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A Comparison of *Jane Eyre* and the *Harry Potter* Books as Novels of Development

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Abstract

Although written during different centuries, both Charlotte Brontë's *Jane Eyre* and J.K. Rowling's *Harry Potter* books follow the protagonist's journeys from childhood to adulthood, which is why they are both often described as novels of development. This essay therefore aims to compare the protagonists' development, looking at the differences and similarities which can be found when analysing them according to the pattern of the *Bildungsroman*. While analysing this in relation to their relationships and to their own identities it can be seen how these protagonists show similarities since they search for similar concepts: self-discovery and the establishing of a family. However, there are also differences in how they develop since they have different needs due to how society shapes them, Jane has a need to find independence, whereas a major part of Harry's identity is to defeat evil in the form of Voldemort.

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Introduction

Two works which are widely read and loved by their readers are Charlotte Brontë's *Jane Eyre* and J.K Rowling's *Harry Potter* books. On the surface, these are two very different works. *Jane Eyre* was written in the 19th century, during the Victorian era, and the novel follows a girl on her journey from childhood into adulthood. The *Harry Potter* books, which were written more than 150 years later, and cover the story of a young wizard growing up, could be classed as children's or young adult books within the fantasy genre. Most likely, this is why these works have not been analysed in any comparative studies. But, at a closer look, there are in fact many similarities between the works, since they are both often discussed as novels of development. Therefore, the aim of this essay is to compare *Jane Eyre* and the *Harry Potter* books as novels of development. Which similarities and differences can be found in the development of the protagonists?

A novel of development, also called *Bildungsroman* is a novel which usually follows a character from an early age on his or her journey into adulthood. Jerome Buckley writes that one definition of *Bildungsroman* is that it is "a novel of all-around development or self-culture" (13). The term originates from Germany and Goethe's *Wilhelm Meister's Apprenticeship*, which was published between 1794 and 1796, is considered by many to be the first *Bildungsroman* (Buckley 9). Buckley even calls it "the prototype of the Bildungsroman" (12). However, he states that it was not until around the 19th century that this genre became popular in England (Buckley 13).

Like all genres, the novel of development contains elements of a specific pattern. Buckley states that the story typically follows a young boy, the hero, from an early age into adulthood. This boy grows up in a home in the countryside in a family that limits the child's imagination and creativity. The child usually leaves home at an early age to go to school or a bigger city to learn about the urban lifestyle. The protagonist typically experiences "at least two love affairs or sexual encounters" (Buckley 17). By the end of the story, the boy returns home to show everyone that he has been successful and to show them what he has learned (Buckley 17–18). Buckley also argues that it is common that the protagonist is an orphan, or at least has lost his father and therefore searches for substitute parents or mentors (19).

In her discussion of the female *Bildungsroman* Susan Fraiman states that the genre has usually been described as male, "defined in terms of works by, about and appealing to men" (3). This can be seen in how Buckley writes about novels of development in his book. He only refers to the protagonist in a *Bildungsroman* as a man. However, Fraiman argues that there is a

difference between male and female fiction, and that it is interesting to analyse novels of development which instead are written by, about and for females (3). She later goes on to analyse a few examples of the female *Bildungsroman* and *Jane Eyre* is one of them.

Robert Tally states that an important theme for novels of development is that the protagonist follows a quest (40). One of Jane's quests can be seen as that of self-discovery. Sandra Gilbert and Susan Gubar discuss how Jane's development is a progress towards her maturity as a grown woman. They write that it takes form in her journey from her confinement as a child into finally finding freedom (338). Sarah Maier similarly states that Jane has a desire to escape from dependence to independence (328). Another quest can, therefore, be seen as her urge for independence. Furthermore, since Jane, like Harry, does not have anything she regards as home and family, part of her development can be seen as her quest to find security with a family and a home. Fraiman argues that part of Jane's development is her finding where she belongs (97). In conclusion, Jane's quest can be seen as the search for self-discovery, independence and a family.

Tally argues that although Rowling's *Harry Potter* series was not written in the same historical era as when the *Bildungsroman* developed it can still be regarded as a postmodern *Bildungsroman* (38). This can be seen through Harry's development from a boy to a man as he goes through the process of finding and forming his identity as a human and as a wizard. (Tally 39). The quest in the *Harry Potter* books can be described as Harry's previously mentioned self-discovery and his role as "the chosen one", the one who will have to defeat Voldemort. (Tally 40). John Kornfeld and Laurie Prothro state that it is important for the protagonists in novels of development to seek their place in the world. In order to achieve this, they need to form a new type of home, and in order to do so the protagonist needs to leave home (Kornfeld and Prothro 121). This can be applied to the *Harry Potter* books where Harry's quest can be seen as the search for self-discovery, to defy evil in the form of Voldemort and to find a family.

When comparing Brontë's *Jane Eyre* and Rowling's *Harry Potter* novels I will analyse them using the pattern presented by Buckley, but I will, like Fraiman, relate to the novel of development as applicable to both male and female protagonists. The main themes I wish to discuss in relation to the protagonists' development and quests are: their relation to family and home, their love interests and their identities. By doing this I will investigate the similarities and differences in these works.

