"Why can't you love me the way I am?": Fairy Tales, Girlhood, and Agency in Neo-Victorian Visions of *Jane Eyre*

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Abstract:
This article explores the lasting appeal of *Jane Eyre* through an examination of two neo-Victorian adaptations, the recent televised mini-series *Jane Eyre* (BBC1, 2006) and April Lindner's young-adult novel *Jane* (2010), which both call upon fairy-tale allusions in Charlotte Brontë's novel. These fairy-tale connections function rhetorically to enhance Jane's narrative ownership, promoting empathy with the heroine and defining agency in contemporary girlhood through a dialogue with the Victorian past. The article ultimately gestures toward the larger significance of neo-Victorianism in the representation of contemporary female childhood and adolescence in twenty-first-century popular culture.

Keywords: agency, Charlotte Brontë, Cinderella, fairy tales, girls, *Jane Eyre*, April Lindner, neo-Victorian, Susanna White, young adult literature.

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A quick YouTube search for 'Jane Eyre fan video' elicits hundreds of audiovisual texts celebrating Charlotte Brontë's 1847 novel through the kind of pastiche familiar to twenty-first-century fan activity. These *Jane Eyre* tributes, often posted by girls and young women in their teens and twenties, are usually music videos that juxtapose images of characters in the throes of passionate feeling from the novel's many cinematic adaptations with present-day songs that underscore yearning and lost love.

Why does *Jane Eyre* continue to fascinate contemporary, particularly female, audiences?[1] Since its initial publication, Brontë's *Jane Eyre* has steadily inspired adaptations that span various media. From the English stage melodramas of the nineteenth century to the 1943 film noir starring Joan Fontaine and Orson Welles to the 2006 British Broadcasting Corporation (BBC) mini-series, the persistent appeal of the story of an unloved orphan girl who grows up to be a 'poor, plain, little' governess

turned adored (and financially independent) bride of the moody yet irresistible Edward Rochester is undeniable.

The sustained presence of *Jane Eyre* evidenced by these adaptations and revisions coincides with the unrelenting draw of Victoriana in contemporary popular culture at large; indeed, "the Victorians never went away" (McWilliam 2009: 107). Mark Llewellyn's explanation offers a concrete starting point when framing an inquiry about a specific Victorian text and its postmodern variations: "as the neo-Victorian text writes back to something in the nineteenth century, it does so in a manner that often aims to re-fresh and revitalise the importance of that earlier text to the here and now" (Llewellyn 2008: 171).[2] In the case of *Jane Eyre*, how do the novel's adaptations negotiate contemporary concerns, especially those regarding female childhood, adolescence, and young womanhood, through a dialogue with – or by holding onto – the past? What particular aspects of Brontë's literary work are translated, highlighted, and transformed not only to address girlhood, but also to appeal to today's (young female) audiences?[3]

On the surface, the story of an orphaned governess turned happily married heiress may not seem a progressive coming-of-age tale today. Still, such a Cinderella narrative has the potential to empower contemporary readers, especially female youth who, due to age, gender, sexuality, and other social factors, feel marginalised. As Sandra Gilbert suggests, *Jane Eyre*'s appeal may be explained in part through the inclusion of familiar fairy-tale structures, and a frank heroine whose yearning and passion evoke empathetic responses, especially from female readers (Gilbert 1998: 357). The most recent BBC1 television adaptation, Susanna White's *Jane Eyre*,[4] and April Lindner's young adult (YA) novel *Jane* (2010) are two adaptations that replicate much of the fairy-tale imagery and allusions inherent in Brontë's text.[5] While the former period drama retains the original nineteenth-century context, Lindner revises Jane's story to a present-day American setting. In these neo-Victorian works, fairy-tale connections (especially with versions of 'Cinderella') function to articulate the protagonist's interiority, promoting viewer and reader empathy with Jane,[6] and defining girls' agency in the nineteenth and twenty-first centuries. Underlining these rhetorical functions offers insight into not only *Jane Eyre*'s sustained popularity, but also how female coming-of-age experiences are negotiated through neo-Victorian adaptations of nineteenth-century literature's fairytale motifs and their residual potent ideological structures

relating to gender performance and aspirations. These findings demonstrate how neo-Victorian studies and girls' studies share some similar agendas about the legacy of the nineteenth century in contemporary cultural phenomena. Engaging in an exploration of some contemporary discourses of girlhood through a neo-Victorian lens offers feminist criticism a tool for unlocking "the relationship between past and present" (Muller 2009/2010: 109), particularly when it comes to representations of female youth negotiating unjust social expectations.

Victorian standards and codes of conduct have continued to linger in discursive constructions of girlhood, whereby girls are defined as "younger females", often with "relatively little social power" (Inness 1998: 3).[7] Perhaps such perpetuity exists because girlhood is still a categorical site of struggle and cultural paradox:

> The body of the young girl – whether athlete or potential Miss America – is the site of heated battles, not only among parents, teachers, coaches, but also [among] those who would exploit her sexuality, lure her to internalise their fantasies and purchase their products. (Saxton 1998: xxi)

Likewise, the nineteenth-century construction of girlhood in both England and America represented a "cultural crisis" (Driscoll 2002: 38), apparent in paradoxical tensions: "Objectified yet demanding subjectivity, sexualized but not always sexual, girls were both fascinating and troubling for those Victorian commentators who wrote about women" (Vallone and Nelson 1994: 2). The neo-Victorian treatments of *Jane Eyre*, however, renegotiate those nineteenth-century and contemporary anxieties about girlhood by empowering Jane; that fairy-tale moments are the sites of agency suggests their vitality in contemporary popular culture related to girlhood.

