

I. Introduction

1.1 Ideological Othering in the Context of *Frankenstein* and *Jane Eyre*

Frankenstein (1818) and *Jane Eyre* (1848) are very important novels written by Nineteenth century two prominent women writers Mary Shelley and Charlotte Bronte respectively. The novels are remarkable in the scholarly studies because these are the cultural products of Empire and they reflect the great age of imperialism. The age of imperialism is chiefly marked for England's colonial mission. Although colonization is understood as the political affairs of empire in extending and expanding its power beyond the boundaries, it operates in cultural, social and economic forms within the colonizing country. This study interrogates and subverts colonial desires of othering in *Frankenstein* and *Jane Eyre*.

The ideology of othering is a colonial construct. It refers to the attitudes, beliefs and perspectives cultivated by the colonizers. This ideology gets operated when the colonizers have to behave with a group of people [colonized] living in the colonies. The imperial construct of othering is analogous to the ideology of patriarchy or masculinity. Masculinity as a belief system, it functions to dismember the group of minorities specifically women. In its operation in the novels 'metropolis' is represented in the form of the 'master' or maker and 'colony' stands with the 'monster' or 'slave' in *Frankenstein* and 'home' incorporates 'metropolis' and 'mistress' goes with 'colony' in *Jane Eyre*. This colonial setup fortifies the cultural values of subordinating, subjugating and dismembering the group of people from the margins. On the contrary to this pervasive binarity of colonial construct both the novels embody the voice of culturally marginalized population as the resistance against the ideology of empire.

Shelley and Bronte, who grew up under the imperialistic ideology are caught interrogating and subverting it in their works. Shelley for instance, problematizes the role of the science in relation to man of the time which is even not benevolent for the betterment of man where science was used for the removal of women from their subjectivity through creating a monster in the lab by a man. Likewise, Bronte in *Jane Eyre* shows how English social and cultural values are corruptive and partial in making the damage of individuality instead of having life cultivated like a proper English woman in the context of Jamaican Creole woman Bertha Mason in England.

Frankenstein has been written in the epistolary style. It reveals a conflict between politics and science of the time that broadly reflects in the character of Victor Frankenstein. The story of the novel revolves around the tussle created by scientific experimentation in making a life and its consequences in creator and creature's life. The birth of creature as a monster, alienation of it, and its creator Victor from the society, strong feelings of contempt and hatred between each other for their nature and attitudes, violence and death of them are the major events in the story. Monster's thought of avenging its maker holds the crux of its plot. The conflict between creator and creature shadows the role and position of women whereas the number of women is more than the number of males in the story. The story of male others the significance of women. In the meanwhile removal of women as the central idea of the novel is justified when science has been taken as analogous to the masculine colonial component. To what some extents scientific thought of the time was responsible in generating overconfidence over science that removes the procreative role of women. This scientific view to life leads Victor to fail in experimenting parenthood when he wanted to be a good parent.

However, the novel *Jane Eyre* frees from the conflict between science and politics like in *Frankenstein*, Victorian morality and culture monitored by patriarchy which also was backed up by colonial desire is relegating women to the margin. Marriage has been used as a system to enslave women which ultimately leads them to immolate the individuality. The plot of the novel involves the physical and psychological development of Jane Eyre, an orphan girl under the despotic family background; she affirms assertiveness and individuality in the form of proper English woman at the cost of Creole woman Bertha. The story of Jane keeps in shadow a story of Jamaican Creole white woman Bertha Mason, a wife of Englishman Edward Rochester. The story of Bertha is vibrant when she demolishes Thornfield Hall and handicapped her husband. The English imperatives are turned into dust which should be understood as the subversive incident of ideology of empire.

The acts of interrogation and subversion of the colonial desire in the novels are interpreted in the light of Postcolonial approach in reference to ideological othering. Although the novels have received plethora of interpretations in the western scholarship as these are the anti-colonial novels because these are written by women writers in the Empire by raising the voice of feminism. These criticisms were reciprocated by Gyatri Chakravarty Spivak in “Three Women’s Texts and a Critique of Imperialism”. She discusses of *Jane Eyre*, *Frankenstein* as the ‘nascent feminist texts’ whereas *The Wide Sargasso Sea* as the reinscription of *Jane Eyre*. She argues Shelley and Bronte are trying to establish the white European feminist discourse introducing a concept of ‘worlding’. It is Spivak’s theoretical stand for establishing herself as a critic of the concept of worlding in the third world. Besides this prominent discourse of colonial relation between colonizer and colonized, this study delves into

the colonial discourse in order to show how the characters of *Frankenstein* and *Jane Eyre* employ the role of colonial critics and subvert the ideology of Empire.

Edward Said, a prominent postcolonial thinker argues in his work *Culture and Imperialism* (1993) that there is a strong influence of colonial mission of empire in colonies and it functions as the sub-text for the novels. The function of colonies is seen when Robert Walton writes letters to his sister Margaret Saville of the land as “I am going unexplored regions” (F 18). Also he expresses his latent desire to be a part of colonial mission as, “I shall satiate my ardent curiosity with the sight if a part of the world never before visited, and may tread a land never before imprinted by the foot of man” (F13). Empire was exploring the unexplored and invading over regions. Marxist critic Pierre Macherey in *Colonialism and Postcolonialism* puts, “Text can be understood in the context of their utterance” (36). The utterances made by Walton suggest that he was a member of imperial missionary sailing towards India to discover the exotic place. Likewise, St. John as a colonizer is planning to go India to inculcate English values to the people living in harem in *Jane Eyre*. Jane decides to go to India to “stir up mutiny” with “inmates” living in the harem” (265) when she was under the pressure of Rochester for marriage but she refuses it when St. John Rivers compels her to be a subordinate by judging that the males for Christianity/God are trying to impress her [woman] to be a wife. For her this is “A spirit of unchristian vindictiveness” (406). These illustrations from the texts contextualize the cultural influence of colonial construct between man and woman as colonizer and colonized.

In addition to St. John’s explanatory proposal to civilize Indians, *Jane Eyre* overplays the colonial image of Bertha Mason. Her presence despite the fact that she bears white skin, she has been presented as insane and sexually aroused. These features disqualify her to match the social values and standards set by English culture.

And it forces John to go India for civilization because Indians are supposed to have lived with similar educational inability. Also she is shown in the human/animal frontier. Her position in Thornfield Hall is suggestive to represent 'inmates' in harem. Since she is a Jamaican Creole she doesn't meet the requirements to be an ideal woman that Victorian morality preferred. She fails to maintain morality on a standard relative to the individual. Rochester puts a description of Bertha as:

Bertha Mason by name; sister of this resolute personage, who is now, with his quivering limbs and white cheeks, showing you what a stout heart men may bear. Cheer up, Dick! — never fear me! — I'd almost as soon strike a woman as you. Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations! Her mother, the Creole, was both a madwoman and a drunkard! — as I found out after I had wed the daughter: for they were silent on family secrets before. (287)

Rochester's description of Bertha's degeneracy epitomizes that she is ever at Rochester's attic validates imperialistic axiomatic that colonial power created to maintain relation to others who are culturally, linguistically and racially others. His attempt is to qualify Jane Eyre as socially, morally and culturally an ideal English woman. These characteristics are simplified by St. John as "You are docile, diligent, disinterested; faithful, constant, courageous, very gentle and very heroic" (399). The juxtaposition of Jane and Bertha presents how the colonial mission was functioning within colonizing country. This illustrates the colonial desire fancied with the ideology of othering as 'civilized' and 'savage'.

Both the books carry out deeply rooted influence of colonialism in one way the other. However, colonialism relates broadly to overreaching political and cultural

power, controlling over the natural resources and ruling over population living across the geographical territories unaffected directly from scientific innovation, technological advancement and Industrial Revolution. To hold all sorts of control white people strategically termed savage, black and primitive. That helped them to define themselves as colonizer. This kind of socio-cultural set up is characterized as one of the great ages in European Imperialism. Therefore imperialism was a mission of subjugating culturally and economically inferior people. Hence, colonialist ideology reflects the attitudes of superiority that others inferior group of people. Hence, slavery was officially abolished in the early nineteenth century, as a remnant it was in existence. It was a part of colonial project. Socio-cultural othering influenced a large number of populations who belong to economic minorities. Removal of woman from their natural abilities to perform the 'ethics of care' was at stake due to scientific life. Racial discrimination affected color people who couldn't resume human though they were freed by law.

The socio-cultural othering in association with economic inferiority and color difference pervade in both novels. In *Frankenstein* adaptation of Caroline, Elizabeth and Justine; all women figures from the poverty stricken family shows economic inequalities that forced a group of people to marginality. They were all brought up by Victor's father. Also they came to be the mistress and wife-to-be at Victor's home as a consequence of masculinity. Masculinity is powered by contemporary science which crippled women from their role of 'ethics of care'. Alike socio-cultural othering in *Frankenstein*, *Jane Eyre* revolves around the context of marriage. According to Rochester marriage is a human law, it should be useful in conjugal happiness for man. Bertha Mason, who appears unfit after wedding, ruins her youth and potential in confinement. Jane Eyre, who is pursued by Rochester and St. Rivers

for marriage, escapes from them. Being orphan brought up under despotic relatives suffers from economic dependency and pursued career as governess until she weds Rochester.

Colonialism is thought to be geo-political expansion; it sometimes becomes psychological too. Since it is psychological attitudes and behaviors, it aims at holding economic, cultural and political control over subordinate group so as to define their identity. In this sense, within the colonizing country there existed culturally superior and inferior group. Within the family of Mary Shelley after her elopement with poet Shelley, William Godwin behaved her as other when she suffered with “increasing alienation from Godwin” after the death of her mother (*F Introduction*, viii). Similarly, Jane was excluded in the family of Mrs. Reed and was confined in isolation. The treatment of othering is understood in the family as Bronte writes in the novel with a description of physical violence spoiled by John as: “Take her away in the red-room, and lock her in there”; Mrs. Reed subjoined (*JE13*).

Besides many political and economic motives of othering, the psychological motive of othering is to feel powerful and become superior. While examining critically, psychological motive of othering the inferior group of population inhabiting within the geographical boundary of colonizing country appear explicit in the novels. Anne K Mellor writes in the article entitled “Making a “monster”: an introduction to Frankenstein” that *Frankenstein* foregrounds the “homosocial relationships which are meant to suggest the perversity of denying female sexuality” by manufacturing child from the scientific laboratory as a part of ideology (*Cambridge Guide* 11). The novel *Frankenstein* foregrounds many women figures in the plot. However, their role has been subsided due to homosocial relationship among male characters. It means Victor Frankenstein’s close, emotional relationships with males – with Walton, the creature

[the monster], and Clerval – dominate the novel. Victor's denial of creating the female monster proves the same.

This homosocial relationship among the males provides a glimpse of Romantic ideology that was foregrounded by masculinity which denies the woman's subjectivity. Jerome McGann, a critic on Romantic literature coined the phrase Romantic Ideology. Peter J. Kitson mentions in the *Oxford Guide to Romanticism* that Romantic Ideology "displaces and idealizes, privileging imagination at the expense of history and hiding social conditions in its quest for transcendence" (675). So, it establishes the superiority of male sexuality which functions as the destructive component cultivated in the age of Romanticism. Therefore, the woman subjectivity during the time of imperialism was at danger. Removal of women from the role of procreation is an example of males' imagination in exterminating women at the cost of cultural history. Instead of women, science has been used to replace the 'womb' so as to making human beings. Meanwhile, *Jane Eyre* is supposed to be registered as one who assists the role of feminist individualism of imperialism undertaking the role of "childbearing and soul-making" which she quits when she acknowledges the fact behind mistress and wife hidden in the house (*TWT* 244). She revolts against her master Rochester's willingness to marry her. But Jane says, "Sir, your wife is living: that is a fact acknowledged this morning by yourself. If I lived with you as you desire, I should then be your mistress: to say otherwise is sophistical — is false" (*JE* 487). Jane's tone is denial. She denies the bigamy idea of Rochester still he professes that marriage is a human law so she can't live a solitary life. She insists for asserting self-respect. Against all his attempts to convince her to marry him, she puts; "I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself" (*JE* 404).

Jane's answer to Rochester's proposal for marriage does not suit what used to be considered the best marriage during the Victorian age. In *Oxford Guide to Romanticism* a feminist critic Moller writes that the best marriages are those grounded in a relational love, a correct assessment of the genuine compatibility between two people who mutually respect, esteem, and love each other (186). This kind of philosophy of marriage seems to have been inherited among the people from the time of Wollstonecraft to Jane Austin. Despite the fact that Rochester advocates of the happy conjugal relation, he compels Jane to approve his proposal of marriage where she disagrees it. Her careful answer to Rochester shows that she doesn't love money with marital slavery rather she loves her solitary life which is far respectful.

Othering is an ideology. According to Luis Tyson¹, it is a system cultivated under the rubric of colonialist discourse as "the practice of judging all who are different as less than fully human, and it divides the world between "us" (the civilized)" and "them" (the "others" or "savages")" and also she puts "The culturally privileged group maintains distance between themselves emotionally from populations over whom they want to maintain control" (434). The issues which frequently come into conversation in the postcolonial context are: a politics of race and slavery, representation of identity, colonial double and a soul-making mission. Spivak associates this with a colonial project "social mission" what Spivak calls 'degenerating' because that dehumanizes colonized population. Since many characters are relegated to the margin as the victim of existing ideology of othering, their struggle for assuring their individualism has been accounted under the lens of postcolonial perspective.

¹ Luis Tyson, an American writer, distinguishes the concept of othering associating it to the context of colonizer and colonized in Postcolonial Criticism in her most acclaimed book of critical theory *Critical Theory Today* (420).

Although colonialism is characterized in terms of its expansion of political and economic power beyond geographical borders of the colonizing country, it is very important to realize that there is colonized population within the geographical borders of colonizing country too. Both the texts *Frankenstein* and *Jane Eyre* illustrate the sense of colonialism exists within the psyche of an individual that influences his/her identity and perception of other. Therefore, the colonialist ideology consists of attitudes by which a culturally privileged group others a culturally subordinate group

Basically, the colonial ideology depends heavily on racism and sexism. Hence, sexism accounts what colonizers find the issue of subjecting women as a multiple forms of othering within the culturally subordinate groups. From the authors to the majority of the characters in the novels are women, so far the role of women is concerned that incorporates the issue of othering in the time of imperialism, it was to fulfill two requirements of the society: “child bearing and soul making” – which can be understood as subject making. The key component of the marginalized group of characters known as dismembered and displaced range are orphans, women, servants and Creole as well as black population or representatives; they are relegated to the margin of the ideological mainstream. Although the presence of marginalized characters is praiseworthy, they are extremely oppressed, subjugated made into the colonial subjects contemporary ideology of colonial power.

The novels *Frankenstein* and *Jane Eyre* written in the great age of imperialism are quintessentially the texts of othering. Othering, projecting negative attributes onto the colonized subject, is a basic tenet of postcolonial studies, and it has been criticized for its dichotomizing view of the imperial world as an antagonistic struggle between ‘self’ and ‘other’. Leela Gandhi, a postcolonial critic writes in her most promising

book regarding what postcolonial theory delves in to in reference to the colonizer and colonized relation in *Postcolonial Theory*:

It is a disciplinary project devoted to the academic task of revisiting, remembering and, crucially interrogating the colonial past. The process of returning to the colonial scene discloses a relationship of reciprocal antagonism and desire between colonizers and colonized. (4)

The study explores the relationship of reciprocal antagonism and desires of colonizers and colonized. Colonizers appear with a psychology of maintaining power of culture, politics and education as a desire to be maker and master in home. On the contrary to this colonized strive to assert individuality by breaching the label of slave, savage and subordinate even thorough violence. Therefore, the novels display the conflict between two antagonistic forces in manifest as well as latent level.

