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**Charlotte Bronte's *Jane Eyre*: A Feminist
Approach**

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Dedication:

*In the Name of God, the Most Gracious, the Most
Merciful.*

I dedicate this work to:

*My precious parents for their love, care, and for their
patience.*

My wonderful sister and brothers.

My lovely friend and partner Ibtissam

*A special dedication to the one who made my
enjoyment during moments of sadness.*

*And a particular dedication to my friends and
colleagues without exception*

“Thank you for being by my side”.

#Sabrina

*Under name of God, thank you for your guidance,
strength, power of mind, protection and skills and for
giving us a healthy life.*

*Special thanks to my father... to my mother for her
endless love and care.*

*Thank you, my precious brother Abdou, for your
support... to my sisters Nesrine and the twins Ahlam
& Youssra for their internal love, to all my family.*

To who made the light in my darkness...to my friends.

To my beautiful partner Sabrina...to my colleagues

To the memory of my beloved brother "Sidou" may

Allah have mercy on his soul ...

#Ibtissam

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Abstract

It is well established that Victorian writers were disturbed with a specific set of social issues in their era. Due to social instruction, many beliefs and structures have changed. Those writers used their literary production as a social reform to introduce them as subjects for discussion and debate, especially gender issues with consideration to the status of women. The major objective behind this study is to investigate the real image of women in Jane Eyre. And to show the indignation of Charlotte Bronte about patriarchy world and seeks to know her point of view toward feminist. In order to identify feminist trends in the novel, a descriptive qualitative method through library research was used in this thesis. We dealt with the identification of prevalent and relied-upon stereotypes of women, while also emphasizing the position of governess, then we applied a feminist literary approach to analyses the female characters and the plot. We throw light on the analysis of the feminism themes in Jane Eyre by adopting a feminist critical reading, with the social environment conceptualized feminism as active human practice.

Keywords: Gender, Women, Feminism.

TABLE OF CONTENTS

General Introduction

1. Background of the study.....	1
2. Motivation.....	2
3. Aims of the Study.....	2
4. Statement of Problem.....	2
5. Research Question.....	3
6. Research Hypothesis.....	3
7. Methodology.....	3
8. Structure of the Dissertation.....	3

Chapter One: Victorian Literature and Feminism: An Overview

1.1. Introduction.....	4
1.2. An Overview on Victorian Literature.....	4
1.2.1. Victorian Novel's Features.....	5
1.3. Charlotte Bronte's Biography.....	8
1.4. Feminism.....	10
1.4.1. Brief History of Feminism	11
1.4.2. The Concept of Feminism in the Nineteenth Century.....	12
1.4.3. The First Wave Feminism (1700-1900)	13

1.4.4. The Second Wave Feminism (1960-Late 1970)	13
1.4.5. The Third Wave Feminism (1990-2000).....	14
1.5. Feminism and Literary Theories.....	14
1.6. Conclusion.....	15

Chapter Two: The Portrayal of Women in Charlotte Bronte's *Jane Eyre*

2.1. Introduction	16
2.2. Plot Summary of <i>Jane Eyre's</i> Novel.....	16
2.3. The Stereotypes of Female Characters in Fiction.....	19
2.4. The Figure of Governess.....	21
2.5. The Female Characters in Charlotte Bronte's Works.....	22
2.6. Female Characters Analysis in <i>Jane Eyre</i>	26
2.6.1. The Protagonist Jane Eyre.....	26
2.6.2. Charlotte's Central Victim: Bertha Mason.....	27
2.6.3. Minor Female Characters.....	27
2.7. Conclusion.....	29

Chapter Three: Feminist Critical Reading of *Jane Eyre*

3.1. Introduction.....	30
3.2. Main Theme's Analysis.....	30
3.2.1. Gender Oppression and Inequality.....	30

3.2.2. Madness as a Result of the Victorian Oppressive Marriage.....	32
3.2.3. Independence.....	33
3.2.4. Hidden Love and Forgery.....	35
3.3. Bronte's Women: Feminism or Realism.....	36
3.4. Is <i>Jane Eyre</i> Antireligious Novel.....	37
3.5. Conclusion.....	38
General Conclusion.....	39

Works-Cited List

Résumé

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General Introduction

General introduction

Contents:

- 1. Background of the study**
- 2. Motivation**
- 3. Aim of the study**
- 4. Statement of the Problem**
- 5. Research Questions**
- 6. Research Hypothesis**
- 7. Research Methodology**
- 8. Structure of the Dissertation**

1. Background of the study:

Throughout the ages, women have suffered from subordination to men due to their weakness and traditions inherited from previous generations that prevent them from speaking and standing against the wrong. In the Victorian age, Society has seen men and women as unequal since they are dissimilar in both appearances and behaves. They were simply judged from their biological difference. Men and women are often treated differently, based on how they should behave to be acceptable in society's eyes. Men were the power center in society, but women were just the weakest point that came after the men's crowd.

The social system of the Victorian era was very much conditioned by patriarchy. This social construct favored men while the only possible options for women were, submitted, contentment, and silence, where they placed under the male's voice. Alison Mary Jaggard added:

Many women feel so unsure of themselves that they hesitate to express their ideas in public, for fear their thoughts are not worth expressing; they remain silent when they should loudly voice their opinion, worse, when women do express their thoughts forcefully and with passion, their ideas are often rejected as irrational or the product of mere emotion. (Tong 116)

The beauty of literature lies in its universality so; it is the mirror of society, which means literature context is already found in a social setting. As Terry Eagleton declared since his hypothesis is that: " Literature, we are told, is vitally engaged with the living situations of men and women: it is concrete rather than abstract, displays life in all its rich viciousness, and rejects barren conceptual inquiry for the feel and taste of what it is to be alive" (Eagleton, Literary Theory Second Edition 171)

Literature in Victorian period has been more progress which let many female writers create the literary works to speak for the oppressed women. Terry Eagleton, for example, declares that: "there are indeed Marxist and feminist theories of literature which ... are more valuable" (Eagleton 178).

The image of women's position in Britain society was a major part of the Victorian novel's subjects; it is usually a representation of how a woman's role has evolved into real life. Women in that era were insisted to do the entire household, where this type of woman was called "The Angels in the house". Literature has kept stride with the developments of women, and how woman proved their identities by the force, taking for their rights from the lion's mouth. A women's voice against inferiority to get the same position as men in society is called feminism.

Literature allowed more progress which lets many writers expressed feelings, opinions, or critiques since they cannot speak directly to the subject.

Feminist literary works initiated by some great authors such as Charlotte Brontë Margaret Fuller, Elizabeth Barrett Browning, Emily Bronte, Jane Austen, George Eliot, Virginia Woolf, and other feminists who wrote about the oppressed women and protest against the patriarchal system under their lines, and wished for their lives to become nicer.

Jane Eyre one of the literary masterpieces, a terrific novel made by the prominent Victorian novelist Charlotte Bronte which in her turn strived to portray the struggles of women and the issues that they have faced in 19th-century Britain. As the *Jane Eyre* story shows, casts a sharp contrast to the man-controlled society. It is a narrative of distinction of morality and depravity, of prosperity and poverty, of peace and protest. The interesting matter about this novel is that Jane hasn't followed in the footsteps of her peers from that era. She acted differently and refused to accept the limitations given by society. Jane represents the image of the independent woman who suffered from the unjust system and led herself to find a respectful life far away from men's shade.

2. Motivation:

The study on Jane Eyre is expected to give a viewpoint of the writer Charlotte Bronte on feminism and understanding the novel. The researcher expects that this study can help the students of the English Department of Ouargla University to develop the keenness to strengthen our knowledge about English literature, Victorian values, stimulate us to deal with one of the prominent figures of the Victorian era, Charlotte Bronte's *Jane Eyre*.

1. Aims of the study:

The ultimate aims of the present study are; first, to show and explore the literature aspect of the Victorian era and the feminism stages under study. Second, dig deeper to know how the feminist Victorian appears author's female characters according to society's stereotype, and finally to uncover the extent expressly of Charlotte Bronte's perception of Feminism by criticize the main themes in Jane Eyre.

2. Statement of problem:

This study is intended to find out the aspects of feminism that the author expressed through her novel Jane Eyre, which presents important themes in Victorian period which describes

woman's status. Thus in this humble work, we will attempt to examine Jane Eyre from a feminist angle. The interest of this research work centers on the following questions:

3. Research Questions:

-How did Bronte present Victorian gender roles in her novel Jane Eyre?

-To what extent is a feminist approach suitable to study Jane Eyre?

4. Research Hypothesis:

In this research, it is hypothesized that:

- Women are victims of a false belief requiring them to find identity in their lives through husband and children; this causes women to lose their identities in that of their family.

-*Jane Eyre* is a feminist novel, which implicitly deals with the desire of a woman to establish her identity and dignity in a society governed by men which implies a feminist novelist.

5. Methodology:

To realize the stated hypotheses, this study is corpus-based and adopts a descriptive-analytical approach using feminist lenses. Feminism is used to study the types of roles do women have in the text. Throughout extracts from the novel, the author's attitude toward gender and women in society are interpreted and analyzed. Primary data are collected from the novel *Jane Eyre* by Charlotte Bronte, while secondary data are collected from books and articles that related to the topic.

6. Structure of the Dissertation:

The research paper contains a general introduction and then divided into two main parts, theoretical and practical parts include three chapters. The first chapter will put the light on Victorian literature style, and the novel's features, then define feminism meaning and its waves. The second chapter is an attempt at *Jane Eyre's* novel first reading dealing with the female characters. The last chapter attempt for the Perception of feminist in the novel to prove the stated hypotheses and to have a clear vision of the corpus.

PART 1: Theoretical Part

Chapter One:
Victorian Literature and
Feminism: An Overview

Chapter one: Victorian Literature and Feminism: An Overview:

Contents:

1.1. Introduction

1.2. An Overview on Victorian Literature

1.2.1 Victorian Novel's Features

1.3. Charlotte Bronte's Biography

1.4. Feminism

1.4.1. Brief History of Feminism

1.4.2. The Concept of feminism in The Nineteenth Century

1.4.3. The First Wave Feminism

1.4.4. The Second Wave Feminism

1.4.5. The Third Wave Feminism

1.5. Feminist and Literary Theories

1.6. Conclusion

2.1. Introduction:

Every beginning of a new century experiences changes in ideas and thoughts. As a consequence, people reject the previous traditions and way of thinking and try to cope with contemporary life. Writers required new and innovative forms of writings to expose life realities more clearly and expressively which would appeal to readers. These writers have introduced highly individualistic styles and forms of writings and adhered to new maxims to make their literature distinguished from the traditional one. Many wonderful pieces of literary works include powerful stories, and the awareness that ties the view of the public to an academic study. The worth of a piece of literature in our society is determined by its knowledge volume and the benefits society has to gain from it. That understands the writing and the analysis of the writer's purpose.

