

I. Contextualizing Bronte's Writings and Notion of Marxism

This research is based on Charlotte Bronte's *Jane Eyre* published in October 1847. The novel depicts the saga of hardships faced by its central character, Jane Eyre, an orphan, who ultimately achieves dignity amid the hardships and barriers imposed on her by the then society. As such, Jane stands as a character that represents the lower class people's struggle against the bourgeoisie of the Victorian era. Based on Jane's struggle against the bourgeoisie mentality of the Victorian era, the present research depends on 'Marxist perspective' to depict the consequences of class struggle.

Marxism is a philosophy developed by German political philosopher and revolutionary, Karl Marx who is often regarded as the most important of all socialist thinkers. With political economist Friedrich Engels, he founded scientific socialism, commonly known as communism that emphasizes on the fact that society undergoes through constant struggle among the worker groups and the elite groups.

In the Marxist perspective, the bourgeois or the elite class, and the proletariat or the working class are involved in the struggle for power. Societies that allow the bourgeoisie to make moral decisions and formulate laws are unjust societies. In the *Communist Manifesto*, Marx's most acclaimed work, he denounces bourgeois (elite) as they do nothing more than reflecting the desires of that class. Bourgeois laws are oppressive because they are based on the concept of private property, and thus laws are created that promote unequal rights. Capitalism cannot create equal rights for all because the very nature of the economic system creates haves and have-nots. As such, there cannot be equality between exploiters and exploited, like there cannot be equality amongst the Jane, the tragic heroine, and the imposers of her day as depicted in the novel.

The plot of the novel revolves around the hardship faced by Jane, the protagonist, against the orthodox and anti-feminine society during the mid-nineteenth-century. In the struggle against these societal odds, Bronte surprisingly takes a little swarthy governess, Jane Eyre for heroine in contrast to the middle-aged ruffian, Edward Rochester for hero. It is one of the rare chances the writers of the time dared to undertake.

The novel depicts the struggle faced by its central character against the dogmatic society of the mid-nineteenth century. The struggle is represented through the hardships faced by Jane, who lives in an orphanage school, Lowood School – school cum orphanage centre. She is sensitive, passionate, intelligent and reflective girl, as a child and is keenly aware of her status as an orphan and outsider. She learns to observe others quietly and takes refuge in books to avoid unjust done to her. Jane uses silent resistance to overcome the odds performed on her.

Jane Eyre opens with the narrator, the adult Jane, recalling her childhood experiences growing up as an orphan at the home of her unfriendly aunt, Mrs. Reed, who treats Jane as an outcast girl, though she is her late brother's child. On one occasion when her cousin John attacks her, Jane tries to defend herself, as a result, she finds herself being punished by being locked in the frightening "Red Room" where her uncle Reed had died many years earlier (37). A terrified Jane screams and faints. Then in the turn and twist of the events, Jane learns that Mrs. Reed plans to send her away to another school.

The story takes a turn, when one, Mr. Brocklehurst comes to visit the school. Having been told by Mrs. Reed that Jane is an evil child; he questions Jane about her religious beliefs and assures her that her presence will ultimately harm the entire family, and the school. Eventually, Jane is sent to another school – Gateshead, where,

she finds life even harder and challenging. However, it is here, when pushed beyond the limits of her tolerance for pain and injustice, Jane reacts impetuously. In the orphanage, she rebukes John Reed, head of Gateshead, and his mother for their cruelty treatment to her. Defying the harsh succumbing of the puritan tradition of Victorian era, Jane manages to be a house mistress in Mr. Rochester's large mansion and ultimately finds herself a place in the then society.

Victorian era was a time marred with distrust, all around. It was the period of transition between the new and the old ideologies. In literature too, it was the time for testing new trends, and *Jane Eyre* was one of them. Undoubtedly, Bronte risked taking, a female protagonist and the middle aged ruffian as the central characters, which were what the puritan society was unable to digest. Bronte's decision to publish the novel was a challenge in itself, which later was to pay her off as one of the earliest feminist writers.

There were two major trends of novel writing that emerged in the literary trend during the era. According to Michael Mason these trends of novels in Europe were:

Two major classes of novels developed – novels of manners and chronicle novels. Works such as *Emma* (1816) by English writer Jane Austen, *Madame Bovary* (1857) by French writer Gustave Flaubert, and *The Mill on the Floss* (1860) by English writer George Eliot are novels of manners. These complex observations of individuals and society, set in the provincial countryside, focus in great detail on the lives of a few individuals. (124)

These chronicle novels had a larger scope, making the novel an all-purpose literary and cultural experience: a source of historical information, a study of manners and

morals, a course in contemporary political and ethical ideas, and an investigation of wealth and poverty, respectability and crime, in the literary trend of the time.

Jane Eyre was subtitled, "An Autobiography," and readers through the years have been charmed by the strong voice of the heroine who tells the story of her life. The narrator's habit of addressing the reader directly throughout the book, making statements such as "Gentle reader, may you never feel what I then felt," and "reader, forgive me for telling the plain truth" are quite effective in drawing the reader into the personal sufferings of the writer (1).

The novels of Bronte study a small segment of society in order to explore individual character. They generally address two themes: the loss of illusions – usually leading characters to a more mature outlook – and the clash between traditional moral ideals and the everyday demands of life. Few critics were convinced on the depiction of the central characters in the novel. However, William M. Thackeray was exceedingly moved and pleased by the depiction of a strong female character, and male under his mercy. He writes:

It interested me so much that I have lost (or won if you like) a whole day in reading it at the busiest period. It not only surprised me, but almost all scholars of the day; especially, by her choice of the central characters, a little swarthy governor for heroine and middle aged ruffian as the hero. At the time of its publication, most critics were amused to have female rise against the harsh domestic environment.

(37)

Initially, welcomed as anti-societal novel, *Jane Eyre* eventually won the hearts of people and critics for depiction of a strong female character.

Charlotte's focus on *Jane Eyre* was not only to depict a minor as the central

heroine but also to show the other side (beyond the darker) of the middle class male.

According to Shally Shuttleworth:

Male characters, in most Victorian writings were depicted as anti-social and inclined towards the evil side of the society. Similar is the depiction of Mr. Reed, whose treatment to the girls at Lowood, including Jane is bad. Similarly, is the depiction of Mr. Rochester, initially who with his large and brooding figure stand inhumane. (37)

As literature is the mirror of the society, the presentation of male characters as anti-social and tough was the part of the then society.

However, *Jane Eyre* came like a hope of desire to maintain self-control often conflicts with unspoken sense of righteousness, portrayed in the form of Jane. As witnessed in her narration, which lends intensity to the story; her personality serves as both catalyst and prism, and it is through her singular point of view that most of the novel's major issues are explored. Modern critics are perplexed at such a daring depiction of the characters, and, especially hail full praise to the depiction of the heroine, Jane. Sandra Gilbert, a prominent modern feminist in *Feminist Perspective on Jane Eyre* opines the novel as:

Whether viewed as a richly woven tapestry of feminine imagination, as a tableau of romanticism in the Victorian era, or as an early treatise on women's rights, *Jane Eyre* stands as a classic work of literature in the English-speaking world. As a romance, *Jane Eyre* extends the tradition of sentimental concern for common folk and harsh judgment of those who exploit them within an industrialized or class-stratified social order. Arrogance and mean-spiritedness on the part of landed or wealthy aristocrats causes alienation between them and the lower-

middle or peasant classes. (124)

In many ways, *Jane Eyre* staunchly confronts a variety of constraints imposed on her and frequently worries about the excess passion she allows in making her case. It firmly established the trend of low class heroine and anti hero, as trend of the coming genre.

The publication of the novel was during the height of Victorian era. In the era, most writers depicted male heroes, and if there were female characters of equal power, they were so because of the mercy bestowed upon them by the male protagonist. However, *Jane Eyre* came as a surprise to most contemporary writers and critics, as it depicted a female fighting the male dominated orthodox society, all on her own.

The Victorian era, from the coronation of Queen Victoria in 1837 until her death in 1901, was an era of several unsettling social developments that forced writers more than ever before to take positions on the immediate issues animating the rest of society. Thus, although romantic forms of expression in poetry and prose continued to dominate English literature throughout much of the century, the attention of many writers was directed, sometimes passionately, to such issues as the growth of English democracy, the education of the masses, the progress of industrial enterprise and the consequent rise of a materialistic philosophy, and the plight of the newly industrialized worker. In addition, the unsettling of religious belief by new advances in science, particularly the theory of evolution and the historical study of the Bible, drew other writers away from the immemorial subjects of literature into considerations of problems of faith and truth.