White's *Jane Eyre* and Lindner's *Jane* show how much we can learn about current representations of girlhood from nineteenth-century counterpoints when adaptors choose to maintain or transform aspects of Brontë's original,[8] especially fairy-tale allusions that enhance first-person interiority. The vitality of narrative ownership for female coming-of-age protagonists is a line of thought not only connected to feminist fairy-tale scholarship arguing for the significance of women's storytelling as a form of agency (Rowe 1986). As contemporary adaptations, White's and Lindner's

texts also follow the tradition Brontë's work exemplifies: the incorporation – and sometimes progressive revision – of fairy-tale themes in woman-authored narratives (Gilbert and Gubar 1979; Rowe 1983; Rose 1983; Ralph 1989). In addition, literary scholars addressing girls have argued for the special significance of interiority: "Novels of female development […] typically substitute inner concentration for active accommodation, rebellion, or withdrawal" (Abel et al. 1983b: 8).[9] Citing Jane's memorable proclamation that "women feel just as men feel" (Brontë 2000: 109), which expresses a proto-feminist yearning for gender equality, Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland show how "female protagonists must frequently struggle to voice any aspirations whatsoever" (Abel et al. 1983b: 7). Pivoting from this insight, a more recent study explores how girl characters' agency often coincides with the development of a voice, whereby empowerment can sometimes have "more to do with" girls "gaining confidence in themselves than gaining power over others" (Brown and St. Clair 2002: 27). Along similar lines, White's and Lindner's adaptations work to articulate Jane's interior perspective, empowering the protagonist and reader alike. In these texts, the audience is not presented with two separate Janes: given the nonlinear and circular first-person storytelling, the child Jane is not disarticulated from the adult Jane, who continues to value the familial inclusion for which she yearned as a child. In this way, the *Jane Eyre* adaptations make significant arguments about the validity of childhood – the child Jane is not rendered less credible than the young adult Jane. Importantly, continuity is accomplished through narrative ownership and folkloric allusions.

Neo-Victorian adaptations of *Jane Eyre* continue to replicate Brontë's often-progressive use of fairy tales while defining agency for Victorian *and* twenty-first-century girls. Coupled with evidence from Brontë's novel, an analysis of White's *Jane Eyre* and then Lindner's *Jane* demonstrates how the fairy-tale motifs inherent in Brontë's novel continue to function rhetorically in contemporary visions of *Jane Eyre*. Overall, both texts articulate the protagonists' first-person perspectives, establishing reader empathy with Jane through these fairy-tale connections, especially in relation to the child Jane's oppression and other coming-of-age experiences related to romantic intimacy. Ultimately, these sympathetic renderings, which position the reader alongside the heroines' interiority, work to define agency in girlhood and even help explain *Jane Eyre*'s longevity among

contemporary readers. White's *Jane Eyre* and Lindner's *Jane* highlight the social interrogation in Brontë's novel through narrative ownership, which highlights resistance to injustice and gender inequality. Such findings show how these Victorian-era critiques continue to be relevant to twenty-first-century representations of girlhood in popular culture.

1. *Jane Eyre* (2006)

White's 2006 BBC1 mini-series was distributed to U.S. viewers through *Masterpiece Theatre* on public broadcasting and to date remains available in its entirety on YouTube. This *Jane Eyre* is marked by a flourishing, haunting musical score and attention to aesthetic detail, especially period costumes and lush, sometimes unforgiving landscapes captured with insightful cinematography. These components, along with the imposing castle setting of Thornfield Hall, complement and, indeed, enable fairy-tale allusions whose fantastic, uncanny whimsicality requires such visual and aural richness. The 220-minute mini-series remains relatively true to Brontë's plot and progression of settings, especially through portrayals of the Gateshead opening and the Rivers sequence – unlike many *Jane Eyre* predecessors.

Previous *Jane Eyre* feature-length films have been bound by a two-hour timeframe and other conventions of dramatic cinema, factors that influence the selection and portrayal of certain events (Nudd 2001: 523). Free from this time constraint, the BBC's earlier adaptation of *Jane Eyre* (1983) is favoured by "Brontë aficionados", but suffers aesthetically due to "rather low production values" (Nudd 2001: 524). White's *Jane Eyre* obviously also benefits from the possibilities of the television medium, but also boasts enhanced aesthetics, and is further distinguished from preceding adaptations by having a female director. While White's femaleness does not automatically grant her version legitimacy, the director's gender is worth noting in an analysis concerned with the representation of agency and girlhood, as well as the use of fairy tales in woman-authored texts.

White's serial adaptation continues to highlight the relationship between Brontë's first-person female *Bildungsroman* and the folkloric conventions available in the literary text. In fact, while some filmic interpretations of *Jane Eyre* call upon a narrating voice-over to replicate the interior view promoted by the novel, White's *Jane Eyre* uses fairy-tale imagery to articulate – and position the viewer alongside – the protagonist's

perspective. Nudd questions why critical work on *Jane Eyre* adaptations "demand[s] that filmmakers be faithful to the first-person point of view of the novel" (Nudd 2001: 525). I argue that the maintenance of Jane's perspective is crucial to a consideration of how the adaptation defines girlhood agency, given the manner in which empowerment for female coming-of-age protagonists is so often linked to interiority. Key moments in White's adaptation articulate Jane's first-person perspective to promote intimacy and empathy with Jane; at the same time, they facilitate a representation that defines agency in girlhood as resistance to the kind of social injustice Brontë also critiques in the nineteenth century.

2. The Story as Salvation: Jane and Scheherazade

To understand how fairy-tale imagery functions rhetorically in the beginning of White's *Jane Eyre*, a consideration of the opening pages of Brontë's novel provides a basis for subsequent comparison. In the first chapter, the narrator Jane situates the reader in relation to her lonely and oppressed position in the Reed household: "There was no possibility of taking a walk that day" due to the rainy weather; she goes on to explain, "I was glad of it: I never liked long walks" since these excursions often result in being "humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed" (Brontë 2000: 7). Jane's narration throughout this opening chapter (in addition to the three chapters that follow) contributes to the reader's understanding of her isolated position in her severe, abusive, and unloving relatives' home and her practice of escaping that discomfort by enclosing herself in a small space with reading material:

> I soon possessed myself a volume, taking care that it should be one stored with pictures. I mounted into the window seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement. (Brontë 2000: 7-8)

Realising how Jane introduces herself to the reader through this childhood experience – enclosed in a comforting space set apart from the oppression of her cousins – offers insight into cinematic choices related to agency through narrative ownership in the beginning of White's adaptation.

Not only does the 2006 *Jane Eyre* replicate the red curtains and alcove reading space, but White's adaptation also interprets Jane's mental wanderings through fairy-tale imagery that immediately positions the viewer in relation to her interiority. After the opening credits, the establishing shot is not, as one might initially expect, an image of the child Jane in nineteenth-century garb. Rather, a girl (the actress Georgie Henley) dressed in a red and gold costume wanders the desert in the face of a powerful wind. A solitary figure on an unforgiving landscape, she appears lonely but resolved, especially when she sits cross-legged, letting sand particles sift through her hands before she surveys the foreboding sand dunes. A close-up of the girl's eyes functions as a transitional image to Jane Eyre in her contemporary setting reading *Voyages and Travels: Illustrated* in a window seat. Thus, like her literary predecessor, the filmic Jane thinks about walking as well as her constraints, articulated by the desert, a setting that also recalls her reading material. Through these cinematic choices, the audience is required to begin the film inside Jane's imagination. The confusion that such an opening might initially inspire, especially for those familiar with Brontë's text, promotes intimacy with Jane, whose experience is that of a girl who feels out of place, but who yearns for freedom and acceptance.

