

Resilient Growth: Learning through Challenges in *Jane Eyre* and *Great Expectations*

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I. Introduction: Unveiling Resilience in *Jane Eyre* and *Great Expectations*

The reader observes various challenging situations and risk factors in Charlotte Brontë's *Jane Eyre* and Charles Dickens's *Great Expectations*. The reactions and successes of Jane and Pip in the plot are not mere coincidences, both characters show the dynamics of resilience. The question may come up as to why resilience is applied to literary characters. I aim to demonstrate that the dynamics of resilience are observable in both Bildungsromans. Despite the limited scholarly resources on the link between resilience and literature, applying the concept of resilience to analyzing literary works might broaden our perspective on how we see literary characters. Furthermore, analysing the two protagonists, Jane and Pip, might give us a finer understanding of the dynamics of resilience. Both works are Bildungsromans, characterized by development. Simultaneously with the protagonist, the reader also comes through a development (Selbin 988). Originally, this genre, in fact, sought to cultivate the readers (Selbin 998). Perhaps viewing resilience from a literary perspective can also serve the reader's cultivation as resilience is a vital characteristic of the Bildungsroman genre, influencing both the characters' development and the genre's specific features. However, not many scholarly sources are available on this connection. The concept of resilience was already mentioned in 1755 with a similar description to the modern context; however, it primarily focused on a phenomenon from physics: "If you strike a ball sidelong, the rebound will be as much the contrary way" ("resilience, n.s. 1755"). In addition, the *Oxford English Dictionary* dates the earliest mention of the term "resilient" back to 1644 ("Resilience, N."). These two early examples suggest that the analysis of literary texts from the perspective of resilience can contribute to the discourse on character development.

The notion of resilience first appeared in psychology in the 1970s, drawing inspiration from physics (Kovács and Urbán 44). Defining resilience poses a challenge due to its various interpretations.¹ I will use the American Psychological Association's and Ann Masten's notions

¹All translations from the Hungarian are mine.

The American Psychological Association defines resilience as follows: "Resilience is the process and outcome of successfully adapting to difficult or challenging life experiences, especially through mental, emotional, and behavioral flexibility and adjustment to external and internal demands" ("Resilience").

"If we examine it from the perspective of physics, we see resilience when a body crashes into another one and the force of the crash alters its shape, however, when this body manages to flexibly regain its original shape, we are observing the process of resilience" (Kiss "A lelki ellenálló képesség" 352). J. Block calls resilience a trait which is assisted by ego-control and ego-resilience (Kiss "A lelki ellenálló képesség" 353). Werner and Smith label it as "Vulnerable but Invincible" (Kiss "A lelki ellenálló képesség" 357). Masten builds upon this interpretation by saying: "Resilience is something that you describe as happening when there [is] been a significant threat to a person's life and functioning" (Masten 9:52 – 10:02). Kovács and Urbán mention a definition with a similar concept, "Resilience is an ability to flexibly resist, be it by an individual, an organization, or an ecosystem, and to successfully adapt to strong, renewing or even shock-like external influences" (Kovács and Urbán 44). Kiss calls

on resilience for character analysis in this essay (the notions are observable in the footnote). Negative events triggering resilience can be traumas originating inside the family such as the parents' addictions, bad mental state, and domestic violence. However, they can also manifest externally, taking the form of natural disasters and wars (Kiss "A lelki ellenálló képesség" 352-53). Those traumas are the factors that activate resilience. We can observe that there are many aspects of traumas which we can also find in the literature of the trauma novel. The American Psychological Association defines and lists some of the possible physiological consequences of traumas:

Trauma is an emotional response to a terrible event like an accident, rape, or natural disaster. Immediately after the event, shock and denial are typical. Longer term reactions include unpredictable emotions, flashbacks, strained relationships, and even physical symptoms like headaches or nausea ("Trauma").

These traumas pose a threat to the individual's well-being and mental state; hence, in the following discussion, they shall also be referred to as risk factors. Despite the negative impact of these risk factors, when individuals manage to recover from them, we observe resilience in action. The process can be simplified in the following way: an adversity is experienced by the individual, they are demolished, but soon they regain their original normal mental state through the dynamic process of resilience (Kovács and Urbán 44-45). Moreover, they may acquire new skills leading to the observable phenomenon known as traumatic progression (Kiss "A lelki ellenálló képesség" 353).

Resilience is not a "determined characteristic" but rather a learned skill (Seeger 11). Individuals exhibit diverse reactions to various devastating events; furthermore, it is also possible that someone who has shown resilience earlier does not perform it in another situation. One event can be manageable while the other one is severely devastating for the individual.

Protective factors play a crucial role in assisting the individual to successfully demonstrate resilience (Seeger 11). These protective factors can be categorized as internal and external (Ceglédi 91).

Internal protective factors include satisfactory cognitive functions, self-confidence, outstanding talent in something, optimism and spiritualism, and emotional and behavioural control and coping strategies. Coping strategies are also important protective factors that assist

resilience in her study "a flexible resisting capability" that is triggered by a negative event ("A lelki ellenálló képesség" 352).

the resilience of the individual. Lazarus and Folkman argue that there are two main types of coping strategies, “problem-focused” and “emotion-focused” (150). In the “problem-focused” coping strategy, the individual tries to resolve the problem that causes their suffering, whereas, in the “emotion-focused” coping strategy, the individual tries to reduce the upcoming intensity of their negative emotions because the problem is unresolvable (150). If one coping strategy proves to be appropriate, then it is labelled as “adaptive.” External protective factors are represented by the family, school, a mentor figure, and friends (Kiss 356). While both categories are essential for the individual’s well-being, friends and family have the most significant impact (Ceglédi 91).

The aspect of resilience is also observable in pedagogy. Ceglédi writes that certain students are able to perform exceptionally well in school in spite of the difficulties they face (88). These students not only meet but surpass expectations outperforming their classmates even though unsatisfactory performances would be expected from them (88-89). Resilience from a pedagogical perspective is described as “the capability to succeed against all odds” (89). In the pedagogical aspect of resilience, the focus is on the individual’s outstanding performance in school. Risk factors, both external and internal, are observable in this context (89-90). The pedagogical aspect of resilience is manifested in individuals who come from an abusive environment, live within modest circumstances, or whose parents have mental disorders and unorthodox behaviour (93). Despite the expectations, individuals from the mentioned circumstances display a determination to achieve their goals challenging the assumption that they would not aspire to or strive to change their lives. *Jane Eyre* and *Great Expectations* as fictional biographies place a great emphasis on their protagonists’ education and development hence these two novels are relevant to be analysed from a pedagogical and a psychological perspective.

The reader can observe risk factors in both *Jane Eyre* and *Great Expectations*. Jane suffers physical and mental abuse during her childhood raised by her abusive and authoritarian aunt, Mrs Reed. She encounters repeated spiritual manipulation, and her social inclusion is also questionable. Yet, she experiences success (see Conwell 1, Seger 21-22, Vanden Bossche 47). Similarly, Pip faces numerous risk factors. As an orphan raised by his strict sister, he grapples with mortification due to his social status. He experiences emotional abuse from Miss Havisham and Estella, struggles to form an affectionate relationship with a woman, accrues debts, and even ends up in prison (see Dickens 9, 54-55, 211-12, 254). Despite these difficulties, he learns from his mistakes and can be successful towards the end of the novel. There is a certain point

in both novels where the two protagonists lose everything. Despite the setback, in the end, they can achieve a life with which they can be delighted.