This research study ignited our interest in sexism's role in hindering our society's many aspects and the feminist movement which gained momentum in the final years of the Victorian era and involved as a theory in literary works, with a concept of feminism in the nineteenth century (its history, waves, and theories). Patriarchal society did not allow women to have the same privileges as men; this is what prompted some writers to denounce the right of women to include messages in their novels to clarify the obliteration and subordination suffered by women.

This chapter focus will be on an overview of Victorian literature, the Victorian novel's features, the novelist's style of composition, the involvement of the woman's question in literary works; In addition to shedding light on the biography of the novelist Charlotte Bronte and her novel that we are studying *Jane Eyre*.

2.2. An Overview on Victorian Literature:

The Victorian age begins in 1837 and lasts until 1901, the reign of Queen Victoria and its empire. Britain was an agrarian, rural, country, but by the time and with the ascended of Victoria to the throne the country had become well urbanized and largely industrial. The period was typically a time of serenity and wealth by the 1840s. Moreover, the Victorian era is a period of most changes in the economic, social, and scientific life that deeply influenced people's morals, principles, and thus a terrifying influence on literary criticism, much criticism explicit on the squalor and hardship that was still to be found in the urban centers (The Victorians).

The nineteenth century is known as the glorious age of the English novel, which was the period that preceded literature romanticism followed by a realism which is considered as a literary artistic movement that represents reality based on ordinary people's life stories in ordinary surroundings. Contrary to the natural world as a feature of the romantic period, Realism focused on tracing the material details of life.

Victorian literature is the body of poetry, fiction, article, and letters produced, and the novel is a product of an urban imagination. The novel was the leading literary genre in the Victorian era and reached its height of maturity and versatility. The term Novel began to flourish and was used widely by the end of the eighteenth century then became the basic form in the Victorian age.

The quick development of Victorian fiction has two distinct factors social and culture, literary in most of the cases the major Victorian novelist intended to satisfy the moral and aesthetic requirements of contemporary middle classes, it surveyed aspects of society.

The novelists of the Victorian age reacted furiously to the quick-paced development of England; some celebrated the progress while others felt that it was gained at a terrible price by abandoning the traditional rhythm of life. "Furthermore, Victorian writers attempted to achieve their commitment, though expressing the spirit of the age with all resources of imagination, feeling and thought, and spotting light on the condition of England question" (Pollard).

2.2.1. Victorian Novel's Features:

The Victorian novel has its features which are assumed by most writers of that era in their literary works; the novels stories composed with a real flair and belief from the readers, realistic representations, and minimum of aesthetic distance. The novel represents this low mimetic literary form, and in this kind of novel, the focus is just ordinary people live, selecting living conditions of persons as a protagonist and representing it telling the story from A to Z, from the birth of the protagonist and his or her growth into maturity.

The main outline of most Victorian novels is the same; they revealed the author's vision of the structure of the social world. Most of the Victorian novelists identified themselves with the social, moral, religious, and industrial problems of their age and were its spokesmen. They sought to reach idealism by representing a large comprehensive social world with a diversity of classes using the town as the social setting chosen by most novelists of the era because it was the principal symbol of the industrial civilization.

The authors use the multitude of characters and incidents clustering around the figure of a hero, complex plots, and serialized in weekly bits. Character's portrayals of the tales were the most crucial elements that took the lion's share in the creative writing and achieved deeper analysis of the character's inner life for expression of anonymous lives and lost identities. The protagonist represents the author's life beyond the page.

The Victorian era is often considered as an age of doubt and pessimism, That's the novel has this very peculiar form, very standardized, the form in three parts, generally, we have an introduction, a complication, ending with a resolution, a reassurance novel, which generally have a happy ending, authors tried to criticize the circumstances of bad living conditions through their writing.

The novels involved very unambiguous message, for example, in this battle between good and evil, good prevails, that's mean that novelists have a didactic aim, the novel becomes a kind of social reforms for edification with stable social and moral values, it is central to the production of this novel and instrument to transmit to pass down to future generations.

The main subjects of Victorian novels were gender and class. The classes were found in a capitalist society, where the Victorian society split up into three classes: upper, middle, and lower. The hierarchy was based on both economic and social background. The catchall "middle class" was formed from a large movement of people from the countryside to the urban environment in the cities, to have jobs; they consisted of bankers, shopkeepers, merchants, engineers, and other professionals.

England had grown as the leading industrial society of the world and the center of a vast colonial empire. The industrial revolution was the particular reason that has made thousands of people moved from rural areas and agrarian employment for workers in the city, it created a new social class, the working class (Deirdre).

The Victorians were conscious of the superior status, between the working class and the upper crust, therefore there was the use of the rise and fall from a class to another to design the basic plot of their novel because it focuses on the alteration of social relationships.

The Industrial Revolution was one of the most significant historical, scientific and social events ever to take place in England and which profoundly altered the whole British society. Industrialization might sound more like economic development than literary history a whole genre developed around it, the industrial or social novel, the automation of the industry, and the huge birth surplus in the country throughout Great Britain.

In the 19th century, the consciousness of the blemishes of the social system under capitalism was completely noticeable in the works of the writers. Friedrich Engels pointed:

Reflection on this state of affairs suggests that capitalism itself, not just the larger social rules that privilege men over women, is the cause of women's oppression. If all women—rather than just the “exceptional” ones—are ever to be liberated, the capitalist system must be replaced by a socialist system in which the means of production belong to everyone. No longer economically dependent on men, women will be just as free as men (Tong 17).

The writers were mostly concerned about the social issues which arise as the impact of industrialization and urbanization. The social novel started to flourish in public and the authors tried to criticize the circumstances of bad living conditions of the lower classes in factory cities, they mentioned the waves of migration into big cities and how it affects widely supporting industrialization, In addition, they observe how parliament completely neglected the working conditions of their employees. The meaningful factory novels popularized the industrial novel and approached pressing issues like the confrontation between Victorian society and industrialization, the relationship between masters and workers, the working conditions, or the societal turbulence which inevitably occurred (Davis).

The Nineteen century Britain didn't only brand by a class division, but also by segmentation in the condition of gender; Victorian society was Androcentric, a word that refers to a new kind of sexism that represent a society centered on male and men's needs, while marking women as property to males and relegate women to the periphery, thereby culturally marginalizing femininity. Privileging masculine over feminine is a system known in feminist discourse language as patriarchy, where this system directed to women quickly disappearing into the background. Women were generally considered inferior to men, not only when it came to education and work, but likewise in terms of rights.

In the domain of education, England was not equal between the sexes, not between the classes. Women are educated only to become welfare wives, and to be responsible for the education of their children. This gap between men and women got smaller in the century, though. Women relocate their position in society although excluded them from many social, political, and economic aspects, even with these reforms, the female population in Britain didn't have a bunch of choices. Yet writing was the only way left to women to assert individuality and autonomy. Marriage was still the default, and the other options depended on the female's class.

Working-class women could go into dressmaking or factory work. Middle-class women, nevertheless, didn't have many career routes, as well becoming nurses, teachers, governess, or writers. "For many English women, industrialization brought new types of grinding work and urban poverty" (The Saylor 1).

"The Woman Question" was required in a lot of several ways over many novels and drew a great deal of argumentation in the Victorian era. Linton claims: "This is a question which one half the world is at this moment asking the other half; with very wild answers as the result" (Linton 37). As many novels focused on the English girl of the past who worked like governesses or author, the unmarried surplus women who own nothing but their education to fall back on, contrasting them with the New Women novels at the remainder of the century. "We have nothing whatever to say against the professional self-support of women who have no men to work for them, and who must therefore work for themselves to live" (Linton 38).

It is not surprising that most of the 19th-century female writers foregrounded woman as the subject of their novels, and there was a multitude of author's deal with the question of woman, and answered via a feminist lens in their novels, female writers such as Charlotte, Emily, and Anne Bronte, Elisabeth Gaskell, George Eliot Virginia Woolf, and others. The Bronte sisters were clever to modify the direction the novel presents the female character, by describing pictures of Victorian relationships between women and men, the state of Victorian women in conditions of social and domestic status, positions and roles, and rights and education in a patriarchal age.

The present study concentrates on the author Charlotte Bronte. To set the selected novel by her in a social, literary, and historical context, a total understanding of the cultural and social background which formed the author's instinctual composition is necessary. So we examined the place of Charlotte Bronte in Victorian society in a grounded and more informed analysis of the novel in question.

2.3. Charlotte Bronte's Biography:

Charlotte Brontë is one of the earliest Victorian novelists, a prominent one, She was born in Thornton; West Yorkshire on April 1816, one of six siblings. Charlotte was the third daughter of Preacher Patrick Brontë, an Anglican clergyman, and Maria Branwell. Her mother passed away when Charlotte was five, left five daughters and a son, in the care of their father and aunt, Elizabeth Branwell. Charlotte's two older sisters, and her younger sister Emily were sent to Clergy Daughter's School at Cowan Bridge in Lancashire, The following year, due to the harsh

conditions in the orphanage two sisters Maria and Elizabeth, got ill, left the school and dropped dead. The Brontë sisters lived miserable, Brontë's bibliographer Mrs. Gaskell wrote letter of 25 August 1850 demonstrates about the Brontë sisters:

Indeed I never heard of so hard, and dreary a life -extreme poverty is added to their trials - it (poverty) was no trial till her sisters had long lingering illnesses. She is truth itself, and of a very noble sterling nature which has never been called out by anything kind or genial ... She is very silent and very shy: and when she speaks chiefly remarkable for the admirable use she makes of simple words and how she makes language express her ideas (Oppermann).

After that Charlotte and Emily were brought home, isolate themselves from people with their remaining siblings, Anne and Branwell. They had an ardent imagination, and they loved to create imaginary worlds called Angaria, in which they depicted people's lives in the smallest detail. This tradition took hold of them throughout childhood and early adolescence, and it had the upper hand in their literary talent during adulthood. Charlotte was largely educated home until 1831, her father, Patrick Brontë decided that she should continue her education and became a student at the school at Roe Head, but she left school the following year to teach her sisters at home. In 1835 she returned to Roe Head, School as a governess in private homes. Upon her return home the sisters embarked upon their project for founding a school, which proved to be an abject failure. The following year Charlotte accidentally found some poems written by Emily, it turned out all three sisters had secretly been writing verse and decided to publish a selection of the poems of all three sisters (Editors).

In 1846 the Brontë sisters published their Poems, written under the pseudonyms of Currer, Ellis, and Acton Bell to avoid being ostracized by society and to avoid being badly received by the audience because the book was written by a 'woman'. Charlotte also completed *The Professor*, which declined for publication. The following year, however, Charlotte's *Jane Eyre*, Emily's *Wuthering Heights*, and Anne's *Agnes Grey* all published, still under the Bell pseudonyms (Cody).