Family and home

Something that forms the journeys of both protagonists is the fact that they are orphans who come from what should be happy backgrounds but grow up in unhappy homes after their parents die. In Jane's case, she is told by the servant Bessie, that her parents married even though they came from different class backgrounds. They both died of typhus which Jane's father caught when visiting the poor (Brontë 31). Since they seem to have married out of love, it could be assumed that Jane was a wanted child. In Harry's case his parents are described in a very positive manner throughout the novels. For instance, Hagrid, the gamekeeper at Hogwarts, tells Harry: "knew yer mum an' dad, an' nicer people yeh couldn't find" (HP1 65).¹ Moreover, the reason why Harry survived the attack on his family was that his mother loved him so much that she sacrificed herself to save him, which can be seen as clear evidence that he came from a loving family. One of the reasons why both Jane and Harry search for a new family can therefore be seen to be because they have been loved and appreciated by their birth parents.

Sadly, they both grow up in families where they are not loved or appreciated. When their birth parents die they are both placed in the care of their respective aunts. Their aunts do not have any wish to take care of Harry or Jane, they do not treat them well, and they exclude them from the family life. This is shown early on in both works. For instance, the first time we see the Reeds, Jane's relations, Mrs Reed is sitting on the sofa by the fireside with all her children around her, whereas Jane is sitting by herself in the cold window in another room reading a book. Mrs Reed does not think that Jane should join in since "she really must exclude me from privileges intended only for contented, happy little children" (Brontë 9). Similarly, Rowling depicts Harry as often being excluded from family activities. For instance, the Dursleys, his closest relations, would normally not allow Harry to take part in any birthday celebrations for his cousin Dudley. Thus, Harry is left with a babysitter when the rest of the family go to the zoo. It can be argued that the Reeds and the Dursleys think that Harry and Jane are too different to be allowed to join the family. As shown above, Jane is excluded from activities with her cousins, because she is different from them. When describing the Dursleys' relationships to the Potters, previous to the death of Harry's parents, it is said that, "they didn't want Dudley mixing with a child like that" (HP1 8).

Another central theme in both works is that both Jane and Harry get punished by their adoptive families. Jane is locked up in a small room called the red-room for defending herself when her cousin strikes her. Jane states that, "I received him in frantic sort. I don't very well

¹ I will refer to Rowling's *Harry Potter* novels as HP followed by the novels order in the series

know what I did with my hands” (Brontë 14). Jane reacts strongly when her cousin hits her and she instinctively defends herself from her cousin. Neither the Dursleys nor Mrs Reed know what to do with the strange children; therefore they both lock them up. Gilbert and Gubar argue that the red-room works as a metaphor for Jane’s view on the society in which she is confined and in which she is not independent. In this deeply terrifying room, in which her uncle passed away, Gilbert and Gubar state that Jane draws further into herself (340). This can be seen as a way for Jane to alienate herself from a family and a society to which she does not want to belong. Gilbert and Gubar also comment on how Jane gets angry in there, pondering over how unjust her life is, and how she thinks about how to escape: running away, or starving herself, but they claim that her last option is to “escape through madness” (341). Jane thinks to herself: “I was oppressed, suffocated: endurance broke down: I uttered a wild, involuntary cry” (Brontë 21). Gilbert and Gubar argue that this incident in the red-room is something that Jane reflects on several times in the book and that it shapes her. They point out that Jane recalls the incident in several important parts of the novel, for instance the night when she decides to leave Thornfield or when she is disciplined by Mr Brocklehurst at Lowood school. They argue that the themes from the red-room, enclosure and escape, are important for the pattern of Jane’s journey (341), and I will argue that they are also important for her quest.

Harry is also punished for a similar incident with his cousin. When he is allowed to go with the Dursleys for Dudley’s birthday trip to the zoo because his babysitter falls ill, he ends up making the glass in a tank disappear and a boa constrictor is set loose in the zoo. This happens after Dudley pushed him in the ribs to get a better look at the snake, something which upsets Harry. Since he does not know that he can do magic yet, Harry does not actually know that he will make the glass disappear but he is nevertheless punished by being locked in the cupboard under the stairs, which is also his room. Like Jane, Harry is punished for instinctively reacting when he is pushed by his cousin. It is stated that, “The escape of the Brazilian boa constrictor earned Harry his longest-ever punishment. By the time he was allowed out of his cupboard again, the summer holidays had started” (HP1 39). Harry is locked up several times, for example, when his hair magically grows back the day after Mrs Dursley gives him a haircut. It seems as if the Dursleys do not know how to handle the boy, who in their eyes is very strange. When Harry reflects about the snake in the zoo being locked up he thinks: “It was worse than having a cupboard as a bedroom, where the only visitor was aunt Petunia hammering on the door to wake you up - at least he got to visit the rest of the house.” (HP1 35). This implies that he feels like a visitor and not as a part of the family.