In the context, Eyre's character in the novel serves as catalyst to the anti-hero perspective of the society. She stands firmly reflecting the social hazards and

discrimination. It is through her (Jane's) singular point of view that most of the novel's major issues are explored, portraying the social picture in an elegant manner. This trend has influenced the new generations of readers, who are fascinated by the circumstances of the Bronte's lives, their untimely deaths, and their astonishing achievements. *Jane Eyre's* popularity has never waned; it is a passionate expression of female issues and concerns.

Jane Eyre reflects many prominent genres, besides feminist voice, effectively for the first time. It was a promising voice in literature raised by Bronte. Ronald V. Evans, another prominent critic on Charlotte's writings and her technique, in *Literature for Young Adults* writes:

Charlotte's contributions early show an adaptation of both form and content to lively studies of personality: one thinks of her satirical portrait of her brother Barnwell, and her attempts to portray complex characters whose public lives conflict with their private affections were in connection that their lives were regulated by the familial ethics.

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Bronte's form and content were unique not only because it raised female voice effectively, but as they were justified in depicting the real picture of the society. It was the age, where most people were reeling under the uncertainty of change, and the females' situation was worse, compared to the males.

Bronte depicts Jane's struggle against pessimism through her mental power of resistance against the negativity and unjust done on her. She is presented capable to bear all pains and hardships provided to her. She faces the brutal behaviour imposed on her and her fellow friends during her childhood days at the Lowood School. Besides, she defies the traditional concept, in regards to marriage and accepts a

middle aged tough guy as her life partner.

These tragic sufferings faced by Jane were the consequences of the mentality of the people of the society who were forced to live under the shadowy line of pessimism that engulfed the then society. It had its direct proportional to the outcome of the mentality of the then society. Various institutions, including churches, schools, the economic system, social trends, and mannerism of the era presented the existing melancholic feature of the era. As such, the depiction of Jane who stands against the norms of the then existing society was the public will of then society, the desire of the public to revolt against the system of the days.

There are ample researches carried out in relations to Bronte's *Jane Eyre*; however, there have been no serious attempts to analyze the text as a pessimist novel, and taking into consideration the hardships faced by an orphan girl in against the rampant presence of negativism of the then society.

Taking all these facts in consideration, the present research looks into the class-consciousness and its impact in the prevalent society of nineteenth century from Jane's point of view. For the same, the preceding chapter, 'Introduction to the Writer and Her Writings' is an introduction to the then society and Bronte's work. Similarly, the second chapter deals with 'Class Conflict – A Marxist Perspective,' in order to look into the trend of social and economic domination prevalent in those days. The third chapter looks into the incidents in the novel that indicates the pessimistic incidents and voices and Jane's struggle against them, as 'Consequences of Class Struggle in *Jane Eyre*.' Finally, the fourth chapter is a short 'Conclusion' depicting the recognition of Jane's voice and status by the then society.

II. Marxism: A Critical Appraisal

Theoretically, Marxism is an adherence to at least some of the central ideas of Karl Marx, German political thinker and economist. These ideas typically include perceiving the social world in terms of categories of class as defined by relationships to economic and productive processes, belief in the development of society beyond the capitalist phase towards a revolution of the proletariat. Simon Blackburn in *Dictionary of Philosophies* writes, “Marxism is a commitment to the exploited and oppressed classes, and to the revolution that should better their position” (232).

The concept of Marxism originates from the famous book *Communist Manifesto*, a joint work of Marx and his mate, Friedrich Engels, published, originally in 1848 in London. The book deals on the propositions that in every historical epoch the prevailing economic system by which the necessities of life are produced determines the form of societal organization and the political and intellectual history of the epoch; and that the history of society is a history of struggles between exploiting and exploited, that is, between ruling and oppressed, social classes. From these premises, Marx drew the conclusion in the *Manifesto* that the capitalist class would be overthrown and that it would be eliminated by a worldwide working-class revolution and replaced by a classless society. The *Manifesto* influenced all subsequent communist literature and revolutionary thought generally; it has been translated into many languages and published in hundreds of millions of copies.

In common understanding, Marxism refers to the economic, cultural and political theory propounded by Marx and Engels. This theory sketches a view of society as consisting of an economic foundation, for instance mode of production, means of production, distribution, and exchange, upon which rises a political, legal and superstructure, etc. and to which correspond to forms of social thought. History of

human being is the history of class struggles apropos economic foundation. Marx, in the opening line of the introduction to *the Communist Manifesto*, states that “The history of all hitherto existing society is the history of class struggle” (1). He argues that the evolving history of humanity, of its social groupings, of its thinking, and of its institution is moulded by the changing mode of economic foundation. Therefore, Marx, in his book *German Ideology*, writes “Life is not determined by consciousness, but consciousness by life” (625). The way we think and the way we experience the world around us are either wholly or largely conditioned by the way economy is organized.

Broadly speaking, economic foundation determines superstructure. Mode of production is prior superstructure, which, therefore, does not have its own existence. Education, religion, art, law, philosophy, political programs, etc. are constituted by the way mode of production of material life is programmed. The changes in the class structure of society are, therefore, fundamentally based on historical changes in the fundamental mode of material production.

For Marxist thinkers, history proceeds through class struggle. Class struggles happen due to the uneven distribution of economic foundation. The present capitalist mode of production is heralded by annihilating the feudal social structure of society. That is called dialectical materialism. In the precise sense, the essential Marxist view is that superstructure is determined by the nature of economic based. This belief is principally known as economic determinism. In the first section, Marx outlines his theory of history and prophesies an end to exploitation. Identifying class struggle as the primary dynamic in history, he characterizes the modern world as the stage for a dramatic confrontation between the ruling bourgeoisie (the capitalists) and the downtrodden proletariat (the working class). Driven by the logic of capitalism to seek

ever greater profit, the bourgeoisie constantly revolutionizes the means of economic production, the fulcrum of history. In so doing, it unwittingly sets in motion socio-historical forces that it can no longer control, thus ironically calling into existence the class destined to end its rule – the proletariat. As the proletariat increases in number and political awareness, heightened class antagonism will, according to the *Manifesto*, generate a revolution and the inevitable defeat of the bourgeoisie.

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The *Communist Manifesto* identifies the Communists as the allies and theoretical vanguard of the proletariat. He emphasizes the necessity of abolishing private property, a fundamental change in material existence that will unmask bourgeois culture, the ideological expression of capitalism. After the revolution, economic production will be in the hands of the state, that is, the proletariat, organized as the ruling class. Because ownership will be in common, class distinctions will begin to disappear.

Marx advocates ever striving class struggle between proletarians and bourgeoisie until the distortion of bourgeoisie's mechanism. This concept of class struggle challenges the idealistic philosophy. It makes Marx as a propounded of dialectical materialism. According to this theory, material factor in society determine the way we think. Marx observes life and art through a very different point of overview and reaches a conclusion that philosophers have only said how life is but concern should be to change it. Terry Eagleton says:

Marx and Engel's concept of class struggle is firmly founded in concept of 'base' and 'superstructure.' Marxist literary theorists believe that base is primary and superstructure is secondary. And latter automatically changes as the base changes. Some Marists view that fame or defame and success and failure of a work of art and author has to be judged according to the extent of its relation to and portrayal of socio-economic life of the contemporary society. (123)

According to George Lukacs, a well known Marxist critic of 20th century, an artist is he who successfully depicts social and historical reality objectively in his literary works as they are inseparable phenomenon. Lukacs is known for his 'Reflection Model of Art.' In this model, he advocates that art should contact with reality, directly. For Lukacs nineteenth century realist novels are the perfect art and literature having the dialectical totality whereas modernist writings lead to decadence of literature. He thinks that modernism knowingly or unknowingly betrays the evils of capitalism in his essay, "The Ideology of Modernism." He writes:

Art should expose socio-historical realities. [. . .] But bourgeoisie ideology forgets its previous revolutionary ideas, and engages itself on dehistoricising reality and accepts society as a natural fact. As with

materialism, the dialectic unity between inner and outer world is destroyed. Thereby the value of material determines its content. (37)

Lukacs idea of reflection has judged art from Marxist realistic perspective in radical manner. He rejects Romantic principle that “The material poetry can be found in every subject which can interest the human mind” (Daiches 817). He opines that every interesting thing cannot be the subject of art. Literature must be straight forward in its imitation of immediate truth along with literary characteristics.