In White's text, Jane's agency is facilitated by slipping into a text as well as owning her own narration. The literary Jane's escapist reading material, Thomas Bewick's *History of British Birds*, *Voyages and Travels: Illustrated*, with its exotic and otherworldly drawings, emphasises the escapist possibilities the reading experience offers. Analogously, the desert imagery and mystical sounds that accompany the opening scene of White's text arguably allude to Scheherazade, who, over the course of 'one thousand and one nights', tells tales to the sultan in order to save her own life in the frame story of *Arabian Nights*. Based on this interpretation, White then immediately makes the connection between salvation offered by storytelling and Jane's own narrative. This same relationship exists between Jane and Scheherazade in Brontë's novel:

> Allusions to *Arabian Nights*, furnished by Jane herself as she resists Rochester's attempts to shower her with luxurious gifts, suggest parallels between the power of a sultan over his harem and the power of the English gentleman over women.

> By associating Jane with Scheherazade, Brontë asserts the power of narrative: like Scheherazade, Jane Eyre employs narrative to save lives, her own as well as those of other women. (Clarke 2000: 697)

Micael Clarke's insight into these liberating possibilities substantiates the connection between Jane and Scheherazade. Such an association begins to reveal a definition of girlhood agency through narrative ownership – an act of asserting control for and within oneself – and explains why readers are drawn to Jane's empowering story.

In the absence of a narrating voice-over, White's adaptation draws parallels between *Jane Eyre* and *Arabian Nights* to promote the viewer's understanding of Jane's interiority and her ability to save herself by telling her own story. Identifying authorship as a mode of resistance and self-determination, White's text offers an important validation of female youth today: the opening sequence's fairy-tale allusions recognise a young girl's agency through storytelling and the exercise of her imagination, a perspective on girls' contemporary cultural production that Mary Celeste Kearney's scholarship has helped feminist critics appreciate (Kearney 2006; 2007). That this recent BBC version of *Jane Eyre* is indeed Jane's own narrative, beginning from her childhood, is even more evident through subsequent action that replicates Cinderella allusions in Brontë's novel.

3. The Girl in the Corner: Jane and Cinderella

While White's adaptation begins by acknowledging *Arabian Nights*, one of Brontë's intertexts, scenes depicting Jane's abusive treatment by her relatives align her with Cinderella and further accentuate both her suffering and her efforts towards resistance. Like the literary text, the adaptation depicts John Reed striking Jane with her book: "the volume was flung, it hit me, and I fell, striking my head against the door and cutting it" (Brontë 2000: 11). While Jane is struck twice in the novel, White's text depicts the interruption and abuse quickly. The musical score and sounds of nature, which complemented images associated with Jane reading *Voyages and Travels: Illustrated*, are abruptly cut off when John discovers Jane. The blow he inflicts on her forehead draws blood and, while Jane is struck down, she rises in visible anger, reacting with forceful jabs against John's arms before he falls down, fearfully calling for his mother. The literary Jane is

somewhat vague about the physical confrontation: "I received him in a frantic sort. I don't very well know what I did with my hands, but he called me 'Rat! rat!'" (Brontë 2000: 11). Yet White offers an interpretation of the action that clearly illustrates the girl's physical wrath; acknowledging this anger suggests that the contemporary text permits and celebrates girls' capacity to feel anger, which the nineteenth-century Brontë sublimates in Jane's retrospective narration.

White's acceptance of the child Jane's rage echoes and magnifies Brontë's critique of injustice against children.[10] In the novel, Jane reflects on her subsequent punishment for retaliating against John, her aunt's favourite child. Jane laments, "'Unjust! – unjust!' said my reason, forced by agonizing stimulus into precocious though transitory power; and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression" (Brontë 2000: 15). Yet Brontë raises these concerns from the adult Jane narrator's retrospection. Significantly, White's text gives voice to a girl child whose agential retaliatory efforts result in Aunt Reed banishing her to the dreaded red room, where her uncle had died. The intensity of Jane's resistance is evocative and unsettling: shaky camera work and reverberating sounds intensify the chaos as a horrified Jane repeatedly screams "no". If White's text had used a narrating voice-over in the voice of an adult Jane, the child Jane's voice might have been subordinated to this adult point of view. White's adaptation validates a girl's recognition of her own suffering at the hands of injustice, confirming girls' agency, a rhetorical move that Lindner will also make.

While White's opening scenes are generally consistent with events in the beginning of Brontë's novel, a subsequent scene departs from the original novel. Nevertheless, this addition effectively communicates Jane's Cinderella status, replicating Jane's interior feelings of loneliness and isolation. Immediately following the red-room punishment, the image of Jane's suffering cuts abruptly to a tableau of Jane's aunt and cousins haughtily posing for a group portrait. Given the camera's position, the audience looks at this tableau almost through the vantage point of Jane, once more at the window seat. In a scenario that parallels Cinderella's relatives' repudiation of the glass slipper's potential fit, the visiting portrait-artist notices Jane: "Hello! Shouldn't you be in the portrait? There's still plenty of room" (White 2007). John asks incredulously, "Jane Eyre?" and his sister explains smugly, "She's not part of the family" (White 2007). The camera

then cuts to Jane, who had risen in anticipation, descending back into her reclusive position.

Once again, Jane's enclosure in the window seat reminds the viewer of her orphaned status – of which the protagonist is always conscious. The open denial of her membership in the family recalls the familiar 'Cinderella' plot, which "engages with classic family conflicts ranging from sibling rivalry to sexual jealousy" (Tatar 2004: 113). Phyllis Ralph expressly draws this Cinderella connection, comparing *Jane Eyre* to Jane Austen's novels:

> Jane, more than any of Austen's heroines, lacks adequate parenting – she is, in fact, an orphan who exists on the grudging charity of her aunt by marriage, Aunt Reed. She is actively persecuted by her aunt and her cousins, and her poverty and dependence are constantly stressed. (Ralph 1989: 92)

These circumstances inform Jane's isolation and the haunting psychological suffering she subsequently experiences. Due to the limits of adaptation, the mini-series moves quickly in communicating Jane's oppression as a child, so the film does not cover the content of the four chapters in which this subjugation is established. The portrait scene, however, depicts Jane's continual position in the window seat, which visually likens her to Cinderella, another girl repeatedly banished to a corner: "Whenever she finished her work, she would sit down near the chimney corner among the cinders" (Perrault 1991b: 25). Thus, although voice-over narration does not invite the viewer to share Jane's thoughts, her interior feelings are articulated through nonverbal communication and a silence that perhaps more effectively conveys her wounding.