Charlotte Brontë was in her endeavor to avoid social criticisms that could disrupt the success of her masterpiece. She declared on why women writers used pseudonyms that: "While we did not like to declare ourselves women, because without at that time suspecting that our mode of writing and thinking was not what is called 'feminine' we had a vague impression that authoresses are liable to be looked on with prejudice" (Gaskell 214).

In 1848 Charlotte and Ann visited their publishers in London and revealed the true identities of the "Bells". Thereafter, all three of Charlotte's siblings died within the next two years (Cody).

Despite the unfortunate background of her education and unfavorable circumstances of her life, Mrs. Gaskell also described Charlotte Brontë and said: "possesses a charming union of simplicity and power; and a strong feeling of responsibility for the Gift..."

Charlotte Brontë succeeds in her first novel the professor but she was more successful with *Jane Eyre* (1847) the semi-autobiographical novel, which was a hit and become a literary classic. Her other novels included *Shirley* and *Villette*. '*Jane Eyre*' is considered a classic of Western literature, based on her experiences at the Clergy Daughters' School and other positions in her life. She was the only survivor in her family but shortly after she married and become pregnant; she suffered from caught pneumonia, after a lengthy and painful illness, she, unfortunately, die with her child on March 31st, 1855, in the 39th year of her age (Tompkins).

2.4. Feminism:

From supporters to opponents feminism has always been a sensitive and an intense point to discuss and we have defined feminism as a movement or ideology that believes in social, political, economic, and personal equality of the sexes. In another description, it is an attempt to criticize male domination and demand women's rights. However, with time feminists have differed in causes, intentions, and goals, unfortunately, some of the foundations of the idea have been lost in the political and social debate and some of the ideas have developed and represent different viewpoints and aims.

It is important to understand that feminism does not just refer to the experience of women, it also refers to the experience of men with patriarchy system with women in general, for that feminism is about to bring both sexes to the level of equality in certain fields to have equal access to opportunities to education to work to have a voice even equal opportunity to play sports.

Chris Weedon mentioned in her book *feminist practice and poststructuralist theory* 1989. A good definition of feminism in terms of resistance to patriarchy system, she claims that "Feminism is a politics. It is a politics directed at changing existing power relations between women and men in society. These power relations structure all areas of life, the family education and welfare, the worlds of works and politics, culture and leisure. They determine who does what and for whom, what we are and what become".

Also Gloria Steinem the American feminist journalist who became recognized as a leader for the American feminism movement said that "A feminist is anyone who recognizes the equality and full humanity of women and men".

Feminism as a term was first associated with women's rights by French philosopher Charles Fourier, in 1837. He used the French *Féminisme* to talk of empowering women, and the word originally comes from the Latin word *Femina* meaning "woman".

2.4.1. Brief History of Feminism:

When we examine the history of any Civilization we see that Women were marginalized defined only by their difference from male norms and values, at all times they have been subjugated, oppressed, exploited, and dehumanized by men. Women were considered as a weaker class they continue to struggle and seek their rights. This is precisely why a movement of feminism started in all branches of knowledge. This movement has opened up many debates around the world with a view of giving women justice. Britain and France were among the first countries where women started fighting for their rights.

As Simone Beauvoir wrote that "the first time we see a woman catch her pen in defense of her sex was when Christine de Pizan wrote *Epitre au Dieu d'Amour* (Epistle to The God of Love) in the 15th century. However, it was not till the 19th century when women began to achieve changes in society. Marry Wollstonecraft wrote "Vindication of the rights of women" in 1792 commonly seen as a founding figure of British feminism today. Her name and the natural rights position articulated in a *Vindication of the Rights of Woman* were very important in the early nineteenth century, but few mid-Victorian feminists acknowledged her significance, While there was no agreed body of feminist writing in the nineteenth century, there was a broadly defined 'woman question' that was debated and discussed throughout the century. Although always couched in singular terms, the 'woman question' encompassed a range of issues including the intellectual and physical capacities, the moral characteristics, the maternal and familial duties, and the proper social role of women Underlying these specific issues was a general sense of unease about the meanings and implications of sexual difference.

In the mid-nineteenth century, the appearance of more moderate feminism that is committed to liberal political and economic ideas and connected with a middle-class women's movement which campaigned from the 1860s onwards for many specific political, legal, and social reforms, including women's suffrage, reform of the laws that destitute married women of their property and legal identity, and the opening of new educational and professional opportunities to women.

Although there were some links through the continuation of a radical Unitarian tradition and preoccupation with abolitionism. At the end of this century, a different form of socialist feminism came to the fore, related to trade union and labor movements and concerned with the conditions of working-class women and hence more with women's work and pay than with political rights. At much the same time there was a rebirth of radical feminist ideas, connected to the figure of a 'new woman' and often rejecting the propriety and stress on the family duty of the mid-Victorian feminists, and demanding new forms of sexual freedom and freedom from the restraints both of family life and conventional feminine propriety.

The twentieth century saw a flowering of women's campaigns, across a variety of different areas. Work and educational opportunities loomed large for lots of women, heightened by women's experiences of paid and respected work during the World War I and World War II. Issues such as women's access to higher education, training, and employment opportunities, the marriage bar (where employers could refuse to hire married women, introduced in the interwar period as a measure to alleviate male unemployment) and maternity rights, and the fight for equal pay for equal work, were all ongoing throughout the twentieth century across different industries and workplaces. In the 1970s, the women's liberation movement (WLM) in Britain focused both on the personal politics of consciousness-raising and other forms of self-discovery, and on political activism across several causes. The first Women's Liberation Conference was held at Ruskin College in 1970, where around 150 women came together to draw up their first four aims: equal pay for equal work, equal education and opportunity, 24-hour free childcare, and free contraception and abortion. And it was the year when the term "feminism" or "feminist" gained widespread meaning when they started to be used in the public parlance more frequently.

Feminists and scholars have divided the movement into three separate waves and each of the waves is significant for the movement in achieving different goals, and traditionally feminism is often divided into three main traditions usually called liberal, radical, and Marxist or social feminism.

2.4.2. The Concept of feminism in The Nineteenth Century:

The first wave of feminism was in the 19 century, which was defined and led by middle-class white women who took the role of women very seriously, back then the ideal woman was the angel in the house who support her husband, particularly once they married, women become the property of their husband, and it was possible for men to divorce their wives for a variety of reasons until 1857 that women could divorce an abusive husband. Many writers embraced this movement and the treatment of feminist issues within literature was both noted and used by

nineteenth-century feminists. Emily Davies, an English feminist, she was a promoter of higher education for women, Her significant achievement was the founding of Girton College 1861, the first residential college for women to offer degree-level education, where women took the same courses and exams as men, she also helped organize the women's suffrage which was the central goal of the women's rights movement the abolition of coverture, and access to employment and education were quite radical demands of the time, education helped girls to know more about their rights that made men believe that The more woman educates, the more her masculine appearance. There are different views amongst historians concerning how best to define the forms of feminist thought that were evident in the nineteenth century. Some stress the importance of concepts of autonomy and legal and political rights, while others point rather to how some of those concerned about the position of women insisted on the need to view all social and political questions from a feminine perspective.

2.4.3. The First Wave Feminism (1700-1900):

The first waves refer mainly to the women's suffrage movement (women's right to vote) focusing on women gaining the right to vote, originally this wave was characterized by the pursuit of legal equal rights for women and the opposition to chattel marriage. The emphasis was on the right of education and paid work, Margaret Waters writes in her book called *Feminism: a very short introduction* "for a married woman her home become a prison house The house itself, as well as everything in it, belongs to the husband, and of all fixtures, the most abject is his breeding machine, the wife. Married women are in fact slaves, their situation no better than that of Negroes in the West Indies". The feminists of that wave focused on three main problems: the absence of legal protection against sexual violence towards women, the deliberate segregation of women in working places, and women's limitation in terms of the ownership of property.

2.4.4. The Second Wave Feminism (1960-late 1970):

Encouraged women to understand aspects of their personal lives as deeply politicized, and was largely concerned with other issues of equality, such as the end of discrimination in society, in education, and the workplace. The feminists of these waves demanded more women in the position of leadership in higher education. This wave unfolded in the context of the anti-war and civil rights movements and the growing self-consciousness of a variety of minority groups around the world. The New Left was on the rise, and the voice of the second wave was increasingly radical. In this phase, sexuality and reproductive rights were dominant issues, and much of the movement's energy was focused on passing the Equal Rights Amendment to the

Constitution guaranteeing social equality regardless of sex. The second phase drew in women of color and developing nations, seeking sisterhood and solidarity, claiming "Women's struggle is class struggle." Feminists spoke of women as a social class and coined phrases such as "the personal are political" and "identity politics" to demonstrate that race, class, and gender oppression are all related. They initiated a concentrated effort to rid society top-to-bottom of sexism, from children's cartoons to the highest levels of government.

2.4.5. The Third Wave Feminism (1990-2000):

The third wave arose in the early 1990s as a response to the perceived failure of the second wave. A feminist reading of a literary work is to focus on how women are portrayed and how do these portrayals relate to the gender issues of the period in which the novel was written; which means does the work have a feminist agenda. This wave of feminism movement has known the development of popular music and feminism in the larger political context of the 1990 and 2000. Intersectionality forms a key discourse through which the members of the movement located themselves generationally, politically, and intellectually. At the same time, the third wave's emphasis on intersectionality has not always translated into holistically intersectional practices. Despite the commitment to understanding that aspects of identity offer greater or lesser positions of power and influence, third-wave feminists have most often foregrounded the activities of white, middle-class musicians and sometimes ignored the contributions of women of color, from hip-hop feminists to pop musicians. This essay focuses on popular music's relationship to the third wave in sexuality, race, and, class as they play out across mainstream pop, hip-hop, and alternative/indie rock music from the 1990 to the 2000.

2.5. Feminism and Literary Theories:

A Feminist Literary Theory is a new lens for analyzing written works and approaching literature in a new way it looks the concept in analyzing literature by looking for individual words, phrases, into individual themes including the history and the context of that time when the literature was written, A feminist criticism came as a response to the patriarchy, Patriarchy is a system of society which men hold the power and women are legally excluded from it, men in this system hold primary power and predominate in roles of political leadership, moral authority, social privilege and control of the property.

Feminist literary theory suggests that women in literature were historically presented as objects seen from a male perspective. "The significance of the feminist movement is that it offers

a new ideological meeting ground for the sexes, a space for criticism, struggle, and transformation" (Beel Hooks).

Feminist Literary Criticism involves asking new questions to increase awareness of the sexual politics of language and style and it has been anxious to find its roots, trying to create norms of women's literature and early feminist theory to combat the unquestionable recognition of men as a standard. In conclusion, the main goal of feminist literary criticism is to raise the consciousness of the role of women in all aspects of literary output as authors, characters, and readers and to reveal the extent of male domination in all aspects.