Literature as art belongs to superstructure as politics, religion and philosophy, which are based on socio-economic reality. Hence, there should be a formal correspondence between the literary work and dialectical totality. Therefore, in Marxist point of view, an art has to have social significance, as it is organized in the society.

Marxism aims to revolutionize whole socio-economic life establishing a new system of politics governed by proletariats. It demands author to portray socio-economic situation of epoch and produce reality with attention centered to class division and the exploitation of lower class by upper class. Author should have profound understanding of wretched human condition rather than subjective experience and aestheticism. Thus, literature for Marxist critics should be a device to spread the ideology of working class. According to Luckacs:

Marx, in his work, *Manifesto* proposes a model of history in which economic and political conditions determine social capitalism. Marx and Engels respond to social hardships stemming from the rise of capitalism. Borrowing dialectic theory of Hegel, Marx and Engels posit a materialistic account of history that focuses upon the struggle and tension within the society. As society forms more complex modes

of production, it becomes increasingly stratified and the resulting tensions necessities changing in society. For example, the introduction of heavy machinery into the feudal economic system fragmented existing social structures and necessitated a move towards capitalism.

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Marx's influence during his life was not great. However, after his death it increased with the growth of the labor movement. Marx's ideas and theories came to be known as Marxism, or scientific socialism, which constituted one of the principal currents of 20th-century political thought. His analysis of capitalist economy and his theories of historical materialism, the class struggle, and surplus value have become the basis of modern socialist doctrine. Of decisive importance with respect to revolutionary action are his theories on the nature of the capitalist state, the road to power, and the dictatorship of the proletariat. These doctrines, revised by most socialists after his death, were revived in the 20th century by Vladimir Ilyavochiv Lenin, who developed and applied them. They became the core of the theory and practice of Bolshevism and the Third International. Marx's ideas, as interpreted by Lenin, continued to have influence throughout most of the 20th century. In much of the world, including Africa and South America, emerging nations were formed by leaders who claimed to represent the proletariat.

In the second edition, Marx identifies the Communists as the allies and theoretical vanguard of the proletariat, against the capitalist. He emphasizes the necessity of abolishing private property, a fundamental change in material existence that will unmask bourgeois culture, the ideological expression of capitalism. After the revolution, economic production will be in the hands of the state, that is, the

proletariat, organized as the ruling class. Because ownership will be in common, class distinctions will begin to disappear.

Marxism is materialist philosophy. One which insists upon the primary of material living conditions rather than ideas or belief in the life of human beings. It sees history as in Marx's words, the history of class struggle is the history of struggle for the control of material condition upon which life rests. It is on the basis of these material conditions and in response to the struggle for them that ideas, philosophies, mental pictures of the world develop as secondary phenomenon. But ideologies are all related to position and thus in turn to material condition and the struggle for their control.

Marxism is the blend of social and economic factors put together, which ultimately results in provocation of the working class of people and ultimately ends in their exploitation by their owners.

Marxism opposes the bourgeois economic, political and social mechanism. Marxism raises the voice of rebellion against bourgeois by favoring proletarians. The means of production is owned by bourgeoisie and proletarian are workers and always oppressed. As the oppression from bourgeoisie side reaches climax/great higher, they began to revolt against bourgeoisie who possess enough amount of wealth accumulated from the means of production without their labor. Terry Eagleton, prominent Marxist critics define this scenario as:

Marxist criticism is not merely sociology of literature, concerned with how novel get published and whether they mention the working class. Its aim is to explain the literary work fully, and this means a sensitive attention to its forms, styles and meaning. But it also means grasping

those forms styles and meanings as the product of particular history.

(3)

Marxism is a broad term explaining larger concepts beyond, class struggle, including literature, art and economy. However, Marx opines that all these phenomena are directly related to the concept of class struggle between the *bourgeoisie* and *proletariat*. Eagleton in *Marxism and Literary Criticism* further clears the concepts of Marxism, as:

Marxist criticism is part of large body of theoretical analysis which aims to understand ideologies the ideas, values and feelings by which men experience their societies at various times. It is not the consciousness of men, alone that determines their being, but it is their societal behavior that determines their consciousness. (31)

The focus of Marxist critics is to emphasize the experiences a man s/he receives in her society. As witnessed in *Jane Eyre*, Bronte extends her analysis of understanding ideological pressures of class, gender and economics are played out in the domain of subjectivity.

Capitalism is a mode of socioeconomic organization in which a class of entrepreneurs and, such institutions provide the capital with which businesses produce goods and services and employ workers. However, they pay or provide the workers with minimum amount of wages or facilitation, which is generally insufficient to fulfill their and theirs' family and children's' needs and demands. Thus, they exploit these workers for their (entrepreneur's) welfare and personal benefit of their class.

Capitalism is frequently seen as embodiment of market economy, as they are the ones who own the land and source of production. Hence, there results in minimum amount of facilities being distributed to class other than them, and on other hand, the

privileged class people are ever rising; both socially and economically. This optimism (rise) is countered by pointing to all the opportunity for exploited inherent in the system. This system is capitalism and hence, Marxism is an attempt to break through this system and bring all round development and equity.

Whether or not we would agree on which individuals belong to the bourgeoisie and which to the proletariat, most of us can observe the striking difference in socio-economic lifestyle among the following groups: the homeless, who have few, if any, material possessions and little hope of improvement; the poor, whose limited educational and career opportunities keep them struggling to support their families and living in fear of becoming homeless; the financially established, who own nice homes and cars and can usually afford to send their children to college; the well-to-do, who can afford two or more expensive homes, several cars, and luxury items; and the extremely wealthy, such as the owners of large corporation houses and airplanes and yachts, is no problem whatsoever. These five loose categories of people are found in every society and the last two groups the owners of corporations and yachts and the well-to-do having several numbers of houses are termed as bourgeoisie.

Jane Eyre like the predecessor trends of novel depicts a series of problematic social boundaries. As a child, Jane occupies the difficult terrain between servant and kin; the ruled and the ruler. Thereby starts the struggle of Jane who has to cross the traditional boundary of mental subjugation set between the elite and the workers. She is less than a servant, as “less than a servant, for you do nothing to keep your keep” (9). Thus, she is nor a servant nor a kin rumbling between the self and other – marred by the mean mentality of her kin who take her for granted burden.

However, in the recent days, the middle class of people, the financially established ones are, too, dubious because of their economic standard, if they fall in bourgeoisies or proletariats. Nevertheless, these categories of people exploit the working and homeless classes of people, as these groups (bourgeoisie) are the owner of source of production and own full or partial control over the wealth of the nation and the world.

Criticizing these various socialist visions of the capitalist, Marx terms says it is now largely of historical interest of formidable polemical skills to oppose the capitalists. The final section of *Communist Manifesto* compares communist tactics to those of other opposition practice in Europe, ends with a clarion call for unity: “Workers of All Countries, Unite!” The *Manifesto* is the most concise and intelligible statement of Marx's materialist view of history. Hence, although it produced little immediate effect, it has since become the most widely read of his works and the single most influential document in the socialist canon.