The new scene also offers the kind of critique of orphans' and girls' relegated positions in the household that Brontë advances in her novel. The added scene's cinematography and narrative evoke viewer empathy for the excluded girl, raising questions about young people's treatment in the home. Jane literally gets up from John Reed's physical abuse. However, the spiritual, emotional trauma levied through the red-room punishment and her family's open denial of her is more complicated for the child Jane to address, as her retreat indicates. Before leaving for Lowood, Jane does admonish her aunt:

> My uncle's dying wish was that you treat me as one of your children. You have not tried to. […] That is why he haunts the red room – because you disobeyed him. On the day you die, God will know who is telling the truth – whatever you or I say now. (White 2007)

Yet, as the subsequent action of the film reveals, the young adult Jane (Ruth Wilson) copes with her seemingly unloved status throughout childhood and the beginning of her adult life, especially during the course of experiences with Rochester.

4. Happily Ever After: The Immortal Jane Eyre

Establishing the child Jane's interiority through fairy-tale allusions facilitates viewer sympathy with the protagonist, whose perspective White continues to privilege throughout the mini-series. Generally, the viewer knows what Jane knows – with a small, but significant exception that, in fact, recalls Brontë's allusions to 'Bluebeard.' Understanding how the camera momentarily offers a point of view outside of Jane's purview first necessitates recalling *Jane Eyre*'s 'Bluebeard' connections. In both Brontë's novel and White's adaptation, Rochester's secret confinement of his wife to the Thornfield attic and his bigamous attempts to marry Jane suggest 'Bluebeard' motifs: the fairy-tale villain hides the bodies of his previous wives and warns his wife not to enter the "little room" where he stashed their corpses (Perrault 1991a: 32). Similarly, Jane is excluded from a wing of Thornfield Hall, and, like Bluebeard's wife's growing suspicion, Jane's curiosity about Thornfield's enigmatic happenings – such as a fire that almost killed Rochester and the attack on Richard Mason – mounts. Brontë's reader is granted only the information that the narrator knows during the course of this action, yet White's mini-series offers the viewer one glimpse outside of Jane's perspective. After Jane leaves Thornfield to visit her ailing aunt, the camera cuts to a view from behind the window and the sounds of laboured breathing are barely audible, as if a person is looking outside at Jane leaving the estate. A viewer who has read *Jane Eyre* knows that this person is Bertha Mason, but even without knowledge of Brontë's novel, the incident confirms what Jane suspects: something is not right in Thornfield. Validating Jane's curiosity reminds the viewer to believe the protagonist's suspicions and to root for her eventual discovery of

Rochester's secret. In this way, the viewer is positioned to champion Jane, whose credibility as a female protagonist is confirmed just as Bluebeard's wife's curiosity is justified. White's choice, then, further defines a maturing female character's agency by validating Jane's anxiety about Thornfield, and subsequently, Rochester's affections; this validation empowers Jane as an independent young woman and suggests that girls should trust themselves, confidence nineteenth-century girls were and twenty-first-century girls are often denied.

In spite of connections to Scheherazade's and Bluebeard's tales, the fairy-tale allusion that White's adaptation more profoundly includes relates to Jane's Cinderella-like orphaning and ultimate redemption through love – by others, but also of herself. The haunting nature of disappointment in close relationships is repeated: eventually Jane attempts to distance herself from Rochester's dishonesty and betrayal, but in doing so she discovers her long-lost cousins. After Jane is discovered by St. John Rivers on the moors (an alteration that highlights his heroism), White's text uses flashbacks to convey Rochester's revelations about Bertha following the thwarted wedding. In these flashbacks, Jane's and Rochester's physical proximity and reclining positions heighten the sensual depiction of their intimacy, illuminating the passion bubbling at the surface of Brontë's text. Flashbacks that disrupt the chronological progression accentuate the viewer's understanding of Jane's interiority and position the audience to yearn, as Jane does, for her definitive return to Rochester. Communicating Jane's physical desire at the service of articulating the protagonist's agency will be further apparent in Lindner's *Jane*, where it functions as an important revision that questions nineteenth-century restrictions of female sexuality.

In White's *Jane Eyre*, the consequences of Jane's childhood Scheherazade and Cinderella moments are negotiated throughout the action of the series (as they are in the novel), but the fairy-tale connections are brought full circle in the final sequence of the mini-series. As in the novel, Jane finally achieves a happy-ever-after ending consistent with the fairy tale: after suffering apart, she marries Rochester, who is now eligible for marriage, and they have two children. Brontë's text informs the viewer of this eventuality through direct address, "Reader, I married him" (Brontë 2000: 448). The cinematic version concludes by featuring a confident, exuberantly happy Jane, whose hair is flowing and loose, as she laughs alongside Rochester and the members of her newly acquired family: the

Rochester children and Adèle, the female Rivers cousins and their spouses, the Thornfield servants. Facing the filmmakers' camera, this group poses for their own portrait. Brontë's novel devotes the last three paragraphs to a discussion of St. John Rivers's experiences and impending death as a missionary in India (Brontë 2000: 452). The final image of White's adaptation, however, does not focus on St. John, although his face is included in the margins of the portrait's frame. This literal marginalisation reinforces the adaptation's emphasis on Jane's perspective and ownership of her story, a choice that ruptures the narrative constraints related to the Christian morality of the source text; narrative strategies based in a nineteenth-century religious context are no longer relevant to Jane's glad ending or to many contemporary viewers, who are likely to be more concerned with Jane's happiness than with St. John's rigid virtue.

By reinforcing Jane's narrative ownership, the final image of the film further offers a circular return to the film's beginning, reminding the viewer of Jane's childhood status as an orphaned outcast in search of meaningful family connections. Indeed, the final tableau recalls the situation of the added portrait scene with the Reed family, who rejected the child Jane at Gateshead. Intriguingly, the cinematography positions the viewer behind the camera's lens, facilitating the direct address that the literary text achieves and once again recalling the salvation of storytelling available in the Scheherazade connection. In the absence of a narrating voice-over in which Jane might explain her transcendence, the cinematography promotes intimacy with Jane, accentuating the blissful ending that audiences expect. Because the camera pulls back to showcase the final portrait as a framed image before the credits, the characters are immortalised in the picture. Like the art, the happy-ever-after will go on and on – in many ways a metaphor for the story itself, which, as Lindner's *Jane* reveals, has also gained traction in the young adult literary market.