In Charlotte Bronte's novel *Jane Eyre*, Wang Guofu¹ finds out that *Jane Eyre* is a break from Victorian standards. He believes that Charlotte Bronte's portrayal of women's roles was unique, especially, her writing under the male pseudonym Currer Bell. She gave a new and different view of women, and in a certain way, she alerted her society's perception of females in terms of sexuality. He says that "*Jane Eyre* embodies a new conception of women as heroines of vital strength and passionate feelings" (225-29).

2.6. Conclusion:

To sum up, in this chapter we have seen an overview of Victorian literature (novels and features) and how literary work helped in the rise of the feminist movement and we have studied the concept of feminism, waves, and aims, and in particular, the growth of the feminist analyses and changes to the contemporary analysis of patriarchy, and feminism has taken many twists and turns since the 19th century. "*Jane Eyre*" was an example for women of that period who were fighting for dignity and to achieve equality.

PART 2: Practical Part

Chapter Two:
The Portrayal of Women in
Charlotte Bronte's *Jane Eyre*

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Contents:

2.1. Introduction

2.2. Plot Summary of *Jane Eyre*

2.3. The Stereotypes of Female Characters in Fiction

2.4. The figure of the governess

2.5. The Image of Female Characters in Charlotte Bronte's works

2.6. Female Characters in *Jane Eyre*

2.6.1. The protagonist Jane Eyre

2.6.2. Charlotte's Central Victim: Bertha Mason

2.6.3. Minor Female Characters

2.7. Conclusion

2.1. Introduction:

As a response to patriarchy, the novelists required new and innovative forms of writings to best express female status by creating various heroines with different personalities in their tales. Our interest in the portrayal of women in the novels of Charlotte Brontë springs from our curiosity about the disparity between the advanced technique of her narrative art and the divergent personalities of the female characters in her works. Eva Figs argued that most women novelists offered the solution of "feminization of society" in their fiction, as a reaction to the social system:

When women did begin to comment on the social system in fiction their outlook was essentially humanist. Leaving aside isolated statements on the position of their sex, which occurs in the writings of all women, from Jane Austen to Mary Wollstonecraft, they tended to stand aside from and indeed, distrust political systems and solutions and view the problems they described in terms of human relations. In attempting to analyze the breakdown and failure of human relations they tended to blame male behavior, and see the solution in terms of the feminization of society (Oppermann).

Feminism is used to discuss the female characters since the struggles of these characters have much sense. This chapter aims at exploring the portrayal of female characters in Bronte's works, whose objective was to reflect the authenticity of life and to mirror the inner side of the human experience and to make literature highly specialized, then how Bronte described the continuous flow of thoughts in the character's mind. The tension between personal powerlessness and desire for power and control in her female characters produces a process that enables the characters to review the dominant ideologies of the times.

2.2. Plot summary of Jane Eyre's novel:

The novel begins with Jane Eyre, a ten- year orphan girl who lives Gatshead with her aunt, Mrs. Reed, and her children Georgiana and Eliza, and another son John. The Reeds are very cruel towards Jane, they always remind her of her poor situation and that she is a useless orphan. Her cousin John hits her head with a book because he saw her reading it, then Jane fights with him, therefore, her cruel Aunt Mrs. Reed punishes Jane and locked her into the 'Red Room', a supposedly haunted room in the family home. Jane stays locked up for the whole night in that room, she is terrified and traumatized by the ghost of her uncle, and she starts to scream and begging to get her out till she has fainted. They thought her just a show because they always named her a fraud. She wakes up in the morning, she finds the servant Bessie and Mr. Lloyd

besides her suggesting to Mrs. Reed to send Jane away to a school because the girl is clearly neither happy nor living comfortably in that house.

Consequently, Mrs. Reed sent Jane to Lowood School for orphans, which is managed by Mr. Brocklehursts an abusive hypocritical man who used the school's funds to make him wealthy. He is also cruel towards Jane. Conditions are very poor at the school; they did not have enough food, living in freezing rooms, and wearing inadequate clothes and shoes. Jane starts to make friends, she meets Miss Temple and Helen Burns, and they influence Jane positively. The miserable conditions at the school, consequently the half of the girls become ill, and then dropped died including Jane's friend Helen Burns who dies of consumption. After this tragedy, Mr. Brocklehursts is expelled from his position and the school's conditions become more acceptable for living. Jane's life improves; later she becomes a teacher at that school.

After two years of teaching Jane left the school, she applied for a governess position at Thornfield Hall and gets the post to teach a French girl named Adèle Varens. She becomes a governess for Adele. Jane feels comfortable in the house because they welcome her nicely. At first, she thinks that she will work for Mrs. Fairfax but later she realizes that she is just the housekeeper because her real employer is Mr. Rochester, she first meets him days in her way to Millcote she helped a horseman, later she discovers this horseman was Thronfield's owner, her employer Rochester. Jane and Rochester become close and a bit friendly to each other, he tells her that Adèle is not his daughter; she was the daughter of his ex-mistress Céline Varens in France who cheated on him with another man and abandoned her.

Every night, Jane notices that something weird happens in the house; she hears laughter came from the third floor, but she did not know who was laughing. She is curious and asks Mrs. Fairfax to tell her that it was the servant Grace Pool who has a drinking problem, but Jane stays with her doubts in her mind about the secret hidden in Thornfield. One night Jane felt sleepless while this time she smells smoke came from Rochester's bedroom, she bravely enters his room and saves him from a huge fire. Rochester claims it was started by servant Grace Poole and blames her carelessness that caused this accident; nonetheless, Jane is insecure that was mysterious about this story because there is no reaction from Rochester to solve these improper actions of this servant.

Jane begins to feel secretly in love with her employer, Mr. Rochester. She falls into despondency when Rochester plans a party and invites a bunch of his rich friends, including a beautiful young woman named Blanche Ingram. Purposely Rochester lets Blanche flirt with him constantly in front of Jane. He makes her expect that he brought Blanche Ingram for a marriage

proposal. During the week-long house party, a man named Richard Mason appears, and Jane noticed that Rochester has not pleased with his coming. Night at the house, Richard Mason gets attacked and stabbed in his arm mysteriously; Rochester brings him a doctor and the next morning sneaks him from the house in order not to let anyone know about the incident.

Before discovering the truth of Richard Mason's story, Jane left Thornfield for a month and goes to see her aunt Mrs. Reed before her death. Jane forgives her for the abusive treatment in her childhood. Mrs. Reed confesses to Jane about a letter from her uncle John Eyre, from this letter Jane knows that her uncle wanted to adopt her and he registered Jane as his only heir. When Jane returns to Thornfield, Blanche and her friends are gone, Instead, Rochester confesses his love and proposes to Jane, who accepts almost disbelievingly and she expresses her love in return. She was quite happy that she will marry the man she loved but before few days she went into terrifying senses of a strange woman enters Jane's room and rips her wedding veil.

On the day of their marriage, as Jane and Mr. Rochester ready to exchange vows, two men appear at the temple, the tone of Mr. Mason emerges at the church to claim that Rochester cannot marry because he is already married. Mr. Mason presents himself as the brother of the wife, Bertha. He confirms that Bertha, whom Rochester married as a young man in Jamaica, is still living. Rochester does not dismiss Mason's allegations, but he explains that Bertha has gone insane and that he was duped into meeting Bertha fifteen years ago in Jamaica by his aunt, who wanted him to marry for money and did not inform him that insanity ran in Bertha's family. Rochester wanted to survive as husband and wife with Bertha, but she was abusive and unstable, so he leaves Bertha locked in Thornfield's third story and pays Grace Poole to keep his wife under control. Bertha was the true source of the mystery fire mentioned earlier in the novel. He reveals all about his previous marriage, but Rochester still wants to be with Jane; he wanted to find a solution, so he offers her to join him in France, where they will pretend to be a married couple and live as husband and wife. Jane rejects and flees Thornfield before she is tempted to agree to be a part of a sinful relationship.

Jane travels in a random direction, she becomes homeless who forced to sleep outdoors and beg for food till she got sick and fainted. St. John River finds her and takes her in to nurse her back to health. He lives at Moor House near a town called Morton with his siblings Diana and Mary, they take whole-heartedly to Jane and she quickly becomes friends with them. Jane wants to earn her keep, so St. John finds Jane a job teaching at a charity school in Morton. One day St. John shocks Jane with news about her Uncle John's death and she inherits his wealth and estate. She finds out that the Rivers siblings are her cousins. Jane immediately decides to share her

inheritance equally with her three newfound relatives. St. John is a clergyman, he asks Jane to join him in his missionary work abroad to India. She nearly accepts until she hears that he will carry her on condition to marry him. St. John pressures her to reconsider, and she nearly gives in. While this conversation she supernaturally hears Mr. Rochester's voice calling her name from somewhere far away. She refuses because she feels that she cannot abandon forever the man she truly loves.

The next morning, Jane returns to Thornfield and discovers that the place has been burned to the ground by Bertha Mason, and then she committed suicide. Rochester saved the servants but lost his eyesight and one of his hands in that fire. Jane also finds out that Mr. Rochester searched for her everywhere. Jane travels into Ferndean Rochester's new residence, where he lives with two servants named John and Mary. She offers to take care of him as his nurse. While she hopes is that he will propose to her—and he does. Jane rushes to him and they marry. After two years of blindness, Rochester regained sight in one eye and was able to behold their first son at his birth.

2.3. The Stereotypes of Female Characters in Fiction:

Fiction is a literary form whereby the plot takes place in a setting located in a past period. The evaluation of fiction is a complicated area in itself. Therefore the analysis of fictional figures is an extremely tricky field. As Schneider sees that: “The understanding of fictional characters as a dynamic process in which readers constantly process information, change their mental representations of the text and revise their expectations” (Karbach 38).

The technique to understand literary characters is primarily split into two very distinct positions: on the one hand, the mimetic approach views the text as an imitation of the actual world; on the other hand, the pragmatic approach views the text as an imitation of the actual world (mimesis). In this situation, the characters represent real-life people and must be analyzed as such. The structuralist perspective, on the other hand, views the text as a work of art, as a closed system. The characters move in an artificial universe, and guided by its laws. That is the result; they cannot be analyzed as if they were a part of our reality. And the best results are generally obtained by combining both techniques (ibid).

Schneider argues that the intellectual development engaged by both writers and readers of literature is essentially the same as that employed to comprehend ordinary life. As a result, our view of fictitious characters may be similar to that of real-life ones (Schneider 117-134.).

The fictional figures are based on real-life stereotypes. In our study of female stereotypes in fiction, we attempted to categorize the various kinds based on how society considered them.