1.2 Rhetoric of Oriental Imageries

Since the both of the novels were written during the time of European imperialism, these present profound imageries of oriental life. These images overtly correspond to what the West delights in defining the East (rest) by associating with primitive, uncultivated and irrational over its civilized, cultivated and rational superiority. This demarcation is to hold the linguistics, cultural, economic and cultural control over inferior group of people living in the colonized land. Hence, the notion created as superior and inferior are all the constructs of empire so as to extend and expand hegemony characterized by 'social mission'. Apparently *Frankenstein* and *Jane Eyre* comprehensively deal with the oriental imageries which are subversive in order to criticize colonial discourse. In this context it is necessary to discuss the discourse of Orientalism which outlines clearly the notion of colonizers.

According to colonizers the orient has always been defined as ‘other’ which supposedly corresponds as Edward Said argues in the *Orientalism* that West “imaginatively construct and represent based on seemingly factual description” in order to impose the common culture of ruling over the complicit inferior group of people. (204) He explains the overt binarity prevailing in the western scholarship regarding the relationship of the West to the East as:

The inferiority that Orientalism attributes to the East simultaneously serves to construct the West’s superiority. The sensuality, irrationality, primitiveness, and despotism of the East construct the West as rational, democratic, progressive, and so on. The West always functions as the ‘centre’ and the East is a marginal ‘other’ that simply through its existence confirms the West’s centrality and superiority. Not surprisingly perhaps, the opposition that the West’s discourse about the East sets up makes use of another basic opposition, that between the masculine and the feminine. Naturally the West functions as the masculine pole – enlightened, rational, entrepreneurial, and disciplined – while the East is its feminine opposition – irrational, passive, undisciplined, and sensual. (205)

As Orientalism is a discourse that defines seemingly the two categories of people living in identically distinct geographical territories with psychological, political, physical, social and cultural characteristics, this functions in defining the powerful and weak within a same culture, history, politics, society and class. This concept is helpful to define superior class, culture, gender and race within the home. *Frankenstein* and *Jane Eyre* intertwine with some of the oriental imageries in relation to the places, people and attitudes which seemingly ensure west to be culturally

superior. The *Frankenstein* employs oriental imageries as the monster, a lustrous and malicious Satan as the monster considers, "I was wretched, helpless and alone" (*F* 100), the image of Turk as uneducated and silent" (*F* 17). This expression allows Victor to deny accomplishing his promise with a belief that its company with female monster will be destructive.

In Said's words women like Elizabeth Lavenza, a cousin sister and wife-to-be of Victor, Caroline Beaufort; adopted daughter and wife of Alphonse, Justine; an adopted girl who crucified for familial pleasure of Victor are sensual, emotional and passive figures. On the contrary to these women figures, Safie, a daughter of Muslim father and Christian mother inherits rebellion spirit and frees herself from the tyranny of family and society. Passivity, emotionality and submissiveness of women at home of Victor allowed males to hold the control over them because they all are relegated to the margin. Said recognizes that Oriental women, to whom Bertha Mason is analogous in her position as Other in *Jane Eyre*, are not seen as self-constituting subjects but as "problems to be solved or confined or... taken over"². Bertha is a problem at Rochester's Thornfield Hall. Although Bertha's tour to England was ambitious because she wanted to visit her land of dream that has got prosperity, became a burden for her husband for her origin. She is not as self-making and proper as Jane, an English woman instead inherits insanity from her mother. For these reasons she is a colonial subject of confinement.

Said's *Orientalism* treats European colonialism as 'a discourse' namely, as the project of representing, imagining, translating, containing and managing the incomprehensible orient by showing the positional superiority of the West to impose

² This statement illustrates the desires of colonizers which is analogous to colonial invasion over region and population living in the unexplored land. The west regards those strange and exotic as a problem to be solved at first, if it is not worth solving it becomes a matter of confinement and finally the colonizers take over it. Edward Said's *Orientalism*, (1978:207)

repression, investment and projection over orient (199). On the contrary to this Oriental ideology, the postcolonial writings profess the act of writing back to the Empire. The novels *Frankenstein* and *Jane Eyre* often termed as British cultural representation of imperialism undercut pervasive Eurocentric masculine attitudes of superiority based on the racism and sexuality. Sketching out the Orientalist ideology operating in the novel, Spivak briefly analyzes the objectification of Safie as an eroticized Other, and compares her to the similarly fetishized dark women in Bronte's novels. Here, Spivak fails to judge Safie who appears bold to run away not only from harem but also from masculine cultural insurgency by abandoning father and her lover at the end.

Post-colonial theory, propelled by Edward Said's seminal study, *Orientalism*, has been used fruitfully to explore the complicated class, race, and gender issues raised by *Frankenstein*. Spivak's oft-cited "Three Women's Texts and a Critique of Imperialism," focusing on *Jane Eyre* and *Wide Sargasso Sea* in addition to *Frankenstein*, reads the latter work as "a text of nascent feminism that remains cryptic". She is meant to say that these texts appear to establish the European white feminist discourse within the colonial frame. This is helpful in isolating the boundary between European women and their fellow sisters living in the oriental harem. Therefore the postcolonial theory helps to unleash an antagonistic colonial between colonizers and colonized. For example, Victor Frankenstein who appears as masculine rationality creates the creature under the scholarship of science loses sense of humanity. This happens when he abandons promised task to create female partner for his child. His inability to respect the right to love and to be loved relegates him to the margin for his inhumanity. Similarly, in the *Jane Eyre*, since the West associates masculine virtue to the role of male as protecting sexually inferior people, Rochester

and St. Rivers tend to tempt Jane to marry and to be mistress saying that marriage is a “human law” (*JE* 508). Instead, Jane denies the so called constructed law by respecting her ‘self’ defending that it doesn’t maintain ‘relational love’ which is not autonomous. By doing so Jane affirms her individuality without compromising her dignity with human law.

However, the writers belonging to the sexual minorities might not have been free from the colonial occupation. So far the ideology of empire referring to the ‘discourse of opposition’ is concerned the interplay between Victor [human] and monster [inhuman] in the *Frankenstein* shows that colonizers realize a threat from their creatures. However, the nameless, genderless and loveless monster is the product of Empire which opens the discourse of opposition as Victor describes:

His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriance only formed a more horrid contrast with his watery eyes[. . .], his shriveled complexion and straight black lips (*F* 45).

Since the moment the monster was brought into life, Victor remained silent in his family for its existence. Moreover, both the parent and child [Victor and monster] suffered alienation from family members and society. Victor Frankenstein is obsessed with his quest just as Walton leaves the placid domestic world represented by his sister for the outside world of action and achievement. The alienation of Victor from the community, family and all of his relationship is in order for him to pursue the quest for the ‘secret of life’ that seems to be rooted into the spirit of Enlightenment. Victor’s creation of the monster as ‘spark being’ was most possibly to prove a power of scientific thought which deals with ‘objective truth’ whatsoever the consequence of

it. Mellor writes that concept of scientific thought “inherited to the seventieth century is based on ruthless gender politics” (18). Shelley is critiquing this ruthless political thought by presenting Victor as a scientist inheriting the knowledge of ‘life force’ for the removal of womanhood.

The dominance of male sexuality is one of the characters of imperialism. The male sexuality is enhanced by the use of science. This has been reflected in Victor use language. This comes as a reflection of his fear of his sexuality. He aborts the female creature possibly with this fear which can be understood from his expression. For him it shouldn't affect ‘man’ and leave Europe and go other places. Therefore, he insists on in creating female if the effects of that undertaking fall upon the ‘man’. Victor says; “I consent to your demand, on your solemn oath to quit Europe forever, and every other place in the neighborhood of man, as soon as I shall deliver into your hands a female who will accompany you in your exile” (*F* 113). Likewise, Rochester's colonial travel and Bertha's visit of England are the parts of navigations. As Victor aborts female from the process of birth, Rochester too aborts the sexuality of Bertha so she doesn't harm his empire and estate. This shows that colonizers lived with a fear if there originates even more fierce antagonistic power than monster to displace their monopolizing sexual hegemony in the colonies.

For many years Victor Frankenstein lives in self exile due to the potential threat of revenge. His wandering around the exotic parts in Europe, Asia and America in order to escape from the monster forces him to live in a complete isolation till he meets Walton in the voyage in the Arctic Circle in Russia. It means Victor is a slave of his scientific and enlightened thought. In the meantime monster retains its livelihood in absolute exile and isolation though he was tender, loving and human in attitude and feelings despite being monster. *Jane Eyre* also unveils the situation of

exile in the attic. Rochester wanders mentally as does Victor with a fear of Bertha, a mad woman imprisoned in the attic, tear up his socio-cultural prestige. As monster in the *Frankenstein* is read in-between human and non-human frontier, Bertha is presented in-between human/animal frontier as:

A figure ran backwards and forwards. What it was, whether beast or human being, one could not tell: it groveled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face. (288)

The physical description of Bertha in *Jane Eyre* establishes a notion that Rochester, a representative of law maker, he is trying to disqualify her by abiding the norms constructed by the British society because Bertha is misfit of this social standard to be wife.

The texts *Frankenstein* and *Jane Eyre*, both are the gothic novels. Gothic is a politics for them to subvert colonial desire. Creating horror is a subtext of the novels. Writing horror stories by the female writers was a subversion of dominant ideology that mystifies the inferior race, group and population. Bertha's madness and her violence and monster's acquisition of language and history of European civilization are to be taken symptomatic. The destruction of house and Rochester's wound and bruise due to a violent attack caused by Bertha indicates they can speak differently. Likewise, monster by learning language and history becomes more humanitarian, democratic, sympathetic and generous than human. The role of these characters show Shelley and Bronte qualify as the critic on imperialism. Romanticism propelled man as a heroic one with scientific knowledge and experiments along with empirical knowledge for exploring the hidden part of the world, Shelley's *Frankenstein*

establishes Victor as a representative of 'unheroic' male central figure. Betty T.

Bennett writes on the "Exercise of Power and Responsibility":

Frankenstein's quest conversely reveals itself to be more for the attainment of personal, god-like power than for societal advancement. In this reversal of expectation, Frankenstein becomes the first of a number of unheroic male central figures in Mary Shelley's fiction. A failed Prometheus, he suffers not for humankind, but for his own unprincipled judgment, and not willingly. This modern Prometheus, then, reduces the 'heroic' act to a mocking parody of enlightenment intention and execution. (111)

Although *Frankenstein* and *Jane Eyre* were written and published under the strict supervision of masculine ideology of negating and intruding upon the women subjectivity, Shelley strategically undermines this philosophical attitude grooming along with Romanticism with the help of monster. The monster, an oriental image, a child from the scientific laboratory that kills womanhood cuts the edges of both human/savage binarity brings into understanding how male centric European imperialism fails to be fathering by misusing technology and natural right. The whole story revolves around mechanical father who forgot to instill love and care to bring up child into life. Likewise, Rochester, a man from sophisticated class who practiced an institutionalized system of slavery suffered from a lack of love and care despite of getting married. He also fails to realize the essence of womanhood with whom he overplayed variously by convicting them as mad and mistress. Finally, he is bound to hold the hands of Jane when he was in difficult situation.

The oriental imageries created under the light of European Enlightenment, Scientific achievement and Victorian social morality in both the novels subvert the

colonial mission of othering to culturally, linguistically and politically inferior population. Victor in *Frankenstein* assumes having the God like power in giving birth to monster at the beginning, but is failed to culture it. Similarly, what Rochester assumes in marrying and bringing Bertha home reverses his desire to tame her into institutional destruction. The way the colonizers behave with colonized that causes a big loss for the colonizers. Therefore, the oriental imageries in association with race, color and sex are subversive in the novels.

1.3 Resistance and Recognition

The masculine ideology of Romanticism intersects the contemporary science. Science is taken synonymously to the masculine role which *Frankenstein* accounts in its accord. The science has been used for experimenting the essence of life which denied the involvement of woman in reproduction. This masculinity is most evident in the removal of any feminine element from the monster's birth. Also, Victor's excluding of feminine element in procreation establishes the norms of evaluating life mechanically and instrumentally. By doing so, he defines the creature life only in scientific term. The attempt by Victor's masculine science to appropriate the quintessentially feminine act of childbearing what Spivak says "soul making and childbearing" must eventually fail because he never thinks about what he will do with his creation once it is alive. The exclusion of female subjectivity extends to the consistent marginalization and destruction of women by Victor's progress. On the contrary to his attempts to remove woman from quintessential feminine attribute, Shelley in the novel is showing Victor Frankenstein's failure of being a successful parent/father.

Frankenstein was written at the cross-roads of the European humanist project. It was the time when the age of Enlightenment was defined by critics as "dry, narrow

and deadening”³. In the mean time Romanticism rose insisting due emphasis upon the privileging upon imagination by idealizing the ideology of unity and harmony at the expense of social, political and historical displacement. The Enlightenment movement has emphasized on the use of reason to improve human condition. Characterized by the Enlightenment age “the abolition of slavery and the expansion of the political and cultural experience of the marginalized”⁴ by Shelley deconstruct the masculine hegemony by unraveling heroic discourses which cause us to look at the underside of progress, to reintegrate the voices of those who have been dismembered or displaced. Likewise, *Jane Eyre*’s replication of the colonial society with institutionalized slavery such as Bertha Mason, an eligible wife of Rochester been confined in the attic so as to validate his candidacy of marrying another woman. This kind of treatment is practiced relying on the tenets of slavery which allows him to be a master of several women. His attempt to enslave Jane on his interest ends when she refuses to see a person of sex who has already confined a woman convicted as mad in the attic.

This study thus has brought the discourse of resistance in conversation with Romanticism by incorporating the representation of dismembered group of people – Monster and Safie as absolute other in *Frankenstein* and Bertha stands completely dehumanized as monster as Rochester tells Jane about Bertha, “To England, then, I conveyed her; a fearful voyage I had with such a monster in the vessel” (*JE* 496) and she is a racial other. Similarly, Jane is oppressed economically and sexually due her gender which is asserted through what Rochester speaks of the “governessing

³ Cultural critics have the argument that enlightenment period is suggestive for dry, narrow and deadening cultural attributes that prevent free flow of privileging imagination at the expense of history. Oxford Companion to Romanticism , 310

⁴ Deride Coleman discusses the characteristics of enlightenment in relation to the institutionalized slavery prominent during the Romantic age in his article “Post-Colonialism” in An Oxford Guide to Romanticism, 239.

slavery” (*JE* 433). The metaphor of slavery runs throughout the novel where John Reeds looks as a “slave drive” (*JE* 43). Through critical analysis, the study attempts at reading the colonial double and familial servitude practiced for a long time in Europe manifested in the novels. Moreover, this research adds significant contribution in studying the 19th century narratives by putting them in the historical cross-road from postcolonial perspective which is manufactured under imperialistic project. Thus this study shows how Bronte and Shelley in their respective works have interrogated the contemporary issue of race and sexuality cultivated by the colonial mechanism and how their narratives operate with the reality of contemporaneous account of colonization amidst the presence of masculine colonial power.

The first chapter of the study delves into the problem of ideological othering in *Frankenstein* and *Jane Eyre*. In order to render the operation of ideological othering some theoretical and rhetorical strategies are considered in discussion. The theoretical concepts developed by postcolonial thinkers like Said, Spivak, Bhabha and Fanon are in the account of the study. The theoretical insights helped to dig out the colonial phenomenon not only from the colonies outside England; the colonizing act was in practice within England. As a result the Jamaican Creole woman Bertha Mason has been presented between a boundary of human and animal in *Jane Eyre* and the Robert Walton and Henry Clerval assumed that East is exotic and uncanny where they were heading for merchandising purpose in the *Frankenstein*. Turk, an Arab merchant in the West is shown casting evil influence in Italian De Lacey family meets the definition made of Orientalist to the orient.