Despite the early risk factors she faced, Jane not only overcomes her challenges but also becomes a prosperous governess. As a child, she had discipline problems (Vanden Bossche 54); still, she becomes prominent in her class and earns a promotion to a more advanced class (Brontë 63). Practical and valuable skills are acquired such as painting, speaking French as a foreign language, and playing the piano. Her outstanding development is also acknowledged by Bessie who remarks that she surpassed her cousins (79). The reader might not have anticipated such achievements given Jane's abusive environment. Nevertheless, she manages to challenge expectations and become a governess.

To become an autonomous woman, Jane finds it essential to pursue a career as a governess although this profession has an ambiguous prestige, thus we face difficulties in finding its relevant place in terms of social position (Wagner 16, 4). Nonetheless, this ambiguity does not take away anything from Jane's merits; instead, it highlights her determination to achieve more and make the most of her opportunities: "I had the means of an excellent education . . . a fondness for some of my studies, and a desire to excel in all . . . I availed myself fully of the advantages offered me" (Brontë 72). Ceglédi argues that such acts are clearly signs of resilience (95).

Pip's story significantly differs from Jane's. He is born into a village where opportunities are restricted, and people have fewer chances to break out and succeed (Taft 3). His fate seems preordained in this environment (Taft 4). However, Pip's main goal from early on is to become a gentleman. His fate is strongly assisted by luck, particularly when he learns that he has a benefactor (Dickens 120-22). However, Pip naturally longs for education and to step further on the social ladder. He asks Biddy to teach him (63-64). This request and pro-active step is important in the sense that Pip wants to shape his own fate. "a great deal of wishful thinking is indeed required for an aspiring individual to succeed economically with his or her humanity intact" (Taft 2). He thus clearly wants to shape his destiny. Eventually, he becomes a gentleman; however, this is not achieved primarily by his education but rather by the life lesson he learns.

In both Jane's and Pip's stories, signs of resilience are evident. Elements such as the role of luck and supernatural events shape the trajectories of both characters, presenting aspects that should be approached critically. *Jane Eyre* can also be read as a Gothic novel with supernatural elements contributing to Jane's resilience by triggering adversities that she must overcome. Although being influenced by these events, it is not less important to acknowledge that Bildungsromans inherently incorporate such elements. Additionally, they consistently provide

character development, which makes them appropriate for analysing resilience. Even though defining the genre of the Bildungsroman is difficult because its meaning has been expanded, yet it has some key features (Selbin 987). Bildungsromans also possess an important characteristic: the protagonists face obstacles in environments with limited opportunities for self-realization (Taft 5). Nevertheless, the two protagonists manage to achieve their purposes because of their resilience. However, because of the supernatural events and the indispensable role of luck, resilience is a bit different in the two narratives. I suggest that a new term be introduced that we can best name as “literary resilience.” This way, we are assisted with a better understanding of characters and their developments in Bildungsromans. It should be noted that the definition of abuse has changed since the publication of the two literary works and that society has a different view on corporal punishment or manipulation today. However, in this research, I argue that Jane and Pip are both resilient and were intentionally portrayed as such by their authors. Resilience was not used as a psychological or pedagogical notion in the context of a Victorian Bildungsroman. So, Brontë’s novel can be taken to be the forerunner of Dickens’s realistic novel because of its innovative pairing of literature and pedagogy. Furthermore, this research offers a pioneering approach to the two novels that have not yet been analyzed from the pedagogical aspect of resilience.

II. Bildungsroman: the Perfect Genre for Finding Resilience in Literature

Defining the Bildungsroman presents challenges due to the genre's evolving frameworks and the ongoing debate about its independent existence (Selbin 987). Often referred to as the "novel of formation," Bildungsroman recounts the protagonist's journey, focusing on their perspective, development, and quest for meaning (Ferguson and White 2). In addition, other characters have an essential impact on the protagonists' development during their "quest story" regardless of their roles and relationships with the main character (Ferguson and White 2). The main questions behind this quest story are how protagonists can shape their future with the concept of self-help, how they can gain knowledge notwithstanding difficult circumstances, and how progress can be achieved if the protagonist uses his/her opportunities appropriately (Stević 67-68). Johann Wolfgang von Goethe is credited as the founder of the genre with his novel *Wilhelm Meisters Lehrjahre* (1795-96) serving as its first prototype. However, after its publication, the novel was subject to ambiguity: as Selbin argues, "Common face-value misreadings often rely upon the themes of Bildung that are articulated . . . within the plot, confusion of the protagonist's aspirations with the author's, and an odd disregard for the irony that pervades the work" (994). Goethe tried to warn the readers against interpreting it as only "a description of [the] successful formation" of the protagonist (994). The development of the character should not be extracted merely from its context. The Bildungsroman is rooted in education and is aimed to educate readers (Selbin 994, 988). People could read about the heroines' improvement in the first Bildungsromans in the late eighteenth century so that they would be educated about suppressed women's rights (Selbin 988-89). We can see from the genre's historical background that the concept of overcoming difficulties unfolds with a certain amount of character development in addition to various external and internal factors observable which help the protagonists to achieve their self-realization. Beyond the fairy-tale-like elements, resilience plays a pivotal role. Hence the existence of these characteristics. Based on an analysis of *Jane Eyre* and *Great Expectations*, I would like to demonstrate that the Bildungsroman is an appropriate genre to observe and analyse resilience.

The authors contributing to the spread of the Bildungsroman as a new type of fiction had diverse aims. A frequent critique of it was its perceived focus reflecting solely on the social mobility of middle-class men achieved through marriages (Selbin 987). As Taft points out, Dickens himself rebelled against certain commonplaces of the Bildungsroman:

Charles Dickens uses the form of the Bildungsroman to demonstrate how the aspiration to transcend the world of labour disfigures the everyday life of an otherwise nondescript individual, as money transforms the quality of social ties that the individual forms not only with others but also with himself. (Taft 1)

We can see here that social classes and wealth clash with each other. However, the focus is on the dependence of guardianship, rather than the protagonist's autonomy to form and shape their fate in *Great Expectations* (Stević 63-64). Pip does not achieve his education and development through marriage, nor does he because of his merits and achievements. Benevolent society (Stević 69) and father figures like Joe and Magwitch (Taft 2) help him as protective factors. He has to lose everything to learn later to be grateful for what he is given and to better understand what being a gentleman means. When it seems that Pip is helpless, things mysteriously start to get right. Beyond the fairy-tale-like elements, resilience plays a crucial role. Dickens wants to portray psychological development and moral growth (Stević 79); these two cannot be achieved without difficulties and the ability to overcome them.