As we discovered, stereotypes do not necessarily have to be unpleasant; they may even represent an ideal. This ideal has some redeeming qualities, yet it is no less oppressive than its negative alternatives. Because of the core principle appears to be that woman is formed by (and for) man: initially, her father's rules control her life, and later her husband takes possession. Submissive ideals for girls and women that we find in Victorian fiction are featured here: the ingénue, the Angel in the House, and real moms. Negative stereotypes about women are frequently referred to as rebellious women or fallen woman.

The first stereotype, the ingénue is a common stock character in literature fiction. She is central to any romance plot and the perfect match for the hero of the story. She is most regarded as the heroine, and is frequently personified by a very young, orphan, and very innocent girls. In the case of the ingénue, her ignorance of her own attractiveness emphasizes her purity, verging on naiveté. She has little control over her path. She needs a guy to tell her that she is lovely, just as she need him to save her when she is in danger. The ingénue is fundamental to each romantic tale and the ideal match for the story's hero. If she takes the role of the narrator heroine, she often describes herself as unattractive and figures in appearance. For example, in *Jane Eyre*, Bronte drives the readers that, indeed, Jane is not attractive. We must not overlook this or delude ourselves into thinking she is merely being self-deprecating. Despite this, *Jane Eyre* remains one of the greatest romantic books of all time. Some readers argue that Charlotte Bronte sketched an ugly, or at the very least unattractive, young girl. Jane describes herself as, "poor, obscure, plain and little."

Listen, then, Jane Eyre, to your sentence: to-morrow, place the glass before you, and draw in chalk your own picture, faithfully, without softening one defect; omit no harsh line, smooth away no displeasing irregularity; write under it, 'Portrait of a Governess, disconnected, poor, and plain' (Brontë 188).

In other hands, the popular Victorian image of the ideal obedient wife, the domestic character of England named "the Angel in the House" according to the popular poem written by Coventry Patmore, in which he describes his wife Emily as a model of perfect wife. The phrase "Angel in the House" mean that woman was expected to be devoted and submissive to her husband, that where he put his angel-wife up as a model for all women for middle and upper- class women who were great readers. She is the logical advancement of the ingénue which represent how she is meant to behave after she is married. "Be pure and innocent, tender and sexually

undemanding, submissive and obedient” to fit the glorified “Angel in the House”, the Madonna-image of the time (Lundén et al 147).

The restrictive ideal of women embodied by the Angel in the House was still so powerful and an interested subject for literary product. Virginia Woolf declared in 1931, "Killing the Angel in the House was part of the activity of a woman writer." She doesn't want to play the role of the pure, angelic, innocent woman anymore. Woolf describes how she fought hard to kill the Angel in the House. This represents the author's struggle to break free of society's expectations of women.

Another female stereotype of true mothers is generally admired for giving birth and motherhood, as well as the household in general. Because it is considered instinct by which women were created, all women are perfectly fit to be mothers. The representation of the 19th-century motherly ideal, as a caregiver and nurturer of both husband and children is prevalent because there were no genuine job possibilities for women in that period; their fate was generally restricted to motherhood, particularly among the middle and upper classes. Women from lower socioeconomic strata were compelled to labor outside the home in order to contribute to the family's income.

Motherhood was regarded as the most valuable and natural component of woman's mission; it was woman's main reason for being and her chief source of pleasure, maternal love was constructed as the apex of feminine purity and as an attainable model for all other human relationships (Nead 26)

2.4. The figure of governess:

Each wealthy family in 19-th century Britain (upper-class) would oversee for their children education by employ governess to actually teach. Frequently the governess comes from a middle-class family and has had no formal education. Gorham stresses that the kind of education middle- and upper-class girls received at home were at best superficial and generally inadequate. They were taught what she calls “showy accomplishments” such as a little French, music, drawing and needlework. The governess basic mission is to care for other women’s children. She stuck in the middle, not a member of the family, but not a common servant either. The majority of governesses lived with their employers. Their positions were not well-paid and often equaled the life of a servant in addition to food and lodging.

The governess is a familiar figure in Victorian literature. She mostly represents the stereotype of stock character of the ingénue. Novelists began to include governesses in their works,

generally as heroines but occasionally as antagonists. The governess was a blank slate onto which all possibilities were open, so that novelists could write any plot that they wanted. Charlotte and Anne Bronte, who both published novels with governess heroines, drew on their real-life schoolroom experiences. Such as in the case of our particular interest's narrative *Jane Eyre*, the story of a governess who marries her employer. Other writers, also like William Thackeray, drew on stories of conniving governesses who despised their students and were keen to advance in life by marrying into their employers' families. It made sense for Victorian authors to write a story about a young lady to be a governess. The governess, like an orphan, had to forge her own way in the world, traveling alone far from home and with no means to fall back on if things went wrong. Her standing as a 'lady' allowed her to mingle in the most prestigious circles, but the fact that she worked meant that she was exposed to people and situations that would have been unthinkable for a young girl living with her parents (Hughes).

2.5. The Female Characters in Charlotte Bronte's works:

Bronte had something of importance to say in her fiction, she maintained the stereotype of Victorian women while asserting that some rebellion was necessary to preserve women's dignity. She constructed an original vision of life and looked to add social reforms. Her plots distinguish the feminist crisis of social gender issues. She was highly cognizant of the exclusion of women, and the evils of class building, She critical of the unfair position of middle-class women without family, beauty, or prospects. She constantly emphasized the idea of equality between men and women. Thence, we can say that she was defending women in her books, embodied through the characters and the themes.

Charlotte Bronte was successful in creating an immortal woman. By tracing her literary style in creating her extreme image of the female characters in her prominent works. Bronte's cultural affect her view. Essentially, her chief characters are all different copies of herself. She combined scenes from her life, in Yorkshire and the school at Brussels, with the far richer and more romantic adventure which she had imagined; her sensation was maintained through a number of her novels (Sullivan 252).

According to Gaskell:

The life of Charlotte Bronte is very substance of her novels; three times she summarized what she had imagined, seen, or felt. In *Jane Eyre* she depicted her imaginative life; in *Villette*, her true moral life; in *Shirley*, coming out of herself a little- though very little in fact- and standing as it were at the window of her soul, she depicted the corner of Yorkshire

where she lived and what little she had seen of human society (Gaskell 133).

Bronte shows some flecks of feminist usualness, she creates female characters as a revelatory for women's need treated as human beings, not as men's property. She believed in women's purity that shouldn't be contaminated by the male dominating mindset and women can resist social confinement by their independent minds and strong will without losing their moral integrity.

Customarily, each of her novels has pair of opposing women. The protagonist is the rebellious female character. The Antagonist is a submissive female character, in an attempt to clear the vision in the divergence, conflicts, and consequences that occur from each character. It was almost offensive to read that a woman with any kind of independent spirit or gumption is considered to be more like a man than a woman. Of course, this was a reflection of the times, when women were not supposed to have spunk or an independent streak at all. According to Rickett:

Charlotte Bronte has written of lonely, repressed womanhood with a passion and intensity unsurpassed in English fiction, even among the outspoken fiction of our day. Until she began to write, no woman had dared to write of life from the woman's point of view, as Fielding had done from the man's (Rickett 521).

Shirley (1849) in fact, was considered as an industrial social novel but it took further feminist aspect, being a historical, provincial novel that focuses on English middle-class women especially single women victimized in contemporary society. In this cast of Bronte focused on the heart crises not only the inner mind of the characters. Gaskell points out that:

Charlotte Bronte has struck only one cord of the human heart, the most powerful it is true. In *Shirley*, the imagination alone speaks, and when imagination is sole master one can be sure that it will run to strange, fiery passions, difficult of interpretations. (Gaskell 132).

The plot in *Shirley* is complicated since it consists of several parallel stories of two women who were born in several circumstances. Nevertheless, the novel holds its title from one of the characters, that character cannot be stated to be the exclusive protagonist. The less strong heroine Caroline was portrayed as quite feminine, clear honest, shy and tractable, she lived with her strict uncle that he rejected to let her work and he does not approve of her affection for the man she loved. Caroline's lack of personality as much as the result of the weariness of life without the purpose of an unmarried woman as of the sorrowing and decline of the girl crossed in love.

Bronte's women have always been in a case of search and question about identity, this is evident from the novel about Caroline's inner search for a meaningful identity and existence: "What was I created for, I wonder? Where is my place in the world?" (Bronte 190).

On the other hand, Shirley, the strong-minded heroine who inherited her family's fortune after her parent's death, and landlord of the mill, is shown to have much to occupy her. Shirley is portrayed as an intelligent, fiercely independent woman who gains rebellious attitudes towards the stereotypical life and against male domination. She comes and goes as she pleases, not as her elders tell her. She strikes out on her own, is bold, and does not want to be held back by the constraints of her gender. In this way, she is seen by her peers to be more like a man than a woman. She observes men's treatment of women and recognizes the perception that emphasizes it. Shirley's and Caroline's love develops parallel to each other and the rest events of the story. Bellringer opines:

In *Shirley*, Charlotte Bronte is also concerned with the opposition between the more general behavior of both protagonists, and she links this with the contrast between the opposite traits of passionate feeling and excitement, of individual freedom and fulfillment, and those of self-transcending or self-denying duty and moral responsibility. Rather than presenting this kind of divided approach in one character, as she does in *Jane Eyre*, she splits the behavior into two parts, assigning that the timid and dutiful young girl to Caroline, and that of the tougher and more independent women to Shirley (Bellringer 122).

Also, minor characters in the novel like Mrs. Pryor, the governess of Shirley and Caroline's biological mother, is another character that suffered from husband oppression and abandoned her child Caroline because she appeared too much like her abusive husband. And a third stance to the feminine dilemma is indicated by the young girl, Rose Yorke, in her resolve to utilize the talents God gave her and bury them in a life of domesticity. The novel is stuffed with unhappy marriages, which it is the woman who comes off worst and this is nearly connected, to the feminine theme, both relating to a man's view of a woman.

Villette (1853) this novel bargains with the life of a woman who is concealed, plain, poor, and an orphan. The strong-minded leading lady is the character of Lucy, whose steady and conjectural inner soliloquy, Lucy's advancement from coldness and timidity, in the face of her nature and the world, to love and a willingness to admit life's experience is the central interest of the novel. She exhibits an integrated female subjectivity, and expounding it quite sharply through the novel's sense: "I would deliberately have taken a housemaid's place, bought a strong pair of

gloves, swept bedrooms and staircases, and cleaned stoves and locks, in peace and independence."

Lucy Snowe is cognizant through her pilgrimage through a life of the double concerns of one's destiny and one's nature, and how unsafely one is balanced between bliss and sorrow, realization and disappointment. In *Villette* Lucy Snowe's character is inspired by Bronte's experiences which suit closely with Bronte's in Brussels. Lucy grasps the same as Bronte about much else besides love, and one of her concerns is the issue which cursed Bronte herself of how it is prospective for a woman to conciliate love and marriage with an independent spirit.