The second chapter of the study brings into conversation the most contested term in postcolonial literary debate of othering as discussed by Spivak and other critics the relationship between colonizers and colonized in the form of colonial

desire. As Robert Young elaborates colonial desire in the nineteenth century Victorian context being obsessed with sexuality, fertility and hybridity, the dominance of male sexuality in subjugating woman is pervasive in both of the novels which have been discussed on the whole. Bertha Mason deprives from her natural role of woman, she is charged of not being able to match English values of being wife and have a child. Victorian culture prioritized the sense of relational love for happy marriage, Bertha is relegated into the margin and Jane is brought in the place. Likewise, the role of woman to involve in childbirth has been removed in *Frankenstein* for the dominance of masculine science.

The chapter three interrogates the evidences of othering from the texts which probe *Frankenstein* and *Jane Eyre* are resisting the ideology of othering. The voice of voiceless for forming the identity and freedom from the slavery, prejudiced of sexuality and class exploitation are considered at length. Bertha Mason, Richard Mason, Jane and servants at various houses presents a group of people living in sheer injustice and brutal slavery. Likewise, Elizabeth, Justine and monster's social position is not good. Instead, colonizers took marriage as a social mission of making human. But Bertha's transgression into madness is marriage; the death of Elizabeth in *Frankenstein* is her wedding with Victor.

II. Interrogating Colonial Desire and Its Subversion

2.1 Colonial Desire in *Jane Eyre*

The novels *Frankenstein* and *Jane Eyre* present the subversive colonial desires. The colonial desire is a highly contested term in cultural discourse of empire; it is proportional to the colonizers' psychology of maintaining control over others [colonized]. A postcolonial critic Robert Young argues in his book *Colonial Desire: Hybridity in theory, Culture and Race* (1995) colonial desire in reference to the nineteenth century Victorian racial theory which incorporate an "obsession with sexuality, fertility and hybridity: a furtive fascination with miscegenation and inter-racial transgression" (1). Bhabha calls colonial desire as 'projection and negation of the stereotypes' of colonial subjects propagated by the colonization in the nineteenth century. Also the colonial desire is linked with a politics of representation as superior and inferior, metropolis and margins, rational and irrational and imperative and emotional or masculine and feminine. Novels written in the great time of imperialism offer an interrogation.

The colonial discourse of desire constructs 'metropolis' as the 'home' and 'colony' as the 'mistress'. The colonial desire in *Jane Eyre* comprehends the representation of Bertha Mason, from Jamaica, a colony of British Empire, works as a colonial 'mistress'. So, Bronte lets us see Bertha, a colonial woman at home, constructed by imperialist system; she is portrayed as hysterical with animalistic behaviors in the dark room of Rochester's Thornfield house in England. The presence of Bertha featured with non-human behavior even though she was Rochester's wife/mistress is to show how white Creole people are physically, mentally and morally unfit from that of English people. It becomes clear when Jane is presented as

a sincere, ardent and pretty woman with angelic behavior in order to stereotype Bertha as racial other as a part of colonial desire.

Jane holds a position of metropolis then. Rochester compares and contrasts between Jane and Bertha correspondingly Jane is “blooming, smiling and pretty” (254) and latter “clothed hyena” (289). Blooming and pretty girl is contrasted to clothed hyena. This comparison meets the requirement as described by JanMohamad in *Manichean Allegory*⁵. This is imperialist representation in which Jane and Bertha are presented in binary opposition of self/other or civilize/savage. Rochester’s affiliation to colonial system imposes consistent opposition between the two women. It is because he assumes that his social status is connected with a woman of his class and race. He wants to get married to Jane, a modest self-made girl, a wife modeling true Englishness with virtues describes Bertha Antoinette Mason as “clothed hyena”. The image of Bertha as “hyena”- a beast - incorporates her physical, oral and psychological behavior in the attic in the regular surveillance of Grace Poole. His discounted marital life can be understood as he speaks of agony being a husband of such beast:

That is my wife, such is the sole conjugal embrace I am ever to know – such are the endearments which are to solace my leisure hours! And this is what I wished to have, this young girl, who stands to grave and quite at the mouth of hell, looking collectively at the gambols of a demon. (289)

⁵ *Manichean Allegory* has been used to refer how racial difference in colonialist literature is operated which JanMohamed has described in the essay “The Economy of Manichean Allegory: The function of Racial Differences in Colonialist Literature”. It is a central feature of the colonialist cognitive framework and colonialist literary representation which consists of the opposition between angel/monster, good/evil, superiority/inferiority, native/other, self/Other etc. *Race, Writing, & Differences*. Ed. Henry Louis Gates Jr. Chicago: University of Chicago Press, 1986

He uses plenty of metaphors to introduce his wife Bertha with whom he no longer consummates his marital relation. The metaphor he uses to describe the very position of Bertha at his own house is demonizing and inhuman. Rochester is a man from aristocracy; qualifiers of his aristocracy are that he owns the horses, working maids and servants and governess at home, and a series of women after him. He is advocating the importance of “solace conjugal” life to be happy, how he can live with Bertha who has been “clothed”. The physical behaviors of Bertha in the cell as it is heard outside create suspicion to Jane. The narrator puts after listening and seeing the movements of the image in the dark room:

What it was, whether beast or human being, one could not, at first sight told: it groveled seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark grizzled hair, wild as a mane, hid its head and face.
(288)

Rochester provides an example of how the colonial system operated for the benefit of England’s established families. As the younger son of English father he determined to preserve the integrity of his wealth. And Rochester sought his fortune by marrying the daughter of a wealthy plantation owner from the West Indies. Antoinette Cosway arranged the marriage of his daughter Bertha to Rochester breaching caste and class standard prevailed in England trading off with substantial sum of wealth. The desire is reflected in ruining the property of colonized along with their moral, physical and cultural damage. Rochester says, “My father and my brother Rowland knew all this; but they thought only of the thirty thousand pounds, and joined in the plot against me” (301). After wedding with Bertha, he happened to know that her “mother was mad and shut up in a lunatic asylum” (301). His role of colonial

agent is exposed with his outburst behaviors to the servants. He remarks; “No servant would bear the continued outbreaks of her violent and unreasonable temper or the vexation of her absurd, contradictory, exacting orders – even then I restrained of exquisite and unalloyed despair” (301). This behavior of Bertha is related to mother’s “germ of insanity”. Then he exported her to England and confined her in the room.

Rochester appears with a desire of othering. Although he remains silent about the existence of Bertha in the cell with insanity, he experiences powerful in hiding his wife. This desire of othering results in superiority. The description of Bertha as a mysterious being transgresses the cultural values cultivated in English society; she has been presented as an exotic and wild corresponding the idea what colonizers term as ‘the native’. The animalization of Bertha is a construction of ‘Other’ by colonizer. Such beastly images like ‘mane’, ‘wild animal’, ‘grizzled hair’, ‘hid its head and face’ terming her as an object ‘it’ relegate Bertha towards a position of ‘animal’ in her husband’s house. These are the words with beastly qualities describing Bertha Mason in secrecy which proves that how the Britishers [colonizers] aimed at evaluating people who physically, culturally and economically different from them. This scene of extreme inhumanity while trusting and treating his legitimate wife invokes the psychology of ruling over the population like this. The colonial relationship between Bertha and Rochester is worth describing. Sue Thomas says that the relationship between them has “inflected British marriage law” (7).

Bertha has been figured as a despotic mistress in the home. This despotic character affects Grace Poole, who is a maid and a paid servant; it makes Bertha to be a slave for her bestialized passion. Rochester’s confinement of Bertha makes a boundary of denial, suggests a repression of his own racialized contamination. Although he refuses to be cruel to Bertha, the history of slave-owner is notoriously

cruel. In this relation of slave-owner and slave, Susan Meyer points, “Bronte represses the history of British colonial oppression and, in particular, British enslavement of Africans, by marking all aspects of oppression of ‘other’ – non-European, not white with dark face” (8). Some critics talk about Bertha’s despotism as slave owner is equal to the oriental despot. This reveals Rochester’s paying of sexual desire to Jane.

The history of repression of British colonial oppression comes in communication even from Jane’s reaction to Rochester’s mistress. Without having acute observation Jane generalizes a figure a mysterious woman by hearing sound she relegates her colonial sister between human/beast in the attic of Rochester before the night of her marriage with Rochester, she tries to investigate if Rochester is an instigator of this object moving and crying in the attic. She suspects Rochester since he is a representative of colonial and patriarchal authority, he is enacting within the imperial system. Critics like Sandra M. Gilbert and Susan Gubar classify Bertha and Jane within a monster/angel dichotomy relating to Manichean Allegory. Unlike ideologically biased interpretation, Spivak and Meyer have the opinion that the emergence of Bertha from the margin is to focus upon the critical attention on the colonial woman represented within Bronte’s text. They are reading Bertha as a problem raised by the colonial construct, but they are incapable to see her violence act to affirm her position of wife from the mysterious colonial mistress.

So far the context of race is concerned relating to the appearance of Bertha Mason and Grace Poole at Rochester’s house; it can be believed that this has come in account from Bronte’s imaginative experience of other races derived from the contemporary colonial account and written from imperialist perspective too. And, the desire of colonizer is intersected with subjugating and oppressing the group of other. Initially, Jane is found distinct from Bertha; the goal of Rochester is to enjoy his

conjugal life in “solace” where Jane would have to give up her self-made status, independence and determination. In the mean time it is very important to present the colonial relation as colonial master/colonized, master/slave, active/passive that consists of racial and imperial demarcation of masculinity between Rochester and Richard Mason.

Richard Mason is a brother of Bertha Mason. Jane gets the distinct impression of those males representing English gentle man and plantocracy-class Creole Richard Mason. Rochester “held complete sway over the inertness” whereas the Richard looks with “passive disposition of the one has been habitually influenced by the active energy” of Rochester, his “word” “sufficed to control” Richard like “a child” (207). To look at critically Rochester’s bullying masculine presence has a silencing effect on Richard, since Richard has been there to file the case in the court against Rochester. Jane endorses Rochester a colonial guardianship function in her farmyard analogy, in which Rochester is “rough coated keen eyed dog, its guardian” to “meek sheep” (186) Richard. Thomas Sue, a critic on *Jane Eyre* defends the meekness and inferiority of Richard in front of Rochester is due to the physiological and intellectual acclimation to tropics.

In *Jane Eyre*, Bronte seems to stereotype Bertha because she is a native woman. Also she exaggerates of the sounds she heard in the attic in such a way that she is an exotic commodity. This stereotyping is used to maintain the difference of moral sense between colonial woman and native English woman. This sort of definition permits the writers to transform social and historical dissimilarities into universal, metaphysical difference in order to force the Other to retain social and cultural negative image. The colonial desire is rooted to Victorian hypocrisy too. The scene of hypocrisy is revealed when Rochester explains why he kept Bertha as he said

“*my wife*” to Jane because he said “she is mad” (296). The succeeding lines he speaks to Jane as, “if you were mad, do you think I should hate you?” claims that she hates her not because she is mad but she doesn’t match to his aristocracy because she was from Jamaica but Jane is from his won country. This specification of location and racial difference he uses to please Jane so she would agree to marry him. The assumptions Rochester and Jane make of Bertha in the narrative earlier, on the contrary Bertha resumes herself so destructive which makes Rochester’s plan to possess Jane problematic, and Rochester’s hypocrisy was even questioned by Jane.

Rochester’s invested heavily to impress his governess Jane. He tried to persuade her using various ways. He tells her impression to win her favor as:

Every atom of your flesh is as dear to me as my own: in pain and sickness it would still be dear. Your mind is my treasure, and if it were broken, it would be my treasure will: if you raved, my arms should confine you, and not a strait waistcoat – your grasp, even in fury, would have a charm for me: if you flew at me as wildly as that woman did this morning, I should receive you in and embrace, at least as fond as it would be restrictive. (297)

This expression shows his deeper desire to possess her whatsoever the consequences he would get in the future but he wants her at any cost. This reflects his attitudes towards woman who is culturally sound, ardent and independent as well. Despite this commitment and dedication she rejects his proposal to be wife, a companion where she has to give up her freedom. His remark to Jane “Jane you look blooming, and smiling and pretty” is too much seductive. He contrasts ‘blooming and smiling look to mane like groveled, grizzled hair woman at the attic. The dichotomy of angel/monster

between Jane and Bertha in the eyes of Rochester confirms that he is evaluating them from patriarchal colonial perspective.

Jane's denial has been related to Jane's dream of a night before a day of marriage. She described it to Rochester as:

It seemed, sir, a woman, tall and large, with thick and dark hair hanging long down her back. I know not what dress she had on: it was white and straight; but whether gown, sheet, or shroud, I can not tell'. She continues, "Fearful and ghastly to me – oh sir, I never saw a face like it! It was a discolored face – it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments!"

"Ghosts are usually pale Jane.'

This, sir, was purple: the lips were swelled and dark; the brow furrowed; the black eyebrows widely rose over the bloodshot eyes.

The conversation between Jane and Rochester foregrounds prevailing omen in Rochester's house. As he marks the figure Jane describes of her dream similar to ghost, that suggests woman as described in the dream is estrange and 'savage'. It is important to compare her dream and reality. The reality where she lives is as horrible as she sees in the dream. The image of the woman as equal as savage metaphorically threatens her relation to be. Andrine Rich writes that in *Jane* we find an alternative to the stereotypical rivalry of women. In the story, Bertha endangers her own subjectivity as she sets fire and kills herself. Although Bertha's identity is to erupt from the margin that makes the body of the text, she comes to be a part of Jane. Rochester's infatuation towards Jane might be because the Westerner ever thought what Franz Fanon writes in *Black Skin, White Mask* regarding the psychology of white

what do they think in building up a relation is as; “I marry white culture, white beauty, and white whiteness. When my restless hands caress those white breasts, they grasp white civilization and dignity and make them mine” (63).

The quote from Fanon makes clear the sense of colonial desire. The colonial desire in *Jane Eyre* is proportional to impose male sexuality in the name of culture and to usurp the individuality of woman. Bertha Mason is a colonial woman whose identity of colonies no longer functions in letting her enjoy her position because she is mad. Likewise, Jane, who has struggled to affirm assertiveness through hardship of governess, seems under the cultural trap as marriage. Jane as a white woman doesn't become problematic in discourse but Bertha is completely denied a rational discourse. The representation of colonial woman is based on the ideology of representing the other. Along with this it is related to the controlling of women's sexuality. As a part of the colonial mission his marrying to Bertha is to destruct Other's self destruction – destruction of other's identity. Spivak speaks in the context of self-destruction of Bertha that “the construction of Bertha as a self-immolating colonial subject for the glorification of the social mission of the colonizer” (*TWT* 251). As Spivak says the construction of Bertha like character behind the sole text of *Jane Eyre* is to bring into light an independent and autonomous subject-position woman. If there were not Bertha struggling behind the text, Jane wouldn't have asserted her individuality.

