

plus a titillating hint of *Cinderella*. The archaic sub-literary forms of romance and fairytale are so close to dreaming they lend themselves readily to psychoanalytic interpretation. Episodes such as that in which Rochester's mad wife rips apart the veil he has bought Jane to wear at his second, bigamous wedding have the delirium of dream language. As a result *Jane Eyre* is a peculiarly unsettling blend of penetrating psychological realism, of violent, intuitive feminism, of a surprisingly firm sociological grasp, and of the utterly non-realistic apparatus of psycho-sexual fantasy – irresistible passion, madness, violent death, dream, telepathic communication.

Psychological and sexual significance of plot events.

Angela Carter, *Expletives Deleted*, 1992

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