She was the most complex of Charlotte Bronte's female characters. Lucy has uncovered an adaptation of the wise and the passionate, as she grows painfully from an observant character, through suppression and desperation, to an affectionate, liberated, and independent woman. Her whole story is a trip of self-discovery. Sullivan opines:

For the whole of her life, Lucy has indeed been 'a rising character' she raises from being a repressed, unnoticed child, almost a nonentity, to a mature and balanced woman, filled with a 'genial flame'. She is inert until she is compelled to move, but then she finds she is capable of response, and slowly her rich potential developed and defined (Sullivan 85).

Elizabeth Gaskell claims: "*Villette* has indeed no right to push itself before 'Ruth.' There is not goodness, a philanthropic purpose, a social use in the latter to which the former cannot for an instant pretend; nor can it claim precedence on the ground of surpassing power I think it much quieter than '*Jane Eyre*'" (Gaskell 400).

This apathetically feminist cast opposition to the limit and hopelessness of an educated but poor and unlovely woman like Lucy. The novel is partially autobiographical for Charlotte Bronte; she taught in Brussels and became enamored of a master there. The irony, the sensual subtext, and the basic philosophical despair, however, are more dominant in this novel than any story from Bronte's life. The story is less rapid than *Jane Eyre* and the protagonist more attentive and mysterious. It is a masterpiece of cultural commentary and literary advantage, full of both humor and pathos. It is a novel, Charlotte Bronte's last.

When digging into the books of the writer, Charlotte Bronte's picture of male and female characters in her works, we see that this subject does not offense men's existence, nor does it hurt their dignity; Bronte attempted to arise the position of women in a respectful place that accept their dignity and desires without prejudice to the sanctity relationship with their peers. Intrigue, love, the regulations of class, art, drama, the action of the mob, cold selfishness, grasping

interests, loyalty-all of these aspects of human life Bronte was able to compose about but these novels offer no solution to the feminine problem; in fact, it ended in a traditional way of the Victorian welter of marriages and reconciliations, however, was the character had extremist feminist principles or a subject to the dictates of society.

Bronte's woman is not the typical woman of her time predominantly in *Jane Eyre* which is a progressive novel in many senses. It critiques out religious insincerity and the abuse of wealth and prerogative concerning women. The heroine Jane is the idealized version of Charlotte Bronte's vision of a contemporary woman. She creates Jane as a porthole for her views and beliefs.

The truth that *Jane Eyre* declares the actual wake of female awareness is why it has become a landmark in the history of British women's writing. *Jane Eyre's* plot includes many female characters with, those offers either positive or negative role pattern. Bronte does this initially by using the first-person narrative to make the readers see the characters in their true form.

2.6. Female Characters analysis in *Jane Eyre*:

The key characters take the center story in this novel:

2.6.1. The protagonist Jane Eyre:

The central character, the protagonist and narrator of the novel, Jane Eyre is one of the most significant, vibrant, and original characters in the nineteenth-century English novel. She plays the role of an orphan who suffered from childhood till her maturity to gain a respectful life. She stands out as a woman who runs against the stereotype of the submissive Victorian woman. She hates hypocrisy and she was brave in her inquisitive and challenging of society which met with furious resistance from those around her. She is portrayed as a poor, aspiring, obscure, and self-respecting girl. Although she suffered because of a lack of financial independence and her low social class, she was depicted as a woman of an independent mind and strong will. She proves her unwillingness to compromise her principles. She believes that women can live their lives on equal terms with or independent of men. With each conflict, she growing stronger and maintains her independent spirit. Jane is acutely intelligent and she is a shrewd judge of character. Throughout the novel, she is so keenly aware of the difference between facts and desires. Jane aims to achieve self-fulfillment and believes that "we were born to strive and endure". She is passionate, but she recognizes the dangers of uncontrolled passion. She Counts on education to conduct her release herself from her miserable situation and prove her identity. According to Anderson: "The novel can be seen as a journey of Jane finding her true self. Jane fights

convention by resisting the male dominance, on her quest for identity and independence; she remains true to herself first and caring for her wellbeing"

2.6.2. Charlotte's Central Victim: Bertha Mason:

The most well-known and problematic character and an antagonist, that plays the role of Rochester's clandestine wife Bertha Mason. She is described as a formerly pretty and wealthy Creole woman, but after she married she has become insane, savage, and bestial. Figure of Bertha Mason, both central and marginalized in the *Jane Eyre's* plot. She lived her married life locked in an attic in Rochester's house under the guard of housemaid Grace Poole. Throughout the novel we cannot find a single speech or dialogue of Bertha, her voice is never heard, all we learn about her is either via Jane's prejudice or Rochester's description of her insanity. But there are no convincing arguments of Bertha's insanity. Before Bertha appears, Jane associates her with a hysterical laughter. After Jane first sees Bertha she describes her as a savage, and compares her with a German vampire. The possible explanation for her madness would be the effect that years of confinement and isolation would have had on Bertha. All these descriptions form a bestial image of Bertha in the reader's mind, even though there is no concrete proof except through her Gothic actions.

In her death, Bertha is seeking only emancipation that has been snatched away from her by locking her up in the attic. She jumps off the house, openly affirming her identity for one last time. Bertha, through her suicide, rejects the confinement that she had been subjected to. She yearns for emancipation, which she can attain only through killing herself, which she embraces, inverting all the previous scenes of confinement, reasserting her existence in a public spectacle, rejecting Rochester's charity of saving her.

2.6.3. Minor Female Characters:

Jane compares herself to many female characters in the book at several stages. There are the pessimistic female characters that double as Jane's foils. There are also female protagonists that are morally appealing and enjoy mental independence.

-Céline Varens: a French opera dancer, who is completely at the mercy of men, with a string of lovers who support and indulge her but treat her poorly in return. She pretended to love Rochester but was only interested in him for his money. She abandons her child in order to travel to Italy with a musician. Her daughter Adèle might have become the same kind of woman if it hadn't been for Jane's intervention.

-Blanche Ingram: beautiful socialite friend of Rochester who despises Jane. Despite the fact that she lives in a perfectly civilized world, her destiny is still to marry and support a suitably wealthy man, she wishes to marry Rochester for his money. Her wardrobe preference emphasizes her status as a privilege in the social marriage market.

-Georgiana Reed: Jane's cousin and one of Mrs. Reed's two daughters. She used to be mean to Jane in their childhood, but later in life she befriends her cousin and confides in her. Georgiana tries to elope with Lord Edwin Vere, but her niece, Eliza, discovers the scheme and sabotages it. Georgiana marries a rich man after Mrs. Reed dies. She is yet another woman motivated by greed, allowing the ideals of a superficial social universe to decide her life.

-Helen Burns: Jane's friend at Lowood School, she stands on complicated grounds. In the plus side, she has a sweet personality and analytical abilities; but, Jane, as much as she loves her, finds it tough to embrace her religious resignation and her willing recognition of sickness, pain, and death.

-Rosamund Oliver: Rosamond is the lovely daughter of Mr. Oliver, Morton's richest resident. She donates funds to Jane's school in Morton. Despite her feelings for St. John, she marries the rich Mr. Granby. She is a more complicated model in that she is both stunning and kind. She is free of emotional flaws and is capable of using her money and status for positive intentions on her own.

-Miss Temple: Maria Temple is a sweet Lowood teacher who treats Jane and Helen with dignity and kindness. She, along with Bessie Lee, is one of Jane's first positive female role models. Miss Temple assists Jane in clearing her name of Mrs. Reed's allegations. Her analytical abilities, bravery in standing up to Brocklehurst, and love and empathy for the girls in her care are all quite noticeable. She is once again a supportive role model who continues to shape Jane into the woman she is.

-Diana and Mary Rivers: the sisters of St. John and Jane's cousins. They are two lovely and talented young ladies who are expected to serve as governesses after their father's fortune is lost. They act as a model for Jane of a self-sufficient woman who is still able to sustain strong relationships with others and a sense of purpose throughout her life.

2.7. Conclusion:

To conclude, for several works, Bronte described her women as confident, innovative, strong, unconventional, and unfeminine characters. They are committed to the achievement of their identities, independence, self-existence, equality, rights, and suffragettes. Via the female characters, Bronte takes an attempt to concentrate on the socioeconomic issues of the Victorian patriarchal society. In *Jane Eyre*, Jane was depicted as the challenging, stereotypical character against the male-dominated world who trying to regain her female identity and trigger the way to self-insurrection. In general social terms, the novel does not directly challenge the current crisis, despite exposing religious inequality and the exploitation of wealth and power in regards to women.

Chapter Three:
Feminist Critical Reading of
Jane Eyre

Chapter Three: Feminist Critical Reading of *Jane Eyre*

Contents:

3.1. Introduction

3.2. Main Themes' Analysis

3.2.1. Gender Oppression and Inequality

3.2.2. Madness as a result of the Victorian Oppressive Marriage

3.2.3. Independence

3.2.4. Hidden Love and Forgery

3.3. Bronte's women: Feminism or Realism

3.4. Is *Jane Eyre* an Antireligious Novel?

3.5. Conclusion

3.1. Introduction:

It is undeniably the growth of literary criticism this century related to the increase of feminism. Both the theory of literary criticism and the understanding of individual works of literature have pushed forward Feminist approaches. This part employs a feminist lens to study and critique the feminist triumphs and failures which concern the classic Victorian novel *Jane Eyre* by Charlotte Bronte. Since the novel is the creation of a female writer, inevitably attracts many feminist critics. In this chapter will shed light on the main themes that we have seen in the novel such as gender oppression and inequality, madness as a result of the oppressive marriage, hidden love and forgery and independence, also we discussed feminism and realism in Bronte's novel, and we finished our study by posing an important question is *Jane Eyre* antireligious novel?

3.2. Main Themes' Analysis:

3.2.1. Gender Oppression and Inequality:

Gender inequality resulted in a world ruled solely by male discretion, which almost never took into consideration the women's viewpoint. Emmeline Lawrence of WSPU, an organization that fought for women's emancipation, challenged the patriarchal society:

The concentration of power in the hands of men, the containing of women to the private sphere...had resulted in a society in which 'there is nothing that expresses the woman's point of view. There is nothing that tallies with the woman's soul...everything is arranged upon a plan different from their own.

Gender reform feminisms (liberal, Marxist, socialist, postcolonial), were the theorists and activists that predominated in the 1970s. They defined gender inequality in the structure of the gendered social order. Politically, their goal is to achieve a gender balance, so that women and men have equal power in the society, prestige, and economical resources. A reformed gendered social order would thus eradicate gender inequality Gender reform feminisms have made visible the pervasiveness of discriminatory practices, both formal and informal, in the work world and in the distribution of economic resources and family responsibilities. The 1970s brought dissatisfaction with conventional ideas about women and men, their bodies, sexualities, psyches, and behavior. The beliefs prevalent at that time about women and men tended to stress differences between them and to denigrate women in comparison with men, who were seen as stronger and smarter except when it came to taking care of children.