In accordance with Buckley's list of characteristics for the *Bildungsroman*, both protagonists leave their homes to go to school when they are quite young. In these schools, for the first time, they experience the feeling of belonging and make connections similar to family bonds. Although the orphan girls at Lowood have to suffer living in a cold house with not enough to eat, Jane still prefers the school to her previous home at Gateshead: "I would not now have exchanged Lowood with all its privations for Gateshead and its daily luxuries." (Brontë 89). Similarly, Hogwarts becomes a new home for Harry: "The castle felt more like home than Privet Drive had ever done." (HP1 185). Just as Jane, he prefers his new home at the school to his old home with his aunt.

At these schools, they also acquire their first friends. Jane becomes friends with Helen Burns. Unlike with the Reeds, Jane finds support from Helen. When Jane is said to be a liar by Mr Brocklehurst, Helen consoles her. Jane thinks that everyone thinks ill of her but Helen states: "Jane, you are mistaken: probably not one in the school either despises or dislikes you; many, I am sure, pity you much" (Brontë 82). Gilbert and Gubar argue that Helen represents an ideal which is impossible for Jane to follow (345). Helen is, like Jane, an orphan, but she has a different look on the injustices in her life. Jane does not understand how Helen can stand being continuously scolded and punished but Helen explains to her: "It is far better to endure patiently a smart which nobody feels but yourself, than to commit a hasty action" (Brontë 66). As seen in the incident with Jane's cousin, this is a different way of acting compared to how Jane acted while living with the Reeds. Helen believes that she will find her home in heaven, where she will find justice. On her deathbed she explains to Jane, who asks if she is going somewhere "Yes; to my long home – my last home" (Brontë 97) and she further explains: "By dying young, I shall escape great sufferings" (Brontë 97). Fraiman states that although Jane learns from and admires Helen, she does not accept the same faith as Helen does; she does not want to die a young girl (104).

At school, Harry and Jane moreover find mentors who help them in their development. For Jane that person is Miss Temple. When Mr Brocklehurst accuses Jane of being a liar, Miss Temple listens to Jane's story of the events and follows up on the accusations. She also makes sure that Jane is cleared from all the accusations against her and when this is done, Jane gets acceptance from her companions at Lowood: "The teachers then shook hands with me and kissed me and a murmur of pleasure ran through the ranks of my companions" (Brontë 88). In doing that, the school goes against the accusations made by Mr Brocklehurst and ultimately the accusations made by Mrs Reed, who was the person who informed him about Jane's character.

In that way, the teacher implicitly defends Jane against Mrs Reed, something she had to do by herself before she came to school.

Fraiman comments on how Jane acquires knowledge at Lowood, for instance in French and drawing and how she moves from the lowest class to the highest because of this. With the mentoring of Miss Temple and the other teachers, she finishes her educational journey by becoming a teacher herself (104). Gilbert and Gubar state that from Miss Temple, Jane learns how to better control her feelings (346-347) and that Miss Temple possesses qualities that are ladylike such as generosity, cultivation and repression (344). They argue that although Miss Temple is upset and angry with the way Mr Brocklehurst conducts the school, she still represses these feelings and listens to him in “ladylike silence” (Gilbert and Gubar 345). According to Gilbert and Gubar, Jane still has a rebellious attitude when she leaves Lowood however. Although she learns from Helen and Miss Temple, she still does not take after Miss Temple’s “ladylike repression” or Helen’s “saintly renunciation”. Instead she learns how to compromise (347).

The support and comfort that Jane gets from her friend Helen and her mentor Miss Temple can be seen as contributing factors to that they become the first real family that Jane experiences. Maier argues that they give her support against Brocklehurst and that “Helen Burns and Miss Maria Temple become the closest model that Jane has known to a loving family.” (323). Jane describes how she feels connected to Miss Temple when she says that: “her friendship and society had been my continual solace; she had stood me in the stead of mother, governess, and latterly, companion.” (Brontë 100). This shows that Miss Temple has not only taken on the role as her mentor but also the role of a mother. Jane further states: “From the day she left I was no longer the same: with her was gone every feeling, every association that had made Lowood in some degree a home to me” (Brontë 100). This shows not only that Jane thinks of Lowood as her home but also that Miss Temple’s support is the main reason for this. Therefore, when Helen and Miss Temple are no longer there, Lowood does not feel like a home to Jane anymore.

Like Jane, Harry finds his first friends when he goes off to school at Hogwarts. From the first year Harry forms a relationship with Ron and Hermione, who become his best friends. Kornfeld and Prothro state that Hermione and Ron become a kind of family for Harry. They claim that their strong friendship takes its beginning when Harry and Ron rescue Hermione from a troll and Hermione takes the blame, so that Harry and Ron do not receive any punishment (125). The narrator states: “There are some things you can’t share without ending up liking each other, and knocking out a twelve-foot mountain troll is one of them.” (HP1 195). Kornfeld and

Prothro argue that Ron, Hermione and Harry acknowledge each other's needs and help each other rather than looking at their own interests (125). Their friendship proves vital throughout the books as they have to battle against Voldemort and his allies and in doing so Ron and Hermione help Harry complete his quest, for instance, by assisting him in the search for the horcruxes. By destroying these they are finally able to defeat Voldemort.