Lori Pollack doesn't agree with Spivak's claim upon *Jane Eyre* as a “cult text of feminism” saying that that ignores the imperial oppression of Bertha mason. Rather she argues emphasizing the context of slavery which is related to ‘the problematic role of education, ideas of slavery and the ambiguous, not-quite-Other’ (256). Her statement is similar to Homi K Bhabha's concept of “almost the same, but not the quite” (155). She is not ready to accept Bertha's marginalization and relegating to the

boundary between human/animal because of the idea of racialized other. Besides this the existence of slavery as a remnant of colonial mission can be overwhelming in the text. Instead of racism, the slavery becomes a metaphor of oppression. Therefore, Bertha's confinement is a practice of remnant of slavery which was legally abolished. Rochester seems to be defending himself from being master of the plantation land in West Indies, his desire to be a master of slaves and workers worked through Bertha at his ancestral home. Bertha, regardless his wife, he imprisoned her. Her imprisonment resembled like a severe servitude that was practiced upon the African slaves in the age of colonization. It can be concluded that Bertha is a metaphor of servitude.

Slavery in *Jane Eyre* epitomizes a metaphor of colonial desire. It is applicable in Jane case. She is not taken more than a slave by Rochester. Her freedom from this economic condition is to give up the profession. But Jane asserts self-esteem from this social status to fight against the system. Meyer writes concerning the slavery that it is a metaphor for gender oppression and the economic oppression of the lower middle class. This becomes clear when Rochester tells Jane; "You will give up your governing slavery at once" (268). This indicates that her slavery will end in the appropriation i.e. marrying to her master. Throughout the novel *Jane Eyre* several instances of slavery can be noticed. It begins from John Reeds whom Jane tells like a "slave driver" (7), "like a murderer and Roman Emperor", "rebel slave" (8) and "governessing slavery" (268). In the presented references of slavery Jane is subject to slavery. The context of slavery is dehistoricised. The people who are not only the subjects of slavery during the time of colonization but English women or the people who are economically oppressed are subject to slavery in *Jane Eyre*. Jane feels like a "degraded slave" (354) after Rochester offered her some gifts. The expression made by her indicates there is something imposed upon her for her exploitation. This

contradicts with Jane's remarks of Rochester. She says; "He smiled; and I thought his smile was such a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched" (264). Her expression chastises him and urges him to leave for "the bazaars of Stamboul, without delay, and lay out in extensive slave purchases some of that spare cash you seen at a loss to spend satisfactorily here" (265).

Rochester's behaviors look suspicious. Since he represents English aristocracy, his sexuality is questionable. He confesses with Jane regarding his extra marital affairs. He describes how many different women he had in a relation but not got satisfied and why he wanted Jane:

Yet I could not live alone; so I tried the companionship of mistresses. The first I chose was Celine Varens — another of those steps which make a man spurn himself when he recalls them. You already know what she was, and how my liaison with her terminated. She had two successors: an Italian, Giacinta, and a German, Clara; both considered singularly handsome. What was their beauty to me in a few weeks? Giacinta was unprincipled and violent: I tired of her in three months. Clara was honest and quiet; but heavy, mindless, and unimpressible: not one whit to my taste. I was glad to give her a sufficient sum to set her up in a good line of business, and so get decently rid of her. But, Jane, I see by your face you are not forming a very favorable opinion of me just now. You think me an unfeeling, loose-principled rake: don't you? (307)

The way Rochester generalizes the characters of the women he came into contact creates question in the mind of Jane. The chain of women for his marital satisfaction

can be associated with the chain of signifiers. Jacques Lacan sees this phenomenon as the desires in terms of an endless chain of signifiers.

Unlike Spivak, Meyer and Pollock, Marxist critic like Terry Eagleton reads Jane's position not from the imperialistic eyes but she finds it is her passage from an impoverished orphan and governess to the wife of wealthy Mr. Rochester in terms of social mobility. She reads Jane's economic freedom and liberation from slavery as the economic matter in terms of class oppression but not the gendered oppression. The feminist critics such as Sandra Gilbert and Susan Gubar appropriated the novel as a landmark text about the birth of a female individualism and the rise of the female subject in English fiction. Their argument incorporates to the tradition that male used to be the protagonist of the fiction, along with Jane Eyre, women came to be the main character of the fiction that gave birth to the female subject in the fiction.

2.2 Colonial Desire in *Frankenstein*

The *Frankenstein*, known as a critique of modern science and creating a myth upon it, provides sufficient oriental images fabricated by colonial desire. The theme of the novel is laden with a unique quest. The unique quest for invading region, nature and gender of colonizer is an unprecedented dream comes from the colonial framework. Robert Walton and Henry Clerval, the two explorers empowered with the knowledge of military skills and commerce are on the quest. Their quest is to explore such an exotic place that Romantic writers and philosophers ever imagined at the cost of social history. Their direction is heading towards India, mysterious place for them full of exotics. Likewise, Safie, a female character makes the plot significant Safie unexpectedly runs away from her father. Her father is Muslim by religion and convicted for crime. And most importantly, creature that looks grotesque and horrible incorporates what Europeans imagined the Orient. However, Shelley critiques the

dominant ideology of gendered, class and racial othering. Likewise, Shelley's novel *Frankenstein* presents some colonial constructs – Safie's run away from “sickened walls of a harem” (95) where her Arabian father lived with whom she doesn't feel happy and satisfied. Also, the powerful images of Robert Walton and Henry Clerval with commercial and military capacities sailing towards Orient fulfill the imperialistic ideology employed in the novel. The most remarkable thing in the *Frankenstein* is a hubristic effort made by Victor to substitute maternity which ironically turns to destruction of family and humanity what Anne K Mellor calls “a ruthless gender politics of inherited to seventeenth century scientific thought”(8). These events are analyzed in the very chapter.

Needless to say, *Frankenstein* itself is a critique of Orientalism. This can be examined as Victor puts associating the context of what English philosophers did:

They penetrate into the recesses of nature and show how she works in her hiding places. They ascend into the heavens: they have discovered how the blood circulates, and the nature of the air we breathe. They have acquired new and almost unlimited powers; they can command the thunders of heaven, mimic the earthquake, and even mimic the invisible world with its own shadows. (38)

These are the words spoken by the professors of science at the Ingolstadt University where Victor pursued education. The essence of the expression is related to the ‘sublime’⁶. The Romantic poets heavily used words describing sublime. It is concomitant to the formation of autonomous self that owns every thing. It was an ideology practiced by male romantic writers in the age of colonization. On the

⁶ Sublime is meant to say the encounter of the finite human mind and the infinite power of the god and universe.

contrary to this female writers answered this sort of ideology by forming the idea of relational self.

The romantic writers who worked with a concept of sublime, they reached the peak of the mountain and looked down the nature. This speaks of the psychology of Romantic authors. Their desire closely associates colonial desire. It is to control their supremacy over everything. They neglected the Mother Nature and destructed its essence and power. Mary Shelley in *Frankenstein* offers the most powerful and enduring critique of the male scientific and poetic attempts to appropriate for Mother Nature. The protagonist of the *Frankenstein* Victor, who is proud to be a student of science, feels enthusiastic to reads the works of Agrippa as his father notices it a “sad thrash” (31). He associates this reading with his dream with “great avidity” (32). He explains, “I have described myself as always having been imbued with a fervent longing t penetrate the secret of Nature [. . .] wonderful discoveries of modern philosophers, I always came from my studies discontented and unsatisfied” (32). His longings metaphorically speak of the colonizers’ longing. As his ‘great avidity’ was to steal the secret of nature as Victor does.

The longing of Victor is to create superior new spices which he speaks to the self when he was attending the lecture of the professor:

So much has been done, exclaimed the soul of Frankenstein – more, far more, will I achieve treading in the stems already marked I will pioneer, a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation. (38)

According to Alex Thompson Romanticism as a response to philosophical rationalism, it exposes the truth which was beyond reasoned exposition. It was a truth that exceeded the capacity of the ordinary human being to grasp which their rational

mind, but to which all aspire through another faculty, our imagination (309).

Wordsworth, Coleridge, Shelley, Byron and Keats saw the transcending truth which couldn't perceive by ordinary mind. As a progeny of these poets philosophers, Victor could imagine something beyond other ordinary people's capacity of imagining such catastrophic truth he imagined from which he is unaware of the result. On the contrary to this magnificent dream of creating unknown power, even the Nature is unknown to it from the help of "various machines" (39) he was going to usurp the natural right and order. Victor himself was a despot backed up by science. He created an ugly monster which becomes a cause of the destruction of his family, relatives and himself.

Colonization came into history mainly because the power of imagining the geography, people living there and the seemingly weak culture. In the name of exploration or discovery of exotic land and population as England's social mission they left the population in the primordial form so that they could not react and resist. The mission which the colonizers carried during the time to civilize the other, ironically created the situation when they were reciprocated. It happened due to their belief over mechanical pattern of life. If Victor, after giving birth to the monster, loved, cared and taught the culture, it would be kind to the human kind. Monster requests its maker for love, care and culture as:

How can I move thee? Will no entreaties cause thee to turn a favorable eye upon thy creature, who implores thy goodness and compassion?

Believe me, Frankenstein: I was benevolent; my soul growled with love and humanity: but am I alone, miserably alone? (78)

The monster is a colonial construct whose desire and requests are denied. If not denied and granted, surely it would turn to be benevolent and would not take the

revenge as death in return of his request. Although monster is taken as a metaphor of violence, it is patience, sympathetic and rational too.

The colonial system imposes the ideology of viewing woman as other. The effort made by Victor to substitute the natural womb from the artificial womb by machine, it purports the legacy of colonizer's hubristic attempt which was not humanitarian but destructive. In Joseph Lew's words, "It is destructive because it is of the denial of mother" (255). Along with reaching India with military and commercial power, the experiment of science at home resulted to removal of woman from the right of procreation. *Frankenstein* is read as a birth of myth; it has left adverse effects upon the essence of woman and Nature. Doubtlessly, it can be said that the experiment of Victor in his lab collecting bones from the charcoal is wonderful and magnificent work of science. Unlike the birth of new science, Anne K Mellor criticizes it as "a ruthless gender politics inherited to seventieth century scientific thought" (8).

Imperial system forcefully employed a gender politics. But Spivak doesn't agree with Mellor's statement and writes in "Three Women's Text" that *Frankenstein* is not a battleground of male and female individualism articulated in terms of sexual reproduction (family and female) and social subject production (race and male). So far the context of sexual reproduction is concerned; the scene of annihilating women from their right to be mother justifies that it centers on the right of sexual reproduction. Asexual production of monster in the lab, murder of Elizabeth on the very evening of her wedding invoke that the establishment of the machine was to remove women from their natural job. This binary opposition is underdone in Victor's laboratory what Spivak calls the 'artificial womb'. The moment Victor denies to create a female monster proves women are considered the dangerous being what

Victor finds woman as his real competitor who is a maker of children. Victor Frankenstein as a progeny of Romanticism tried to represent woman as a dangerous being.

By representing woman as vulnerable while undertaking her job entitled by Nature he is trying to assert the credit of being father as Victor says after creating his mechanical child “No father could claim the gratitude of his child so completely as I should deserve their” (*F* 33). No ordinary person can imagine how he can become father in the absence of mother. The text has a profound presence of women characters but no one becomes able to be mother except Caroline. Since many women characters live without original parental love and care, Victor’s statement is to make them deprive from love essential so far. Victor thoughtfully examines the consequences he has received due to this devilish creature and evaluates what may happen in giving female creature to his fellow-creature as:

They might even hate each other; the creature who already lived loathed his own deformity, and might he not conceive a greater abhorrence for it when it came before his eyes in the female form? She also might turn with disgust from him to the superior beauty of man; she might quit him, and he be again alone, exasperated by the fresh provocation of being deserted by one of his own species. (127)

His judgment reveals that the female creature will be proud of its beauty and shows its attention toward human being and more destruction occur for her distraction from own race. This shows how he conceived the perception of women in a whole. They were not only women towards whom the imperialist ideology was indifferent and inhuman; people from other religion like Muslim was great offend for them.

Colonial desire is seen when Christianity and Islam religions are compared. Safie, a daughter of Muslim father and Christian mother is a marginalized figure for her association with different religion and being a woman. Her presence in the *Frankenstein's* plot has to establish a stereotypical belief towards Muslim people. She herself was a daughter of Turk, an Arabian merchant, is not Mahomet; she runs away from her father and elopes with Italian [Christian] boy Felix. Safie's understanding of her father's cultural root creates pejorative feelings towards [father] Turk. Monster puts the impression of Safie's father-mother relation as:

Safie related that her mother was a Christian Arab, seized and made a slave by the Turks; recommended by her beauty, she had won the heart of the father of Safie, who married her. The young girl spoke in high and enthusiastic terms of her mother, who, born in freedom spurned the bondage to which she was now reduced. She instructed he daughter in the tenets of her religion, and taught her to aspire to higher powers of intellect, and an independence of spirit, forbidden to the female followers of Mahomet. This lady died; but her lessons were indelibly impressed on the mind of Safie, who sickened at the prospects of again running to Asia and being immured within the walls of a harem [. . .].

(95)

The superiority of Christianity and demonization of Mahomet is evident in this reading. As Mahometian are rude and cruel who 'seized and made a slave' of Safie's mother, but she runs away from the 'sickened walls of' a Muslim 'harem'. It also makes an explicit binary between Asia/Europe and Christian/Islam. Asians are associated with irrational, emotional and despotic whereas Europeans are intellect, democratic and rational. As Lew argues Safie's run away because "She needs not to

return the Orient” (282), moreover, the novel shows her otherness by showing her not-to-be- Turkish and but Christian. But she is a single woman who retains her position from being influenced from the Eurocentric masculine ideology of othering by breaking relation with Felix. This act should be taken as the resistance of colonial desire.

As made earlier a statement that *Frankenstein* is a criticism of western history, knowledge and philosophy empowered by science and democratic political system. Shelley’s cross references of the books on history and knowledge like Victor’s reading of the *Arabian Night*, creature’s learning of the *Ruins of Voleny’s Empire*, *The Sorrow of Wreter* and *Plutarch’s Lives*. The creature learns history and particularly the effeminacy and degeneration of the civilization of the east as he comments:

Through this work I obtained a cursory knowledge of history, and a view of the several empires at present existing in the world, it gave me an insight into the manners, governments, and religion of the different nations on the earth. I heard of the slothful Asiatic; of the stupendous genius and mental activity of the Grecian. Of the wars and wonderful virtue of the early Roman – of the subsequent degenerating – of the decline of that might empire; of chivalry, Christianity and kings (92)

Creature’s learning of history of civilization doesn’t bring change as that befits colonizers instead it empowers creature to stick rigid for his principle. It listens the reading of history by Felix to Safie at his cottage in Germany where the creature listens it by hiding in the hovel. It happens to learns from the reading of the texts that western civilization most importantly “republic” (99) is crucial for protecting attack from the oriental savage. From the *Plutarch’s Lives* he learnt the “histories from ancient republic” (99). From other works it learns the extension of the empire as he

summarizes, “I had a very confused knowledge of kingdoms, wide extents of country, mighty rivers, and boundless sea. But I was perfectly unacquainted with towns, and large assemblage of men” (99). This is a mighty comment made by the creature of Victor. Victor, who stands on the Western humanist landscape which has given birth to individual rights and destiny, spreading of scientific discoveries on land, at sea, in space, has also created a miserable history of suffering and annihilation. It has also produced the physical as well as psychological enslavement and dismembering from the society. Those who suffer, who don’t own their proper identity and property are termed as voiceless represented by, what Cynthia Pon puts, “Those who command the master-trope, the master language in Shakespeare’s Caliban” (33). Since the monster as voiceless trope whose voice is muted, nobody hears its suffering except master/maker, and the identity has been living in the wilderness and jungle, it doesn’t have knowledge of human prosperity. This remark helps to identify the binary of slavery/free. It illuminates differences prevailed in the world constructed by colonial desire.

