

## **I. Jane Eyre as a Nomad in Patriarchal Society**

Female nomadity is the prime factor in analyzing *Jane Eyre*. Through the use of an unstable character Jane Eyre, Charlotte Bronte challenges the patriarchal ideologies of the 19<sup>th</sup> century society in England.

This research examines how Jane Eyre, the protagonist of the novel, is a nomad; what factors lead her to be a nomad; and how Jane Eyre, through her nomadity, revolts against patriarchy. It also examines how she protects herself from patriarchal construction of woman, thereby challenging patriarchal ideology.

As a nomad, Jane lives an unstable life. Her residence is never fixed. She always finds herself moving from place to place. Sometimes physically and other times psychologically she is always wandering. In Gateshead, she always wishes to escape from the company of Reeds family. She moves to Lowood School from Gateshead. To her, this movement was more for freedom than for education. But she could not find Lowood environment enough for her subjectivity. She longed for wider world. Then she moves to Thornfield as a governess. Her career in Thornfield is followed by her another movement. She sneaks out of Thornfield hall and goes to an unknown destination. She reaches Whitcross. For few days she suffers from destitution. Fortunately, she finds her kins in Moor house. She also finds herself an heiress of twenty thousand pounds. Yet, her mobility does not rest here. Finally, she returns to Thornfield. All her movements throughout the novel appear to be out of privation. Wherever she goes, she experiences much more things lacking in her life. Though the basic needs like food, cloth and shelter are somehow fulfilled, she feels love and identity missing. Therefore, her movement

throughout the novel is the search of love and identity. The very quest compels her to live a nomadic life. Her nomadity, however, turns out to be a revolt against patriarchy.

Patriarchal society emphasizes on stability. In other words, patriarchy theorizes on the restriction of female mobility. It has a good logic in such theorization. It is that, by nature, women are to give birth to, and nurse, children. The helplessness of the human infant demands that initial care be intensive and prolonged. The initial physical necessity for mothers to give birth to and nurse their children leads easily to the continuing caring and nurturing role which women adopt in all cultures. Because of their role as mothers and carers, women are primarily observed in domestic activities. Women become what the French novelist and social critic Simon de Beauvoir called the 'second sex', because they are excluded from the more 'public' activities in which males are free to engage. Patriarchy took the very reason in forming its ideology. Patriarchal ideology categorizes the domestic and public sphere for men and women respectively. Limited domestic sphere confines the women.

Moreover, patriarchy usually refers to male dominance. It has male-centric rules, values and institutions. Such rules, values and institutions are meant for women to follow. Women have been following these rules either hegemonically or forcefully. These are the same rules that limit female mobility. Patriarchy can survive only when these rules are strictly followed. Therefore, Jane Eyre's nomadity has become a challenge to the social stability. Likewise, by challenging patriarchal system, Jane Eyre proves herself as a feminist.

## **Charlotte Bronte and Jane Eyre**

Charlotte Bronte was born on April 21, 1816 at Thornton, Bradford in Yorkshire, third child of the six Bronte children. Her mother died of cancer when she was just five years old. In 1824, Charlotte, Emily and her elder sisters attended the newly opened Daughters' School at Cowan Bridge. The Bronte sisters at the school suffered the harsh regime, cold and poor food. The two sisters Maria and Elizabeth died of tuberculosis. Charlotte and Emily are removed from the school.

Charlotte became interested in literature. So, she wrote to Robert Southey, the poet Laureate, enclosing some of her poetry and asking for his advice about a literary career. Southey replied that 'Literature cannot be the business of a women's life: and it ought not to be.' However, Charlotte continued her pen in English literature. During her thirty nine years of life time, she contributed a lot in English literature. In her works, she described love more truthfully that was common in Victorian age England. She speaks for oppressed women of every age. She normally presents normal woman as brave one. In her novel *Shirley*, she portrays a protagonist who is fully developed independent, brave, outspoken heroine.

She was writing at the time of Victorian age. It was the time when male domination was on peak. Woman of that time were totally under the domination of men. They had not any right of speaking and writing. Literature was not women's field to work. Virginia Woolf metaphorically says that women writers had never been given private rooms for writing. Here the room stands for space. They cannot get their proper space in literature. So, women writers of that time were obliged to take masculine pseudonyms. At that time, Bronte sisters were also not known by their real names because women in the Victorian

Period were taken to be inferior to men and any work of art created by them was liable to be looked on with prejudice. Charlotte, Anne and Emily adopted the names Currer, Action and Ellis respectively. They adopted male pseudonyms because they did not want to declare themselves as women. If their identity was disclosed they were tormented by the publishers, readers and critics. Early women writers in English faced tangible and concrete risk if they published their works. In a recent survey, Elaine Hobby notes "Women writers and male publishers consistently felt the need to apologize for a woman's going to print"(18) .