Even though Pip is unable to adequately form his destiny on his own and is heavily influenced by other characters (Stević 86), we should not overlook the protective factors he is surrounded by. These protective factors include Joe, Magwitch, Biddy, Herbert, Mr Pocket, and others, who contribute to Pip's social mobility. Kiss states that individuals can have "internal control" and "external control." "Internal control" occurs when individuals feel that targets are achieved through their skills and merits, whereas "external control" is perceived when they feel that external factors drive achievement such as good luck or bad luck (Kiss, "Protektív személyiségfaktorkok" 339). Pip is informed that he will have a benefactor and will be educated in London to become a gentleman (Dickens 121-22), seemingly given wealth and an opportunity for social mobility. In contrast to characters like Jane and Magwitch who have to work hard to achieve their mobilities (Taft 11), Pip does not have to face the same challenges. Yet, I assume he owns a "hardy personality" as a protective character factor. His "hardy personality" is assisted with commitment, which is owned if the individual has a life purpose that drives them to work harder to achieve their target (Kiss, "Protektív személyiségfaktorkok" 341). Pip's purpose is to become a gentleman, leading him to seek education by asking Biddy to teach him and engaging in extensive reading (see Dickens 63-64, 182). We can see here that his desire is embodied by acts to shape his future.

Similar external control factors are also observable in *Jane Eyre*; for instance, the inheritance from Jane's relative (Brontë 338). However, as Stević states, Jane has to get through

a difficult path with various challenges to self-realisation (80). She is also supported by many protective figures like Miss Temple, Helen Burns, or Bessie, though her resilience mainly originates from inside. She purposefully owns certain characteristics that help her to achieve her self-realisation: “Offering a startling first-person account of a woman’s childhood, adolescence and adulthood, *Jane Eyre* enthralled and shocked [the public] with its provocative and uncompromising assertion of female agency” (Ferguson and White 2). This concept that women can independently make decisions and shape their fate caused surprise for contemporary readers. The genre educated the public that, regardless of gender, class, and difficult circumstances, prosperity can be achieved if one is resilient.

Jane has “learned resourcefulness” among the many protective characteristics. It means that she has a distinctive cognitive function that helps her “behaviour efficiency” to function even under the most rigid circumstances (Kiss, “Protektív személyiségfaktorok” 340). For example, when she is under serious spiritual manipulation by St John to travel with him to India, Jane can say no and she does not let this abuse deter her from her original goal. The fact that she refuses St John might be the result of posttraumatic growth. She was previously subjected to spiritual manipulation and abuse by Mr Brocklehurst (Brontë 26, 56), which severely wrecked her. Other characters and their acts also impact the protagonists in their development in the Bildungsroman (Ferguson and White 2). Recovering from an earlier similar negative situation helps Jane to act effectively against a new one. Thus, we can see that these traits of the Bildungsroman foreshadow the dynamics of resilience.

Jane also possesses “self-consciousness” which is responsible for allowing the individual to monitor their innermost thoughts and psyche; furthermore, it helps one to achieve self-regulation and self-control (Kiss, “Protektív személyiségfaktorok” 342). It is embodied by the narration because *Jane Eyre* was written as a fictional autobiography, and we can see how Jane reflects on certain events. However, the technique of monitoring her emotions also helps her to overcome difficulties. “One of *Jane Eyre*’s great strengths is how it records Jane’s ability to speak her mind when confronted with a range of antagonists. . . . They act as significant moments in the development of her character as it moves towards maturity in the Bildungsroman and stand as crucial points in her growth as an evolving professional” (Ferguson and White 5). One example of this phenomenon is when Jane reflects on Mrs Reed’s parenting style: “Yes, Mrs. Reed, to you I owe some fearful pangs of mental suffering, but I ought to forgive you, for you knew not what you did” (14). This proves how Jane, notwithstanding the torture she had received, is able to forgive her aunt for her cruel treatment.

We can see that both in *Jane Eyre* and *Great Expectations* lessons learned from negative events are essential for character development. They assist the protagonist later on with a better approach to further encounters. They may also serve an educative purpose: to teach these characteristics to the audience so that, later on, they can maintain a better life (Stević 73). The characters purposefully exhibit certain protective characteristics, of which only a few have been mentioned. Due to these characteristics, the protagonists' reactions to difficulties and their eventual success in both novels prove that the Bildungsroman is an appropriate genre to observe the phenomenon of resilience.

III. Traumas, Coping Strategies, and the Portrayal of Resilience in *Jane Eyre*

Charlotte Brontë's protagonist, Jane Eyre, faces and overcomes various demanding situations throughout her life in order to succeed. She grows up in an abusive environment with her cousins Eliza, Georgina, and John, raised by her tyrannical aunt, Mrs. Reed. Mrs. Reed intimidates Jane's mental health; furthermore, she commits various traumatic acts against Jane. When Jane leaves for Lowood to study, she encounters spiritual abuse, manipulation, and a newer form of assault. Despite the toxic environment and abuses against her, she emerges at the end of the novel as a prosperous governess, happily married with children. Although the conclusion of Jane's story appears somewhat fairy-tale-like after her struggles, Brontë intentionally portrays her that way. Furthermore, the dynamics of resilience are exhibited alongside implicitly expressed resilient characteristics. In what follows, I aim to explore the minor processes of resilience, aided by coping strategies and compensating factors against traumas and abuse, that contribute to Jane's resilience.

In the course of reading the novel, the reader realizes that it was written as if Jane were a living person. We can see her thoughts and the entire plot unfolds from her perspective. However, her thoughts do not accidentally appear realistic to the reader. Various parallels exist between Jane's life and that of Charlotte Brontë. Jagannathan argues that the resemblance is intentional as Brontë seeks to share her own traumatic experiences with readers, utilizing it as a tool for healing, also aiming to gain sympathy from her reading audience (75). Framed as autofiction, *Jane Eyre* serves as a platform for Brontë's self-representation (76). Moreover, the novel exemplifies Sigmund Freud's abreactive model. By narrating traumatic experiences to an empathetic audience (in this case, the readers), the author, Brontë, can restore herself and find healing (76). This characteristic stands as valid proof that Jane intentionally embodies certain characteristics that contribute to her resilience.

One significant adversity that Jane experiences in the plot is inflicted by her cousin, John, who throws a book at her. Conwell identifies this incident as traumatic, highlighting its profound impact on Jane (3). Following John's attack, Jane begins to bleed. The act of bleeding holds symbolic significance, representing life, and in this context, it implies that John has metaphorically taken a part of Jane (3). Traumas, by their nature, operate similarly, causing harm to an individual and impacting their psychological well-being (Conwell 3-4). Considering the inheritable nature of traumas, they become significant events in an individual's life, with potential consequences even for their children (Calcaterra 147). Despite her young age, Jane recognizes the need to address such traumas, prompting her to employ protective factors.

During her childhood, one such tool is her imagination (Conwell 6). Brontë's portrayal of childhood traumas emerges as pioneering, influencing other authors like Charles Dickens, as she vividly depicts the wounds and suffering of a young child in both fictional and non-fictional contexts well before the rise of psychoanalysis (Jagannathan 77).