Like Jane, Harry also finds adult mentors when he starts school at Hogwarts, above all Professors McGonagall and Dumbledore. Roslyn Weaver and Kimberly McMahan-Coleman argue that Professor McGonagall and Professor Dumbledore function both as mentors and as substitute parents (155). They have a similar role in Harry's life to that which Miss Temple has in Jane's. Weaver and McMahan-Coleman comment on how Professor McGonagall shows affection for and cares for her students, especially for Harry. (155). Like Miss Temple helps Jane against Mr Brocklehurst, Professor McGonagall gives Harry support against Professor Umbridge, a temporary teacher at Hogwarts, who takes a dislike to Harry. Birch argues that while Professor McGonagall's way of disciplining is caring and well-intended, Professor Umbridge's way of disciplining is not (110). For instance, Umbridge, similarly to Mr Brocklehurst, accuses Harry of being a liar and forces him to engrave on the back of his hand the line: "I must not tell lies" (HP5 296). Professor McGonagall on the other hand stands up to Professor Umbridge and looks out for Harry. This also happens when Harry has a career meeting with Professor McGonagall, a meeting which Professor Umbridge decides to attend. When Harry explains that his career goal is to become an Auror at the Ministry of Magic, Professor Umbridge argues that it would be impossible due to his "criminal record". Professor McGonagall defends Harry saying: "Potter has been cleared of all charges" (HP5 732). Claiming her role as a mentor she tells Harry: "I will assist you to become an Auror if it is the last thing I do! If I have to coach you nightly, I will make sure you achieve the required results!" (HP5 732).

As previously mentioned, Dumbledore also functions as a mentor and a parent for Harry. Birch comments on how Dumbledore assists Harry in trying to avert danger and defends him when he breaks the rules. She further claims that Dumbledore also orchestrates opportunities for learning and gives Harry confidence (113). She points to Harry's own reflection on this after he manages to prevent Voldemort from getting the philosopher's stone: "I think he sort of wanted to give me a chance. [...] I reckon he had a pretty good idea we were going to try and instead of stopping us, he just taught us enough to help" (HP1 324-325). This can be seen as a way for Dumbledore to help Harry in completing his quest which is both to defeat Voldemort, and to find his identity. Julia Eccleshare points to how Dumbledore arranges

for Harry to find the Mirror of Erised, in which Harry sees his parents for the first time (57). This can be seen as a way for Harry to come to terms with his identity.

Unlike Jane, who only makes two connections at Lowood, Harry becomes a part of several different communities. Kornfield and Prothro state that to Harry, Ron and Hermione are only a small part of a larger family unit, namely the house of Gryffindor (124-125). They point to how professor McGonagall explains to the students that, “while you are here, your house will be something like your family within Hogwarts” (HP1 126). Kornfeld and Prothro also comment on how Harry experiences feelings of belonging at Hogwarts and that being a part of a house where they share meals, sleeping quarters and common rooms is an important part of this. Also, when joining the Gryffindor Quidditch team Harry experiences how it is to bond through team sports (125). Eccleshare points to the fact that Harry is sorted into the house of Gryffindor, where students possess qualities such as “bravery and chivalry”, characteristics that are beneficial for Harry’s fight against evil (49). Kornfeld and Prothro further discuss how Harry becomes part of other groups, such as Dumbledore’s Army and the Order of Phoenix. These communities care for and protect each other and have a shared goal, namely to defeat Voldemort (125). Thus, Harry has support from his friends, his mentors and the other communities he belongs to in his quest, which is something that Jane does not experience at Lowood.

Harry and Jane also find families outside the school environment from whom they receive support and comfort when they need it. These families could be considered almost as adoptive families for Harry and Jane. For Harry this is the Weasley family. Weaver and McMahon-Coleman refer to Mrs Weasley as someone who provides safety and stability to Harry. They state that Mrs Weasley cares for Harry like he was one of her own children. They mention how she sends Harry gifts for Christmas, which includes him in the family (156). During his first Christmas at Hogwarts Harry receives a parcel, he does not know who it is from, but Ron explains that it’s from his mother. “‘I told her you didn’t expect any presents and - oh no,’ he groaned, ‘she’s made you a Weasley jumper.’” (HP 1 217). The jumper he receives from Mrs Weasley can be seen to symbolise that he is now a part of the community of the Weasley family. However, Weaver and McMahon-Coleman also write that even though Mrs Weasley takes on the role as a substitute mother for Harry she is also distanced from him. She provides him with gifts, food and support but is not always a present part of Harry’s life (156).

For Jane, the adoptive family is represented by the Rivers family, who first take Jane in when she runs away from Thornfield Hall and is left on the streets, without food or a roof over her head, and they then give her a job as a teacher at the local school. This shows a similar

support to that which Harry receives from Mrs Weasley. As Jane does not at first tell the family much of her background story, they do not know what is troubling her with Mr Rochester, and as a result they cannot offer her much consolation. But they still grow fond of each during Jane's stay with them. So when she later discovers that she is closely related to the Rivers family and that she has inherited money from her uncle, she shares the money with the Rivers, whom she thinks of as her family: "It seemed I had found a brother; one I could be proud of – one I could love; and two sisters" (Brontë 444). She even plans to spend her life with them: "I will live at Moor House; I like Diana and Mary, and I will attach myself for life to Diana and Mary" (Brontë 446). However, she does not settle with them, and her quest does not end there. When she learns about Rochester's accident, she continues her journey, although she still keeps the Rivers sisters in her life, stating that, "once every year, they come and see us, and we go see them" (Brontë 520).