5. *Jane* (2010)

From the book jacket alone, Lindner's *Jane* immediately suggests a Brontë influence that is an homage to (rather than parody of) *Jane Eyre*. The cover features a downward-looking, brunette teen wearing a contemplative expression as well as a blazer and long skirt, clothes at once modern and suggestive of the nineteenth century. As this girl stands against the backdrop of grey skies, the book jacket recalls the moors, landscapes that have

become inextricably linked to the Brontë sisters in popular imagination. This Gothic aesthetic, along with the eerie outline of a tree's silhouette on the back of the book jacket, is made contemporary and feminine through the bright pink lettering of the title, *Jane*, and a blurb that asks, "What if Jane Eyre fell in love with a rockstar?" While such a question may invite Brontë purists to recoil, Lindner's Jane is still characterised by sensibility, honesty, passion, and yearning to love and be loved, coupled with a firm commitment to her conscience. Lindner does not trivialise *Jane Eyre* through superficial changes, such as revising the brooding Rochester into an equally moody present-day rock star, but rather celebrates the female narrator so many readers (girls and women especially) have esteemed since the publication of Brontë's novel. An English professor as well as a novelist, Lindner offers a neo-Victorian revision that pays tribute to its predecessor while acknowledging the scholarly critiques of Brontë's novel.

A more detailed summary of Lindner's text is necessary to appreciate how Lindner adapts *Jane Eyre*. Despite the twenty-first-century East Coast American setting of the first-person novel, *Jane* follows the same general plot as Brontë's nineteenth-century text. Instead of adopting a linear structure, however, Lindner articulates Jane's oppressive childhood experiences through flashbacks, which further accentuate the haunting nature of her girlhood suffering and directly explain her anxiety and self-consciousness as a young adult. Lindner's novel, then, opens as Jane Moore interviews for a position at Discriminating Nannies, Inc. Her parents' recent deaths, along with the lack of sibling support from wastrel brother (Mark) and self-centred sister (Jenna), force the nineteen-year-old to leave college to seek employment. Preferring classical music and art, Jane is completely unfamiliar with contemporary trends related to music and celebrity pop culture. Seeing this ignorance as evidence of her inability to become star struck, Julie Draper (a corollary to Brontë's Miss Temple) places Jane at Thornfield Park, home to the globally famous Nico Rathburn and his daughter Maddy.

While serving as Maddy's nanny, Jane develops romantic feelings for Rathburn despite her self-consciousness, which is heightened by the presence of a Blanche Ingram-style rival, a photographer, Bianca Ingram. Temporarily leaving Thornfield when her older, materialistic sister Jenna begs Jane to help manage their brother, Jane confronts the abusive and still unremorseful Mark. Returning to Thornfield Park, Jane's affection for

Rathburn is reciprocated after he, like Rochester, first leads her to believe he will marry Bianca; in a contemporary update, the couple physically consummates their love out of wedlock. Yet, like her literary predecessor, the sensible Jane Moore refuses to allow Rathburn to remake her in new, fashionable clothes, and the subsequent wedding ceremony is interrupted by the revelation of the existence of Rathburn's wife, Bibi Oliviera. Jane experiences crushing heartbreak although, like Jane Eyre, she quickly absolves Rathburn: "How could I not forgive him?" (Lindner 2010: 253). Following her conscience, the protagonist leaves Thornfield for New Haven to live anonymously. Impoverished, she verges on desperation until she finds sanctuary with the St. Johns (Diana, Maria, and River), siblings committed to Christian charity. Minister-to-be River St. John eventually discerns Jane's true identity and later invites her to join his missionary work as a romantic partner. However, upon learning of the fiery disaster at Thornfield, Jane returns to Rathburn; as in *Jane Eyre*, the couple reunites as more equal romantic partners.

Like White's BBC adaptation, Lindner's novel continues to replicate fairy-tale allusions in Brontë's work; these connections, however, often beg for a re-evaluation of the Victorian ideals present in Brontë's novel. *Jane* is told through first-person narration, and the implicit and explicit fairy-tale references, especially to 'Cinderella', foster reader intimacy with the novel's protagonist. Just as White's cinematic adaptation initially promotes empathy for the child Jane's distress, Lindner's *Jane* also highlights her girlhood suffering through flashbacks, which show her mother's partialness to Jane's sister; this treatment recalls Cinderella's stepmother's preference for her daughters over the fairytale heroine. In addition, Jane's and Rathburn's physical intimacy, along with their separation, recalls classic fairy-tale tropes in different versions of 'Cinderella'. In all of these instances, Lindner's choices to uphold or deviate from Brontë's novel work to define agency in twenty-first-century girlhood through a dialogue with the Victorian predecessor.

6. The Outcast Sister and Daughter: Jane and Cinderella

As in Brontë's novel and White's mini-series, Jane Moore's position as a neglected and ill-treated family member aligns her childhood experiences with those of Cinderella, who is also ridiculed and abused in the domestic sphere. Jane's brother Mark, after the fashion of Brontë's John

Reed, uses physical force as a means to threaten and discipline the younger girl; during one particularly abusive episode, he locks her in an attic enclosure for a dangerous length of time (paralleling the red-room episode in *Jane Eyre*). The family's blindness to Mark's abuse and disregard for Jane are evident when the girl's absence goes unnoticed for a full day. Not only does this imagery visually align Jane with Cinderella's relegated status in the home, it also accentuates her sympathetic position. Because Jane's oppressive family experiences are imposed not by her extended but by her immediate family, Jane's orphaning is intensified: as a nineteen-year-old, Jane is literally orphaned after her parents' death in an automobile accident. Yet she was previously abandoned by their neglect and dissatisfaction with her inability to live up to the standard set by her beautiful talented sister Jenna.

The psychological orphaning from parents' literal and symbolic absences reflects an ongoing trend in YA literature, one that is present in many of *Jane*'s YA contemporaries. A phenomenally popular example is Stephenie Meyer's *Twilight* Saga (2005-2008),[11] in which Bella Swan, a protagonist whose insecurity, responsibility, and yearning resemble Jane Eyre's, functions as a caretaker for her divorced parents, an immature mother and an emotionally distant father. As with Jane, the lack of parental care propels Bella into the frightening, exciting possibilities presented by an older male love interest. Orphaning continues, then, to address the lives of female youth in poignant ways, and suggests the prevalence of Victorian themes in contemporary discourses of girlhood.