The colonial desire is to exhibit a group of people suffering from poverty, lack of identity, or socially and culturally inferior ones upon whom their social mission be imposed upon. Adopting children from the poverty stricken family by Alphonse suggests that the social mission of making human is at function in home. But this benevolent affair of Alphonse deprives these girls to undertake proper role. On the contrary to his father’s distinguished family class, the economic condition of father’s friend Beaufort is so worse, whom Alphonse Frankenstein lent some credit but did not overcome “misery and despair” (26), whose death left Caroline Beaufort, a daughter of Beaufort “beggar” (27). Alphonse adopted her as a daughter as he became “a protecting spirit to the poor girl” and “Two years after this event Caroline became his

wife” (27). Class distinction between peasant and the aristocracy can be in account. Material comfort in the name of Republic was enjoyed a group of people where other people were living hard life. In Milan, Italy, the parents of Victor encountered a family downtrodden with declining financial effort as Victor puts:

She found a peasant and his wife hard working, bent down by care and labor, distributing a scanty meal to five hungry babes. Among these there was one which attracted my mother far above the left. She appeared with different stock. The four others were dark-eyed, hardy little vagrants; this child was thin, and very fair. Her hair was the brightest living gold [. . .]. (28)

The images of ‘scanty meal’ that doesn’t suffice their hunger and the ‘vagrant’ who look homeless and wanderer provides the dirty scene of poverty. According to Edward Said colonized is “not a historical group”. Fanon argues that colonized population that is signified with a great deal of dependant, subalterns and suffering from poverty. The family from where Caroline and Elizabeth were brought in to the family with “brightest living gold” from the slum. From these evidences we come to know that within Europe there was a big chasm of classes. They had to favor the sympathy of that well-to-do family. In this way Shelley interrogates so called democratic and humanist project of colonial rule in the colonies. Another issue that frequently the imperialist undertake as the proposition for the continuation of their rule is race and class. It is relevant if it is associated with masculine discourse. The journey of Walton and Clerval sounds heroic all the time and they assume to be different from the *Rime of Ancient Mariner* (18), Walton informs his sister Saville becoming environment friendly; a bit feminine in nature but is a man with quest. He remarks after he meets someone like himself – a quester, and someone from his own

class and race – “He was not, as the other traveler seemed to be, a savage inhabitant of some undiscovered island, but an European” (21). This remark cuts both ways. It is loaded with imperialistic notion where Europeans are presented civilized and someone from the undiscovered land indicating India is ‘savage’. As Pon’s point, colonial humanity or masculine humanity identifies its images based on race, class and gender.

To conclude, *Frankenstein* embeds oriental figures created as per the desire of colonizers. In the course of history and time, culturally effeminate characters learn from the passage of life and resist against the colonial desire. Due to their consistent resistance, they become able to subvert the ideology of othering.

2.3 Subversion of Colonial Desire

Needless to say, Shelley has been able to articulate the voice of voiceless, dismembered and displaced [colonized] population. The monster subverts all the boundaries constructed by his creator between colonized and colonizer. The creature lives in social and cultural isolation as it informs, “I am alone, and miserable; man will not associate with me” (111). Its habitation is hovel, caves, jungles, mountains and cliffs. It urges its master to flee away from the human community. It proposes if its companion is created, “My food is not that of man; I do not destroy the lamb and the kid to glut my appetite; [. . .] we shall make our bed of dried leaves; the sun will shine on us as on man, and will ripen our food” (112). However there is a picture of violence in its savagery, it is demanding its freedom, happiness. His happiness will ensure the happiness of all human kinds who innocently have lost their lives. The opinions made by the monster are mighty and flowing that advocates for the guarantee of right to life, freedom and happiness which European Humanism has kept on advocating.

From the argument of monster, it can be concluded that it is a critic of western civilization that is pejorative in its nature. Also, most remarkable thing that has been placed with due emphasis is its urge for creating female creature. The monster cried in rage to its maker when its maker Victor denied creating female companion to it:

Shall each man find a wife for his bosom and each beast have his mate, and I am alone? I had feelings of affection, and they were requited by detestation and scorn. Man! You may hate; but beware! Your hours will pass in dread and misery, and soon the bolt will fall which must ravish from you your happiness for ever. (128)

The ruthless ideology of gender politics as Mellor says has perpetuated a systematic removal of the presence and participation of women in birth giving. The urges made by monster doesn't reiterate victor's denial of woman in its creation, he denied to create female sex for its companionship evokes a fear how much dangerous are women and how they are to be annihilated. There are critics who relate this conflict between creator and creature a family drama. *The Bloom's Guide to Frankenstein* writes that indeed, each unit in the novel, from the explorer's paternal reverence of Victor Frankenstein to Victor's own tortured relationship with his creation, represents a familial bond, ruptured or otherwise (14). However, monster is essentializing the presence and participation of women in the quest of happiness and freedom in life. It is not only man who enjoy the warmth, loving and emotional care and touch of woman, even the beast accompanies its female partner in its failure and success.

A critic in *The Cambridge Companion to Mary Shelley* writes about *Frankenstein* that through the work of Victor Frankenstein, Mary Shelley mounts a powerful critique of the early modern scientific revolution: of scientific thinking as such, of the psychology of the modern scientist, and of the commitment of science to

discover the “objective” truth, whatever the consequences. Inherent in seventeenth-century scientific thought was a ruthless gender politics. In the quest of objective truth the scientists seem to have forgotten the function and essence of nature how horrible consequence it would result. As a result of their indifference attitudes towards “Mother Nature” what Romantic female writers call, unexpected destruction occurred in the life. The immediate effects of his opposing Mother Nature is in accord. Victor’s quest is as he said to “penetrate into the recesses of nature, and show how she works in her hiding places” (*F* 28). Indeed, Victor’s quest is precisely to usurp from nature the female power of biological reproduction, to become a male womb. His health is deteriorating not because the monster curses but because Mother Nature “fights back”. As a result, he was denied the biological potency to have the paternal instinct and capacity for love and empathy. Most tragic in Victor’s life is that She stops him from engendering his own natural child by diverting his desire for his bride on their wedding night into a desire for revenge.

Already I have discussed the issue of institutionalized slavery of Europe as a class system. The domestic and familial relation in order to rescue the victim from the miserable poverty made as daughter/wife, cousin/wife has been inked to “incest obsession” by Sandra M and Susan Gubar. Although the women figures are muted (voiceless), displayed with excessive emotion and sense of care and love, woman’s sincere love and care helps accomplish happiness from which Victor is deprived. For example, Elizabeth devotes her life and happiness to see smile on his lips; “if I see but one smile on your lips when we meet, occasionally by this or any other exertion of mine, I shall need no other happiness” (144). But she doesn’t express what lack she feels in Victor’s indifference. For her love and passion Victor is too ruthless, unkind and unsentimental, even knowing her love and affection he could never fulfill this. As

a result, he deprived from the loving care and affection of woman and died a dreadful death in the cabin of ship. In this context, Shelley's *Frankenstein* undermines the masculine humanity of removing women and Nature has been deconstructed.

Jane Eyre is considered as a pivotal text in the canon of literature for its support and subversion of the ideology. Besides this dualism regarding its textual position, certainly it raises a critical problem; the problem of exclusion of the people in term of race, gender and class. However, Jane and Bertha victim of racial and gendered 'Other'⁷, they rebel against the existing ideology. As a matter of fact, the heroines of the novel rebel against the existing social order. It is characterized by master/slave social order. The story of the novel begins with Jane's rebellion against the Reed family for her exclusion for her social inclusion. The phrases she used to address John Reed, her cousin 'slave-driver', 'murderer' and 'Roman emperor' present her anger against inhuman and brutal behavior to her by her aunty and cousin in Gateshead. Her voice of agony and anger softens when she learns to repress that. Critic on *Jane Eyre* Politi comments this tendency "from revolted marginality to quiescent socialization" (56).

Marxist critic Terry Eagleton remarks on Jane's struggle as a passage from an impoverished orphan and governess to the wife of wealthy Mr. Rochester in terms of social mobility and the ambiguous class position of the governess. As a Marxist critic, she only examines her psychological, social and cultural growth in economic term. She obtained the essence of her womanhood without compromising dignity with any other material and financial temptation and attraction. As she says: "No, sir! I am an independent woman now" (430). The signifiers of bourgeoisie social system are gold,

⁷ Other is used to denote a group of colonized people by the ideology, who are marginalized and frequently referred suffering from economic deprivation, racial discrimination and gender biasness. They are also called an inferior social class who are ruled by the superior one, the colonizer.

money, material comforts through which desired object is purchased. The attempt of buying Jane with the temptation of jewel fails as she answered; “Not at all, sir; I ask only this: don’t send for the jewels, and don’t crown me with roses: you might as well put a border of gold lace round that plain pocket handkerchief you have there” (257).

Jane’s economic subject belongs to the Victorian middle class. Anderson reads Jane’s independence and freedom in terms of “women to have a more immediate and authentic relation to experience and the body” (8). Unlike Anderson, Spivak and Cora Kaplan indicate the emergence of white middle class feminism built on the series of exclusions of racial and class others. Spivak sees the position of Jane as the emergence of ‘female subject’ in nineteenth century fiction whereas Gilbert and Gubar find her in ‘essentially female position’ who is traditionally a subject to be ruled. In fact Jane is a woman in her words as she replied them “I told you I am independent, sir, as well as rich: I am my own mistress” (431). This is a celebration and respect to the body and soul when she rejects to be the mistress, subordinate and slave of any economic and cultural system. She is a self-made woman with dignity that affirms her true womanhood if she becomes a bourgeois woman as her author Bronte.

A critic on *Jane Eyre* Nancy Pell believes that *Jane Eyre* is Bronte autobiographical novel. It deals with Bronte’s romantic individualism and rebellion of feeling are controlled and structured by an underlying social and economic critique of bourgeois patriarchal authority. This statement tends to explain Jane’s journey from immature, aggressive and orphan childhood to self-made, independent, rebellious and dignified woman. She hints extreme oppression of slavery, financial dependence, physical and psychological repression and cultural pressure are the patriarchal forms that try to appropriate the position of Jane from the beginning of the ending the novel. Since Rochester, John Reed and St. John represent one way the other the colonial

power, if John is a master of Jane, St. John as a Christian missionary and Rochester as the nineteenth century bourgeois, they from the beginning are trying to put control over Jane. On the contrary to their attempt to enslave her any condition she keeps on revolting for subverting the ideology. The expression made by Jane when Rochester almost anticipates Jane's refusal of marriage:

Do you think, because I am poor, obscure, plain, and little, I am soulless, and heartless? [. . .] 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 as hard for you to leave me, as it now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: - it is my spirit that addressed your spirit; just as of both had passed through the grave, and we stood at God's feet, equal, as we are!" (318)

She interprets the convention of judging male and female, rich and poor, simple and fashionable. She thus speaks the feelings of inequities in terms of gender and class. The truth she speaks is if they are from the equal social position he would better understand the significance of being equal not in sense of size but in terms of respect and social positioning and reward.

To conclude, both of the novels written in the great time of imperialism deal with the major concern of colonial politics of representation in binarity. The colonial desire is manifested in every expression made by Rochester and Victor who are the progeny of empire. The imperial discourse is to bring group of inferior population so as to impose the social, cultural, religious and political instruments to make them like human. Shelley and Bronte critically subverted oriental representation of colonized through Bertha's violent act and Jane's ardent and efficient ability to sideline

colonizer's temptation. *Frankenstein* and *Jane Eyre* have been able not only to articulate the voice of repression, subjugation and suffering, they have been capable to interrogate the ideology of othering pervasive in metropolis in the form of home. The monster speaks for the right, justice and equality, Bertha speaks for the liberation of her soul, Jane speaks for her self-respect and celebration of body within the masculine ideology of empire.

III. Resisting Ideological Othering in *Frankenstein* and *Jane Eyre*

3.1 Resistance against the Politics of Race and Slavery in *Frankenstein* and *Jane Eyre*

In the second chapter this study delineated how Bronte and Shelley interrogate the colonial desires and the way how they subvert it. In this chapter, I analyze the novels in which how Bertha and Jane in the *Jane Eyre* and Monster and Safie in *Frankenstein* resist the Empire's ideology of othering for the affirmation of freedom and identity. The issues which frequently come into conversation in the postcolonial context are: a politics of race and slavery, representation of identity, colonial double and a soul-making mission. My attempt is to analyze critically how *Jane Eyre* and *Frankenstein* subtly defy the colonial axiomatic through the narratives of their minor [colonized] characters through resisting the English educating system, social and cultural values and cultural discourse prepared by Empire at the cost of their life.

Bertha was educated in British school in Caribbean, British colony and tempted by English cultural values for which she dreamt to go to England as her ancestral land. Ironically, her travel to England ruined her dream, potency and relation when she was defined insane, brutal and wild at home. Likewise, the system of English education in the *Frankenstein* turned Victor Frankenstein monstrous instead of its monstrous creature. Colonialist's assumption of social mission to civilize racialized other concluded with violence and horror. The colonialist ideology was a pervasive force in the British schools founded in the British colonies to inculcate the British cultural values to the inhabitants of the regions. So the population living there wouldn't revolt against them. This mission of educating the indigenous people became successful because they did not resist against the educators. Instead they tried

to follow what Britishers did such as they started wearing the same dress, speaking same speech and showing behavior alike to look smart and superior.

These practices and assumptions subdued the voice of agitation but the voice of resistance for freedom and identity was heard. The novels circumnavigate the nineteenth century atmosphere of imperialism that entails the politics of race and slavery. There are several stories in account which unfold the voice of resistance for emancipation. The Rochester's story of West Indies Caribbean Jamaica in his plantation land, St. John's story of Christian missionary to India aptly bring in conversation the context imperialism. The stories of Grace Poole, Leah and Hanna are untold because they are relegated at the margin with a status of slave's servants. Representation of Bertha in the frontier of human/animal makes the core of the plot of the story *Jane Eyre*. Likewise, Shelley's novel *Frankenstein* foregrounds how monster learns European history hearing Felix's telling it to Safie. The monster's learning of the history deconstructs the civilizing mission of Britishers to other. Britishers are unable to teach other without violence whereas they learn in warm companionship.

In *Jane Eyre*, Rochester, as a colonizer defines Bertha in a degenerating form when his bigamy plan comes to collapse. Mr. Brigg, a solicitor when interferes his marriage with Jane, his narrative of Bertha as Creole degeneracy of abhorring Bertha equal to "oriental despot". Rochester narrates a tale of Bertha to Jane:

Some have whispered to you that she is my bastard half-sister: some, my cast-off mistress. I now inform you that she is my wife, whom I married fifteen years ago, — Bertha Mason by name; sister of this resolute personage, who is now, with his quivering limbs and white cheeks, . . . I'd almost as soon strike a woman as you. Bertha Mason is

mad; and she came of a mad family; idiots and maniacs through three generations! Her mother, the Creole, was both a madwoman and a drunkard! — as I found out after I had wed the daughter: for they were silent on family secrets before. (287)

Bertha is insane whose insanity inherits from “germ of insanity” (302) featured with idiots and maniacs for generation. He expects that this explanation may soften the heart of Jane and would consider marrying with him. Also, he aims at demonizing Bertha to adore Jane for pursuing her. Bertha’s madness and violent behavior are the colonial construction. It is to show Britishers’ racial superiority to hold the control over uncivilized; maniacs’ idiots for years without letting people know about it to the neighbor by repressing everything. Rochester’s this role establishes that one of the colonialist goals is to create an English woman like Jane contradicting with Bertha featured with contemptible physical, psychological and cultural upbringing. Contrary to Bertha, Jane is an ardent, sincere, and frank and lacks personal vanity. This ideal is understood when she tries to contrast with this foreign woman. Racial inferiority in Jane’s eyes can be read when she constantly criticizes Celine Varens and her daughter with material superficiality as Rochester appreciates; “Pre-cise-ly!” was the answer; “and, ‘comme cela,’ she charmed my English gold out of my British breeches’ pocket (136). Jane critiquing of Adele in association with Celine as material superficiality and insincerity towards English language makes us believe that she contrasts herself with French woman. She remark Adele with a character; “inherited probably from her mother, hardly congenial to an English mind” (142).