At such time Charlotte Bronte's *Jane Eyre* was published under male pseudonym. It is her famous and prominent novel. This novel is her autobiographical novel. In this novel, she has used her experiences at the Evangelical school and as governess. These childhood and adulthood experiences are represented in Jane, the protagonist of the novel. This novel severely criticizes the limited options open to educated but impoverished women, and the idea that women ought to confine themselves to make puddings and knitting stockings, to playing on piano and embroidering bags. Jane's passionate desire for a wider life, her need to be loved, and her rebellious questioning of conventions reflect Charlotte's own dreams.

This novel, moreover, is a series of struggle which Jane confronts to find a place for herself. Stevie Davies calls her struggle a protest against patriarchy. He writes, "The childish rebellion of the 'revolted slave' gives way to the adult's outburst against the injustice of patriarchy" (Introduction, *Jane Eyre* xix). She, thus, views Jane's protest as explicitly feminist.

## **Jane Eyre as a Nomad**

In general, nomad means wanderer. The word "nomad" comes from the Greek word *nomados*, which means "wandering around in search of pasture" (Compton's Encyclopedia 331). The term used to denote the people who move with their animals in search of pastureland. Today, however, the term refers to all wandering people who move in cyclical or seasonal patterns during the year. In other words, nomads are people who defy territoriality. That is to say, nomads are not tied to any particular place. Deleuze and Guattari apparently take the "'nomadic' to be that which is unfixed, wandering, peripatetic, set adrift" (qtd. in Bogue 79). Their social model is interpreted by Ronald Bogue as being that of all individuals, groups, and societies without fixed abode who are in a constant state of movement. However, they hold that the mobile population does not wander randomly because every population manifests a mixture of sedentary and nomadic qualities. This shows that people move to different places or they live at some fixed places according to their needs and necessities.

Jane Eyre's mobility is out of necessity of course. Sometimes career and other times identity became her quest that necessitate her moving from place to place. However, it is not just her needs that force her to be a nomad. Rather, it is human tendency to dislike constancy. Human beings do not want to remain in one place all the time. Besides necessity, they want to travel to different places out of curiosity and hobbies. John K. Noyes notes that today we all want to be nomads as we "travel like nomads, shop and surf the internet like nomads, our technologies of communication release us from locality, and when we use them we defy the physical world that tie us to territory" (91). This explains that human freedom and subjectivity are associated with the concept of

nomadism. Nomadism, therefore, connotes freedom for Jane Eyre. She wants to be a free being like a nomad.

Even when Jane is not physically moving, she is moving in her wishes. She longs for the open sky. At times, she becomes a nomad of postmodern context. In postmodern context, nomadism does not only refer to physical movement of people. Nomadism, as Rosi Braidotti argues, refers to the kind of "critical consciousness that resists settling into socially coded modes of thought and behavior" (qtd. in Noyes 96). She claims, "not all nomads are world travelers; some of the greatest trips can take place without physically moving from one's habitat. Essentially, it is the subversion of set conventions that defined the nomadic state, but not the literal act of travelling" (96). Braidotti, thus, distances the concept of nomadism with actual traveling. Hence, in Braidotti's analysis, Jane Eyre is a postmodern nomad.

This research primarily studies the nomadic qualities in Jane Eyre. However, the social circumstances as the forcing factor and the consequences of her being a nomad are other fields of analysis. Moreover, it also examines the patriarchal construction of woman and Jane Eyre's revolt against it. This research is done within the limits of textual analysis and with the help of theoretical tools like nomadism and feminism.

First chapter of the research introduces the central idea of the study very briefly. It includes some critics in order to support the research. Second and third chapters deal with textual analysis. The second chapter analyses the text through nomadism. In doing so, it attempts to introduce nomadism along with the ideas of some critics. Third chapter makes a critical study of characters' position in patriarchal society. Some extracts from the text

has been taken to prove the idea. Fourth chapter concludes the ideas from all the sections and gives the summary of the research.

## **II. Fluctuating Identity and Nomadic Concern in the Life of Jane Eyre**

Jane Eyre presents a story of a nomadic character, Jane Eyre. Also the protagonist of the novel, Jane lives an unstable life passing through many ups and downs. These ups and downs in her life go together with her frequent movement from place to place. Throughout her life, she only finds herself a mobile creature. Her mobility is backed by her desire to be a free and independent being. The very desire and the search of identity make her a nomad.