Several heart-rending episodes, communicated as flashbacks, highlight Jane's familial role as the Cinderella-like servant-sister, a stark contrast to her materialistic siblings. In the beginning of the novel, Jane's train journey to Connecticut, the location of Thornfield Park, inspires a reflection on her limited traveling experiences: trips to the city for her sister's acting auditions. Jane remembers how

> [i]n the elevator Jenna would fret about the wrinkles in her dress from sitting so long in the car, while Mom would check Jenna's makeup and smooth down any flyaways in her curly auburn hair. After Jenna and Mom were called into the office, I would read in the waiting room, losing myself in that day's book. (Lindner 2010: 17)

Not only does the scene replicate Jane's reading experiences as psychic solace as in Brontë's and White's *Jane Eyre*, but the flashback also highlights Jane's repression at the service of Jenna's acting career, reinforcing the Cinderella connection. The flashback episode ultimately articulates how Jane's memories of home life continue to undermine her self-confidence as an older nineteen-year-old girl beginning to work to support herself.

The fairy-tale sibling-rivalry motif is further emphasised through Jane's memories of her mother's dissatisfaction. Cinderella's stepmother "could not abide the girl, whose good qualities made her own daughters appear all the more detestable" (Perrault 1991b: 25), but Jane's mother seldom seems to recognise the girl's lovable qualities at all – unless she resembles Jenna's beauty and extroversion. When two friendly women (girlfriends of Rathburn's band-mates) give Jane a makeover, she is crippled with anxiety as she remembers her mother's former effort to beautify her:

> A hopeful feeling had risen within me: maybe her makeup would transform me, make me pretty. And if I were pretty, maybe she'd love me as much as she loved Jenna. But when she finished, she stepped back for a look at her handiwork, and I saw the disappointment in her eyes. "You inherited your father's face," she said. It clearly wasn't a compliment. "Right down to his eyelashes. It's a crime." (Lindner 2010: 134)

In a moment comparable to Jane Eyre's rebuke of Aunt Reed for her perpetual ill-treatment, Lindner's Jane "let[s] a righteous bubble of anger burst", erupting, "[s]top trying to make me into Jenna […] I'll never be your little Barbie doll. Why can't you love me the way I am?" (Lindner 2010: 134). Instead of responding to the girl's pain, Jane's mother censures her for the disrespect and showers more love on Jenna.

Like Cinderella, who bears her suffering "with patience and did not complain to her father" (Perrault 1991b: 25), prior to this outburst, Jane had "tried to please them [her parents] with good grades and obedience" (Lindner 2010: 134). Vital to Lindner's definition of agency for contemporary girls is the manner in which the protagonist resists her parents' neglect. After Jane's outburst and her mother's cruel rejection, Jane

ceases to strive for her mother's affection, a choice that argues that abusive parents can be unworthy of deference. Thus Lindner, like Brontë, draws parallels to 'Cinderella' for reasons that have progressive implications: the child Jane's protest, along with her realisation about her mother, is agential resistance. Yet, as in White's adaptation, Jane's flashbacks intensify the reader's empathy for and recognition of the protagonist's debilitating social anxiety as the consequence of abuse; for example, after the women finish the makeover to which the protagonist reluctantly agrees, Jane is physically sick and unable to address Rathburn.

7. Gifts from a Tree: Jane and Aschenputtel

Jane's connection to Cinderella as a young adult is both implicit and explicit in Lindner's novel. Of the changes Lindner makes, one of the most profound choices relates to the depiction of Jane's virginity. In this case, Lindner's representation of Jane's sexual initiation begs for a consideration of Brontë's novel, which is best understood through connections to the Grimm Brothers' – not Perrault's – tale. Clarke argues for this appreciation of *Jane Eyre*'s connection to the Grimms' tale, which advances "Brontë's ethic of female intelligence, activity, pleasure, and integrity" (Clarke 2000: 697). When read alongside Brontë's text and the German fairy tale, Lindner's messages about female empowerment become more apparent. Thus, Lindner's reader is positioned not only to empathise with Jane, but also to interpret her sexual initiation as a redefinition of agency in girlhood.

Lindner inherits Brontë's use of another fairy-tale trope: a tree, which is the Brothers Grimm articulation of maternal magical intercession in their nineteenth-century Cinderella, 'Aschenputtel', in *Kinder- und Hausmärchen*.[12] Instead of a fairy godmother, the Grimms' version contains a tree that grows on Cinderella's mother's grave. Signifying her lack of materialism (in contrast to her stepsisters, who demand gifts of expensive clothes and jewels), this Cinderella only requests a branch as a gift from her father's trip to the fair. After she plants the hazel branch,

> [i]t grew to become a beautiful tree. Three times a day Cinderella went and sat under it and wept and prayed. Each time a little white bird would also fly to the tree, and whenever she made a wish, the little bird would toss down what she had wished for. (Grimm 1987: 119).

Throughout the tale, the tree's branches and the doves residing therein help Cinderella complete arbitrary and oppressive household tasks, ultimately providing the beautiful clothing that leads to her meeting with the prince at the ball and his later identification of her as his true bride.

The Grimms associate Cinderella's tree and the water of her tears with the feminine and the restorative; the sensual pleasure and romantic possibilities available in this nature imagery are replicated in *Jane Eyre*.[13] The most memorable topiary image in Brontë's work is that of the chestnut tree by which Jane and Rochester reveal and profess their love after Jane cries at the idea of losing Rochester:

> But what had befallen the night? The moon was not yet set, and we were all in shadow: I could scarcely see my master's face, near as I was. And what ailed the chestnut tree? it writhed and groaned; while wind roared in the laurel walk, and came sweeping over us. (Brontë 2000: 256)

Retreating from the thunderous storm, Jane notes, in another Cinderella trope that "[t]he clock was on the stroke of twelve", which engenders Rochester's repeated kisses, and his supplication: "Hasten to take off your wet things […] and before you go, good-night – good-night, my darling!" (Brontë 2000: 256). Paralleling Jane's ecstatic response to Rochester's newly revealed affection, which renders her beautiful and beloved (much like the dresses and shoes from Cinderella's hazel tree), the tree's submission to the storm, after being "struck by lightning in the night" (Brontë 2000: 257), metaphorically addresses Jane's sexual awakening.