The sub-text of the novel has the ethnocentric ground regarding the traits of the women referring to their origin. When Jane compares and contrasts herself to

Bertha and Celine, she finds that she is sincere rather than superficial, spiritual rather than materialistic. Superiority of English race is reflected when Jane is appointed as a governess to teach a girl at Rochester's home who is a daughter of French opera dancer Celine. She argues professing her ethnocentric superiority as;

As she grew up, a sound English education corrected in a great measure her French defects; and when she left school, I found in her a pleasing and obliging companion: docile, good tempered, and well-principled. By her grateful attention to me and mine, she has long since well repaid any little kindness I ever had it in my power to offer her.

(446)

Racial interpretation of Bertha becomes intense in Jane's representation of Bertha. Jane finds Bertha's appearance 'vampiric' suggests that "she sucked the blood" (208) of Richard and will suck it away from the innocent Rochester, her master-husband. The disposition Bertha has entitled as an insane foreign Creole woman refuses to be controlled rather whose "stature almost equals her husband's, she fights with him, displaying a virile force that almost masters her husband" (289). Bronte's representation of Bertha and Richard Mason demarcates both femininity and masculinity in racial term. This representation has been analyzed in terms of late eighteenth to mid nineteenth century ethnographic discourse by Sue Thomas. According to Thomas, the representation of Jamaican white Creoles seems to "morally and intellectually degenerated with the cruelties of the slave-labor system in Jamaica" (1). Rochester's narrative of bestializing Bertha makes literally her degradation by passion, living familiarly with slaves. Her ineducability figures the uselessness of civilizing her Spivak says "'soul making" mission of colonialism'

(*TWT* 244). This pervasive colonial othering is resisted through fight and showing virile force to her husband/master at the Thornfield Hall.

So far mission of educating is concerned in relation to Bertha and Adele, non-British native, he is more confident in educating Adele thinking that she has been transplanted to England from France in order to “grow up clean in the wholesome soil of an English country garden” and to be trained through English education (141). The degenerate Bertha holds on stereotypical attributes of blackness outside the fold of colonial civilizing mission. The bestialization and degeneracy of her can be in account when her brother Edward puts after she attacks him as “she sucks the blood: she said she’d drain my heart” (*JE* 208) from which Jane concludes Bertha is as same as “the vampire” (*JE* 279). Regarding the racial formation in British Empire in association with *Jane Eyre*, Meyer and Palsa make subtle and careful reading of the literal and metaphoric suggestion of “race”. The term race has been conceptualized in terms of opposition of whiteness and blackness. According to them Bertha Mason’s difference in the English world must entail her becoming black. About this racial opposition, Thomas has the opinion that Bronte engages a discourse of race with emerging ethnographic concept whereupon white Creole are perceived as different from white associating with susceptibility and moral degeneration. The perception of difference between Creole whiteness and British whiteness is approved from their physical and cultural norms of whiteness.

To make the sense of British whiteness and Creole whiteness, it is important to make a reading of *Wide Sargasso Sea* by Jean Rhys. White creoles living in Caribbean are the offspring of European forefathers. Therefore, they dream England is their home. Because of the cultural and geographical dislocation they always longed for their ancestry. The white creoles were given the British education and

taught to dream to go Britain for acquiring the freedom of life and security of property. This dream of creoles in Caribbean becomes upside down when Bertha was transported to Thornfield Hall by her husband. This becomes clear when we read Bertha's remark on the impression of England in *WSS* as:

“Is it true”, she said, “that England is like a dream? Because one of my friends who married an Englishman wrote and told me so. She said this place London is like a cold, dark dream sometimes. I want to wake up”. [. . .]. “No, this is unreal and like a dream,” I thought. (47-48)

When her dream turns into real her situation in England she was found herself being imprisoned in the dark room. She seems to be unable to distinguish political and idyllic England. While living in a colonized status she might have assumed that England is a land where flows the might stream of civil right and liberty. It was a place where she is more than an object of exchange and she can have her economic transaction. Bertha's dream has been critically examined by Judith Paskin. According to her “Antoinette finds that her place of escape is also her place of imprisonment; her dream of an England of snow, cornfields, and millers' daughter progressively becomes her dream of violence and destruction” (*WSS* 254). The idyllic England becomes a land of despot that shelters the violence and destruction as suggested. This is not only the critique of colonizers but of the land that claims prosperity which ironically compels the immolation of subjectivity.

The comparison between English gentle man Rochester and Jamaican plantocracy Richard Mason in physical and cultural standard shows the explicit difference in masculinity. As Rochester is “held complete sway over the inertness” whereas the Richard looks with “passive disposition of the one has been habitually influenced by the active energy” of Rochester, his “word” “sufficed to control”

Richard like “a child” (*JE* 207). To look at critically Rochester’s bullying masculine presence has a silencing effect on Richard, since Richard has been there to file the case in the court against Rochester. Jane endorses Rochester a colonial guardianship function in her farmyard analogy, in which Rochester is “rough coated keen eyed dog, its guardian” to “meek sheep” Richard (*JE* 186). Thomas Sue, a critic on *Jane Eyre* defends the meekness and inferiority of Richard in front of Rochester is due to the physiological and intellectual acclimation to tropics.

In varying these ethnographic representations white Creole people are exposed morally, physically and psychologically and culturally inferior, degenerate in varying degree rather than simply a “not-yet-human-Other” in Spivak’s remark (*TWT* 247). Therefore, they are in need of education by the “soul making” project as English character building project of British imperialism. However, Bronte’s St. John seems to succeed in this mission because he is able to theorize, his incapacity for warm familial affection and deep love, and his repudiation of heterosexual desire. His insistent offer to Jane to join the mission to India as “helpmeet and fellow laborer” (*JE* 397) is charged with his heterosexual desire which can be explained from his remark “Alas! If I join St John I abandon half myself; if I go to India, I go to premature death” (*JE* 400). Invocation of Christian philosophy by St. John makes believe that his whiteness communicates in Kaplan words “an adult phallicism” (186) and that can work to reform “covers human deformity” (*JE*, 370). His mission is to go to India to cultivate the English character building project of British imperialism as a missionary.

The position of Jane Eyre cuts both alien and slave initially. She is slave of her aunt and her son John in her early childhood as she puts, “Wicked and cruel boy!” I said. “You are like a murderer — you are like a slave-driver — you are like the

Roman emperors!"(JE12). The phrase 'slave driver and Roman emperors illustrate the influence of empire in the child psychology where she felt being a slave. Her expression regarding the slavery explains that slaves had started revolting against the slavery. Her expression "like any other rebel slave, I felt resolved, in my desperation, to go all lengths" (JE 14) leaves the impression of anti-slavery movement and its impact in common life. Jane's account with Rochester as master and lover also constitutes that she was strong enough to fight against domestic slavery and subjugation where he tried to allure her with his valuable gems to purchase for his pleasure. Jane's response to his possible enchantment as, "He smiled; and I thought his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched: I crushed his hand, which was ever hunting mine, vigorously, and thrust it back to him red with the passionate pressure" (JE 431).

By calling Rochester a "sultan" and herself a "slave," Jane provides herself and the reader with a culturally acceptable simile by which to understand and combat the patriarchal despotism central to Rochester's character. To consider Bronte's attempt to remove the eastern element from western life in associating sultan/slave binarity, it marks an oriental discourse. Part of a large system of what is termed as feminist Orientalist discourse that permeates *Jane Eyre*, Charlotte Bronte's sultan/slave simile displaces the source of patriarchal oppression onto an "Oriental," or Muslim society, enabling British readers to contemplate local problems without questioning their own self-definition as Westerners and Christians. In developing similes throughout her narrative, Jane does not so much criticize "domestic arrangements and British Christianity from the point of view of the 'pagan' woman"⁸

⁸ Gibson, one of the critics writing about the Sultan/slave in reference to *Jane Eyre*, she critiques the Eastern despotism. [Gibson, Mary Ellis. 1987. "The Seraglio or Suttee: Bronte's *Jane Eyre*." Post-script 4:1-8.]

as she defines herself as a Western missionary seeking to redeem not the "enslaved" woman outside the fold of Christianity and Western ideology but the despotic man who has been led astray within it.

Frankenstein aptly contextualizes the issue of racism which is embedded to the plot of the text. It begins with the physiognomy of monster. The monster, it is seen, is not merely a grotesque, a too-roughly cobbled together prototype of a man. He is, first, larger and more powerful than his maker, and, secondly, dark and sinister in appearance as:

His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was a lustrous black; and flowing; and his teeth of pearly whiteness: but these luxuriance only formed a horrid contrast with the watery eyes, that seemed almost of the same color as the dun-white sockets in which they were set, his shriveled complexion and straight black lips. (45)

By the early nineteenth century, popular racial discourse managed to conflate such descriptions of particular ethnic characteristics into a general image of the Negro body in which repulsive features, brute-like strength and size of limbs featured prominently. Frankenstein's creature, when we first see him, is defined by a set of clichés which might be picked out of such literature. His eyes are "dull yellow" and "watery", hair "a lustrous black" and "ragged", and his black lips contrast with "teeth of pearly whiteness". His skin was "in color and apparent texture like that of a mummy". Definitely, mummy seems to have the racial origin because it has got black and brown color.

The interpretation of *Frankenstein* may not be complete without referring the slave narratives which were published before she wrote *Frankenstein*. It is said that

she read Mungo Park's *Travel in the interior District of Africa* in 1814. Likewise the publication of slave narratives *The Interesting Narrative of Olaudah Equiano, or Gustavus Vassa the African, Written by Himself* in 1789 might have left remarkable impression regarding the existing form of slavery in British society. Although Mungo Park and Olaudah Equiano were African slaves and agents of British Empire in assisting colonizers reach to usurp interior of Africa, they speak of their experiences of being slaves and agents. Shelley, a daughter of rationalist philosophers William Godwin and Mary Wollstonecraft has narrated the slavery based on racism in Britain with the help of monster. The monster is a figure of slave and Victor's home is an institutionalized slavery. If *Frankenstein* is considered as slave narrative in which creature has been enslaved by its creator metaphorically, it is the voice of marginalized figures for justice, David Punter concerning to the injustice, a critic on *Frankenstein* as gothic novel writes;

The society which generated and read Gothic fiction was one which was becoming aware of injustice in a variety of different areas' at the stage when 'the bourgeoisie, having to all intents and purposes gained social power, began to try to understand the conditions and history of their own ascent.' (127)

Needless to say, nineteenth century British society was free from the injustice. The remnants of slavery, class discrimination and masculine self of romanticism were at prominence. As Punter says gothic story came out of the repression. Therefore, monster's voice is a voice of repressed class that threatens bourgeoisie which was getting organized. Hideous and unnamed monster tries to attract the attention of the multiple issues of civil rights. Despite his physical appearance, his voice speaks for the right of women following Mary Wollstonecraft's *Vindication of the Rights of the*

Women, radical discourse on the Rights of the Man following William Godwin's *Political Justice* perceptions of the condition of the working class, figurations of the unvoiced and dispossessed.

The expression made by Victor who cuts double role [slave owner and slave] in furnishing the plot of the text defines the several situations of racism and slavery as given, "If no man allowed any pursuit whatsoever to interfere with the tranquility of his domestic affections, Greece had not been enslaved" (F 37), without unsullied descent and riches a man was considered as "a vagabond and a slave, doomed to waste his powers for the profit of the chosen few" (F 99), "mine shall not be the submission of abject slavery" (F 123),"the whole period during which I was the slave of my creature" (F 132), "For an instant I dared to shake off my chains . . . but the iron had eaten into my flesh" (F 139), "a race of devils would be propagated upon the earth" (F 144), "I was the slave, not the master of an impulse" (F 195). These references are persuading signifiers to delve into the contemporary discourse of race, slavery and anti-slavery.

Although creature can be Shelley's fictional character, the main attempt is to show how it is analogous to the contemporary issue of slavery and racism and how it subverts this ideology of othering. It helps in exploring Shelley's effort to mirror the contemporary difficulties of maintaining universal humanistic values in the context of slave trade in West Indies and expanding empire over non-white population in Asia and Africa. Indeed the peculiar horror of the monster owes much of its emotional power to this hidden aspect, and the subsequent popularity of the tale through several nineteenth-century editions and on the Victorian stage, as well as in satire, derived in large part from the convergence of its most emotive elements with the evolving contemporaneous representation of ethnic and racial Others.

So far the silence towards domestic arrangements regarding British society and Christianity are concerned, Jane is criticizing the position of Rochester who is trying to validate the bigamy. His effortful description of Bertha Mason in his attic in between human and animal is to legitimize his purpose of marrying Jane. This description also resembles as the testimonial of how the English people considered people who are from colonized territory in having different origin, language and color the skin. His attempt might be to approve Jane as his mistress as an ideal English woman contrasting Bertha's alterity. The degeneracy of Mason family as Rochester explains to expose his cultural superiority and need and necessity of colonizing seemingly inferior race and class of people as he tells Jane about Bertha's origin, racial and cultural belonging:

I now inform you that she is my wife, whom I married fifteen years ago, — Bertha Mason by name; sister of this resolute personage, who is now, with his quivering limbs and white cheeks, showing you what a stout heart men may bear. Cheer up, Dick! — never fear me! — I'd almost as soon strike a woman as you. Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations! Her mother, the Creole, was both a madwoman and a drunkard! — as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points. (467)

This is the representation of other as irrational, inferior, with insanity, drunkenness, and emotionality. The lineage of the family runs similarly without any acculturation. Brought up along with domestic slavery building self-determination and confidence, Jane begins her career in life as a governess teaching English to the

French girl Adele at Rochester's home. Adele is supposed to be a daughter of Rochester's French mistress. The act of teaching English at home to the European citizen also proves that English is a language of power. Meanwhile, St. John River insists Jane to go to India as governess as a part of missionary of white people to educate imaginatively exotic people in India. The context of teaching English to non-English population is to be viewed in terms of empire's politics of discriminating the superiority of white over non-white. Likewise, physical description of monster after it was created, the treatment shown to Safie and Turk and Monster's learning of English culture and history are significant to bring into conversation the politics of racism in the nineteenth century England. To examine this context theoretically it best examines how was the discourse of 'other' that is related to the idea of racism.

As the postcolonial critic Homi K Bhabha writes in the essay "Other Question . . . Colonial Discourse" that the racist discourse of colonialism recognizes the difference of race, culture and history as elaborated by stereotypical knowledge, racial theories, administrative colonial experience, on the basis of which a whole range of political and cultural ideologies are institutionalized. The colonized population is both cause and effect of the system and, as such, imprisoned in the vicious circle of interpretation. Hence, the necessity of such rules, justified by those moralistic and normative ideologies of amelioration recognized as the Civilizing Mission and the White Man's Burden. Spivak relates it to the 'soul making' in terms of feminist individualism.