Women are supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex (Brontë 96 ch12).

This quote shows an unconventional and radical feministic view of men and women during the Victorian, patriarchal, time of Bronte, it is also a way for the author to vent her repressed longing for a less restricted life and her feministic view through her protagonist.

Higher education was considered wasted on women because they were considered mentally inferior to men and moreover, work was believed to make them ill. The education of women consisted of learning to sing, dance, and play the piano, to draw, read, write, some arithmetic and French and to do embroidery. Young ladies were basically educated to be on display as ornaments. Women were not expected to express opinions of their own outside a very limited range of subjects.

Jane Eyre centers women as the second sex under the domination of men, it can be noticed through the male characters in the novel, from the first chapter Bronte explored patriarchy society and gender issues beginning with John Reed the dominant male over the female members of the family when he persecuted his sisters and his cousin the protagonist Jane and commanded her to serve him all the time, therefor Jane named as her abuser who provokes her anger:

John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me every nerve I had feared him, and every morsel of flesh on my bones shrunk when he came near the servants did not like to offend their young master by taking my part against him, and Mrs. Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence more frequently, however, behind her back (Brontë 3 ch1).

In Lowood school Mr. Brocklehurst were the male dominator over Jane and the other girls, he rules over Lowood institution; a school for girls (by donation), where demonstrates his superiority and aggressively toward Jane by giving orders to teacher at school: “You must watch her: keep your eyes on her movements, weigh well her words, scrutinise her actions, punish her body to save her soul” (Brontë 7 ch7).

He used his power to oppress the girls and repress their identity and individuality. He was representing the twisted and the hypocrisy of Christian religion.

Gender issues in the novel were reflected through classification of gender manifestation of women and men. In Jane's relationship with her master, from the very beginning Rochester tried to show always his authority and superiority, in their first meeting he was giving orders: "bring me my horse" he thinks that as most women they must serve men because they are inferior than women. Jane was aware that he can physically and emotionally harm her; he even intended that if he did not submit Rochester states:

Jane, I am not a gentle-tempered man you forget that: I am not long enduring; I am not cool and dispassionate. Out of pity to me and yourself, put your fingers on my pulse, feel how it throbs, and beware! He bared his wrist, and offered it to me: the blood was forsaking his cheek and lips, they were growing livid; I was distressed on all hands. To agitate him thus deeply, by a resistance he so abhorred, was cruel: to yield was out of the question. I did what human beings do instinctively when they are driven to utter extremity looked for aid to one higher than man: the words 'God help me!' burst involuntarily from my lips (Brontë ch27).

Bronte pictures gender issues exercised on Victorian women, female characters in Bronte's book reacted differently, Jane for instance an independent woman stands up and challenges the social barriers. By contrast Bertha was rendered as an oppressed mad woman because she didn't become the ideal "angel of the house".

3.2.2. Madness as a Result of the Victorian Oppressive Marriage:

In the Victorian era, marriage was possibly one of the most significant points in a woman's life. The majority of women did not have the option not to marry; it was simply a necessity for survival. And their opinion was not taking in consideration, they did not have the right to refuse because society prevented women from making their own living, they used to prepare them to be housewives by teaching those skills such as cooking, cleaning, washing and weaving unless they were of a wealthy family. Therefore, no matter what the women desired, most were predestined to become wives due to their economic reliance on men.

Victorian society viewed marriage as women's natural and best position in life, and men agreed, seeing marriage as an expected duty of women and Bertha Mason in Bronte's novel was an example for the Victorian oppressive marriage. She is the first wife of Edward Rochester; Bertha was compelled into marrying Rochester by her father and her brother in order to maintain rights over her own property, which is also one of the reasons why he wanted to marry her. However, she never received the kind of love and affection she deserved. Was it because of her

gender or a woman who tried to subvert the patriarchal norms was labeled as insane and become “the madwomen in the attic” this character was a representation for women against male domination and the consequences of oppressive marriage, she had no voice and described only by her husband Rochester who didn’t give her the respect and dignity that she deserves. She was the target of the patriarchal society and her gender allowed Rochester to treat her like a mad woman and with that excuse lock her up to save his respectable reputation.

The insanity and the madness that Bertha Mason suffered from was a result of a marriage that she didn’t want to be involved in. A lot of readers accused Rochester for her mental health issues, Bertha symbolizes the Victorian woman locked into her house, women who wanted to have a voice and her married couple couldn’t accept her strong character and her personality and that she was not representing the typical wife or what they have called “the angel of the house”, so he lock her up to punish her and there is no human being locked in the attic of the house taking him off his freedom for years and could be as normal as an any person, and her trying to kill him several times that means she knew he was the one who hurt her most. At the end she killed herself looking for freedom from a prison under name oppressive marriage and unmerciful husband. Rather than giving a label to women like Bertha Mason for her ‘insanity’, people should respect them for their courage and bravery and see them as a source of inspiration. Most importantly, they should do justice to their stories.

Charlotte Bronte also was a victim of what Carol Ohmann (an English writer and professor who worked on a book about Charlotte Bronte and Virginia Wolf) calls “sexual prejudice” after revealing her gender and that she is the one who wrote Jane Eyre, example of critic imposing the assumption of the patriarchy into a book which they do not apply when Richard Chase poses a question about Jane Eyre: ”May not Bertha be a living example of what happens to a women who in her insane suffragettism tries to play the hero, to be the fleshly vessel of the élan”. As a response for his question Nancy Pell said: “There is no evidence for Bertha’s suffragettism insane or otherwise. In fact, her madness seems like the only sane response to being traded by her father along with her dowry, to cover the Mason family’s taints of insanity and Creole blood with the honor and protection of the Rochester name.

3.2.3. Independence:

After a woman married, her rights, her property, and even her identity almost ceased to exist. By law she was under the complete and total supervision of her husband: thus, through marriage, husband and wife became one person. People feared that the social progress that came along with the Industrial Revolution was leading people to vice and sin. Because of this, people were trying to

maintain the moral integrity within the sanctity of the family home. Women in their roles as the wives and mothers of the household were tasked with doing this as they were viewed as being the member of the household who was “near to God.” The Angel’s role also tied into the aforementioned need of Victorian men for their wives to comfort and care for them and the general wellbeing of the household. Because society viewed the Angel in the House as an ultra-pious, domestic figure, she was also largely viewed as an asexual and innocent figure, showing helplessness in matters outside the domestic.

Charlotte Bronte represented Jane Eyre her protagonist as independent woman who seeks to equality, who searches for meaningful existence in society. From an orphan forced to battle a cruel guardian, a patriarchal society and rigid social order to a young woman, Jane stays true to herself during her quest for identity and independence. The frightening night in the Red Room causes her grow up overnight and having experienced true fear she is no longer afraid to stand up for herself against the patriarchal society.

Although the relationship between Jane Eyre and Mr. Rochester is unequal on many points, it is complicated with a power imbalance but Jane was not afraid to speak for her rights. During an evening conference between them, Jane shows strength by standing up to: “I don’t think, sir that you have a right to command me, merely because you are older than I, or because you have seen more of the world than I have; your claim to superiority depends on the use you have made of your time and experience”. Even though Rochester makes it clear to Jane that he is older and more experienced, Jane still stands up to him and questions his right to command her during their discussions.

Jane’s sense of liberty and independency made her reject Rochester at first. She left, searching for herself and putting her wellbeing in the first place caring for her own person. During her stay at March and she knew that she inherited a large sum of money after her uncle in Madeira. Jane returned to Thornfield to marry Rochester, with her own terms with financial independence, and the death of his first wife Bertha because she couldn’t compromise her morals the newfound of independency and maturity allow her to follow her heart on her own terms: “I am my husband’s life a fully as he is mine...to be together is for us to be once as free as in solitude, as gay as in company...we are precisely suited in character perfect concord is the result” chapter 38.

“Reader, I married him. A quiet wedding, we had: he and I, the parson and clerk, were alone present” (Brontë 1 ch38). No wonder that this line is tempting to the modern woman who still yearns toward the independency and safety and the free well decisions, many critics agreed that the introduction of this chapter was such a powerful sentence from Bronte, for a woman from Victorian era where her gender were suffering from the oppressive marriage having no right to agree or refuse,

where women supposed to be passive. This famous line in English literature was an expression for a happy ending that Jane chooses it and asserts herself; she the driving force of her narrative.

3.2.4. Hidden Love and Forgery:

The story between Jane Eyre and Edward Rochester has often been read as a model for genre of romance. There are two lovers who must overcome certain obstacles to be reunited in the end and live the happily ever after. Even though Jane at first finds Rochester impolite and cold hearted, but soon they become kindred souls, they choose to be together by their own free will regarding their financial situation, social backgrounds, motives and intentions and age differences. Her desire and sense of being valued of belonging helped her to love without harming herself in the process. Also, Jane had tremendous self-control and was just the sort of person who would rather die than take something belonging to someone else, Rochester knew this quality of hers and it irritated him as much as it charmed him. So in a perverse way he wanted her to make the first move, he also wanted to genuinely find out if she really cared for him.

Their love story begins when Jane arrived to Thornfield to work as a governess for Rochester's daughter, the strong connection between them appeared from the first sight. She quickly wins him over with her honesty and quick wittedness. With time pass Jane starts having feelings for her master, she was afraid to share those feelings. Rochester's conscious manipulation coerces Jane into blurting out her feeling by putting a strategy, by welcoming guests into his house Rochester flirts with Blanche Ingram, wanting Jane to become jealous, he tries to make Jane believe that she would be the one who suffer from their separation; he intended to be the charge of the situation. Jane's jealousy from Ingram also helped in her confession and that what Rochester aimed for.

Yet since they are different people, Rochester just sort of becomes a person that Jane has trouble reading, despite her excelling in reading a lot of people. Hence, he poses as a challenge thing sort of that he really wants to overcome, through the process of which he begins to see him as an equal intellectually, and she's grateful for that to the point where she loves him.

Jane Eyre came as critics of Victorian England's social hierarchy; Bronte explored the complicated social position of governesses who as paid employees yet they were more or less treated as servants. Jane can be seen as a figure of ambiguous class standing, she speaks out against class prejudice for example when she chastises Rochester:

Do you think because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! I have as much soul as you and full as much heart!

And if God had gifted me with some beauty and much wealth, I should have made it a hard for you to leave me, as it is now for me to leave you (Brontë ch23).

Jane presented social classes through her lack of money and how she can be judged because of it, it is placed between economic classes and drifts among the lower and upper classes they note her class status and physical appearance but with her thoughts and behavior they learned to appreciate her, in the other hand she evaluates people's superiority or inferiority based on their behavior and forms, and being Rochester, her employer was another reason to keep feelings hide.