Upholding the Grimm-Cinderella's influence on *Jane Eyre*, Lindner adapts the original novel's use of tree and water imagery in the revelation scene to contemporise Brontë's ethic of female honour in the context of romantic passion. As such, Jane's and Rathburn's professions of love occur, following Jane's tears, by a huge chestnut tree on the grounds of Thornfield. While Rathburn begins to unbutton Jane's blouse without her objection, he entreats her to return to the house, pleading, "let me make love to you" (Lindner 2010: 209). As the chapter ends, Jane observes:

> The wind had picked up. It sent the line of arbor vitae bowing back and forth, rustled the horse chestnut canopy above us and blew my hair into my eyes so I could hardly see. I gave Nico my hand and let him lead me back to the house. (Lindner 2010: 209)

The following chapter opens as Jane details the couple undressing and kissing in Rathburn's bedroom: "Every nerve in my body sang out at once, till something inside me burst like a soap bubble" (Lindner 2010: 212). Through imagery that recalls fairy-tale wonder, Lindner further sexualises the storm and water allusions apparent in Brontë's original novel.

Clearly, this account privileges Jane's interiority, granting the reader access to the protagonist's intimate experiences. Because readers have shared Jane's perspective not only through flashbacks that articulate Jane's mistreatment, but also through the confusion associated with Rathburn's previously mysterious behaviour, they experience fulfilment similar to Jane's. The fairy-tale symbols inherited from Brontë's text further eroticise the intimate moment, especially when Jane describes sexual contact: "At the exact moment our bodies merged – and to be honest, it hurt, though I know he was trying to be gentle – a bolt of lightning struck so near that the house shook" (Lindner 2010: 212). Jane's physical connection with Rathburn functions rhetorically to critique the privileging of virginity as synonymous with a girl or woman's worth; such restrictive attitudes are certainly present in Jane Eyre's moral compass, as is evident in her refusal to be Rochester's mistress. Jane's and Rathburn's lovemaking speaks to a contemporary regard for girls' sexual agency; Jane Eyre's virginity and the relative denial of physical passion are no longer necessary to the portrayal of a female protagonist who values honesty and integrity. In fact, Lindner's *Jane* offers a frank portrayal of a nineteen-year-old's negotiation of sexual as well as social norms and codes of behaviour, since Jane must navigate the consequences of physical intimacy with Rathburn from a position of inexperience.

8. Compassion and a Prince's Search: Jane and Cinderella

While the tree imagery functions as a site of female agency and aligns Lindner's adaptation with the folkloric tradition that informed Brontë's work, Jane Moore's compassion for Rathburn's wife's mental

illness speaks to the forgiveness Perrault's Cinderella offers her stepsisters. While these siblings are punished in the Grimms' version of the tale, Perrault's Cinderella forgives and rewards: "Cinderella, who was as kind as she was beautiful, gave her two sisters apartments in the palace and had them married the very same day to two great noblemen on the court" (Perrault 1991b: 29). Thus, eschewing Jane Eyre's revulsion at Bertha (a judgment more like the stepsisters' punishment with blindness in the Grimms' version), Jane Moore sympathises with Bibi. Rathburn even takes responsibility for his wife's mental instability, the consequence of substance abuse that he instigated during their relationship (Lindner 2010: 254-255).

Lindner's innovative rendering is likely informed by critiques such as Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979) and Jean Rhys's sympathetic fictional account of Bertha in *Wide Sargasso Sea* (1966). Regardless of Lindner's intention, Jane's sympathy and Rathburn's responsibility tacitly credit patriarchy's role in the inception of Bibi's mental illness, providing the same commentary on *Jane Eyre*. This revised scenario redefines agency in the different authors' contexts: while Brontë's Jane Eyre's unforgiving stance on Bertha may signal integrity according to nineteenth-century codes of conduct for women, Lindner's Jane's forgiving attitude speaks to contemporary feminist values that privilege sisterhood in the face of oppression.[14] Furthermore, both Janes strive for moral righteousness, leaving Thornfield to avoid temptation and follow the demands of their consciences, which necessitate leaving a married man. Jane Moore takes a train to New Haven, hoping to blend in as a college student. There, like Jane Eyre, she wanders the cold city streets unrecognised but exhausted, penniless, hungry, and generally rebuked by society. Just as her nineteenth-century predecessor is denied aid and compassion by shopkeepers in town, Jane is assumed to be untrustworthy as a homeless young woman. As the protagonist is urged to move along by authority figures blind to her suffering, Lindner offers a poignant commentary on today's attitudes toward homelessness, while concurrently underscoring the near-impossibility of anonymity in a society saturated by social media and a celebrity culture.

The Cinderella subtext operating in Lindner's *Jane* becomes wholly apparent in the final chapters of the novel. The resulting urgency functions in a similar manner to White's use of flashbacks, positioning the reader to root for the Rathburn option against an arid marriage of convenience with

River. River eventually discerns Jane's identity and asks her to join his missionary work in Haiti; despite their lack of shared romantic feelings, he is sure they "'will come to love each other'" (Lindner 2010: 328). As conflicted about this option as Brontë's protagonist, Jane leaves the apartment. On a taxicab's radio, she hears a new Nico Rathburn song, 'Nothing Left to Reach For', which expresses his anguish at losing Jane (Lindner 2010: 331); the song's sudden presence recalls the moment Brontë's Jane hears Rochester's voice calling her name across the vast distance.

Consistent with the celebrity-culture context of this novel, Jane eventually learns of Rathburn's public and desperate search for her through a feature-length film showing in a movie theatre. This search is much like Prince Charming's quest for Cinderella, a connection already made in the novel when media outlets announced Rathburn's engagement: "Rock-and-Roll Prince Chooses Cinderella" (Lindner 2010: 231). As Jane and the reader are positioned together as inquiring viewers, a cinematic epilogue brings the audience up to date: Thornfield Park has burned in a fire caused by Bibi, who dies despite rescue efforts that result in Rathburn's debilitating arm injury. Ultimately, the happy-ever-after ending Brontë inherits from the fairy tale is replicated in Lindner's novel when Jane returns to Rathburn. After gentle teasing that resembles Brontë's Jane arousing jealousy in Rochester, Jane Moore overtly proposes to Rathburn and the couple begins making plans for their future, which includes a marriage, but also the continuation of Jane's friendship with the St. Johns and her commitment to social-justice work (Lindner 2010: 364).