Marxist thinkers and philosophers tend to view that society is not constituted by a monolithic whole, but it is formed by a diversity of ideological state apparatuses, including religion, family, educational institution, mass media, politics, multi-national company, trade unions, etc. each of these is dovetailed with the other in extricate ways, all regulated by the a group of capitalists. Louis Althusser a prominent Marxist critic opines that the ideology of capitalism is determined by its materials base. Althusser coins, ideology to define capitalism. Blackburn's *Dictionary of Philosophy* quotes, Althusser opinion as:

Althusser firmly concedes that ideology represents the imaginary relations of individuals to their material existence and hence to the capitalist concept. It means that ideology distorts our view of our true

condition of existence. He presents to theses of ideology: the first one is negative concerns with the object which is represented in the material form of ideology; the second one is positive concerns with the materiality of ideology. We find different types of ideologies: legal ideology, political ideology, racial ideology, gender ideology, and so on only to separate the working class with the bourgeoisie. Today in late capitalism, the expansion of new mass media in principle enables ideology effectively to penetrate every pore of the social body. (312)

Althusser connects ideology with its social practices. For him ideology functions through ideological state apparatuses, which, although they seem to be creating their sub-ideology, are all subject to the dominant ideology. Ideological state apparatuses in compass all the institutions through which we are socialized. They include organized religion, the law, the trade unions, the political system, art and literature, and so on. Ideology, then, has a material existence in the sense that it is exhibited in all sorts of material practices. Althusser mentions some of the practices, “The material existence of ideological apparatus, be it only a small part of that apparatus: small mass in a Church, a funeral, a minor match, at a sport club, a school day, a political party meeting, etc” (Qtd. Hans Bertens 85)

The question arises why people need imaginary relation to real conditions of existence and why not just understand the real. The first answer to this question comes from the 18th century and idea that ideology from presents and despots. This is basically a conspiracy theory, which says that a handful of powerful men fooled the people into believing these falsified representations/ideas about the world. The second answer is that the material alienation of real conditions predisposes people to form representations which distance them from these real conditions. In other words, the

material relations of capitalist production are themselves alienating, but people cannot quite deal with the harsh reality of this, so they make up stories about how the relations of productions are not so bad; these stories, or representations, then alienation them further from the real conditions. The double destining involves here, or the alienation of alienation. These ideas about representation and reality assume that what is related in ideology is the real world, or the real conditions of existence.

Althusser says that ideology does not represent the real world parse, but human beings' relation to that world, to their perceptions of the real conditions of existence. In fact, we properly cannot know the real worlds directly; what we know are always representations of that world, representations of our relations to that world. Ideology is the imaginary version, the represented version, the stories we tell ourselves about our relation to the real world.

So the real world becomes, not something that is objectively out there, but something that is product of our relations to it, and of the ideological representations we make of it. The stories we tell ourselves about what is real become what is real. In more Marxist terms, what ideology does are present people with representations of their relations to relations of production rather than with representations of production themselves.

In the novel, characters violate the rules and restrictions made by that very capitalistic culture. Jane uses intuition to continue her struggle to forget the life marred by uneasiness and cultural oppression. It gives power to rebel against the social restrictions and limitation of the conformist society. In this way *Jane Eyre* raises the voice of rebellion against the corrupt materialistic world of capitalism of the then America.

Thus, Marxist critics present their disapproval towards the capitalist system, which is nothing more than a tool to suppress the dominated class of people. The capitalist spend their money and power in all these institution, like education and societal institutions as depicted in *Jane Eyre* to keep their policies intact, so that the meek and innocent people can be constantly lured, either by money, or power. Their so-called idealism on democracy and human rights are not more than a parody, as they are the ones who spend the maximum in making and upgrading the prisons and introducing new laws to bind the working class people.

III. Class Struggle in *Jane Eyre*

Jane Eyre, one of the important novels of the nineteenth century extends the ways in which ideological pressures of class, gender and economy domain of the then existing futile sense towards life and living. The novel depicts sadistic approach present in the nineteenth century society through the psyche of the then people and their mentality. It portrays a vivid picture of sensitive issues, along with implicit argument against the social depression rampant in the period.

The novel depicts, Jane Eyre's struggle for minimal recognition in the then existing society. Jane's artistic, social, and professional skills exceed to those of the most of her antagonists of the time; however, due to the poor mentality of the people of the time, Jane has to strife from her childhood to adolescence until, she is a young woman. The story runs parallel to the writer's own struggle to establish her against the patriarchal domain. The publication and success of *Jane Eyre* came as a ray of hope to the suppressed group of people of the society.

Jane Eyre is an orphan and relegated child living in the mercy of her foster uncle's family. She is badly abused by Mr. and Mrs. Reed. However, Jane overcomes this scenario and presents hope in the contemporary. With her flight from Thornfield, Jane transgresses the social demarcation of class, occupying simultaneously the positions of lady and beggar; a servant and a matron. Through these struggles, she overcomes the hazards put on her through the conservative mentality of the male. She is rightly judged by River's servant Hannah, as "You are not what you ought to be" (423). So, it is obvious Jane is a charismatic leader, and her presence itself serves as an influence to people around her.

The nineteenth century was a time marred by frequent struggle among the rulers and the ruled. During this mean time, *Jane Eyre* in a unique manner presents

hope as the symbol of beginning of coming of new Europe. Jane has a vivid imagination and romantic side which makes her passionate and emotional than most of her fellow classmates, at Lowood. She is emotionally and verbally advanced than other children of her age. She is also extremely perceptive, analytical and self aware, she says:

Each picture told a story; mysterious often to my undeveloped understanding and imperfect feelings, yet ever profoundly interesting: as interesting as the tales Bessie sometimes narrated on winter evenings, when she chanced to be in good humour [. . .] fed our eager attention with passages of love and adventure taken from fairy tales and older ballads. (7)

Jane is above other girls and children of her age. She is aware of the happenings around her and her sharp insight helps her to fight the cynicism of her age.

Jane's struggle starts as soon as she turns ten. Her father dies and leaves Jane in care of her aunt and cousin, with a promise that Jane will be given a descent rearing. But, soon Jane is surrounded in hostile situations with minimum care and love to her. G. M. Trevelyan writes about Jane and her tough family as:

Jane's aunt Reed was imperious and her cousins John – a spoiled, sadistic boy, Georgiana – a plump and primed and Eliza – a shallow, but sour and sharp-tongued girl, all, in early teens. Both her aunt and her cousins revile her as an ingrate, but years later, on her deathbed, Mrs. Reed reveals to Jane that her husband – Jane's uncle had forced Mrs. Reed to promise that Jane would be raised as a member of the family, but she never gets any familial treatment. It is only Bessie Lee, a maidservant at Gateshead, who treats Jane with some degree of

kindness and respect. (125)

Jane belongs to a higher class by birth, but the death of her parents leaves her to face the harsh struggle of life on her own. Jane had lost her father and was living in favour of her aunt, who had promised her brother (Jane's father), a fair treatment to Jane, which she had forgotten, as soon as her brother died. Initially, her aunt gives her a decent treatment, but that does not last for long added by her cousins, as well. The harsh treatment received by Jane was no different to most of the orphaned girls of her time as if the part of the society in those days.

The then social structure was such that orphans were not treated as decent humans. They were treated inhumanly and taken as mere burden to the society and the mankind. And, the orphan girls were an easy victim for these sorts of exploitation which left them vulnerable and often created conflict in the society. However, Jane stands up against all the difficulties and harsh treatment with dignity and boldness. At the school, too, she is given unjust treatment, so far that her two best friends are barred from speaking and entertaining with her. She recalls the incident:

I resisted all the way: a new thing for me, and a circumstance which greatly strengthened the bad opinion. Bessie and Miss Abbot were disposed to entertain of me. The fact is, I was a trifle beside myself; or rather out of myself, as the French would say: I was conscious that a moment's mutiny had already rendered me liable to strange penalties, and like any other rebel slave, I felt resolved in my desperation, to go all lengths. (12)

She compares self with those slaves barred from coming near to the whites. However, this provides her with encouragement to stand against the injustice that existed in the society. Despite the fact she belonged to a decent white family, her status was no

worse than the black slaves of her time. As, a slave who was forced for inhumane behaviour would think himself a slave and adjust accordingly, but Jane was not, and she was finding hard to face the reality. This showed the status of the economically deprived sections of the society were not restricted on the basis of caste, colour and race.

At Lowood School, more than six dozen girls ranging in age from nine to twenty years are constantly reminded that they are behold to the charitable donors who pay partial costs for their schooling. They are hardly made to forget that their living in mercy of some unknown donator/s. They are compelled to live in mental and physical domination, and the situation of the building is equally pathetic. The building is bleak, sparsely furnished, and under heated, stern and fragile condition. However, the worst is, Jane and her mates are deprived an easy access to education as well. It severely tests Jane's and fellow resident's endurance power. She narrates hurdles imposed on education and inhumane treatment received by one of her cousins, in following manner:

You have no business to take our books: you are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now I'll teach you rummage my book-shelves: for they are mine; the entire house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and windows. (11)

In this pathetic situation, Jane's mental and physical endurance powers are tested. She survives all these hardships imposed on her, only because of her strong determination and stamina.