Jane's trauma persists following the book incident as she finds herself locked in the red room. This situation shows how abusive Mrs Reed is. In the red room, Jane experiences fear, driven by her vivid childhood imagination. Terrified of ghosts and aware of her uncle's death in that space, she projects her fears onto a supernatural-like phenomenon, resulting in a panic attack and fainting. While some readers might argue that individuals with resilient characteristics would handle such a situation differently, Jane's blackout does not signify weakness. Resilient individuals can excel in certain challenges while struggle with others; it is not an inherent personal trait (Kovács and Urbán 45).

After the red room incident, Jane falls into apathy. She refuses to eat, and she expresses her distress with the words, "Yes, Mrs. Reed, to you I owe some fearful pangs of mental suffering" (Brontë 14). This reflection acknowledges the impact of Mr. Reed's upbringing on her as a child. It is crucial as one of Jane's strengths emerges when she openly addresses the antagonists of the traumatic events she has endured. These moments contribute significantly to Jane's character development throughout the novel (Ferguson and White 248). Despite the books and cake offered to her, her mood remains apathetic. A notable shift occurs only when Bessie engages her in a conversation about school. This discussion cheers Jane up, leading to her renewed commitment to studying. "The only protective identity in the family Jane has as a child is hence Bessy. As Bessy strokes Jane in a gentle manner and shows her sympathy, she is acting just like a mother would, unlike her caretaker Miss Reeds and her cousins, who never show her any kindness nor love" (Seger 12). Bessie triggers Jane's resilience by sharing educational anecdotes. Before this, Jane had even been examined by a physician and was thought to be dying. However, the stories about school motivate her to overcome the challenges.

Another challenging risk factor emerges later, involving spiritual manipulation and abuse. Jane first encounters these phenomena when Mr. Brocklehurst visits the family at Gateshead Hall. During an interrogation about her liking for the Psalms, she expresses a different opinion, prompting Mr. Brocklehurst to respond, "That proves you have a wicked heart; and you must pray to God to change it . . ." (26). He initiates an assault on Jane's pride and confidence with these humiliating remarks. The clergyman foreshadows that Jane is evil and should lead her life to avoid hell. Such words may lead individuals like Jane to doubt themselves, fostering self-doubt and shame. Mr. Brocklehurst continues his assault by

presenting a book: “Little girl, here is a book entitled the *Child’s Guide*, read it with prayer, especially that part containing ‘An account of the awfully sudden death of Martha G—, a naughty child addicted to falsehood and deceit’” (28). He intentionally manipulates Jane’s anxious feelings, suggesting that she could die at any time. By reminding Jane of her mortality, Mr. Brocklehurst asserts authority and claims superiority over the “common people,” asserting that he knows best how a sinless life should be lived.

Mr. Brocklehurst advocates an idealized life that can be practiced within the walls of Lowood. The school is initially portrayed as the most suitable place for Jane, with Mr. Brocklehurst and Mrs. Reed promoting it with superlatives (27). However, this portrayal becomes cautionary when considering the dynamics of spiritual abuse. Religious communities are often depicted in a way that outsiders perceive as perfect, but this should also serve as a warning (Perintfalvi 74-75). Jane should not anticipate anything positive at this stage. Nevertheless, her joy primarily arises from the prospect of leaving Gateshead Hall. However, she has limited knowledge about what to expect at Lowood.

The orphans live under rigid circumstances within the walls of Lowood School facing starvation, suffering, and harsh cold. Mr. Brocklehurst justifies their struggles through Biblical references, asserting that they should endure hunger in the name of Christ to achieve redemption. He accuses Miss Temple of violating spiritual growth by providing food to the students (53). According to Mr. Brocklehurst, students are entitled to starvation as it supposedly pleases Christ. Unaware that such acts are perceived as physical abuse hidden behind religion, he believes his actions are appropriate, relying on his interpretation of the Bible: “the physical punishment of children is widely known to be a centerpiece of certain conservative and fundamentalist theologies” (Capps 7). Despite differing social norms and opinions on punishing children during Brontë’s time, Mr. Brocklehurst sticks strictly to his own interpretation of the Bible. He even confronts Miss Temple for disregarding his wishes regarding starvation when she provides bread and cheese to the girls. Miss Temple plays a crucial role in Jane’s resilience development, daring to question Mr. Brocklehurst’s authority and theological views, an act that challenges certain characters prone to power abuse.

Manipulation operates effectively within an already asymmetrical hierarchical relationship. The manipulative force that has a suggestive effect on the victim may originate from various sources such as the priesthood, the pastor’s or the guru’s authority, their reputation, fame, or the clergyman’s knowledge and experience (Perintfalvi 74).

Authoritarian figures like Mr. Brocklehurst seek complete control over their victims and peers. However, this idea is challenged by the actions of Miss Temple. Helen suggests that the

girls do not acknowledge the clergyman's views and power when they are on their own: "Mr Brocklehurst is not a god: nor is he even a great and admired man" (58). Hence, the girls are aware that the clergyman in Lowood is not a benevolent person. This point is crucial to emphasize—they are not brainwashed and can distinguish between right and wrong. Mr. Brocklehurst's attempt to manipulate them fails because they do not consider him someone whose words can be taken for granted. Protective factors play a role in this resistance to manipulation.

The key supportive person is Miss Temple. While the novel solely traces Jane's journey, we can only speculate about the specific actions Miss Temple takes to challenge Mr. Brocklehurst's views. Yet, an analysis of Jane's time in Lowood and the benevolent actions she receives from Miss Temple provide a strong basis to believe that the governess similarly extends support to every suffering student. During a visit to Lowood, Mr. Brocklehurst labels Jane as "an interloper" and "alien" (56). He instructs the teachers to punish her, and the students are urged to exclude her from games and avoid her. Consequently, Jane falls into a state of deep apathy, being tipped out of her balance.

Nevertheless, she quickly recovers, initiating the process of resilience, thanks to the support from Helen and Miss Temple. Helen attempts to lift Jane's spirits by suggesting that her situation is not unique. However, it is Miss Temple who plays a significant role in helping Jane regain her inner balance. Miss Temple writes a letter to Mr. Lloyd, seeking clarity and testimony. Her empathetic response reflects her understanding of the challenges Jane faces. In a selfless act, Miss Temple publicly clears Jane's name, putting her back on track, and Jane exhibits significant progress in her studies.