The novel *Jane Eyre* was published in 1847. Also called Victorian period, mid 19<sup>th</sup> century society in England was notorious for female domination. It was the time when the society was highly patriarchal. That is to say, it was male-centered and controlled, and is organized and conducted in such a way as to subordinate women to men. Women had limited rights. Worst of all, women themselves were not aware of their own domination. Rather, they were taught, in the process of being socialized, to internalize the reigning patriarchal ideology and so are conditioned to derogate their own sex and to cooperate in their own subordination. Hence, they were made to believe in male superiority. Again, it was the time when free mobility for women was restricted. Women of that age experienced only limitation and confinement. Men were allowed even for a world tour, while the women were confined in household activities. Family and domestic affairs used to be their only world. Even when a woman had to move, she had to be accompanied by a man. At such a time, Charlotte Bronte wrote *Jane Eyre* portraying the female protagonist as a vagabond. She makes the central character a nomad. In the society where social and cultural rules and values demand stability and



sedentary life for females, Bronte's *Jane Eyre* appeared as a challenge. The heroine of the novel became a villain to the social restriction.

Movement, whether it is physical or psychological, is at the heart of the novel. From the very beginning, Jane dreams of wandering around – in her little understanding, leaving Gateshead and going somewhere else. Though Jane knows no relatives other than Reeds family at Gateshead, she wants to move away because she is not treated well there. Her movement away from Gateshead is then followed by a nomadic life. Having no kin of her own and no home to stay, she goes wandering rootless. Charlotte Bronte makes a realistic and heart touching story of her mobile life.

### **Fluctuating Identity and Nomadic Concern**

In the introduction part of the text *Jane Eyre*, Stevie Davies, the editor, shows her interest in the protagonist's name. She tries to extract meaning of the text through the rhyming words of the central character's name. In other words, she finds the name "Jane Eyre" significant enough to get the meaning of the novel. Jane was Emily Bronte's middle name. Letting her interest flow over the surname 'Eyre', Davies makes probable associations that it suggests. She writes:

Eyre suggests 'heir', 'air', 'e'er', 'err', 'Eire', and rhymes with 'where?'; it plays upon the word 'ire', chiming in turn with 'fire' and 'eyrie'. In a novel of many wanderings, it is possible for Jane to 'err' from her way. As an 'heir', what is her 'inheritance? whose heir is she? The spirit's realm is 'air' (hence the sublime pattern of bird imagery) but to soar into air is to die; we cannot live on air. The famished Jane will have to beg bread, Eyre

chimes with 'where', 'elsewhere', 'wherever', 'anywhere', 'everywhere'.

(xxi)

After playing with different terms, Davies takes the term 'where' in relating Jane Eyre's identity. Like air, which is everywhere yet nowhere to be distinctly seen, Jane's identity fluctuates. A homeless and rootless, she is nowhere. Still, as a frequently moving person, she is everywhere. She is no more the same person as was before, once she changes a place. Her identity varies rather in extreme. It means to say, she is not behaved normally. Whenever she is loved she is loved most. Likewise, whenever she is despised, she is despised most. Her fluctuating identity is backed by her mobility. Absence of fixed identity and residence forwards a questioning word 'where'. The surname Eyre's rhyming with 'where' suggests the unstable identity and residence. Where is Jane Eyre from? Where is her identity? These questions reverberate throughout the life of Jane Eyre. Indeed, the very word 'where' makes it clear that she is from no particular place. It, thus, proves her a nomad.

The story begins with the description of female oppression against Jane Eyre. The protagonist as well as the narrator, Jane describes her odyssey of her life. Her nomadity begins from her childhood when she is moved to her uncle's house after becoming parentless. Then, she is an orphan living with her uncle's family. After the death of her only loving uncle, Mr. Reed, her only kin is the Reed family. But ironically, her only relatives become the only oppressors. John Reed strikes her for no reason at all. Mrs. Reed locks her in "red room", the room where Mr. Reed had died. Jane fears much in the room. This fear keeps haunting her till the death of Mrs. Reed. Jane Eyre describes her bitter experiences of her childhood since her ten years of age. She gives no more

description of her earlier days, probably because she is herself ignorant. She knows too less about her father or her family. Therefore, she has no roots to fix herself upon. She has nowhere else to go, yet the Reed family at Gateshead is no worth staying with. Jane recalls: "All John Reed's violent tyrannies, all his sisters' proud indifference, all his mother's aversion, all the servant's partiality, turned up in my disturbed mind like a dark deposit in a turbid well" (18).