3.3. Brontë's women: Feminism or Realism:

It is often thought that realism is a particular tendency of Victorian fiction, and it is certainly significant that the earliest uses of the word realism refer to the faithful representation of the real world in literature or art date from 1850, some Victorian novelists learned to combine realism with Gothic elements.

The tension between sensationalism and realism can be read in terms of a conflict between high and low literary art – something which Brontë's letters suggest she was both aware of and uncomfortable with. I consider the extent to which the author manages to successfully negotiate this conflict in *Jane Eyre*, in part through an exploration of the novel's reception, and explore the impact of some of these contradictory features on both the novel and on our understanding of genre itself (Cox).

Both Brontë sisters (Emily and Charlotte) relish this combination of realism and supernaturalism, as an example Charlotte Brontë's last novel "*Villette*" 1853. Despite her use of supernaturalism motifs, many of her Victorian readers praised her for realism, George Eliot a prolific critic and an eloquent advocate of realism, admired *Jane Eyre*: "Reality-deep, significant reality is the great characteristic of the book" (Fraser's Magazine, December 1847). He recognized that Brontë was interested in a psychological realism that often involved the apparent of temporary distortion of external reality. *Jane Eyre*, he said was autobiography in the naked facts and circumstances, but in the actual suffering and experience *Jane Eyre* and her last novel *Villette* were the first person narratives that made audacious use the narrator's confiding voice the reader was to hear of feelings too private to be spoken.

Jane Eyre is often described as a realistic novel, drawing on Charlotte Brontë's own experiences to paint a vivid picture of Jane's suffering at Lowood and her struggle against the narrow role that 19th century society allotted to women. It describes a story that the readers can accept as being probable and recognizable, it also employs characters resembling those readers might know in real life and it deals with sensitive story that keep reader's attention. The realistic elements of the

novel can be traced back to its author's childhood. Nevertheless, even the inexplicable characters and events turns out to have a rational explanation for example the strange apparitions that Jane experiences are the work of Bertha, Rochester's first wife. The elements of a realist novel can be seen from the very first chapter on Jane's childhood and living as an orphan and her survival by being a governess.

In the other hand *Jane Eyre* was considered also as a feminist novel, it was written in the Victorian Era which is distinguishes in period of time that feminism movement started and women begin searching for them writes and they place in society. As we have studies a feminist novel deals with stories of women's lives, it illuminates some aspect for the female condition or it offers some kind of imperative for change. *Jane Eyre* represents the insurgent women eager for esteem, which stands and has the courage to fight for her own rights and love. Seeking for equality was an important theme in this novel, during the Victorian period people have the idea that men are superior to women, through the novel Bronte draw an image of major problems that Victorian women had suffered for example oppressive marriage, equality between sexes and women's education. The novel also contains a strong element of feminism, which is Jane's journey searching for independence and equality, the ability to make choices for herself, however the feminine voice was needed to make an impact in patriarchy world.

Many readers agreed that *Jane Eyre's* novel is a combination between feminism and realism; it contains both of this theories elements. The novel gives a realistic image about women's suffering in Victorian era.

3.4. Is *Jane Eyre* antireligious novel?

All religions deal with woman as uncompleted creature and that she was created after men, any attempt for emancipation or equality for women was considered as a sin. In *Jane Eyre* religion has served as both the source of her abuse and her last remaining comfort. Christian ideals are frequently twisted by the people around Jane, resulting in hypocrisy, injustice and inequality. Mr. Brocklehurst illustrates the hypocrisy of misguided religion, Jane embodies self-respecting and religious, but also exercises her freedom to love and feel, and St. John Rivers provides a good model of Christianity behavior, he urges Jane to sacrifice her emotional deeds for her moral duty his Christianity stands on ambition, glory and extreme self-importance.

Jane did not abandon her morality or her belief in a Christian God. When her wedding gets interrupted, and knew that Rochester has a wife that deals with mental health issues and madness as he claimed, she refused to take a man from his wife and refused his suggestion to travel with him to

France to live there as unmarried couple. Rochester tried to convince her that in France life is different and lovers can live together without marriage without conditions or obstacles, Jane refused her Christian morals and her lived conciseness couldn't allow her, and she saw his suggestion as a sinner that she cannot be part of; she left the house and run away. Jane emphasized that she didn't leave him to wretchedness, but rather that she hoped he trusts in God and lives blamelessly. Through this lens of religion, we can read the burning of Thornfield Hall as comeuppance for Rochester's sins, and his attempt to rescue Bertha as finally admitting to and taking responsibility for his mistakes. The fire represents punishment, and Rochester's survival suggests rebirth and reformation. Furthermore, his new handicaps and loss of Thornfield serve as physical manifestations of his penance. For Jane religion helped to curb immoderate passions and spurs efforts and achievements, including self-knowledge and complete faith in God.

3.5. Conclusion:

To conclude, the Victorian society and the patriarchy system made women marginalized defined only by their husbands and children, via the female character in *Jane Eyre*, Bronte represented an independent woman who fought for her existence and justice. As we had put the light on Gender inequalities, oppressive marriage and independence where women their simple rights seem like dreams hard to achieve.

General Conclusion

General conclusion:

To conclude, *Jane Eyre* didn't seem particularly feministic at the first sight, but as the plot progresses and moves towards its end, the women's issues that arise in the plot are because of the heavy male influence and weak position of women. The novel questions contemporary stereotypes about women. The corpus of *Jane Eyre* was analyzed to explore the real image of women in the 19th century and to explore the social evils of the patriarchal world. The aim of this research paper was therefore not only to analyze but also to dig deeper into Bronte's views on feminism, so as to reveal the hidden message of *Jane Eyre* book.

In order to clarify the theoretical framework work followed in this work, the first chapter was devoted to presenting a literature review on the subject, discussing historical terms related to feminism and highlighting its prominent features. As a result, the second chapter focused on analyzing the author's tendencies and views on feminism, shedding the light particularly on author's treatment of her female characters to recognize the link between *Jane Eyre* and the corpus. Our modest work ended with a feminist critical analysis of the corpus. This work focuses on an analytical descriptive approach through the collection and analysis of key feminist elements. We have therefore followed the qualitative design.

Through her novel, Bronte did not include her female characters in typical stock roles that identify them without ordinary creatures, she prove that society stereotypes of woman not necessary offer the right version to all women. Being rebellious or submissive, perhaps she wanted to show that it was not appropriate to portray women as consumerism object; as rebellious or submissive. Women, no matter how good or bad they may be, are neither one nor the other; they are human beings with virtues and faults. It is the perception that Jane is not an object with the duties of a wife and a mother.

Charlotte Bronte may use the role of Bertha Mason as a result on oppression and how things went wrong when woman chose to stay silent and did not fight for her existence by her voice. In the other hand Jane was the symbol of fighter woman who cannot ignore the unfair position and struggles hard to reach equality with males. Bronte criticized male-domination society that did not pay any attention to the dignity of women. She encourages love and conscious the sanctity of a woman's relationship with her male peers, although she called for liberation and equality, but she did not demean men, but rather made it clear that both complement the other.

Bronte used two separate examples in her novel to illustrate how the destiny of marriage based on the inclusion of the two spouses varies from that based on the supremacy of the husband and the oppression of the woman. She compared between the consequence with Bertha's oppressed marriage and how Jane was able to reject that conditional marriage even if she thought she love Rochester.

To sum up, in the cast of the novel's story, the main character Jane proved that women may went through difficult condition and struggles in life but that did not change the fact that they are capable of live separated from male's control. Jane has been successful in showing her ability and winning her own female identity. She shows that is better for women to choose independent and break social limits which force females to the household.

Last but not least, Charlotte Bronte pushed women to refuse treatment like a property or objects. She declared and mentioned continuously that females are human being and they should be remarkable by society. She saw the need for a revolution against traditions and social problems. She confirmed that justice and freedom are rights for every human being.

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Résumé:

Il est bien établi que les écrivains victoriens étaient perturbés par un ensemble spécifique de problèmes sociaux à leur époque. En raison de l'instruction sociale, de nombreuses croyances et structures ont changé. Ces écrivains ont utilisé leur production littéraire comme une réforme sociale pour les présenter comme sujets de discussion et en particulier les questions de genre en tenant compte du statut de la femme. L'objectif majeur derrière cette étude est d'enquêter sur l'image réelle de la femme dans Jane Eyre, et de montrer l'indignation de Charlotte Bronte envers le monde patriarcal et cherche à connaître son point de vue envers le féministe. Afin d'identifier les tendances féministes dans le roman, une méthode qualitative descriptive à travers la recherche en bibliothèque a été utilisée dans cette thèse. Nous avons traité de l'identification des stéréotypes répandus et invoqués des femmes, tout en insistant également sur la position de gouvernante, puis nous avons appliqué une approche littéraire féministe pour analyser les personnages féminins et l'intrigue. La dernière partie éclairera l'analyse des thèmes féministes chez Jane Eyre en adoptant une lecture critique féministe, l'environnement social conceptualisant le féminisme comme pratique humaine active.

Mots clés: Genre, des femmes, Féministe.

ملخص:

من الثابت أن الكتاب الفيكتوريين انزعجوا من مجموعة محددة من القضايا الاجتماعية في عصرهم. بسبب التعليم الاجتماعي، تغيرت العديد من المعتقدات والهياكل. استخدم هؤلاء الكتاب إنتاجهم الأدبي كإصلاح اجتماعي لتقدمهم. يناقش هذا البحث وجود كيانات نسوية في كتاب جين آير لشارلوت برونتي. الهدف الرئيسي من هذه الدراسة هو التحقيق في الصورة الحقيقية للمرأة في جين آير. تم استخدام المنهج النوعي الوصفي من خلال البحث المكتبي في هذه الرسالة. يُظهر هذا البحث غضب شارلوت برونتي بشأن العالم الأبوي ويسعى إلى معرفة وجهة نظرها تجاه النسوية. من أجل تحديد الاتجاهات النسوية في الرواية، تناولنا في الفصل الثاني تحديد الصور النمطية السائدة والمعتمدة على النساء، مع التأكيد أيضًا على مكانة المربية التي لعبت دورًا مهمًا في الأدب. ثم طبقنا مقاربة أدبية نسوية لتحليل الشخصيات النسائية والحبكة. سيلقي الجزء الأخير الضوء على تحليل موضوعات النسوية في جين آير من خلال تبني قراءة نقدية نسوية. من المفهوم أن الشخصية والاجتماعية موجودة في علاقة مقررّة بشكل متبادل من وجهة النظر الميتافيزيقية، مع البيئة الاجتماعية التي تصور النسوية كممارسة بشرية نشطة.

الكلمات المفتاحية: النوع، النساء، النسوية.