3.2 Representation of Identity

One of the goals of postcolonial reading of the novels is to reveal a persistent effort of building up identity. Identity of those marginalized figures in the novels seems plausible only through their perpetuate struggle and resistance against ideology

of othering. Since colonialist ideology is oppressive, it subjugates and exploits natives; women and working class people by letting them know they are inferior. The colonialist texts represent native people with 'savage' identity so they need acculturation and education. The presence of Bertha in the Thornfield Hall appropriates the objectives of colonizers to identify Jamaican Creole's cultural inferiority and degeneracy so as to prove that they don't match the degree of English people. Hence, construction of identity is relevant to the contemporary socio-political and cultural positioning. In the great age of imperialism, group of people relegated to margin hardly assumed to acquire their social positioning. As *Frankenstein* and *Jane Eyre* are called the "nascent texts of feminism", Shelley and Bronte are talking about the women individualism. Since Empire put its political and cultural strengths to shape the world of its imagination as civilized as European white, it was very difficult others to preserve their cultural heritage, ethnic and linguistic existence. Bertha, a Jamaican Creole woman and Jane a pure English woman in *Jane Eyre* and creature of Victor and Victor himself in *Frankenstein* struggle to form their identity by and large.

First of all, the creature manufactured in Victor's lab retains his position hideous and it is nameless. Its birth is scientific; originated from the laboratory of Victor Frankenstein. From the day of its creation, the creator fled from its closure due its robust and terrific composure. While it was searching its creator [Victor], it happened to learn lots of things. The history it learned at the cottage of De Lacey, it learnt the significance of social life and cultural value. The accompaniment of Safie with Felix might have burnt its passion of living a conjugal life. The listening of *Paradise Lost*, a volume of *Plutarch's Lives* and the *Sorrow of Wreter* which Felix read to Safie gave the creature good knowledge of relationship and individual status in the society. Then it started evaluating itself and tried to identify who it is as it says:

As I read, however, I applied much personally to my own feelings and condition. I found myself similar, yet the same time strangely unlike to the beings concerning whom I read, and to whose conversation I was a listener. I sympathized with, and partly understood them but I was unformed in mind; I was dependent on none and related to none. “The path of my departure was free;” and there was none to lament my annihilation. My person was hideous and my status gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them. (99)

Hearing of *Paradise Lost* orients himself to compare with Adam. Adam was unhappy with Eve but she was there. The creature reads Adam in the presence of Eve as Adam’s ‘other’ but the creature fails to have the companion to be ‘he’ from ‘it’. The monster’s narrative throughout is painstaking not in being able to obtain full identity like Adam who became a new race of human generation.

Secondly, it can be wrong in charging the creature a Caliban despite it murdered humans. The most horrific crime it committed was to strangle William Frankenstein, a brother of Victor, in response to William’s debasing abuse, “Monster, ugly wretch! You wish to eat me and tear me to pieces” (109). But it has humanely sense, pursuit of knowledge and awareness of its being. It demands a companion of its sorts for “interchanging of those sympathies necessary for my being” (111), both of them will go to the “vast wild of South America and dwell in the Nature with sufficient nourishment of berries” (112). The monster requests:

I demand a creature of another sex, but as hideous as myself; the gratification is small, but it is all that I can receive, and it shall content

me. It is true we shall be monsters, cut off from the entire world; but on that account we shall be more attached to one another. Our lives will not be happy, but they will be harmless, and free from the misery I now feel. Oh! My creator, make me happy; let me feel gratitude towards you for one benefit! (112)

Third, it is more than human in humanitarian sense, but is abhorred by its creator and other human beings. It expresses deep reverence towards blind De Lacey and respect to Safie. Although it was thinking of revenging, murdering some close members of Victor's family, it did not kill its creator and master to show its rationality "My agony was still superior to thine; for the bitter sting of remorse will not cease to rankle in my wounds until death shall close them for ever" (F 170). Monster's aim of being social, a complete being and living in its premise when was destroyed by its creator, it suffered from the sense of guilt and frustration. It holds a body of Victor in the cabin of the ship and cried. And finally, it expresses gratitude to its creator as parent, learns glorification of feelings, the impossibility of satisfying desires, ambivalent emotions towards a noble rival but it always suffers from destitute and alienation. It consumed its whole span of life in defining its identity, role and position in the nature if it is impossible in the society. He is trying to achieve his cultural identity through acquaintance and internalization with western culture.

It was not only creature which undergone the suffocation of identity crisis for its noble rival and humanitarian touch on the contrary of being monstrous, Turk, an Arabian merchant has not been named. He was a merchant in Paris, alleged in bribery and imprisoned in the jail. The presence of Turk in association with crime though connected with merchandising activities in the West, caused De Lecacy family's flight from Paris. Turk falls prey to the Christian court not because of his crime

alleged against but it was “his religion and wealth, was a cause of condemnation” (118). Therefore, the Turk and the creature are nameless, as generic as the Orient. The problem of identity cuts in Safie’s situation too. Her presence in cultural ambivalence is significance in the study. She was a daughter of Muslim father and Christian mother. The marriage between Safie and Felix, the matching of Orient and Western derives happiness in the family but Safie’s denial to adopt the religion of her father and father’s promise in uniting her with Felix interrogates Safie’s cultural positioning. There are many critics reading Safie’s role analogous to Shelley herself regarding her mother Wollstonecraft’s influence and lineage.

The representation of identity is crucial in the novel *Jane Eyre* as well. Some critics read *Jane Eyre* as a journey of Jane from immaturity to maturity, isolation and alienation to self-assertion, and self-made woman, the struggle she undergoes in the story propels her to affirm identity not merely an ideal English woman but a woman of individualistic values. Her self-made image undercuts patriarch Victorian hypocrisy. The sense of hypocrisy is tuned from Mrs. Fairfax’s attempts in persuading Jane for Rochester’s material well being:

“I am sorry to grieve you,” pursued the widow; “but you are so young, and so little acquainted with men, I wished to put you on your guard. It is an old saying that ‘all is not gold that glitters;’ and in this case I do fear there will be something found to be different to what either you or I expect.”

“Why? — am I a monster?” I said: “is it impossible that Mr. Rochester should have a sincere affection for me?” (424)

The sense of this conversation is that Jane doesn’t pursue to be an object who can exchanged own moral dignity with material wealth like a commodity. She is no longer

a commodity, who can be purchased as gems and jewels. This kind of social attitude is understood as the nineteenth century morality. It is also related to man's aggressive accouterments of his sex and class –the horse and those weapons, spurs, boots and crop. These are the symbolic means to influence Jane to be his mistress. On the contrary Jane doesn't approve his status until these are destroyed and he became equal to her. Bertha destroys all his properties and impaired him what allows Jane to feel equal to Rochester. Along with her, Bertha Mason, who is demonized by her English husband, destroyed the institution of slavery grown in Thornfield. The remark Rochester made regarding Bertha to Jane being confined in the building as 'wild beast' has been perceived by others the same. He describes Bertha as:

To England, then, I conveyed her; a fearful voyage I had with such a monster in the vessel. Glad was I when I at last got her to Thornfield, and saw her safely lodged in that third-storey room, of whose secret inner cabinet she has now for ten years made a wild beast's den — a goblin's cell. (496)

Bertha never fully grasped the sense of being Mrs. Bertha Rochester that complies with an imperialistic mission of subject construction through the sexual reproduction. Rather, she was identified with infertile, "not-yet-human" class by annihilating her virile. On the contrary to the social and cultural positioning of Mrs. Bertha Rochester, Jane gradually moves through the counter family position to family-in-law position to fortify the "soul making project beyond mere sexual reproduction" (*TWT*, 248). Throughout the text, Bertha is narrativized negatively by associating terrorism for her destroying Thornfield Hall. She was behaved as a queer thing but not a mistress, wife and human. She was imprisoned because she was mad.

She was kept in very close confinement, ma'am: people even for some years were not absolutely certain of her existence. No one saw her: they only knew by rumor that such a person was at the Hall; and who or what she was it was difficult to conjecture. They said Mr. Edward had brought her from abroad, and some believed she had been his mistress. But a queer thing happened a year since — a very queer thing. (687)

Destruction of Thornfield Hall doesn't signify the fall of false notion that England is a place for home and refuge for securing individual liberty and pursuit of happiness; it is a cold and dark place as well. She kills herself which Spivak terms "self-immolating", that helps Jane affirm her individuality. Her violence causes serious wounds on Mr. Rochester, loses sight for years and become disabled. This event magnifies her resistance rather than submission for her freedom.

Bronte lets us see Jane's persistent mobilization through the several stages with distinct social status. Her dependent economic position at Gateshead in Mrs. Reed's family as a slave to becoming a self-made woman after being a governess to being a wife of Rochester at the end come across several issues. As a woman, she struggled to retain her social position as middle class genteel identity. Chris R. Vandenn Bossche puts that the identity of Jane "can be regarded as a self made woman who shapes her destiny through individual industry, a rise that is set against the backdrop of genteel families whose fortunes are in decline" (56).

3.3 Colonial Double: Victor Frankenstein and Jane Eyre

As Anne Mellor and other critics have noted, Frankenstein and his monster become indistinguishable, "the creator has become his creature"⁹. She examines that Victor's idea of vengeance against his creature by tearing up his mate; a female monster from the construction fueled the monster to tear up William into pieces. Often monster is termed as cannibal but Mellor disagree with this and argues that the cannibalistic attribute first was shown by Victor by destroying female of creature. Since creator himself comes to be destroyer, what's wrong to imitate the same act by his creature? Mary Shelley suggests that if we concur with her characters in reading the creature as a monster, then we write the creature as a monster and become ourselves the authors of evil; as the poet William Blake put it, "we become what we behold." In her novel, Victor Frankenstein literally becomes the monster he linguistically constructs:

I considered the being whom I had cast among mankind , and endowed with the will and power to effect purpose of horror such as the deed which he had now done, nearly in the light of my own vampire, my own spirit let loose from the grave, and forced to destroy all that was dear to me. (60)

Victor provides the clearest expression of the notion that he and the monster may be doubles, with the monster acting out Victor's own aggressions. In creating the monster, the civilized being lets loose the violent, monstrous self, contained within, full of primitive emotion. These monstrous forces can metaphorically be seen as acting out the repressed desired of the civilized being. This identification of Victor

⁹ Anne K Mellor, a prominent critic on Shelley's Frankenstein analyzes the double of creator and creature in *Cambridge Guide to Mary Shelley*, 111

with his creature is textually reinforced by the repeated association of both Victor and his creature with both Milton's Satan (*F* 146, 66) and his fallen Adam (*F* 131, 66). Here, too, Mary Shelley's response to a precursor is distinctive. Whereas Blake, Byron, and Shelley revised Milton's epic by aligning themselves with the revolutionary energies of Satan, Mary Shelley explores the ambiguities of the fallen condition, whether human or satanic. It is not the monster that appears to be satanic despite it is vampiric but it is Victor who carries a role of Satan for his breaching the role of Nature and women by penetrating the recess of the nature and removing women from the role of ethics of care.

Victor and his creature are virtually fused into one being, almost one consciousness, during their final race across the icy wastes of the North Pole. Here, the hunter becomes the hunted, the pursued the pursuer¹⁰. The creature leaves food for the pursuing Victor so that they can finally reunite. When each boards Walton's ship, each articulates the same feelings of intermingled revenge, remorse, and despair. Victor has become his creature, his creature has become his maker; they are each other's double.

Thus, Shelley's strikingly modern, even postmodern; answer to the philosophical questions raised in *Frankenstein* is both a radical skepticism and a categorical moral imperative. When we write the unfamiliar as monstrous, we literally create the evil, the injustice, the racism, sexism, and class prejudice, which we arbitrarily imagine. Throughout the novel, Shelley absolutely endorses a redemptive alternative to Frankenstein's egotistical attempt to penetrate and manipulate nature. This is an ethic of care prospered by women essentialism that would sympathize with

¹⁰ A critic in *Bloom's Guide to Frankenstein* writes in relation to the doubling of creator a creature and creature a creator; Bloom's *Literary Criticism* 2007: (23-24)

and protect all living beings, that would live in beneficial cooperation with nature, and that would bring about social reform not through a violent French style revolution but rather through peaceful, gradual evolution. This sense of knowledge seems to have inherited from Godwin's philosophy of gradualism. Such an ideal flickers in the happy domesticity of the loving De Lacey family, where Felix and Agatha eagerly embrace the racial other, the Turkish/Christian Safie.

Seemingly, Jane is oppressed figure in the novel *Jane Eyre*, but her role of oppressing other cuts her ambivalent situation. Jane's position is more conflicted than Rochester whom she addresses Sultan. As a woman she is also a member of a colonized group, but as a specifically British woman, she is a colonizer. Rochester's "bestow on a slave his gold and gems" (264) signify that all women have a colonized status. Also Rochester's remark on Jane as powerlessness, reducing her as the sex slave, as Rochester asks: "And what will you do Jane, while I am bargaining for so many tons of flesh and such an assortment of back eyes" Jane's being intensified and she immediately answered as:

I'll be preparing myself to go out as a missionary to preach liberty to them that are enslaved — your harem inmates amongst the rest. I'll get admitted there, and I'll stir up mutiny; and you, three-tailed bashaw as you are, sir, shall in a trice find yourself fettered amongst our hands: nor will I, for one, consent to cut your bonds till you have signed a charter, the most liberal that despot ever yet conferred. (265)

Her comments show the ambivalent position of European women: both colonized and colonizer. Her reduction to the "doll" of Rochester illustrates that all women English or non-English are enslaved by male despotism. The difference between the British

and other women is moral and spiritual superiorly over Eastern sisters as she says she goes to liberate women in oriental harem like India being a missionary.

Since the project of colonizers was to make their self-representation as superior over the other population living in the East as inferior, the characters taken in analysis hold ambivalent position concomitantly. Homi K Bhabha defines colonial ambivalent as an essential 'duplicity' of the Asian or the sexual license of African seemingly needs no proof to be proved. Also "it is this ambivalence that is integral to the stereotypical structure of colonial discourse and ensures the stereotype's repeatability in changing historical and discursive conjunctures; informs its strategies of individuation and marginalization; produces that effect of probabilistic truth and predictability which, for the stereotype, must always be in excess of what can be empirically proved or logically construed"¹¹. Sometimes, they seem to be the colonizers on the one hand and on the other hand they come to be colonized. Besides, there is a criticism on western feminist in lacking the ability to understand the problem of women in the harem, the role undertaken as they are the colonial representative, they misinterpret and misunderstand the problem of women at large.

Postcolonial critics have the argument that Bertha is sacrificed so that British Jane affirms self-identity because Bertha is Jane's other. Rochester is not as innocent as he claims. He, as a colonialist, he been to West Indies to make money and to overpower colonized men and women. This is evidential when he exposes his ability to control Richard Mason, a brother of Bertha who was being attacked by knife. Bertha's insanity might have been germinated for her repressed passion of sexual

¹¹ The definition of ambivalent has been extracted from the essay "The Other Question . . . Homi K. Bhabha Reconsiders the Stereotype and Colonial Discourse." Screen 24.6 (1983): 18-36.

urges but Rochester critiques her sexuality and exotic excess. This contradicts to his adoration of her when he first met. His senses were aroused by her dazzle, splendor and lusciousness as he puts; “I was dazzled, stimulated: my senses were excited; and being ignorant, raw, and inexperienced, I thought I loved her” (JE 301). This sensual arousal turns in to repulsion when he finds her debauchery. This indicates that the colonizers are strategically appropriating the events as per their interests.

The representation of Bertha as coarse, wild and exotic in the colonies is to justify St. John’s missionary role to India. The English people have perceived and imagined people in India gets reflected from the conversation between St. John and Jane whether Jane participate in missionary of John or not. John describes the situation after they go to India; “how can we be for ever together – sometimes in solitudes, sometimes amidst savages’ tribes – and unwed?” (JE 403). Here, as Bertha as a foreign woman is in need of British guidance, Jane’s teaching of lower class students in England validates St. John’s missionary of educating Indian savages with the values of Christianity establishes the belief that British style of pagan education is superior of all. But, this project doesn’t prosper compassion and mutual understanding but focuses on violence, violating the minds of native people. Although Jane denied to part take in this mission of liberating the harem in India as a colonizer directly, her belief over English education for everyone to become enlightened justifies her double role.