Even though both Jane and Harry thus find support with their new "adoptive" families, they both already have family bonds that could provide them with stable family connections. For Harry this is his godfather Sirius Black, and for Jane her uncle John Eyre. On her deathbed Mrs Reed tells Jane about a letter which she received from Jane's uncle which she never showed Jane. In the letter Jane's uncle writes: "as I am unmarried and childless, I wish to adopt her during my life, and bequeath her at my death whatever I may have to leave" (Brontë 274-275). However, his wish to adopt Jane is not granted, since Mrs Reed does not tell her about the letter. It is not until later, when she is an adult that she receives a large sum of money when her uncle dies. By leaving her the money, her uncle provides her with independence. So even after his death, he helps her on the way of securing a home.

Harry is in his third year at Hogwarts made the offer of going to live with his godfather Sirius Black rather than the Dursleys. Harry immediately answers "Of course I want to leave the Dursleys! Have you got a house? When can I move in?" (HP3 408). However, this will not be possible until Sirius' name is cleared. Amy Green argues that although Harry sees Sirius as a father figure, Sirius does not live up to the role (95). She claims that Sirius acts in a reckless manner, and that this behaviour leads to his death (91). For instance, she claims that Sirius puts Harry in danger when he tries to convince him to visit him when he is in hiding. However, she also points to the fact that Sirius loves Harry and therefore does not mean to harm him in any way. His lack of parental skills, she claims, are more likely caused by his long imprisonment and his restricted emotional development (97). Although Sirius Black perhaps is not the role model one would wish for Harry, Harry still seeks help and advice from his godfather, who therefore functions as a supportive and protective figure for him. For instance, Harry confides

in Sirius concerning his problems when he is forced to enter the Triwizard Tournament: “‘I’m -’ For a second, Harry tried to say ‘fine’ – but he couldn’t do it. Before he could stop himself, he was talking more than he’d talked in days” (HP4 364).

When looking at the protagonists’ development, one can also observe them dealing with their identities as orphans as they both take care of orphans themselves as adults. When Jane marries Rochester, she makes sure that his ward Adèle is taken care of: “I sought out a school conducted on a more indulgent system, and near enough to permit of my visiting her often, and bringing her home sometimes” (Brontë 518). This can be seen as Jane providing Adèle with what she wanted as a child: a family and a good education. Harry, who becomes godfather to Tonks’ and Lupin’s son Teddy, who also becomes an orphan, tries to provide stability in his godson’s life. Harry thinks about this in relation to his own godfather: “He seemed set on course to become just as reckless a godfather to Teddy Lupin as Sirius Black had been to him” (HP7 418). Harry did not want to bring the same instability to Teddy’s life as he himself experienced as a child.

Another important step in their dealing with their identities as orphans, is how both Jane and Harry ultimately make peace with the Dursleys and the Reeds. Jane tells Mrs Reed on her deathbed: “‘Love me, then, or hate me, as you will,’ [...] ‘you have my full and free forgiveness’” (Brontë 276). She also helps her cousins after the death of their mother, making sure they are able to do what they want in life. Similarly, Harry makes sure that the Dursleys are protected, since he thinks that Voldemort might come after them. When saying their goodbyes, Dudley thanks Harry for saving his life from the dementors and tells Harry that he does not think he is a “waste of space” (HP7 39). Harry comments that, “‘coming from Dudley that’s like “I love you’”” (HP7 39). Although, Harry does not completely make peace with his aunt, there is an indication that she wants to tell him something before she leaves, perhaps to wish him luck: “For a moment Harry had the strangest feeling that she wanted to say something to him [...] but then with a little jerk of her head, she bustled out of the room after her husband and son” (HP7 41).

Love Interests

When Buckley describes the pattern of a typical novel of development he states that such a novel often “involves at least two love affairs or sexual encounters, one debasing, one exalting, and demands that in this respect and others the hero reappraise his values.” (Buckley 17). This pattern can be found in both of the novels discussed here since both of the protagonists have

two love interests. However, it is not as simple as to say that one is debasing and one is exalting in these works, since they can be seen to hold both of those qualities.

In the *Harry Potter* books Harry's first love is Cho Chang, whom he shows an interest in when he asks her to be his date to the dance in the fourth book. However, she is going with Cedric Diggory who is competing against Harry in the Triwizard Tournament. Vandana Saxena argues that Cho increases the rivalry between them in the tournament, and that Cho can be seen as part of the battle between the two, which Harry in the end wins, since Cedric is murdered by Voldemort in the tournament (63). Saxena also states that Cedric's death in the tournament helps Harry develop his emotional maturity (66). He does, however not seem to be mature enough to help Cho to deal with her loss. After Cedric's death Cho seeks comfort in Harry, but he already has other friends to confide in, which makes Cho jealous: "'Oh, you'll talk to Hermione Granger' [...] 'But you won't talk to me!'" (HP5 619). Saxena further argues that Cho is only a part of the story as a "romantic subplot" (97). However, I would argue that because Harry experiences his first love, his first kiss and his first relationship with Cho, this can be seen as a learning experience for Harry, which prepares him for his true love, Ginny. When he gets together with her he is more confident since he has already had his first love experience and he therefore knows how to act towards Ginny, something which was not as easy with Cho. Also, he is more mature at this stage of his life having processed emotional incidents such as Cedric's death which Cho inevitable is a part of, therefore he is more prepared to have a mature relationship.

