	Schweitzer, Thomas G.	Ph.D. Dissertation	1988
Kind hearts and coronets: The Great House and social protest in the nineteenth century novel	Roy, Parama	Ph.D. Dissertation	1988
Versions of the governess: Narrative patterns in Ellen Weeton, Elizabeth Gaskell, and Charlotte Bronte	Carrigan, Celine	Ph.D. Dissertation	1988
Discourse and identity: A dialogical feminine voice on the margins	Bowman, Rebecca S.	Ph.D. Dissertation	1988

Table 77 (cont'd)

Appendix B: List of sources on class

Deforming novels: Women writers and the Bildungsroman	Frیمان, Susan Diana	Ph.D. Dissertation	1988
The inner epic tradition in nineteenth-century novels by women	Johnson, Deborah Meem	Ph.D. Dissertation	1985
From Clarissa to Lady Chatterley: Character in the British novel (Psychoanalysis, Marxism)	Grant, Rena Jane	Ph.D. Dissertation	1985
Bibliolatry: Books and reading as a convention in selected Victorian novels	Tseng, Sen-Yee	Ph.D. Dissertation	1985
The Parson's daughters: The family worlds of Charlotte, Emily, and Anne Bronte	Costello, Priscilla H.	Ph.D. Dissertation	1983
Aldous Huxley and film (England, California)	Clark, Virginia Martha	Ph.D. Dissertation	1983
The female self in the novels of Charlotte Bronte: The dynamics of change	Piurek, Joan Ellen	Ph.D. Dissertation	1982
Anglican Evangelicalism and the feminine literary tradition: From Hannah More to Charlotte Bronte	Davis, Robin Reed	Ph.D. Dissertation	1982
The ambivalent attitude toward the orphan in the early Victorian novel	Suchan, James Edward	Ph.D. Dissertation	1981
Ladies of leisure: Idle womanhood in the Victorian novel	Walters, Karla Krampert	Ph.D. Dissertation	1980