While Jane and Rathburn are planning marriage, the final image of the novel is not one of wedded bliss, but of the contented companionship of equals. This happy ending, while consistent with the fairy-tale references, nevertheless offers a contemporary notion of agency in girlhood, especially in relation to gender equality. In Lindner's novel, the St. John siblings are not revealed to be Jane's cousins, and she does not suddenly inherit a substantial amount of money. In addition to avoiding the unlikeliness of such a coincidence, the change obviously speaks to current Western legal and social mores against cousins' romantic involvement. More significantly, however, the elimination of the inheritance suggests money is not necessary for readers to believe in the development of Jane's personhood during her separation from Rathburn; the exigencies of today's society do not require a

woman to be financially independent to be worthy of marriage to a high-status male. Rather, Jane Moore's growth is articulated through her education about poverty and her search for an authentic, compassionate way of living; in this way, Lindner articulates more explicitly than her predecessor the liberating possibilities of education and the work experience for a young woman seeking independence.

9. Conclusion

Just as Victorian readers grasped Brontë's folkloric allusions (Gilbert 1998: 357), fairy tales still saturate twenty-first-century Western popular culture and are therefore readily accessible to and frequently favored by girl audiences today. The prevalence of fairy-tale themed mass media, especially current fantasy novels featuring female protagonists marketed to young adult readers, indicates that folkloric conventions endure in ways relevant to contemporary youth and girlhood in particular. Not surprisingly, then, twenty-first-century adaptations of *Jane Eyre* continue to emphasise and reinterpret these aspects of Brontë's work, especially through their depictions of Jane as an agential, sympathetic heroine. Treating each adaptation separately allows for a close reading of the rhetorical significance of fairy-tale connections inherited from Brontë's novel. Taken together, commonalities related to the presentation of the protagonists' interiority as narrative ownership and resistance to social injustice suggest the empowerment potential of neo-Victorian representations of young women in popular culture. Such neo-Victorian impulses offer homage to the nineteenth century, but also engage in liberal social critique, attending to "the 'neo' as well as the 'Victorian'" (Carroll 2010: 173).

In the neo-Victorian visions of *Jane Eyre*, society still questions the plain girl who does not meet conventional standards of beauty and social norms. Today's Janes both experience unrealistic and unfair expectations regarding beauty and behaviour from adult women in positions of familial authority (Aunt Reed and, in Lindner's novel, Jane's mother). Indeed, the adaptations demonstrate how often little has changed for girls since the nineteenth century in terms of social expectations, even while both adaptations validate the child's perspective about this injustice. In addition, both visions of *Jane Eyre* reclaim Jane's sensual attraction to Rochester through depictions that do not apologise for a girl's sexuality. As a result, *Jane Eyre* texts continue the effort to empower by waging resistant critiques

of mainstream attitudes – through texts with high production value, such as White's BBC production or Lindner's young adult novel, and even through fan-made YouTube videos that celebrate a 'poor, plain, little' nineteenth-century governess.

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Notes

1. In her discussion of girls' mid- to late nineteenth-century reading practices, Martha Vicinus offers one possible explanation linked to adolescent gilrs' reading of romances like *Jane Eyre* (1847) "at the same time [as] they consumed school stories. Both of these genres shared with the domestic story an independent thinking heroine" (Vicinus 1994: 53), thus affording readers potential empowering and inspirational role models.
2. Some of the novel's revitalised importance may relate specifically to the experimental projected role-playing its adaptations invite in terms of Heilmann's argument that "[a]s a sub-genre of postmodernism, neo-Victorianism, when at its most sophisticated, is self-referential, engaging the reader or audience in a game about its historical veracity and (intra/inter)textuality, and inviting reflections on its metafictional playfulness" (Heilmann 2009/2010: 18).
3. These questions are in line with the kind of concerns presented in *The Girl's Own: Cultural Histories of the Anglo-American Girl, 1830-1915*, which "seeks to expand the current interest in female sexuality and social history to include more fully the young woman's participation in the formation of nineteenth-century culture in England and the United States" (Vallone and Nelson 1994: 4).
4. I refer to the BBC1's 2006 mini-series adaptation as White's text (following traditional conventions that attribute films to the director). Nevertheless,

Sandy Welch's contributions as screenwriter should not be undervalued; see White 2008.

5. The recent 2011 *Jane Eyre* adaptation, a feature-length film directed by Cary Fukunaga, is not included in my examination because fairy-tale connections do not present the same rhetorical functions as they do in White's *Jane Eyre* and Lindner's *Jane*.
6. The intense reader connection with Jane in relation to Brontë's novel (see Gilbert 1998: 357) is encouraged in the adaptations, which promote empathetic responses that often go beyond sympathy through the exposure of – and positioning of the viewer in relation to – Jane's interior emotional life.
7. For discussions that complicate the term 'girl,' see Inness 1998, Driscoll 2002, and Mitchell and Reid-Walsh 2008.
8. I use the term 'original' to indicate that I will return to Brontë's novel as a counterpoint to the adaptation. Yet the notion of an 'original text' is somewhat problematic when considering filmic adaptations, who could be informed by not only Brontë's novel, but also "the most famous *Jane Eyre* film made before the one the filmmakers are working on" (Nudd 2001: 523).
9. Along with Brontë's *Villette* (1853), George Eliot's *The Mill on the Floss* (1860), and Louisa May Alcott's *Little Women* (1868), Abel, Hirsch, and Langland frequently reference *Jane Eyre* to demonstrate literary work that supports the distinctive classification, female *Bildungsroman*. The editors' title, *The Voyage In*, is an adaptation of Virginia Woolf's title *The Voyage Out* (1915), designed to reflect the emphasis on interiority, particularly as heroines navigate "social constraints on female maturation" (Abel et al. 1983b: 12).
10. Brontë's novel resembles other critiques of nineteenth-century children's treatment in the home and in educational settings, such as Harriet Martineau's *Household Education* (1849; see Shuttleworth 2000: x-xiii).
11. Others have explored the *Twilight*-*Jane Eyre* relationship on the basis of genre, particularly the romance (Morey 2012) and the melodrama (Kapurch 2012). Given the profound connections between Brontë's and Meyer's works, it is worth noting that the same publishing house, Little Brown and Company, responsible for the very popular *Twilight* Saga published April Lindner's *Jane*, which suggests the YA literary market's recognition of Brontë's appeal for readers today.
12. The Grimms' collection of folktales was published in seven editions from 1812 to 1857.

13. In her discussion of the Grimms' influence on Brontë, Clark highlights the hearth and moon imagery as symbols that privilege the feminine, maternal connection (see Clark 2000: 700-702).
14. For a discussion of neo-Victorian fiction's connection to third-wave feminism, see Muller 2009/2010.

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