Jane's first love interest is not an entirely happy story either. When she moves to Thornfield she gradually falls in love with her employer Edward Rochester. As is the case with Harry, other people stand in the way of Jane's love for Rochester. Firstly, Jane believes that he will marry Blanche Ingram, who Jane thinks is superior to her: "I saw he was going to marry her, for family, perhaps political reasons; because her rank and connections suited him" (Brontë 216). But Rochester chooses not to marry Blanche and instead declares his love for Jane, and asks for her hand in marriage. This poses another problem, since it is revealed on their wedding day that Rochester is already married to Bertha, his mad wife.

It is not only Rochester's marital status that makes matters complex but also Jane's situation as a woman. Should she marry Rochester at this stage she would lose her independence, since they are not equals in terms of power and money. But Gilbert and Gubar are of the opinion that, although they are master and servant, they are still "spiritual equals" (352). They point to the fact that Jane herself states before they are romantically involved: "I felt at times as if he were my relation rather than my master" (Brontë 171). Gilbert and Gubar

further state that when she agrees to marry him, Rochester starts to treat Jane as an inferior (355). He also tries to change her as a person, thus threatening her identity. When he wants to dress her up in fine fabrics Jane replies: “And then you won’t know me sir; and I shall not be your Jane Eyre any longer” (Brontë 299). Also, when he tries to persuade Jane to live with him, although he is already married, he further makes her dependent on him. As Jane Cadwallader points out, by doing this he tries to trick her into becoming his mistress which would make her lose her wanted identity as an independent woman (243).

When Jane returns to Rochester after running away, she is in a different situation, having inherited a great sum of money from her uncle. Maier therefore claims that when Jane returns to Rochester and marries him, she returns to Rochester as his equal. She has grown up to be an independent woman and has established herself as an individual (329). Jane tells Rochester: “I am independent sir, as well as rich: I am my own mistress” (Brontë 501). Rochester tells Jane that he on the other hand is now ‘A poor blind man, whom you will have to lead by the hand’ (Brontë 513). Rochester now depends on Jane, instead of the other way around, but as Jane herself states before they are married: “wherever you are is my home – my only home” (Brontë 28). They go on to not only take care of Adèle but also to have children of their own, building their own home together.

Harry’s second love is his best friend’s sister, Ginny Weasley whom he later ends up marrying. Similarly to Cho, Ginny is at first dating another boy, something which makes Harry's feelings for her forbidden in a sense. Another complication is of course that she is the younger sister of his best friend, and Ron does not approve of anyone dating his sister. But, when these issues are resolved, their relationship turns out to be good for Harry’s future. Ginny is important to Harry’s development as she, together with his friends, help Harry in his quest against Voldemort (Saxena 97). Moreover, not only does he gain a stable and loving relationship with Ginny, but this also makes him an official part of the Weasley family. Their relationship also enables Harry to build a family of his own with Ginny, whom he later has children with. Harry is thus, like Jane, able to build a home with the person he loves. Kornfeld and Prothro state that together with Ginny, and the couple Hermione and Ron, he at last finds the “safe, predictable, loving unit that he has been seeking since his parents died” (135).

Jane's second love interest, before she goes back to Rochester, is St John Rivers who is her cousin. He asks her to marry him and to follow him on his journey as a missionary. Maier comments on how Jane nearly accepts his proposal as she feels it is her duty, that it is the sensible thing to do, but she states that to accept him would be self-destructive for Jane, and that she would be unhappy with him (329). Jane reflects on his proposal: “He has told me I am

formed for labour – not for love: which is true no doubt. But, in my opinion, if I am not formed for love, it follows I am not formed for marriage (Brontë 479). Since they do not love each other it would not be a successful marriage according to Jane, she can not marry only to fulfil her duty as a Christian. Also, it would not be the right choice for Jane, since it does not complete her quest of finding a home, independence or her identity. Instead she chooses to be with Rochester with whom she can find all of this.

Something that adds to the protagonists' roles as heroes or heroines in these novels of development is that they both act heroically, which can be seen in how they both save the lives of their love interests. Harry saves Ginny's life from Voldemort in the second book and Jane saves Rochester's life from a fire caused by his wife Bertha. They are not in relationships with their future partners when these events occur, yet it gives a start to the roles they will adopt in the relationships. Harry can be seen as the classic male hero who saves the girl. Although he first takes a leading role, Ginny later develops into an independent woman who can take care of herself. As previously mentioned, she plays an important role in the resistance against Voldemort. When it comes to Rochester and Jane the relationship is reversed as it is Jane who saves Rochester. This can be seen as an argument that Jane takes on the role of the classic male protagonist of the *Bildungsroman*.