This success demonstrates Jane's resilience, as she could have easily become a neglected and underperforming student considering the spiritual manipulation she endured. Despite this, she strives and proves to be effective. The verbal assault she experiences can also be considered a form of spiritual abuse, adding another layer to her challenges:

They try to smash the innermost seed of the soul, the self's relationship with itself. Personality is free and strong if its relationship with itself is rested on stable grounds. During this time, the individual cannot be influenced . . . it is sovereign, self-conscious, and critical. It dares to think and act freely. It does not want to obey external expectations slavishly by the means of its opinion and acts. The purpose of spiritual abuse is to smash this inner liberty. (Perintfalvi 76)

Jane's case fits this definition. Mr. Brocklehurst attacks Jane's freedom and inner peace, striving for complete control over her mind. His continuous verbal assaults, punctuated with Biblical quotes, aim to undermine her confidence and shape her thinking according to his will. Whether we label it as spiritual manipulation or spiritual abuse becomes insignificant, as both inflict trauma. A key distinction emerges: spiritual manipulation coerces individuals into actions they wouldn't otherwise undertake due to religious pressure, while spiritual abuse involves concrete harm. From my perspective, spiritual manipulation serves as the precursor to spiritual abuse, with individuals recognizing the latter only when explicit harm occurs. Both are undeniable risk factors which cannot be terminated hence Jane needs emotion-focused coping strategies to overcome them. Helen is a key figure in the sense that she teaches Jane how she could change her attitude.

Helen finds relief by concentrating on the text in a sobering manner, instead of in the playful manner that Jane does. She has a refined maturity and self-control that Jane currently lacks as she withstands the institution's cruelty. As Helen faces chastisement from authority, she bears it without complaining or retaliating, maintaining silent composure in a dignified fashion. (Conwell 23)

Helen effectively conveys to Jane the necessity of acknowledging her circumstances and adjusting accordingly. Moreover, she introduces Jane to fresh perspectives and a different theological interpretation that resonates with her.

This spiritual perspective surfaces when Helen dies, and Jane inquires about the heaven in which Helen believes. Helen's death is notably significant, as losing a close person is one of the most serious risk factors a child can endure (Kiss, "A lelki ellenálló képesség" 355). Despite the loss of a friend, the remaining protective factor in Lowood is embodied by Miss Temple. "Despite the sorrows she experienced in Lowood, she manages to lead a happy and productive life and also experiences satisfaction to some extent, as she received the kind of education she wanted" (Wágner 18-19). Jane fulfills her educational aspirations, completing her studies at Lowood. Despite the traumas she faced, she perseveres—a clear sign of resilience, demonstrating the so-called bounce-back effect. "These are not mere coincidences. Jane's achievements in school are heavily characterized by the process of resilience and compensating factors. Jane's behavior, her appearance, her way of getting into trouble, her issues with 'questioning authority' were all to some extent made possible and encouraged by the minor characters of the novel, such as Bessie and Miss Temple, who helped her to display resilience

and develop as a character” (Seeger 16-17). Therefore, it can be asserted that resilience is a crucial element in Brontë’s Bildungsroman. In Bildungsromans, character development takes center stage, and resilience becomes an integral part of this development. Jane’s progression throughout the plot is evident, exposing her resilience. I argue that Brontë borrows those crucial episodes from her own life. One example is Helen’s death. The associated feeling must have been similar to Charlotte’s when she lost her sisters. This made me assume that Jane was intentionally portrayed as resilient in the novel.

Spiritual manipulation as risk factor reemerges later in the novel when Jane is an adult woman. This time, the manipulator is St John, who seeks her hand in marriage and urges her to accompany him to India as a missionary. Similar to Mr. Brocklehurst, St John employs religious rhetoric to advance his agenda:

Simplify your complicated interests, feelings, thoughts, wishes, aims; merge all considerations in one purpose: that of fulfilling with effect—with power—the mission of your great Master. To do so, you must have a coadjutor: not a brother—that is a loose tie—but a husband (Brontë 359).

St John argues that their actions as married missionaries would be acknowledged by Jesus. Despite Jane’s initial desire to enjoy life, St John uses religion to unsettle her, even convincing her to learn Hindustani to please him and avoid confrontation (345). When Jane gathers the courage to express her unwillingness to go with him, St John becomes irritated. Initially neglecting her, he later exerts pressure, attempting to force her into reconsideration. Despite a seemingly forgiving facade, St John cannot truly pardon her. His final spiritual manipulative tactic involves expressing concern for her spiritual well-being, implying that she may become a castaway in the eyes of God (Brontë 367): “to remember you in my prayers, and to entreat God for you, in all earnestness, that you may not indeed become a castaway. I had thought I recognised in you one of the chosen. But God sees not as man sees: HIS will be done—” (Brontë 367).

This is a clear indication of manipulation. The quoted passage reveals that St John initially praises Jane as a chosen woman. However, when she rejects his proposal to travel with him to India, an act he deems displeasing to God, he begins to neglect her, implicitly performing manipulation. His statement about praying for Jane to live a pleasant life is a typical spiritual manipulative tactic. Such remarks aim to convey the manipulator’s superiority or favour with the Church compared to those who act against their expectations. This form of manipulation

seeks to influence through guilt, portraying the victims as sinners, thereby forcing fulfillment of the manipulator's desires.

However, Jane is aware that embarking on a journey to India would contradict her deepest desires. With relatives and wealth at her disposal, she possesses everything needed to fulfill her life goals. Jane courageously confronts St John, refusing to give in to his manipulative tactics. Her decision to reject the journey indicates her independence, a crucial aspect of resilience. The spiritual manipulations she endures in Lowood and later at Moor House fail to permanently break her spirit. On the contrary, she processes these events and begins to rise above them. Brontë effectively portrays a resilient character who can overcome spiritual abuse, thanks to her protective factors and strong personality.

This development contradicts Sigmund Freud's belief in the "repetition compulsion," which poses a threat to trauma victims when they revisit or relive past traumatic events in their minds (Jagannathan 79). Jane, however, successfully challenges this notion by addressing and narrating her story, breaking away from certain Victorian Era conventions, especially the strict norms surrounding female identities (76, 81-82). Despite the potential for double wounds resulting from these actions, Jane remains unharmed (86). On the contrary, her narrative reflects a process of psychic renewal (83). The resilience exhibited by Jane challenges established conventions, suggesting intentional characterization by Brontë. Through the Bildungsroman framework, Charlotte Brontë might aim to educate readers on how they, too, can be resilient in the face of trauma.

IV. Pip's Wounds, Identity Crisis, Resilience and Resolution in Charles Dickens's *Great Expectations*

Charles Dickens's protagonist, Pip has to overcome several demanding situations to succeed. Corporal punishment, manipulation, threats, and emotional dependence are among the multiple risk factors he was intimidated by. He even has to find answers to questions concerning his identity. Furthermore, at some stage of the novel it seems as if he could lose everything including his relationships and his property. However, it is foreshadowed by Dickens's second ending version that Pip's story shall end happily. This closure of the novel, however, questions Pip's resilience and whether it is real or not. Though, analysing the novel from the perspective of resilience offers various difficulties and several uncertainties are unanswered because of the lack of detailed narration. Notwithstanding these complications, Pip still shows sparks of resilience, and it should be acknowledged because the author purposefully portrayed him the way he is depicted.

Pip is exposed to various forms of abuse even at the beginning of the plot. He is intimidated by a stranger, and it is also revealed that he was brought up by her sister, who did not shy away from corporal punishment when it was needed (4-11). Similarly, to Jane, he is also an orphan which is important because he does not have supporting parents on whom he can rely. Pip even questions his existence because of the uneasy environment he is surrounded by: "I was always treated as if I had insisted on being born, in opposition to the dictates of reason, religion, and morality, and against the dissuading arguments of my best friends" (19). Such a comment is important in the sense that the reader can better understand why it was relatively easy for him to depart his childhood house later on in the novel. Pip's narration often expresses shame and guilt in his childhood after acts which he considers bad (12).