The problematic of the novel is a representation of Bertha. To observe the reading of Spivak Bertha is a “native subject” at the cost of nineteenth century feminist individualism. Meyer criticizes Spivak saying that Spivak has appropriated Bertha to suit her purpose. Spivak calls *TWT* that Bertha is a “native subject” and “Jamaican white Creole” (JE 247) as the ambivalent representation of Bertha as par

imperialistic axiomatic. For Meyer, “Bertha is and not native” (JE 251). Spivak’s reading of Bertha further relegates her to the position of marginalization as other when she adopts a view of a luminal and transitional figure in the novel. The ambiguity of Bertha is intensified when the concept of Creole is considered. According to Meyer in the nineteenth century Creole was used to “refer both blacks and whites born in the West Indies” (JE 253). Richard Mason is identified with socially white identity though he exhibits inferior behaviors in comparing to Rochester, Bertha is identified with black, or racial other.

3.4 Soul Making: A Social Mission

As Gayatri Chakravarty Spivak argues in “Three Women’s Text” in reference to the nineteenth century British literature that “it is impossible to read it without remembering the imperialism also known as England’s social mission” (TWT 244). Participation of the women in the imperialistic project of educating woman the English pedagogy to make them proper English is thought to continue the social mission of “making human beings” through two functions: “childbearing and soul making” (244). Provided that *Frankenstein* and *Jane Eyre* by the feminist writer Shelley and Bronte in the nineteenth century subvert the imperialistic mission by denying that women no longer can be an ‘object’ to expand colonial desire rather than it is an issue of subjectivity formation. In feministic terminology it is a matter of ‘essentialism’ which is known as the ‘ethics of care’ through the ‘relational love’. The study considers some contexts in the novel which are apt for describing social mission of England. These are the colonial agenda of social mission. These are; the mobilization of Jane Eyre who refuses the purpose of being missionary to go India as a wife of St. John, refusal of a proposal of Rochester to be a wife of richness as ‘sex slave’ and Bertha’s violent attack in destroying the patriarchal institution like

Thornfield Hall from the novel *Jane Eyre*. Caroline Beaufort's motives towards Elizabeth to be a sister and wife of Victor, Safie's escape from her father towards Europe intersecting with Shelley's early life are the subjects of rejection to be a submissive being. Victor's exclusion of women in child-birth is in account along with Victor's catastrophes in the novel *Frankenstein*.

The paradox in Jane's line of thought is mirrored when she refuses St. John's offer to go to Indian harem to educate her Indian sister the education of liberty. When Rochester expressing his carnal desire as "I am bargaining so many tons of flesh" (JE 265) she threatens Rochester as;

"I'll be preparing myself to go out as a missionary to preach liberty to them that are enslaved — your harem inmates amongst the rest" (JE 265). She meant to say that she doesn't agree to be a sex slave of this man rather she contributes her education in freeing inmates living in harem. It tells that she intends to continue the job of teaching as governess as she has been carrying at his house teaching Adele.

Since imperialistic axiomatic concerns with the 'worlding' the issue of third world in Said and Spivak's interpretation, St. John insisted Jane for "learning Hindustani language" (JE 393) because she can assist him "greatly to have a pupil with whom he might again and again go over the elements and so fix them thoroughly in his mind" (JE 393). St. John's impressive attempt to persuade Jane to make the mission come real in her companionship as a wife reads as:

I acknowledge the complement of the qualities I see. Jane, you are docile, diligent, disinterested; faithful, constant, and courageous; very gentle, and very heroic: cease to mistrust yourself – I can trust you

unreservedly. As a conductress of Indian schools, and a helper amongst Indian women, your assistance will be to me invaluable. (399)

The use of qualifiers to admire Jane's feminine qualities to be a conductress of England's social mission of "soul making" makes valid to Jane's position of imperialist educator and reformer. We may read Jane herself as a successful product of the civilizing system of education in England; her schooling has made her gentle, courageous, diligent, disinterested, faithful, constant and courageous and heroic. Her careful marking of Jane reveals her cultural superiority over her Eastern sisters living in harem in India.

Besides this appreciation and praise, Jane refuses to be a conductress of the so called imperial system of education. Jane's refusal "to be long protracted under Indian sun" (JE 399) is not a rejection of imperialist education ideals; rather it is a refusal of a passionless life and "premature death" (JE 400). It is not the English pedagogy that furnished her harmonized characters; rather she learnt them from the inspiration of Miss Temple who mirrors not the imperialistic system of education but the power of female companionship. Jane puts:

Miss Temple, through all changes, had thus far continued superintendent to the seminary; to her instruction I owed the best part of my acquirements; her friendship and society had been my continual solace; she had stood me in the stead of mother, governess, and, latterly, companion. At this period she married removed with her husband (a clergyman, an excellent man almost worthy of such a wife), to a distant county, and consequently was lost to me. (80)

Jane subverts St. John's belief of cultivating such aforementioned characters not because imperialistic educational value in totality, but because of Temple's nature,

and habit as Jane remarks; “harmonious thoughts . . . , better regulated feelings . . . , and disciplined and subdued character” (JE 80-81). This shows that she has been ardent, genteel and faithful due to female companionship or friendship.

Bronte’s presentation of Bertha with violent insanity brings in reality the utter failure of the colonizing pedagogical enterprise in the novel. Her behaviors indicate that she can not be indoctrinated into the norms and values of proper English culture and morality. Here, it is necessary to compare Jane and Bertha. Jane as an English proper woman, being indoctrinated into the norms of proper English subverts arguing that she has build up her this personality through female companionship, whereas Bertha escapes this dominating and demonizing hegemony of imperialism through brutal violence. This act conforms her determination no to be inculcated with such educational practice. However, this creates a tension in the text regarding Bronte’s position. Neither Jane follows the command of St. John to be conductress to violate the mind of women in India in civilizing mission, nor does Bertha undergo social and cultural transformation to be a woman in English modality after her transportation in England under Rochester’s guidance. Therefore, it can be concluded that Bronte has been successfully able to render the failure of civilizing social mission.

In the context of *Frankenstein*, imperialistic social mission as ‘making human beings’ like ‘soul-making’ and ‘child bearing’ can be analyzed through the role of Victor Frankenstein. To discuss over the colonizers’ social mission of civilizing, it is very important to identify colonial figures. Victor’s creation of monster with racial identity, several women character who seem to need education to be civilized. On the one hand civilizing mission of British Empire is thought to acquire universal sense of humanism what the colonizers want to extend in the colonies. On the other hand, the act of socializing, educating and civilizing is not apt at home. This can be examined from the family described by Shelley in the *Frankenstein*.

There are two families in the novel; family of Victor Frankenstein and a family of De Lacey. I think, Shelley is critiquing contemporary social order and its institution through these two families. Family itself is incapable in inculcating ethical and moral values in the family. This can be seen in De Lacey's family regarding the treatment of creature from Lacey's family members like Felix, Agatha and Safie. For him; "they are prejudiced against me" (F 103). He continues their belief to be prejudiced against him that; "they believe that I wish to injure them, and it is that prejudiced which I wish to overcome" (F 103). Monster is telling the attitudes of young people whom he believes a French family to old blind man De Lacey's from whom it wins sympathy and realized its position has been elevated "from the dust" by his kindness where the creature "shall not be driven from the society and sympathy" (F 103). The old man's response to monster's confidence not to be driven from the society unless he is criminal as; "even if you were criminal; for that can only drive you to desperation, and not instigate you to virtue". Ironically, the creature suffers from desperation as a criminal when other fellow creatures of Lacey's arrive for his presence with old man. Upon seeing it, Agatha fainted, Safie remained unable to attend her friend, and Felix darted forward. Monster narrates how it was mishandled by Felix at home; "Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung: in a transport of fury, he dashed me to the ground and struck me violently with a stick" (F104).

If civilizing mission is narrativized in colonizer's perspective only, the purpose of the novel is incomplete for deconstructing the imperialistic ideology. The voice of monster from the cultural and social marginalization subverts colonialist ideology of othering. The expression made by monster as, "I shall relate events that impressed me with feelings which, from what I had been, have made me what I am" (F 90). It was perceived as malicious wretch monster hidden in the hovels in the

nature. It deprived essential culture and social values as it was terrible in its looks. Victor termed it as 'Devil', 'demon' and 'wretched' (F 77), but in living in social and cultural exclusion of the human beings it became the "master the language" in close attention of Felix and Safie in Germany, as it said "I improved in speech, I also learnt the science of letters, as it was taught to the strangers" (F 92). By hearing the story of Volney's *Ruins of Empire*, it understood the "cursory of knowledge of history and a view of the several empires at present existing world" (F 92).

Since monster is defined in the boundary between human/inhuman, monster reads critically the position of European man who falls in between devil/god binarity. He reveals; "He [man] appeared at one time a mere scion of the evil principle, and at another as all that can be conceived of noble and godlike" (F 92). It found human system of society is strange. The strangeness of it is like;

I learned that the possessions most esteemed by your fellow-creatures were high and unsullied descent united with riches. A man might be respected with only one of these advantages; but, without either, he was considered, except in rare instances, as a vagabond and a slave, doomed to waste his powers for the profits of the chosen few! And what was I? [. . .] but I knew that I possessed no money, no friends, no kind of property [. . .] I was not even of the same nature as man. Was I then a monster, a blot upon the earth, from which all men fed, and whom all men disowned? (93)

He suffers from the anxiety as he is aware of his sex, friends, birth, relation and growth. But its father did not watch its infant days, there was not mother to care and bless with love. Besides this he gained fundamental knowledge of family, relation, sex, birth and other from the cottagers' family whom it expressed love and reverence as the protectors.

Felix reads everything for Safie so as to teach her the western knowledge, history and culture because she ran away from her father to the West. In the meantime monster received a secret hostage in De Lacey's family when they were in exile. The monster steals an opportunity of learning human social system along with profound prejudice against the Orient. He utilizes this occasion which enabled it to counter its creator by demanding female companion for sexual identification as it happens in human beings. It shows its affectionate and compassionate feelings toward cottagers that indicate how it became able to be alike human despite it falls under inhuman category. This evidence illustrates how the west fails to perpetuate the social mission of making human through civilizing project. Rather they are violent, monstrous and evil who do not account their responsibility. In this way, Shelley seems to have put the rebellious vision in monster's psyche that resist the colonialist ideology of social mission of empire.

To sum up, Shelley and Bronte, known as the writers from the cultural and political marginality in the nineteenth century, raise voice of resistance for the emancipation of population oppressed by colonialist ideology. Contrary to the assumption of empire that colonized can't speak and resist against their civilized brutality, *Frankenstein* and *Jane Eyre* comprehensively lay out the resistance against colonizers. Their struggle against to politics of racism encourages them to lead to affirmation of identity. Meanwhile, the identity as colonized by colonial othering is reversed. The most ambitious colonial project of civilizing other is criticized which remains unable to educate the standard of English normative instead it appears destructive. In this way *Frankenstein* and *Jane Eyre* become able to speak the voice of marginalized group of people who have long been oppressed by the imperialistic hegemony within home.

IV. Affirmation of Identity

This study shows that the two novels subvert the motive of subordinating a group of people who were defined as ‘others’ into three ways in order to affirm identity. First, Shelley and Bronte interrogate the cultural boundary of ‘self’ and ‘other’. They are able to break colonial system, where master appears as slave and slave a master in the both *Frankenstein* and *Jane Eyre*. This happens when Victor becomes a slave of his own creature so he resides in loneliness and social exclusion as monster does. Similarly, Rochester in *Jane Eyre* fails to carry out the job of educating colonized Bertha by denying inculcating English culture to Bertha. This denial doesn’t compel Bertha to immolate herself, but leads Rochester live physically challenged life after the demolition of Thornfield Hall. Victor and Rochester’s brutal behavior to their fellow creatures turns to be destructive for them which they couldn’t speculate. Second, they criticize the civilizing mission of empire as it was violent and inhuman because this involves in damaging the colonized’s learning and recreating ability. Then, they have shown a resistance of colonized people to let them free from racial slavery, gender oppression and class exploitation.

The institutions of oppression are associated with science, universal humanism and social morality in the nineteenth century British society. These are the characteristics of the age. The relationship between colonizers and colonized was defined on the bases of these principles. However, Shelley and Bronte have succeeded in interrogating and subverting colonial relation between empire and colonies in *Frankenstein* and *Jane Eyre*. Rochester and St. John in *Jane Eyre* represents colonizers to implement the cultural values upon colonized. They defined social and cultural values so as to meet their interest of colonial mission but Jane defies them by refusing to be a subordinate whether to be the heiress of richness of gems of Rochester

or the conductress of St. John to teach her orient sister. Similarly, Bertha's act of setting fire at Thornfield Hall of Rochester signifies the destruction of colonial hegemony. In this incident, it was not only building damaged, the founder of it was also severely wounded. English cultural superiority of demonizing other was under big threat.

In *Frankenstein*, Victor represents a colonial agent equipped with modern science which caused his hubristic end for his consistent fear of his sexuality. As a result his creature monster potentially of his Victor's sex appears as colonized figure who suffers from insolence, contempt and loneliness for its physique. Contrary to its physique and social exclusion it has conscience of self learning. As Jane it is a self-taught figure because so-called social mission excludes it for educating relegating it to the category of inhuman. It shows itself tolerant and more than human to others, and aggressive and vengeful to its creator because its creator is obsessed with a sense of cultural and gender superiority. Therefore, it is not a creature that has got monstrous attitudes and qualities, but the English cultural tenets that resemble monstrous. For Victor looks lacking caring instincts which makes him a wretch and his psychology to remove female in birth giving role suggests masculine role of monstrosity.

Although the study of colonial desire and the operation of ideological othering in the context of these two novels is not a new phenomenon, several studies have been made in the western scholarship. And, *Frankenstein* and *Jane Eyre* have received heaps of readings as these are the colonial as well as anti-colonial works. Feminist, Marxist and postcolonial readings are the most common interpretations. Hence, the main thrust of this study is to explore how does the colonial othering operates in home, how do the novels interrogate these operations and how do the characters from minorities subvert this colonial othering. Instead, the authors of the texts might have

carried colonial discourse of othering as to furnish the social mission of soul making that of Empire through educating others; their latent role has been undone by their characters in the novels. It is because both of the works aptly foreground colonial set up in which colonial discourse of women subjectivity seems to have emerged in the western scholarship.

The study of these novels answers some of the unanswered questions in the scholarship that colonial othering operates not only in the political and geographical colonies; it is a psychological aspect of being superior. Also, it helps changing the trend of research in such a way that texts and authors of them are considered more responsible to establish the thesis of the work. But this work suggests that the presence and role of the marginalized characters in the texts can have significance contribution in speaking for and against the existing social, cultural and ideological importance. The work has laid much emphasis upon Bertha, and the monster the colonial figures to explore the psychology of colonizer to colonize. The subversion of othering has been mirrored through their presence in the novels.

In conclusion, both of the works have been able to deconstruct the role of master and slave delightfully. Through deconstructing the roles Shelley and Bronte are successful in giving voice to the voiceless who had been the subject of imperialism for a long time. It is really wonderful to see a monster speaking for its happiness, Bertha is voiceless but she vibrated her agonies through physical violence, and who speaks ensures her individuality, self-esteem and conjugal happiness of her choice.

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