Tally claims that although novels of development might seem linear, with the development from childhood to adulthood, they are actually circular. He argues that Harry's development follows a circular pattern which, like many other tales, ends in marriage and the founding of a family (42-43). The story ends with an epilogue where Harry, Ginny, Hermione and Ron send their children to Hogwarts, which closes the circle of the books (42). Considering Tally's definition Jane's development can be seen to finish in a similar way, with her marrying and forming a family. If regarding the beginning of their stories as their happy start with their biological families, it is also here their stories end: with them forming their own happy families. In doing that, the circle is closed.

Identities

The main character trait that both Jane Eyre and Harry Potter have in common is that they are depicted as being different, which could be a result of not being accepted by their adoptive families. They have no sense of belonging and therefore feel different from other people. When it comes to Harry, this difference takes a very clear form in that he has magic powers, which the Dursleys do not have. In fact they try to be as normal as possible and to not stand out in any

way: “Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much.” (HP1 7). The fact that they have to take care of Harry, who challenges their normal lives, is a possible explanation as to why they show so little affection towards him. For Harry to end up in the magic world, a society where they take so much pride in being different from the non-magic society, must be a relief since he is not considered to be different there, he is a part of the norm.

When it comes to how Jane is different, one of the ways this manifests itself is through the way she looks. Jane’s plainness, and other people’s views on her lack of beauty, is a recurring theme throughout the novel. Jane reflects on this herself: “I sometimes regretted that I was not handsomer [...] I felt it a misfortune that I was so little, so pale, and had features so irregular and so marked.” (Brontë 117). Jane Cadwallader comments on the passage in which the servants Bessie and Abbot talk about Jane after she has been locked up in the red-room, when Abbot says that, “if she were a nice, pretty child, one might compassionate her forlornness; but one really cannot care for such a little toad as that” (Brontë 31), to which Bessie adds: ““at anyrate, a beauty like Miss Georgiana would be more moving in the same condition.”” (Brontë 31). The servants do not show compassion for Jane, since she is not as pretty as her cousin. Cadwallader points to how the Victorian view on femininity was that a woman’s looks could be seen to represent her inner qualities and abilities (238). It can be argued that the reason why Jane wishes she was prettier is because of the way other people think about her, that they believe her exterior reflects her qualities.

Cadwallader states that the ideals for Victorian women were different for upper-class women and working-class women. Upper-class women were educated to care about their beauty in a way that objectified them and made them seem weak, whereas the education for the lower-class women taught them to be tougher and that their looks were not important. She also argues that Jane gets both of these types of education at Gateshead with the Reeds and at Lowood. Moreover, Jane gets to choose between these ideals when she chooses between being adored by Rochester or performing her duty as a working woman with St John (239). These choices can be seen to represent the two different types of education, which form her development. However, Jane comes to the conclusion that neither of these views are satisfactory, that in order to be true to herself she can be a working professional and also find love (Cadwallader 239).

Jane’s looks help her development as an individual, which is not the case with her cousin, Georgiana. Cadwallader states that being beautiful does not help Georgiana in her development as a character, and that “as an adult Georgiana is shallow and self-centred.”

(Cadwallader 239). Jane not being beautiful could therefore be thought to be a good thing, in that she develops more as a person. Jane does not have to live according to the norms of a beautiful upper-class girl and therefore needs to develop other qualities and skills. Part of Jane's development is that she receives a solid education. When Jane meets Bessie again after studying at Lowood Bessie tells her: "You are genteel enough; you look like a lady, and it is as much as I ever expected of you: you were no beauty as a child." (Brontë 108) Bessie later goes on to say: "I daresay you are clever though," (Brontë 109). When she learns that Jane has learned French, to play the piano and to paint while being at Lowood, Bessie compares these skills to the skills of her cousins. Although Jane's cousins have grown up to be more beautiful than Jane is, Jane masters these skills better than her cousins. Bessie's conclusion from this is that Jane has grown up to be, "quite a lady" (Brontë 109).

Harry's appearance can also be seen to be related to his identity. It is stated that, "The only thing Harry liked about his own appearance was a very thin scar on his forehead which was shaped like a bolt of lightning." (HP1 27). This suggests that Harry does not like his appearance either, but it is not something which he reflects on much in the novels. Instead, his looks can be seen as important for him because they reflect his identity as the son of Lily and James Potter. People often tell him that he looks like his father but has his mother's eyes, as Hagrid tells him the very first time he meets him: "Yeh look a lot like yer dad, but yeh've got yer mum's eyes." (HP1 56). This can be seen as a reminder that he had a family that he once belonged to. Moreover, the scar on his forehead is the permanent mark Voldemort's spell made on Harry the night he killed Harry's parents. The scar is not only a reminder of the death of his parents it is also the main thing that identifies him as Harry Potter. He is easily recognised because of the scar on his forehead, and it therefore becomes a part of his identity.

In a similar manner to how Jane forms her identity while developing her intellectual skills, it can be seen how Harry grows from being a boy into becoming a wizard. Tally states that part of Harry's development is his learning about the magical world and about how to use magic. This follows the traditional themes of a novel of development where the hero gains experience while losing his innocence (43). Harry develops his magical skills at Hogwarts, just like Jane develops her different skills at Lowood. Vanessa Compagnone states that while trying to complete the quest of defeating Voldemort Harry has to challenge his intelligence and his ability to reason (152). In each book, he comes across an obstacle related to Voldemort that he overcomes. It can therefore be seen that Harry further develops his skills and intellect while trying to complete his quest.