These terrible situations engulf her with all sorts of negative feelings, even death wish, as well. She narrates, "I lay again crushed and trodden on: and could I ever raise more? I wished to die, while sobbing out this wish in broken accents [. . .]" (71). Situation in the Lowood School made the poor students feel very dejected and it was common for the innocents to wish death. They were the representation of wide spread negative feelings in the society. The innocent minds were constantly made to bear the heat of injustice and social domination. They were so dejected that they hardly feel like eating a loaf of bread. In one such situation, Jane narrates her distaste for food:

I put both away from me, feeling as if a drop of crumb would have choked me in my present condition. Helen regarded me, probably with surprise: I could not now abate my agitation, though I tried hard; I continued to weep aloud. She sat down on the ground near me, embraced her knees with her arms, and rested her head upon them; in that attitude she remained silent as an Indian. (71)

The girls and boys at the Lowood found solace in each other's companion, followed by tears, a painful reality of the students of the age. And, despite all these, she grew up to become one of the teachers at the Lowood School. However, following the urge of a disembodied voice, she opts for the position of child governess and is solicited by Mrs. Fairfax of Thornfield.

Jane, as the governess at Thornfield acquires maturity. At Thornfield Manor, a gothic three-story mansion, Jane serves as governess to Adele Varens at a ward of Edward Rochester, owner of the estate. She is able to control the entire mansion entirely on her own, and her role is more than that of a governess. However, there is a darker side of the Thornfield related to Mr. Rochester's past. At Thornfield, the novel

takes a gloomy vast house, popularly known as the Thornfield mansion with mysterious secrets, and a brooding haunted man, Edward Rochester with a dark past to depict the nineteenth century setting of gloomy societal condition. Furthermore, there are old-house-wives, who are selfish and strict and, there are male with the feelings of superior complexity with an inborn attitude to dominate. The novel is a depiction of Jane Eyre, an orphan, abused and neglected by her relatives in a boarding school run by a tyrannical, hypocritical minister. But Jane, guided by her conscience and resistance power, inherits from her cultural background, refuses to let anyone shove her down. Her struggle against all the odds is to establish and to find herself a place in the then society. Bronte wrote in the usual stately prose of the time, but it has a sensual, lush quality, even in the dark early chapters at Lowood. At Thornfield, the book acquires an overhanging atmosphere of foreboding, until the clouds clear near the end. And she wove some tough questions into Jane's perspective -- that of a woman's independence and strength in a man's world, of extreme religion, and of the clash between morals and passion.

Nineteenth century was a desperate time for the people, not only for the peasants and the labourers but also for bourgeoisies like Rochester. It was troubled by clash between the puritans and the clergymen, who were in an attempt to push the women into the age old framework of morality; confining them within the domesticity. On the other hand, some females largely in support of their counterpart males were in an attempt to break loose the age old confinement. In the power struggle between the feminist and its supporters and the leaders of so-called puritan society, the female were the ones, who were suffering the most. *Jane Eyre* is set in this difficult scenario, where Jane tries to break away the orthodox set of beliefs.

The working class people lagged behind and even their offspring were forced

to reel under similar conditions of apathy. So, lives of lower class people were very much pathetic, miserable and full of troubles, ultimately resulting in pessimistic thinking in life. They cursed all these as their fate, as Trevelyan explains, as:

The tendency to social segregation, enhanced by the geographical division of various classes' quarters in the layout of great modern cities was thus further accentuated by education. Moreover, the expenses of a public school, so much higher than those of the grammar school and Day school, become terrible self imposed burden on lower middle class and professional families. Indeed, at the end of the century it became a principal cause of the lamentable decrease in the number of children in some of the best section of the community. (129)

Some narrow concepts prevailing among the people of the society also do not let them think widely for their hopeful and dignified life. Michael Mason in *Charlotte Bronte's Jane Eyre* writes:

In the rural society of that period, not yet seriously disturbed by rural depression of migration to the town, much weight was attached to the narrowest gradations of class status. There was a sharp and sometimes cruel division between those who worked for themselves and those who worked for others. (325)

Division of class amongst the elite and the worker complicated life in an uneasy and difficult situation. Lower class people's fate was full of misery and difficulty, as they had to depend on others. So they became depressed and lost their hope for happier life.

Bronte's analysis of the shifts and turns in Jane's life is full of emotions; however, backed by Jane's superficial energies. The figure 'Jane' exists not only as a

controlling agent but rather as the site of violent, contradictory charges of material energy. Following the verbal assault by Mrs. Reed, her aunt, the harsh governess of Lowood, Jane depicts her sensation of expansion and exultation as, "It seemed as if an invisible bond had burst, and that I had struggled out into unhoped-for liberty" (39). This notion of an emergence into selfhood occurring with an unleashing of psychological powers is reiterated later by St. John Rivers, a suitor of Jane in describing the impact of his decision to become a missionary as "My cramped existence all at once spread out to a plain without bounds . . . the fetters dissolved and dropped from faculty" (462). In case, responsibility for social rebellion is displaced onto a material sphere; it is not the individual, but physiological faculties which act to overthrow the fetters of social constraint.

As Marx opines that root to class struggle is constraint between the societal forces of 'haves' and 'haves not.' However, these conflicts, also served the lower middle class people to realize their capacity that lay buried in the day-to-day chores. Thus, the image of justified revolt and of the psychological exhilaration can be obtained from faculty exertion. Each faculty has a legitimate sphere of action, and when properly gratified, is a fountain of pleasure. But, behind this fountain of pleasure, lay the life-long struggle of the lower middle class person. Jane represents the similar hidden potentiality who despite all subjugations never gives up the desire to be a woman of substance.

Despite, the cruel behaviour imposed at her at the 'Lowood' from the hands of her uncle and aunt, she matures endurance power to whatever tragedy befalls on her. Instead she passes, philosophic comments as:

A ridge of lighted heath, alive, glancing, devouring, would have been a meet emblem of my mind when I accused and menaced Mrs. Reed in

an outrage: the same ridge black and blasted after the flames are dead have subdued, would have represented as meetly my subsequent condition. (140)

As such, it is the unique quality of forbearance and compassion that makes Jane a voice of reconciliatory symbol of the era.

Jane's job of governess at the Thornfield Hall is to look after the child of Mr. Rochester, an arrogant middle aged ruffian. She soon becomes the teacher and friend to the girls, but is struck by the dark, almost a haunting feeling of her new home. It is largely due to the darker side present in the life of Mr. Rochester. According to Sally Shuttleworth, Rochester is "a cynical, embittered man who spends little time at Thornfield to avoid his guilty fears" (15). However, amid the adversity, they are slowly drawn together into a powerful love, despite their different social status. Rochester's apparent attention remains to be of a shallow, snotty aristocrat who wants his wealth and status more than Jane and her unconditional love.

At Thornfield, Jane is on the verge of womanhood and still seeking liberty, which is the release of the imprisoned real self into the social world. From the beginning of Jane's experience at Thornfield, where she takes up her new role of governess, the doubleness of Jane's character is emphasized. As she herself advises us when she has arrived at her destination, "Reader, though I look comfortably accommodated, I am not very tranquil in my mind" (125). Such is her dilemma, which comes to her, and she does not hesitate to reveal, both in behaviour and action.

Thornfield is a place of the imagination, an old Gothic mansion, whose name derives from its "mighty old thorn trees, strong, knotty, and broad" (131). These are strange fusion of masculine sexual energy and imaginative power, and in the other hand, the social hierarchy that existed between the bourgeoisies and the working class

people. Jane finds all these "a representation of cynicism" (83). The struggle between the internal and external; and the governess and the master is in the verge of amalgamation – aftermath scenario of class conflict.

In the meantime, there are strange things happening at Thornfield -- stabbings, fires, and mysterious laughter. However, during these incidents, Jane and Rochester finally confess their feelings to each other. Jane, who is unknown to the fact that the horrible things happening in the mansion is courtesy Bertha, the imprisoned psycho wife of Rochester, knows only in the day of her marriage with Rochester. Upon this disclosure, Jane cancels the marriage and quits the job and mansion for an uncertain future. Her apathy is as mentioned below, "Dressed for her wedding morning, Jane is forced to look her own departure from her real self in the face: the mirror reflects only a robed and veiled figure, so unlike my usual self that is seemed almost the image of a stranger" (315). In the process of comforting her, she shivers and wails; however, soon gets up to fight the unknown destiny – struggle against the cynicism of her fate and the societal standards of the day, and also from Rochester, her love interest.