Religion can be also observed in the novel as a tool for hurting the individual. During the Christmas Eve dinner, Pip's sister tries to reflect on Pip's lack of morals, guilt, and sins in front of others which causes distress to him. This cruel act is important in the sense that she is "a strong believer in the doctrine of children's depravity" (De Stasio 304-305). At this dinner, Mr. Wopsle the clerk continuously confronts Pip implicitly.

However, a more visible abuse against Pip is performed by Miss Havisham. When Pip goes to Satis House, he is terrified by the surroundings there. The depiction of Miss Havisham and the environment there causes him distress. Miss Havisham is an important risk factor in the novel because she tries to gain full control over him. "The novel works toward the establishment of an aberrant authorship from the beginning" (Zarzar 348). She wants to get revenge on all

men hence she tries to emotionally bind Pip to Estella, who is the adoptive daughter of Miss Havisham trained to break other men's hearts. The psychopathic behaviour of Miss Havisham is visible when she finds enjoyment in scaring the young boy. Pip leaves the scene; however, he does not tell what happened in Satis House to his relatives. This phenomenon that he feels that he has to keep secret in connection with Miss Havisham is common in the plot. The brutality of Miss Havisham's personality is primarily observable when Joe is unable to communicate with her and instead of talking to her, he tells his answers as if he was talking to Pip (Stević 85-86). This dialogue is also symbolic because a compensating factor (Joe) and a risk factor (Miss Havisham) clash with each other.

Joe is one of the most important persons in Pip's life. He functions as a father figure for him, it was Joe who told Pip's sister that they should bring up Pip together. Furthermore, Pip is also told by Joe that he is his best friend. Given the limited opportunities in Pip's place of residence, he is destined to be Joe's partner and later on to take over the forge as a blacksmith. This lack of the ability to shape his future and be dependent on others is embodied by Pip's incomplete name as well (Taft 3-5).

However, this fate is altered by a visit to the Satis House. Here Pip is mocked by Estella who beats him at a card game and utters how common and uneducated Pip is. Pip starts to cry because of shame. This part introduces in detail how he tries to cope with enormous distress, we see a mindfulness-like coping strategy that he successfully uses to handle the situation. He acknowledges that he is too sensitive by the remark that he is a small boy, and his world is also small. He contemplates his upbringing. Being frustrated he kicks the wall and cries hard helping him to relieve his tension. Then he looks at himself and tries to notice the stimuli around him. Trying to look for horses, other animals, and smells (54-55). As a result, he decides to be uncommon and to become a gentleman. According to him, that is the only way to be loved by Estella. "If Joe embodies the desires, practices, and social protocols that maintain immobility and the dominance of use-value, then Pip must disavow those desires, practices, and protocols in order to pursue Estella" (Taft 7). Pip thus feels that he should sacrifice the already established faith he is given because it would not guarantee Estella's love. However, this is the point where the troubles begin and simultaneously this is also the triggering factor of his resilience.

He asks Biddy to teach him. This act is not unintentional as Dickens wanted to embody the potential of becoming a self-made man through characters who escape the past and strike out on their own (O'Malley 10). Pip realizes that education is his only chance to become a gentleman and thus he is committed to this purpose. However, as he progresses, he starts to look down upon his environment and his companion Joe.

When he is sent to London to study there, he starts to depart from his former self. He sees his former family and environment as despicable and he only focuses on fulfilling the requirements of Estella's possible love. Dickens's novel is rebellious against the classic Bildungsroman in the sense that it does not solemnly focus on Pip's Bildung but gives a platform to Pip's obsessive love for Estella (Zarzar 353). Whenever he meets Estella, he tries to be more attractive to her. However, after a while his inner monologues reveal that he is not that committed to her any longer. He thinks that Miss Havisham is his benefactress thus Estella is meant to him as a future spouse. This shows how much power Miss Havisham has gained over him. "Miss Havisham's manipulation has rendered Pip's individualism a mere illusion, by dint of revealing itself as the source of Pip's desires" (Zarzar 354). The reader might question whether Pip owns free will and is driven by it.

The surrounding stimuli harm Pip. He sees violence daily because of the anecdotes of London and the visits to the prison out of Jaggers's office. He also sees how much Jaggers looks down upon common people. The only protective factor at that time is the figure of Herbert, a young peer who becomes Pip's best friend. Once Pip confesses his negative change in the capital to Herbert: "... arrived in London safe—but not sound, for my heart was gone. . . . You call me a lucky fellow. Of course, I am. I was a blacksmith's boy but yesterday; I am—what shall I say I am—today?" . . . You say I am lucky. I know I have done nothing to raise myself in life, and that Fortune alone has raised me" (220-21). He has departed his former self, and he argues that he has done nothing to shape his fate so far. It is an important remark in the sense that Pip is self-reflexive. He can examine his own situation and can address it.

The climax of this process is the episode when it is revealed that his real benefactor is Magwitch. He was the one who intimidated Pip when he was younger. Magwitch is a notorious criminal who tries to hide from the authorities who are after him. This new piece of information shocks Pip who is disgusted by Magwitch's personality. Magwitch's arrival is important in the sense that he tells the reader about Pip's merits. According to him, Pip is noble and has a good soul (281-82); furthermore, he is also astonished by Pip's ability to read, to understand foreign languages and his passion for reading (278, 302). This recognition shows that Pip now holds certain characteristics of a gentleman. However, it becomes complicated because "Magwitch raises Pip to enact revenge on his former partner and the upper classes that spurned him" (O'Malley 7). So, Pip's education to become a gentleman was instigated by selfishness and wickedness.

As the story unfolds, Pip runs into more and more debts and he starts to bewilder from his relationships. The authorities are after Magwitch; however, his disappearance from Pip's

life is inevitable so that a purification process can begin (Zarzar 356). Having lost Estella, Joe, and having to step out of his comfort zone and having made a huge debt, Pip decides to move to Egypt. There, he can pay back his debts and restore his relationship with Joe. He realizes that he misunderstood what being a gentleman means and learns to appreciate his relationships. Resilience is exemplified by this part because he manages to get his old life back. He also realizes how wrong he is by apologizing for his former faults.

Dickens wrote two endings, and this phenomenon makes it complicated to decide whether Pip showed resilience or not. In the first ending, Pip meets Estella who has lost his husband and has remarried. However, this ending destines the two to be separated. The altered ending which was written because of the reading audience's reaction, foreshadows that the two may start a relationship because Estella has lost her husband and the two seem to enjoy each other's company. However, this ending questions what we consider resilience from Pip's perspective. He may end up with his former love Estella, but it does not liberate Pip from the role of victim because Miss Havisham used Estella as a tool for manipulation (Zarzar 358). Notwithstanding this outcome, the reader does not know if Estella has changed or not. So, Pip's resilience in *Great Expectations* is portrayed in less detail because of the lack of precise portrayals of his coping strategies, the purification process, and the complexity of the two alternative endings. Notwithstanding this, Charles Dickens created a character that eventually deserves to be happy because of the difficulties he had to face.

