

Candidate 1 evidence

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13	<p>'Jane Eyre' by Charlotte Brontë (1847) and 'Rebecca' by Daphne du Maurier (1938) are two Gothic novels that follow the struggles of their protagonists that encounter hardships and loneliness. In Brontë's novel, Jane Eyre Bildungsroman novel, Jane Eyre begins as a passionate young girl orphan and learns how to overcome her isolation through the challenges of societal expectations and gender class differences. In du Maurier's novel, the unnamed narrator's story is told in a flashback circular narrative that expresses the narrator's loneliness caused by prominent male figures and the influence of those higher in society.</p> <p>Firstly, Jane's isolation is initially expressed in her childhood home where she lives with her Aunt Reed and cousins. Her orphan status immediately lowers her social class and this affects the family dynamic; "You have no</p>

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	<p>right to take our books". When John Reed (her cousin) finds Jane reading their books he instantaneously segregates the two of them by using "you" and "our" to highlight Jane's inferiority. This sparks a fight between the two and Jane compares John to "Roman emperors" and "slave drivers". After flying at John in attempts to retaliate against his violence, Jane is taken to the "red room". This is a symbol of her anger and fury that is not accepted of a lady within society at the time. The red room is described as "remote" and "silent" further adding to Jane's loneliness and isolation caused by John's view of her.</p>
	<p>The unnamed narrator is also instantly described to be lonely and isolated within her lifestyle. When she is taken to Manderley it is described to have "a padlock and chain on the gate" instantly separating the narrator from those inhabiting Manderley. This loneliness is further emphasised through descriptive imagery that makes clever use of the</p>

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	<p>garden at Manderley. "The malevolent ivy, always an enemy to grace, threw her tendrils about the pair" - this directly correlates to how Rebecca's looming presence infiltrates the unnamed narrator's relationship with Maxim. they are Rebecca, Maxim's previous wife, is a constant barrier to complete love and trust between the newlyweds and even dead, manages to make the narrator feel lonely in her relationship. They are The garden is further described to have an "alien marriage" between two plants, hinting that Maxim and the narrator's relationship has not been made so "alien" by Rebecca's presence. This barrier makes it infinitely harder for the couple to be open and honest with each other, leaving the unnamed narrator to be extremely lonely in her relationship.</p>	
	<p>The influence of male characters is is predominant in both novels and directly affects the loneliness of the protagonists. Both Maxim and Rochester are stereotypical Gothic</p>	

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	<p>male characters with dark and brooding traits. Brontë describes Rochester as "silent and detached" which sums up his initial personality and character reason for lack of connection with Jane in the beginning. Similarly, in 'Rebecca', Maxim is very stand-offish and lacks communication with the narrator, which then becomes an issue further into their relationship. This is particularly noticeable when Maxim and the narrator are driving around Monte Carlo and Maxim will not answer any questions about his late wife or his previous life. The way in which the male figures treat the protagonists, creates a barrier in their relationship and isolates them further making them feel lonely.</p>
	<p>Additionally, Maxim and Rochester have a very strong influence on the protagonists, corrupting their individual thoughts and opinions. When Jane first encounters Bertha, she sees her as a "clothed hyena", however animalistic Rochester describes her, it is Jane who views her in such a violent, disgusting manner.</p>

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	<p>Rochester truly emphasises how he couldn't be with a woman so "unchaste". Bertha is a passionate, furious woman who has been locked away for many years because Rochester was ashamed of her therefore highlighting societal expectations of the 1800 1800's. Bertha can be viewed as Jane's Gothic double that outlines her more vivacious, spirited side and almost serves as a warning that she should confine herself and control her emotions, so that she does not become like Bertha. Rochester there thus infiltrates Jane's views on Bertha. In a similar fashion, Maxim reveals to the unnamed narrator that it was he who had murdered Rebecca. He paints Rebecca in an awful light; "it was like living with the devil" which then means the narrator believes her to be a wicked person. After this has been revealed, the narrator only has one thought - "Maxim did not love Rebecca" - something that she repeats "over and over again" almost as if it is a mantra she is trying to convince herself of. This exposes the just how fickle the narrator is and how</p>	

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	<p>unreliable her narration is as she does not care that Maxim is a murderer, she only fixates on the fact that he did not care for his late wife. This surely would mean that the couple would have a deeper connection however the narrator still expresses feelings of loneliness and despair when the couple move away.</p>
	<p>The turning point in 'Jane Eyre' leaves Jane in a very isolated and lonely place. When Bertha is revealed to still be married to Rochester, Jane leaves Thornfield as she believes it would be morally wrong to stay and be his mistress. This leaves Jane on a lonely expedition to find a secure place to live which she finds within her cousins for a short while. Jane returns to Rochester after Bertha has burned the house down, leaving him blind and without any belongings. Having gone away and then returned on her own terms Jane describes herself as "an independent woman now" and believes that "now I am a free bird, no net ensnares me" this highlights</p>

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	<p>her development and within herself having progressed to independence without being lonely. It also explores the difference in moral values between Jane and the narrator; Jane holds strong to her beliefs and has a clear knowledge of right and wrong whereas the narrator accepts murder for the chance of affection from her husband.</p>
	<p>There is a stark contrast in the resolutions of each novel, on surface level; both both couples are married and in love. However, as much as Jane has found her happy ending and shown the reader her new independence - "Reader, I married him" this connotes that it was her choice - it is still clear that she has succumbed to society's expectations of a woman; to be calm, controlled and married to a man of high class. On the other hand, after Manderley was burned down, Maxim and the narrator live in "self-imposed exile".</p>
	<p>and to the narrator's progression The narrator's progression is clear as she says "I have lost my diffidence,</p>

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	<p>my timidity, my shyness" and even feels confident enough to say "I am Mrs deWinter now" outlining that she feels she can take on that title. However, she finds her identity within her husband and takes on his name without revealing her own, again confining to societal standards. Again on surface level, this emphasises she feels connected and much less lonely however the circular narrative reflects on how they her and Maxim are still very separated in their marriage. The first line of the novel: "Last night I dreamt I was went to Manderley again" exposes how the narrator still lingers in the past and is still haunted by isolation and memories of loneliness.</p>	
	<p>Overall, Charlotte Brontë's 'Jane Eyre' (1847) and Daphne du Maurier's 'Rebecca' (1938) they encapsulate the true essence of Gothic literature by exploring themes of loneliness within their own protagonists. By using literary techniques such as vivid imagery and manipulating stereotypes of male characters, Gothic doubles and societal standards of the 1800's and</p>	