Rochester himself is described by the narrator again and again, as though Bronte was struggling to pin down the exact qualities which will do their work as yet unexpressed real self of Jane. The readers are told that Rochester is like, "mass of crag" or "a great oak" (143), "dark, strong and stern" (147). All his features have its energy that is in against the postivity of life. The strength of desire and will which is the primary characteristics of Rochester's masculine sexuality calls to mind the image of the thorn trees surrounding the mansion, in which physical size and might evoke imaginative and sexual power – a struggle that is against nature, and also against the lower class of people of the contemporary society.

Even before Rochester appears on the scene, Jane is told that he is peculiar by

the down-to-ground housekeeper, who has only a vague sense that 'you cannot always be sure whether he is in jest or earnest, whether he is pleased of the contrary: you don't thoroughly understand him in short" (136). It is absolutely essential to Rochester's sexual attention that he is moody, hard to read and intensely private and convoluted hero who presents no surface smoothness or conventional blandness on which to depend: he constitutes a secret. Like the thorn trees on his property, he is, we may say, knotted; in his own characteristics, he is 'hard and tough like an India rubber ball; pervious, though, through a chink or two still (163). However, Rochester is penetrable; there is a private, even a female' entrance to this secret, available to the adventure willing to undertake the risk of enduring the full power of masculine sexuality. And Jane, as we know, is ready for vividness.

However, amid the two differing class of masculine sexuality and feminine docile, a love story develops. A deep affair between a petite and sublime heroine and a middle aged ruffian – a rare chance of concentration of the soft and ferocious. This affair between the bourgeoisie and a proletariat is the coming of class consciousness, and finally, its meeting in the form of their union. During the period of the growth of her love for Rochester, Jane is also given the opportunity to define herself partly through comparison with other women. Jane asserts her voice as "female self assertion in the service of self-interest: I must have my will" (86).

Jane's revulsion is reserved, rather, for the idea of a sexual connection between Rochester and the lower-class Grace Poole. As Jane, who is a warrior like figure expose this as, "I hastened to drive from my mind the hateful notion I had been conceiving respecting Grace Poole: it disgusted me. I compared myself with her, and found we were different. Bessie Leaven had said I was quite a lady; and she spoke truth: I was a lady" (196). As such, we nowhere find Jane endorse to Rochester's

statements of disgust

Jane and Rochester are not only socially and economically apart, but also vary a lot in age and mannerism. Jane is eighteen when she arrives at Thornfield and is full of life and dream for future. On the other hand, Edward Rochester is forty-eight, almost twenty years older than Jane. Rochester is a dark, brooding, and arrogant man. Rochester often harsh manner belying his vulnerability owes his moodiness to the fact that he keeps his insane wife, Bertha Mason, locked up in the attic. The master of Thornfield, also has responsibility for his pesky French ward and his daughter, eight-year-old Adele Varens. Although Adele's mother, a French opera dancer, was his mistress for an extended period of time, Rochester doubts that he is truly Adele's father. Despite his irresolute past, Rochester is portrayed as a charismatic man who becomes an acceptable mate for Jane only after he has symbolically atoned for his past transgressions and into an amiable person.

Aside from Rochester, most of the characters associated with Thornfield Hall seem one-dimensional. Mrs. Fairfax is a kind, efficient, elderly housekeeper. Similarly, Adele the daughter is as if an illusionary character who she lirts about chirping French phrases about flowers in her hair, as pretty women do. Technically, she serves as a plot device, providing a reason for Jane's employment at Thornfield. Blanche Ingram, Rochester's apparent love interest, is a similarly shallow character; exceedingly beautiful, but haughty and manipulative. Blanche's presence in the plot intensifies Jane's consternation and confusion over her feelings for Rochester which thereby creates a ground for conflict among the two female characters.

Similar, to most aristocrats of his time, Edward retains the arrogance of his social class until his blindness causes him to turn inward and to revitalize his humble sensibilities. The love Jane maintains for Rochester results in a virtuous union

between the two, a testament to perseverance and perfectibility in the romanticist view of human nature.

The story does slow down after the abortive wedding, when Jane flees Thornfield and briefly considers marrying a repressed clergyman, St. John, who wants to go die preaching in India. It's rather boring to hear the self-consciously saintly St. John prattling about himself, instead of Rochester's barbed wit. But when Jane departs again, the plot speeds up into a nice, mellow little finale. Taking this scenario of bravado, Sally Shuttleworth writes:

Bronte did a brilliant job of bringing her heroine to life -- as a defiant little girl who is condemned for being "passionate," as an independent young lady, and as a woman torn between love and principle. Jane's strong personality and wits overwhelm the basic fact that she's not unusually pretty. And Rochester is a brilliantly sexy Byronic anti-hero with a prickly, mercurial wit. (24)

Rochester and Jane's couple does not create any Victorian era love sensation, instead creates the sense of conflict of existence among the two unlikely lovers. Lack of passionate and sensuous feelings backed by the age gap between the two characters make the novel pretty platonic in nature – a hope against the existing trouble of the time.

However, different female characters in the novel in comparison are frail in counter-part to the males. These female characters do faint, cry, and turn pale, but on the other hand, they also strive to overcome their fragility. Jane fights against these traditional weaknesses. Jane exhibits great strength in the midst of sufferings. She narrates her hard times, as:

Hopeless of the future, I wished but this — that my Maker had that

night thought good to require my soul of me while I slept; and that this weary frame, absolved by death from further conflict with fate, had now but to decay quietly, and mingle in peace with the soil of this wilderness. Life, however, was yet in my possession, with all its requirements, and pains, and responsibilities. The burden must be carried; they want provided for; the suffering endured; the responsibility fulfilled. I set out. (208)

However, a true warrior, Jane did not allow her agony to overcome her. Even though the characters of Jane and Margaret -- a fellow sufferer at the Lowood School, seemed frail, they fought that image of themselves within their own mind, as well as in the mind of the other characters. Margaret Edith cautions Jane not to be strong-minded to which, Jane replies:

Don't be afraid, Margaret Edith. I'll faint on your hands at the servant's dinner-time, the very first opportunity; and then, what with Sholto playing with the fire, and the baby crying, you'll begin to wish for a strong-minded woman, equal to any emergency. What do you say, won't you? (319)

In this way, the mentally strong Jane invokes the fire of strength within her fellow friends to stand against any sorts of vulnerable action.

Jane Eyre explores the predicaments of those bound by law, conventions, and social status to live and not of their own choosing. Parallel to the then societal status, Jane resents being controlled by inferiors but uses this resentment to generate energy necessary for her survival and rise to independence. The power of religion to enlighten or to corrupt finds expression in Jane's reliance on heartfelt prayer and in the diametrically opposed vocations of Brocklehurst and St. John Rivers. In each case the

social value of religion is depicted as part of the individual's motives which is a tool, for Marxist to impose its hegemony on the lower strata of people.

Another important aspect of social and economic conflict in the novel is most characters suffer even if they do not have any significant causes for it. Bronte presents the destiny as an inevitable foe, though they do not have any significant causes for it. Sometimes, even they are compelled to give up their happiness for others. Bronte has shown the dominant role of fate, over individual will and aspiration, which has not been given any place in their lives for their fulfilment. She makes this novel tragic from the point of view of fate's decisive role and shows that it is the inescapable design of fate for their sufferings because of other's insensitive and impulsive behaviour. The inner conflict in character's mind has further added to the rampant presence of struggle for existence amongst people of different class and kind. In the perspective, the Marxist rightly takes 'fate' as the determining factor for changing and bringing about differences in individual's life. As it is known, an individual of an aristocrat born is far more away from poverty than the so-called well-to-do proletariat. Bronte tries to show that destiny decides what shall happen in human life because it is already decided why they should suffer.

The influence of the English society is also depicted in the story. It has a story of both the rural and urban settings of the nineteenth century England. Men and women in the time were desperate due to the waging economic and the unwanted social domination imposed on them. The rural labours were in a very poor condition because of the dwindling economic situation.

The Victorian society was divided in various hierarchies; on the top were the Royals, second to the ranking were the Bourgeoisies consisting of the noble men and the landlords and the peasants and the laymen were at the bottom of the hierarchy.