V. The Pedagogical Aspect of Resilience in *Jane Eyre* and *Great Expectations*

Resilience is also observable within the framework of pedagogy. “In other words: the pedagogical aspect of resilience is the ability which helps the students not to drop out of school despite the indicators which would signal the contrary. . . . it is a resistance which preserves the process of successful adaptation despite the negative external factors” (Vida 59). The external factors which have an impact on the individual include learning disabilities, social circumstances, the location of the school, relationship with peers, relationship with the school, the existence of a mentor figure, the parents’ qualifications, and personal characteristics (see, Kiss “A lelki ellenálló képesség” 356, Vida 59). Some studies have already linked the process of resilience to *Jane Eyre* and *Great Expectations*. Yet the pedagogical aspect of resilience has not been analysed concerning these two works. Hence, I aim to prove that the dynamics of resilience from a pedagogical perspective are also observable in both works.

One of the most important indicators of our future career is our parents’ qualifications (Ceglédi 87). The concept of social mobility is essentially built on this concept. The parents’ social position and status are likely to be inherited by the descendants, these are predestined according to the idea of social mobility. Jane is brought up by Mrs Reed under authoritarian circumstances; however, we know that Jane’s mother was a wealthy woman, while his father was a clergyman. Due to the clashes of the social positions, her mother was exiled from the family thus Jane’s original close-knit family used to live as a middle-class one. Pip is brought up by his sister and his sister’s husband, Joe. Joe is a blacksmith, hence the family belongs to the working class. There is no mention of the profession of Pip’s parents within the plot. Both Pip and Jane were orphans and were brought up by other members of their families. Pip would be expected to become a working-class member of society whereas Jane is to become a middle class. Yet, their progress in life challenge the concept of social mobility, and it is because of their resilience.

Jane is an orphan, brought up by her aunt Mrs Reed who repeatedly abused her during her upbringing. Within the household in Gateshead Hall, she was considered a secondary family member, which was uttered by the remarks of her cousins. She was sent to Lowood School later where she suffered spiritual manipulation and abuse by another tyrannic figure, Mr Brocklehurst. She also had a learning deficit due to the lack of any formal education in her life; furthermore, she lost her best friend Helen during the pandemic which heavily hit the institution.

These external factors are risk factors that pose a threat to Jane's well-being and her success at Lowood School. Notwithstanding these, Jane becomes an eminent student and later even a governess. It can also be observed that the challenges Jane faced during her study years in Lowood were present concurrently. Ceglédi argues that resilience can also be seen even if the individual meets multiple risk factors simultaneously (100). Jane's progress thus can be seen as outstanding.

However, this improvement was not achieved without protecting factors that helped her. She owns certain characteristics that help resilience to be triggered and maintained. Miss Temple is a positive role model to her and according to the bicultural socialization model, she as a confidant teacher is the translator in Jane's successful adaptation to the circumstances in Lowood (Tóth 84). Helen Burns also represents the supporting forces by being helpful and understanding towards Jane. Furthermore, Helen also creates an additional protective factor in Jane's life by showing her that being spiritual can be different from the aspect that is performed by Mr Brocklehurst. This more liberal practice of religion is also represented by Miss Temple. Both have an impact on Jane's conversion in terms of religion which later would help her to adapt to challenging situations (Brontë 112).

The dynamics of resilience from a pedagogical view can be seen in detailed form when Mr Brocklehurst verbally abuses Jane in front of her peers. The analysis of this scene is different in the sense that we focus solely on the pedagogical aspect of Jane's resilience within this chapter. She is mortified and the distress causes her to panic which is also described in detail in the narration (58). Helen calms Jane by saying that Mr Brocklehurst has no authority in Lowood in the eyes of the students and that he is seen as cruel. Miss Temple affectionately approaches Jane, too, by asking her and Helen to have a conversation and some cake with her. These events might have been interpreted by Jane as a sign of trust. However, Miss Temple is the one who plays a crucial role in Jane's resilience by clearing her publicly:

I from that hour set to work afresh, resolved to pioneer my way through every difficulty: I toiled hard, and my success was proportionate to my efforts; my memory, not naturally tenacious, improved with practice; exercise sharpened my wits; in a few weeks I was promoted to a higher class; in less than two months I was allowed to commence French and drawing. (63)

We can see from this quote that Jane shows a sign of commitment towards learning. Her hard work also pays off because she is promoted to a more prestigious class, which shows that she

has unneglectable merits. Resilience from a pedagogical perspective is not detailed here and might be seen as a fairy-tale-like element in the plot. However, because of the existence of the already mentioned supporting factors, we cannot say that it was spontaneous.

In addition, many elements from Charlotte Brontë's life signal that it was not a coincidence that Jane shows resilience notwithstanding the difficulties she faced. Charlotte was a half-orphan and was brought up by her father under challenging circumstances (Wágner 10). She also lost two sisters during a pandemic in a boarding school which is embodied by the portrayal of Helen in the plot. Charlotte was also devoted to education, which was also remarked by the family's servants (Wágner 11). She wanted to challenge her boundaries during her study years in Brussels which was accompanied by her hard work and autonomy (Lonoff 388-89). She wanted to impress Constantin Héger who can be seen as a figure like Miss Temple; he is the one who triggered her resilience (Lonoff 389). Both ladies become prosperous governesses later on. Charlotte's talent in writing is also embodied by Jane's talent in painting. Jane was told by Bessie that she was always thought to be bright, which is also true for Charlotte because of the servants' remarks (Wágner 11).

Pip's resilience from a pedagogical perspective in *Great Expectations* is rather different from Jane's, yet similar dynamics are observable. Various risk factors can be found in the plot. Pip is an orphan and was brought up by her sister and her sister's husband, Joe. His sister often used corporal punishment to teach Pip manners, which caused him distress as a youngster. Even the first scene where Pip is intimidated by Magwitch reveals that Pip meets aggression daily. Miss Havisham, her behaviour, and her place of residence are portrayed horrifyingly, which causes him panic. In addition, Pip has to face manipulation from Miss Havisham and Magwitch, an identity crisis because of his social position, disappointment in love, and spiritual abuse. Notwithstanding these difficulties, Pip manages to achieve self-realization which is performed because of his resilience.

The protagonist's resilience is assisted by several protective factors which help him to succeed. Though her sister's unorthodox parenting style, Pip's family is supportive compared to Jane's. Pip sees Joe as a father figure and a good friend, which is mutual, hence Joe is an important person in Pip's life. Biddy is the first teacher figure in Pip's life and also a good confidant. Herbert becomes his best friend who helps Pip unwittingly to learn how to help others. Mr Pocket is also an essential character in Pip's life because he is the one who provides him with a formal education.