Both Jane and Harry have a rebellious side which forms a part of their identity. For Jane, it can be seen in that she tells her aunt how she does not like since she has treated her horribly. Jane reflects on her outburst herself thinking: “A child cannot quarrel with its elders, as I had done – cannot give its furious feelings uncontrolled play” (Brontë 45). This fits in with how Gilbert and Gubar claim that it was this angry side of Jane that horrified the Victorian readers (338). As previously mentioned, Jane is taught by Miss Temple and Helen how to control her feelings. However, this rebellious side of Jane can be seen as a contributing factor to Jane completing her quest. She needs her rebellious side in order to not be repressed by others. Similarly, Harry also has a rebellious side, which can be seen in how he and his friends often break the school rules. For instance, in the first book they have to go to a forbidden floor in order to retrieve the philosopher’s stone, and they are later rewarded with house points for their actions by Dumbledore, since they manage to prevent Voldemort from acquiring the stone. Dumbledore, unlike Miss Temple, often supports this rebellious side of Harry. It is not forbidden but rather celebrated as it helps Harry complete the quest of defeating Voldemort.

Something that both Jane and Harry have in common is that they can be seen to have *doppelgängers*. Gilbert and Gubar argue that Bertha, Rochester’s mad wife, can be perceived as an avatar of Jane. This is shown in how some of Bertha’s actions reflect what Jane herself would like to do. Gilbert and Gubar give an example of how Jane wants to tear up the veil she is given by Mr Rochester and how Bertha does it for her (359). They come to the conclusion that “Bertha, in other words, is Jane’s truest and darkest double: she is the angry aspect of the orphan child, the ferocious secret self Jane has been trying to repress since her days at Gateshead.” (360). They also discuss how Rochester’s reference to Bertha as a monster in a way reflects Jane’s fear that she herself has those traits. Jane asks Mrs Fairfax when she learns about the engagement ““Why - am I a monster’ I said: ‘is it impossible that Mr Rochester should have sincere affection for me?’” (Brontë 305).

This theme can also be found in the *Harry Potter* books although not exactly in the same way. Saxena claims the person that could be described as Harry’s double is in fact his antagonist, Voldemort (50). Although Voldemort does not act out what Harry wants, there is still a bond between them. For instance, Harry can speak with snakes just like Voldemort, something which is uncommon even in the wizarding world. When Ron finds out about this he tells Harry: “Harry, this is bad” (HP2 212). Harry also thinks about how the sorting hat wanted to place him in Slytherin which, is the house that Voldemort was in. This shows how Harry reflects on these “dark sides” that he has. He thinks about his identity as a wizard just as Jane questions if she is a monster. For Harry, being similar to Voldemort is a dark side of his inner

self. Saxena states that Harry is later given an explanation for this, that Harry is in fact the last horcrux, which means that Harry has a part of Voldemort's soul inside him (51). Therefore, when Voldemort is gone, this side of Harry's identity also disappears.

Conclusion

In the development of the protagonists in *Jane Eyre* and the *Harry Potter* books several similarities can be found. The quests of these protagonists are similar in how they search for their identities and for family and home. In this, they follow a similar pattern in which they meet friends and mentors who help form them in their development. This can be seen as a circular pattern where they eventually find a permanent home and a family, like the ones they had from the beginning with their birth parents. Both Jane and Harry find this with the person who they love and choose to marry. They both develop in their journey of finding their partners and establishing their homes, not only with the help of their friends and mentors but also through the experiences they gain when encountering their love interests. Other similarities can be found in how their identities are formed, since both form parts of their identities when they are at school, acquiring knowledge and skills.

There are also several differences in the way that Jane and Harry develop. Although some of the elements in their quests are similar they have different aims. Jane's quest can also be seen as her quest to find independence. Harry's on the other hand is set around his quest to fight evil in the form of Voldemort. Therefore, when Jane finds love she also needs to find independence in the relationship, which is something that is not as relevant for Harry. He does not need to seek independence, he already has it. Also, Harry experiences support from his friends, mentors and other communities throughout his development. They can be seen to help him complete his quest. Although Jane also experiences these bonds, she is by herself for most of her journey.

Jane's plainness is something which shapes her identity as a woman, and is something both people around her and she herself reflects on. This can be seen to help her form her intellectual identity. Harry's looks are also something he relates to in terms of his identity, but for him this is related to his parents. Handsomeness is not as important for him as it is for Jane. Also, even though they both have a rebellious manner, Jane's is to be suppressed while Harry's is celebrated. One conclusion to draw from is that because the protagonists live in different times and societies and do not have the same gender, they and the people surrounding them do not find the same things to be important.

In conclusion, although these two works were written many years apart they still have many similarities that can be found when analysing them as novels of development. One conclusion to draw from this is that the ways that children develop nowadays are similar to how they developed over a 150 years ago. Some of the problems children face growing up which are typical to novels of development can therefore be seen to be timeless.

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