Although the society was adapting to a free democratic norms and culture, the domination was present everywhere, and people were dominated by the so-called upper class people as well as social laws, customs and traditions. They are as helpless and deceived as Bronte created in her literary works.

The era of melancholy was engulfed by agonies and disappointments. David Cecil narrating this pessimist scenario in Bronte's novel writes in *Bronte, the Novelist*:

Depiction of pain, melancholy and disappointment in her characters were equally attributed in then real day English society. They were equally destined to pass the hard lives. Days of rustic people go in a very pitiable and unjust way; whether fate or destiny both appears to be against them. These troubles, hardships, sufferings, melancholies and discontentment are presented in a very subtle way in Bronte's work.

(212)

The disposition of miserable view was confirmed by the fate of Jane, the central character in the novel. She, despite her simplicity and friendly nature, has to suffer all sorts of hardships, for apparently no reasonable reasons.

Besides providing glimpses into the unconscious, dreams in *Jane Eyre* can also serve as "presentiments," or warnings of future events. As Margaret Homans notes, Charlotte Bronte often uses the "gothic form of literalizing, or making some aspect of the dreams come true" (27). A dream in *Jane Eyre* can serve as a general symbol as they depict hope and fear for Jane, first being the factor of class consciousness and, second, class struggle. Jane believes the superstition of her old governess Bessie, that "to dream of children was a sure sign of trouble, either to one's self or one's kin" (76). Indeed, the day after Bessie dreamt of a child, Bessie found out

her sister was dead.

Through all these happenings, the novel features dream and struggle of Jane, who is a dreamer and believes in good-deeds and service even to the ones who foes. Her dreams continue when she is in engagement with Rochester. She has a desire of a pair of children. However, there is "a strange, regretful consciousness of some barrier" dividing Rochester and Jane (268). She dreams that she carries a bawling child on an unknown road, and Rochester walks ahead of her. She tries to catch up to him, but her entreaties are muffled and her steps slowed, and Rochester walks farther and farther away. It is typical that Jane is not miffed with this dream as she is in process of catch Rochester who is an aristocrat and, she, a normal governess. It signifies a working class mentality of chasing their dream.

In the second dream, Jane images the destruction of Thornfield. She wanders around the ruined estate, clutching the child because she "might not lay it down anywhere, however tired were my arms however much its weight impeded my progress" (271). As she struggles to climb a wall to get a better view of Rochester, the child clings to her neck, nearly strangling her. When she reaches the summit of the wall, she glimpses Rochester as a vanishing speck. The wall crumbles and she and the baby fall away as she wakes. So, these are the facts that miff at the

As such, Jane fears the fall of her dream of decent life that has its root in the consciousness of Jane's vibrant feeling towards life. She is usually able to differentiate distinctly between waking life and dreaming, even in ambiguous situations. Her most praise worthy character, "never losing hope" remains intact with her from the beginning to the end (25). Like, despite Rochester and his servant Mrs. Fairfax unsuccessfully attempt to convince Jane that her sightings of Bertha Mason are dreams. One night, shortly before Jane discovers Rochester's room is ablaze, she

hears a "demonic laugh" (295) emanate from her keyhole. Mrs. Fairfax tells Jane that the laugh she perceived was not real by saying "you must have been dreaming" (294). Jane remains unconvinced and replies heatedly, "I was not dreaming" (294). This belief in selfhood of Jane is the determination to fight against the difficulties imposed by the society and circle of the day that wants her to take life as it is. However, Jane is hard bent on knowing the truth which invites conflict with self and others.

Another night, Jane wakes to find Bertha tearing her wedding dress. Rochester assures her that her vision was "half dream, half reality," claiming that the woman Jane saw was Grace Poole and that her state "between sleeping and waking" caused her to envision the Grace in a hideous form Jane outwardly accepts this reasoning, but reflects, "Satisfied I was not" (277-278). Clearly, Jane can distinguish well between dream and reality, an imposing feature she was endowed with.

Jane Eyre stresses the virtues of self-reliance and perseverance in a world of adversity. Jane's impassionate resilience allows her to overcome the injustices heaped on her by Mrs. Reed, John Reed, Mr. Rochester and Miss Blanche Ingram. Jane, as a sensitive young woman refuses to be calloused by her hard life, pursues an independent, self-governing existence, making her in a sense a prototype of champions for women's rights. In a sense, the comfortable classes shut away the offspring of the less fortunate classes as a means of avoiding emotional entanglements; they rationalized their actions with protestations of charitable intentions and moral righteousness. She likes Rochester because he sticks on his ideas firmly. His judgement clouded by excessive pride, Rochester is a literary descendant of the ancient Greek playwright Sophocles' *Oedipus* and embodies the theme of figurative versus actual blindness.

When truth is revealed, Rochester, the aristocrats fails to comprehend the

extent of Jane's commitment to him but instead seeks shelter in making indecent remarks to avoid the query. Finally, Rochester chooses to hide the demon of his private life, about his insane wife, Bertha from Jane. Only after he is blinded during an attempt to rescue Bertha from the burning Thornfield, Rochester does recognize the true value of Jane.

Struggle and hardships were the harsh realities of the lower middle class and working class of people, as depicted in the form of struggle faced by Jane. However, the heroics of Jane make her worthy in the society. Jane's determination to fight the odds of the society is analogy to the coming of the generation. The age of dark was being dying to a new beginning. The hostility of the age was slowly being taken over by the goodness of Jane and like her characters present in the society.

Furthermore, use of foreshadowing and symbolic characters - or place-naming to leave hints for the reader about plot development is quite fascinating fact of the nineteenth century era. Like, at Lowood, Miss Scatcherd is as hard and abrasive as her name, and Maria Temple acts as the sanctified refuge for Jane that her surname signifies. Overall, the plot is rich with memorable characters acting within a predictable range of psychological and social motivations. Their actions and dialogue are well documented, and the settings are described adequately enough to provide appropriate context.

Similarly, the cruel treatment Jane undergoes in the novel is a stark example of the gloom prevalent in the society, in those days. She is only a representative character, out of the thousands, who found no light at the end of the tunnel. In a conversation preceding their betrothal, Rochester treats Jane like a good servant: because she's been a dependent who has done her duty, he, as her employer, wants to offer her assistance in finding a new job. Jane confirms her secondary status by

referring to Rochester as master, and believing wealth, caste, custom that separate her from him. She fears he will treat her like an automaton because she is poor, obscure, plain and little, mistakenly believing the lower classes to be heartless and soulless. Claiming the aristocratic privilege of creating his own rules, Rochester redefines Jane's class status, by defining her as his equal and likeness.

As such, the novel critiques the behaviour of the most of the upper-class characters of the day. Blanche Ingram is haughty and superficial, John Reed is debauched, and Eliza Reed is inhumanely cold. Rochester is a primary example of upper-class debauchery, with his series of mistresses and his attempt to make Jane a member of the harem. In her final view of Thornfield, after Bertha has burned it down, Jane emphasizes the stark contrast between her comforting, flowering, breathtaking dream of Thornfield, and the reality of its trodden and wasted grounds. The discrepancy emphasizes that the world's vision of the upper classes doesn't always capture the hidden passions that boil under the veneer of genteel tranquillity.

One of Jane's tasks in the novel is to revitalize the upper classes, which have become mired in debauchery and haughtiness. Just as Rochester sought Jane for her freshness and purity, the novel suggests that the upper classes in general need the pure moral values and stringent work ethic of the middle classes. At novel's end, Rochester recognizes the error in his lifestyle, and his excessive passions have been quenched; he is reborn as a proper, mild-mannered husband, happily dependent on his wife's moral and intellectual guidance.

In the novel, characters suffer, though they do not have any significant causes for it, largely similar to the condition of the people of the day, who were forced to suffer for no any apparent reasons. In the midst of all these, Jane a representative figure stands as the fight against the destiny, and her status is the revival of hope of

the people of the day. Through the presentation of characters, who are slave to their destiny by birth and remain so, throughout the life, however, desperately they try to overcome fate. On the other hand, there are characters that are born fateful and enjoy the life, similarly, but, few of them fall, unexpectedly, like Rochester in *Jane Eyre*. She has depicted the internal conflict in the character's mind, which is also shown as being destined to do so. Bronte tries to show that destiny decides what shall happen in human life because it is already decided why they should suffer. Destiny of mankind was in the process of taking a leap in the coming of the new generation.