However, Pip's success and character development are not achieved through formal education, but rather because of his self-transformation. Just like Jane, Pip also longs to be

educated; however, his motivation is different. It is triggered because of Estella's derogatory remarks. "Pip assumes that by becoming a gentleman he could be good enough to succeed the upward mobility and eventually clarify the issue of disparity between him and Estella" (Yıldız 8). He acts on this innermost thought by asking Biddy to teach him. The two learn together and Pip sees that education can help one to go ahead:

'Biddy,' said I, 'how do you manage it? Either I am very stupid, or you are very clever.' [...] She managed our whole domestic life, and wonderfully too; [...] 'How do you manage, Biddy,' said I, 'to learn everything that I learn, and always to keep up with me?' I was beginning to be rather vain of my knowledge, for I spent my birthday guineas on it, and set aside the greater part of my pocket money for similar investment; though I have no doubt, now, that the little I knew was extremely dear at the price. (110-11)

Pip is self-reflective because he admits that he has difficulties with learning, yet he expresses his admiration for Biddy's performance and commitment. Biddy's resilience is performed silently, she becomes later a prosperous woman who is educated and marries Joe. This development shows that even supporting characters perform resilience.

However, in addition to an informal education, Pip also has the chance to receive a formal education in London. He is given the most prosperous and intelligent teacher in the person of Mr Pocket. His learning environment offers everything to succeed there. However, he struggles. . . . through good and evil I stuck to my books. There was no other merit in this, than my having sense enough to feel my deficiencies. Between Mr. Pocket and Herbert . . . always at my elbow to give me the start I wanted, and clear obstructions out of my road, I must have been as great a dolt as Drummle if I had done less" (182). The Pockets are mentor figures in his learning environment and are there to assist him. However, Pip shows no progress, which might foreshadow that he is not that talented. It might be a shock for him because Joe kept calling him a scholar in his childhood.

Despite the lack of merits in his formal education, character development is still motivated by the pedagogical perspective of resilience; however, the lesson is taught to Pip via informal education. There is a point in the plot where Pip feels bewildered. He lost connection with Joe and Biddy, her sister is dead, Estella is not interested in him, he is surrounded by crime, and he is also in a debt. It is the point where he realizes that he lost his real identity. He understands that social classes separate people from each other, and the term gentleman means something else than he had thought (Yıldız 9). He acts accordingly and tries his best to restore

his connections. This is the representation of real resilience in the story, and it is triggered by informal education.

Dickens consciously advocated informal education in Pip's case because he wanted to express his criticism towards formal education's "forcing education" and "cramming" in his days (De Stasio 300). He also rebelled against aggression in the name of education towards children (De Stasio 305-306). This trend was widespread in contemporary Britain, and Jane Eyre's development also portrays this aspect. "Curiously the great paradox in the teaching of children in Britain at the time was that the more their brains were stuffed with information, the less food went into their stomachs" (De Stasio 300). Dickens's criticism thus shows that educational institutions can be toxic places for children and may backfire in the sense that they may feel mortified. He also includes an episode in the story where Pip is told at the Christmas dinner to come to terms with his sins (De Stasion 300). I assume that Pip's figure and portrayal are thus a tool by Dickens to show that one can succeed by formal education, too.

We can see that Pip and Jane show the characteristics of resilience from a pedagogical perspective as well. Education, formal or informal, plays a crucial role in both characters' development. Education had an impact on their fates and successes. So, we can say that the pedagogical aspect of resilience was not accidentally featured in both plots.

VI. Conclusion

This study aimed to prove that the dynamics of resilience are equally observable in Charlotte Brontë's *Jane Eyre* and Charles Dickens's *Great Expectations* and the two protagonists are intentionally portrayed this way to hold certain characteristics of resilience. The study also concluded that the genre of the Bildungsroman naturally includes certain resilient characteristics. To support my claims, I introduced various risk factors in the plot alongside coping strategies that supported the protagonists in overcoming their difficulties. In addition to this, the pedagogical aspect of resilience was also analysed in both plots.

The highlighted parts from both plots and the results of similar studies suggest that the dynamics of resilience are observable in certain Bildungsromans. However, the topic requires further research because, in my analysis, I was less successful to sufficiently prove the intentionality part of the research claim. Whereas certain dynamics of resilience and coping strategies are uttered in a detailed way in Charlotte Brontë's *Jane Eyre*, this is not true for Charles Dickens's *Great Expectations*. The reader cannot see Pip's recovery in a detailed narration hence the most important part of his resilience is invisible. Furthermore, as my argument points out Pip's ending, it might also question his resilience. The altered ending was written as a consequence of pressure coming from the reading audience, so it was not the original one. Yet, the original ending exhibits a Pip that is independent of manipulation. Even though *Jane Eyre* borrows certain characteristics from the author's life, we cannot say that Jane was consciously portrayed as a resilient individual. This consciousness part is also true for Pip because what the reader understands as the concept of resilience was not used in this manner in the authors' lifetimes.

Although resilience, *Jane Eyre*, and *Great Expectations* may be distant from each other in time, the examination of resilience in a fictional character has a right to exist. The question might come up whether and how resilience can be applied to a literary character. In this respect, it is a relatively new research on how the two are related. Not many scholarly resources are available. Yet, this concept may alter our view of literary characters. Furthermore, because of the precise portrayal of real-life mechanisms and literary characters, the topic might be relevant as we may see them as more complex. In addition to this, current research trends in studies concerned with resilience focus on a multidisciplinary approach, hence literature may offer a new perspective for analysing resilience and literary characters from this singular aspect (Kiss "A lelki ellenálló képesség" 361). Marina MacKay argues, "Character is arguably the most important single component of the novel" (64). Furthermore, fictional characters are also

strongly related to their author, some authors are bound to them emotionally as well (MacKay 68). We may be also provided with some information that is related to the author. However, characters are just fictional entities. “This habit of discussing fictional characters as if they were people with an existence outside the text is usually categorized with a derogatory inflection as ‘humanist’” (74). Even so, we can move “toward understanding the cultural forces out of which it is made” (78). A deeper and more complex analysis of characters can be enhanced by employing the results of other disciplines. In this case, psychology and pedagogy deepened our view of Jane and Pip’s characters through the concept of resilience. There are indeed external factors that influence Jane’s and Pip’s resilience, even supernatural ones, too. Both can overcome difficult situations and while at some point in the novel it seems that they would lose everything, eventually, they manage to recover their lives and survive. Their resilience should not be compared because they are individually different. Jane is more committed to shaping her faith whereas Pip tends to rely on luck and his environment. Towards the end of both novels, we can see resilience originating from the inside in both characters. Jane achieves her social mobility because of her perseverance and her moral values. These achievements should be valued all the more because she fell from a peak. On the other side, Pip realizes his wrongdoings when he is low and does not have anything. His character development is triggered at that time. From this perspective, resilience is observable both explicitly and implicitly in the two novels. And it can be assumed that it can be found in other Bildungsroman texts as well. Another conclusion of the study can be that since the Bildungsroman sought to educate readers, the positive behavioural pattern can be conveyed through the dynamics of resilience of Jane’s and Pip’s stories.

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