However, the coming of the new age encouraged the lowly people to stand up and fight for a better tomorrow. As, they had defied death, they were not to worry about anything, anymore. Most people in the era were in a mentality of challenging the despotism of eighteenth century morality, and few were trying to break away from the root. The time in Europe was itself hopeless as being the time of industrial revolution, which resulted in excessive exploitation of individuals. Bronte, who was highly affected from the social and economic changes that was coming with the new era, believed in love and affection as weapons to change the society. It was the time, when the orthodox concept of love was being challenged. Jane, who is in love with Rochester, does not hesitate to express her love, as:

No; I know I should think well of myself; but that is not enough; if others don't love me, I would rather die than live--I cannot bear to be solitary and hated, Helen. Look here; to gain some real affection from you, or Miss Temple, or any other whom I truly love, I would willingly submit to have the bone of my arm broken, or to let a bull toss me, or to stand behind a kicking horse, and let it dash its hoof at my chest.

(122)

Jane is a rebel, who faces the antagonism imposed on her by the society but stands against it, in many occasions, including her expression of love to Rochester. Thus the ideas prevalent in the society, during the mid-nineteenth century were crumbling, as people like Jane were seeking freedom in choice of love and marriage.

The philosophy of love too was changing its meaning. It was the time, when people were looking for freshness in love and sex. Defying the ancient idea of love, Jane philosophies love, as:

Most true is it that 'beauty is in the eye of the gazer.' My master's colourless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth,--all energy, decision, will – were not beautiful, according to rule; but they were more than beautiful to me: they were full of an interest, an influence that quite mastered me – that took my feelings from my own power and fettered them in his. I had not intended to love him: the reader knows I had wrought hard to exasperate from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously revived, green and strong! He made me love him without looking at me. (173)

Jane strongly expresses her newfound knowledge of her love for Rochester, unabashedly or dishonestly. Jane realizes she must look out for herself and live according to the values she has placed as significant in her life, including her love life. Rochester finally becomes human for her – no longer an idol – the only locale of equality.

Jane Eyre expresses the significance of struggle, dreams and day-dreams, which the people of the era were habitual to. Despite Jane's distaste for fantasies and

inefficiency, she is a frequent day-dreamer. Rochester recounts observing Jane's pace of walk and activities around the mansion as if a day-dream. When the voice of Mrs. Fairfax, awakens Jane, Rochester imagines her thinking "My fine visions are all very well, but I must not forget they are absolutely unreal" and finding a task to complete to ensure she does not slip back into daydreaming" (22).

In yet another feature of Jane, the novel depicts her as learning to suppress her passions over the course of the novel. It is another important feature depicting the fight against the society. After a turbulent childhood, Jane fulfils a Victorian ideal of womanhood, and grows more graceful and composed as she completes her education. Despite her placid exterior, Jane still maintains a wild and active dream life. According to Maurianne Adams, Jane even pays "inordinate attention to the details of her dream life" (85). Jane's dreams thus reveal the raw emotions she attempts to mask in order to be an ideal Victorian lady. Jane's capacity to imagine is exposed in her capacity to paint. They reveal her great awareness for dreams. Jane describes the drawings of her visions as, "The subjects had indeed risen vividly on my mind" (242). Rochester declares, "I daresay you did exist in a kind of artist's dreamland while you blend and arrange these paintings" (244). Thus, the act of painting assists her to cope with the harsh reality.

The first painting shows a ship's mast a bare hand, and a bracelet rising out of a turbulent green sea. The second painting is of a wind-rustled hill below a night sky in which a cosmic female form is visible. The third is a monumental bleak human head rising out of the ocean, supported by hands and resting on an iceberg. Adams argues that the pictures represent the scope of Jane's unconscious life. In the first two, the mast, arm, and the hill are Jane's consciousness, while the submerged ship and body and the faint cosmic woman are her unconsciousness. The third image, "depicts the

ice-bound landscape of Jane's despair" (Adams 85). Jane's dream art may thus reveal the extent of her suppressed, passionate feelings, and unconscious.

It is not only Jane's dream, or her hardships, but the bleak mentality of nineteenth century people, who were in an attempt to try to seek a newer and better tomorrow. It is not only about Jane's failure or success, but also symbolic to the change coming to the society. The dream of Jane was similar to almost all the new generation of people.

Jane also emphasizes the distinction between illusion and reality when she and Rochester first become engaged. Rochester becomes giddy at the prospect of marriage, and he speaks of his love for Jane in exuberant terms. "You are a beauty, in my eyes; and a beauty just after the desire of my heart – delicate and aerial" (221). Jane quickly refutes him on the grounds that his statements belong in the dream world, not the world of reality. She rejects the idealized future he imagines for them, calling his musings a fairy tale of sadness and strife. She brushes off his compliments of her beauty, saying "You are dreaming, Sir; or you are sneering" (221).

As such, Jane as a resisting feminine finds her self and identity in the adverse society, as visible from the pragmatic close of the book, in which she writes:

I have now been married for ten years. I know what it is to live entirely for and with what I love best on earth. I hold myself supremely blest – blest beyond what language can express; because I am my husband's life as fully as he is mine. No woman was ever near to her mate than I am; ever more absolutely bone of his bone and flesh of his flesh. (475)

Thus, all the pain and struggle of the once a submerged Jane establishes her in the society of the then time. She is blessed with love and dignity, from Rochester and as well as from the society – that is to say, the lower strata of the society found its way in

amid the elite class of the day.

Thus, Jane's struggle from an ignored and subjugated orphan to the status of Victorian lady is the triumph over the then working class of people of the era. The odds and hurdles imposed on her way is the obstacle imposed on the proletariats by the traditional orthodox aristocratic set up of the then society. Through Jane's maturity in resisting the odds signifies the coming of new age that was expected to eradicate the difficulties of the proletariats of the nineteenth century.

IV. Exposition of Class Struggle

The English society during the nineteenth century was marred by conflict amongst the aristocrats and the working class people. It was an era dominated by the trends of mannerism of the bourgeoisie from literature to social, and politics to economics. However, in such an era, Charlotte Bronte's *Jane Eyre* came as a ray of hope as it depicted the rise of an orphan to the status of a decent citizen of the then society. The novel presents a swarthy governess, Jane Eyre in strife against the then society. Jane was just a normal looking girl but with sharp understanding to her surroundings. The depiction of not so good looking heroine in fight against the mentality of the system surprised the critics of the day.

Jane, the central character of *Jane Eyre*, is sensitive and passionate, intelligent and reflective orphan child. As a child, she is keenly aware of her status as an orphan and an outsider. She learns to observe others quietly and takes refuge from her loneliness in books. When pushed beyond the limits of her tolerance for pain and injustice, Jane reacts impetuously. At Lowood School, she rebukes both John Reed and his mother for their cruelty towards her. Later, at Thornfield, provoked by Rochester's emotional manipulation, she hotly declares herself to the status of his soul mate. Though, often described as a small, plain spirit, Jane attempts to curb her self-righteousness with an attitude of stoic acceptance, Jane shows flashes of spirit and temper that make her a compelling character full of passion of compassion and forgivingness, even to her arch rivals and enemies.

In the time flawed by pessimist ideas and philosophies all over, and when people were simply tired of trying something new, Jane's motivation works as a tonic. Her cheerful nature and friendly attitudes, at least lessens some of the woes widely prevalent in the society. Jane's hope and sympathy to all, including her wrong doers

spread message of goodwill and benevolence to the then existing society.

The cause of struggle and unrest in the society is due to the presence of alarming economic dissimilarities, according to the Marxists. This has helped to make mentality of people like Rochester and Mrs. Reed in favour of amassing more wealth rather than looking to softer humane sides. Thus, the society flourished towards cynicism, but, Jane's attitude to overcome the problems through forgiveness as the tool served as a way out of the maze of struggle and hatred, invited by it. As such, *Jane Eyre* is an advocacy of reconciliation among the socially and economically far apart classes of people in the society.

Thus, *Jane Eyre* is a voice of the downtrodden and subjugated people due to class and economic statures. Marxism is the blend of social and economic factors put together, which ultimately results in provocation of the working class people and ultimately ends in their exploitation by their owners. In the scenario, the struggle faced and overcome by Jane is the rise and acceptance of lower middle class people to the status of dignity and, also an access to the confined world of the so-called bourgeoisie.

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