The physical and psychological tortures at Gateshead become unbearable for Jane. When familial love becomes a mere dream, the child Jane longs for escape. Whatever the outer world be, it certainly is not worse than the Reed family. She starts instigating "some strange expedient to achieve escape from insupportable oppression – as running away, or, if that could not be effected, never eating or drinking more, and (myself) die" (19). Probably she would love to stay there, had she been treated well. Her position at the house is less than a servant. She is not even treated as a human being. With no respectable identity, she experiences a hellish life. Her being orphan and a dependent outsider is constantly reminded. John Reed tells her, "You are a dependent, mamma 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 cloths at our mamma's expense" (13). Such remains her place in her aunt's house. Therefore, any straight logic asserts that she must leave the house.

Fortunately, as suggested by Mr. Llyod, the apothecary, her aunt arranges to send her to Lowood institution. She was once moved to Gateshead Hall after her parents' death. There began her nomadic life. This nomadity is further continued as she moves to

Lowood School. As she reaches the school, neither she has a wish to go back to Gateshead, nor has Mrs. Reed a desire to call her back.

Jane Eyre was probably a lovely child at her own house with her parents. Though Jane herself does not narrate her early days, we can understand it from Mrs. Reed's recollections at her last hours. Jane was, at that time, a niece of Mr. and Mrs. Reeds. But the death of her parents makes her shift her residence. Again, with the shifting of residence and the death of her uncle bring a drastic change in her identity as well. From a lovely child, she finds herself in the state of lovelessness. She becomes a dependent orphan. Once again, when she arrives at Lowood's academic environment, she no longer remains an individual orphan girl. Now, she becomes a part of a mass where every individual is an orphan. Though still a dependent, she is now a student in the academic institution. Such is the case of any traveling person. Traveling and dwelling frequently take place in the life of a nomad. These traveling and dwelling conjointly affect and help to determine his/her identity. However, thus determined identity always remains fluctuating.

Lowood School marks the complex nomadic and sedentary life of Jane Eyre. Jane stays for eight years at the school. This sedentary life at the school is, however, accompanied by her underlying nomadic propensity. These eight years do not pass in rest. Psychologically, Jane is always wandering. At the school, the earlier days were that of starvation. The only desire of the students was to fill their bellies with sufficient food. However, later on, Jane heads towards different direction. From hungry needs, she moves to artistic aspiration. She loves learning French and drawing. Imagination and creativity become her regular company. Though she is not physically moving, her inward

movement is speeding. Besides studying, she aspires for wider world. She longs to go somewhere beyond her reach. From within the limited boundary of Lowood School, she takes a tour of the outer world through art. Though physically unable to defy the limitations and restrictions, she roves around the world in her imagination. Outwardly, she is increasingly sedentary, whereas deep inside, she is becoming more nomadic. It is in the paradoxical situation that Jane resides at Lowood School.

Here, Jane becomes what we understand as postmodern nomad. It is not that the nomad is only a wandering vagabond. Nomadism in Jane is psychological as well. Though nomadism is generally understood as the actual movement of nomadic people, it moreover, as Rosi Braidotti argues, refers to the kind of "critical consciousness that resists setting into socially coded modes of thought and behavior" (qtd. in Noyes 96). Here, rather than emphasizing the physical movement of the nomadic people, Braidotti highlights their consciousness that resists confinement. A postmodern nomad, therefore, rejects the social rules and regulations that bind their limbs. Jane is rather conscious about her limitations at the school. The very consciousness makes her move from hunger to art and imagination. Her drawings reflect her consciousness. She describes the contents in her drawing as

. . . the bird and mast. . . the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond and above spread an expanse of sky, dark blue at twilight: rising into the sky was a woman's shape to the bust..., the eyes shone dark and wild..., on the lake lay a pale reflection like moonlight; the same faint lustre touched the train of thin clouds from which rose and bowed this vision of the Evening star. (147)

The woman in the picture is probably Jane herself. The woman's shape (to the bust) is her incomplete identity. The natural sceneries, bird, mast, 'expanse of sky', twilight, cloud, Evening star all symbolically mean her desire to cross the limitations of the school. These drawings are the manifestations of her psychology. She resists the confinement of Lowood School in the drawings. To repeat once more, the paintings are the product of her movement from desire of food to desire of art. Again, through these paintings she takes a trip of a wider world. Braidotti would call her a nomad because for her (Braidotti), "Not all nomads are world travelers; some of the greatest trips can take place without physically moving from one's habitat. Essentially, it is the subversion of set conventions that defined the nomadic state, but not the literal act of travelling" (96). The longing that Jane had expressed in her drawings comes near its fulfillment when she starts feeling that the Lowood environment is too narrow for her growing subjectivity. She then becomes aware of the existence of the wider world outside Lowood. She herself says:

My world had for some years been in Lowood: my experience had been of its rules and systems; now I remembered that the real world was wide, and that a varied field of hopes and fears, of sensations and excitements, awaited those who had courage to go forth into its expanse, to seek real knowledge of life amidst its perils. (101)

This remembrance of the real world outside Lowood strengthens the nomadity within her. She had remained there for six years as a student and two years as a teacher. But the eight years of life at the same place seek some outflow:

And now I felt that it was not enough. I tired of routine of eight years on one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication. For change, stimulus. That petition, too, seemed swept off into vague space. 'then,' I cried, half desperate, 'grant me at least a new servitude!' (102)

Therefore, she advertizes herself as a governess, which is responded by Mrs. Fairfax of Thornfield.

Lowood School remained significant for Jane Eyre's career and identity. she had been a liar for some days in others' eyes when Mr. Brocklehurst accused her of it. But when Miss Temple proved the falsity of the accusation, she was again taken as an obedient student. Again, she was a dependent orphan when she first entered the school. Her six years of student life passed in dependence. But the dependency ended when she becomes a teacher. Though the rules and limitations of the school still confine her, she is now an economically independent teacher. It is then that she gets an identity with which she can feel proud. Shifting of identity from a poor orphan dependent to a teacher of other orphan children is the best experience she till then had. Moreover, when Mrs. Fairfax responds her advertisement, she heads for Thornfield to be a governess.

Jane Eyre is a character of Victorian novel. However, she lacks victorianness in her character. The nineteenth century Victorian society would certainly expect in her, or rather enforce her, to be a typical Victorian woman. That is to say, the then society would be pleased if she remained a strict Victorian rule-abiding person. These rules are the patriarchal rules. The patriarchal rules make a clear distinction between male and female

prescribing their relative fields of duties and rights. Since patriarchy means male-centric, these patriarchal rules obviously limit female rights. The patriarchal rules of Victorian society demand that women strictly confine themselves within those limitations. Males, however, are free beings. Nevertheless, it is not necessary that men are the preservers of patriarchy. Women like Mrs. Reed and Mrs. Fairfax are equally the keepers of the system. These women are unconsciously under the control of male-centric ideology. Mrs. Reed dislikes Jane because she is the daughter of a woman who had eloped with a lower class person. Her hatred is intensified when Mr. Reed makes her promise to keep Jane as her own children. While narrating her hatred, she recalls, "I hated it (baby Jane) the first time I set my eyes on it – a sickly, whining, pining thing" (267). Moreover, Mrs. Reed loves her son John more than her own daughters. She is the product of the then patriarchal society. She would rather limit Jane within the Gateshead boundary had Jane been her own daughter. She agreed with Mr. Lloyd's suggestion to send Jane to school simply because of hatred. Jane, however, willingly leaves Gateshead. She prefers being a nomad. She once again prefers it at Lowood. She is a teacher at Lowood School earning fifteen pounds a year. Yet, she chooses heading out. Patriarchal society of mid 19<sup>th</sup> century would not let women do whatever they decide. But Jane herself decides what she ought to do. So, she moves to Thornfield. This very act of hers is certainly an open objection against patriarchal stability.

Jane Eyre finds Thornfield an enticing place to live and a fruitful place for her career. She remains at Thornfield for about a year as a governess of Adele, an illegitimate daughter of Mr. Rochester's ex-girlfriend. Thornfield is a perfect place for her to rest. But, should she rest there? She enjoys the natural beauties of Thornfield environment and the



company of Mrs. Fairfax, Adele and Mr. Rochester. She probably likes the place best not only because of the beauties and the luxuries of the hall but also because it came on her way after the physical and psychological torture at Gateshead and the starvation of Lowood. The pleasure at the new residence is highlighted by the earlier privations and hardships. Still, it is not a place to reside permanently. In fact, nowhere is permanent residence for a nomad. From the top of the house, she looks out "afar over sequestered field and hill, and along dim sky-line" and dreams of overpassing them, ". . .that then I longed for a power of vision which might overpass that limit; which might reach the busy world, towns, regions full of life I had heard of but never seen; that then I desired more of practical experience than I possessed" (129). Jane's desire to overpass every limit is certainly not a selfish desire. Jane Eyre is not simply a name of a female body surviving somehow in the mid 19<sup>th</sup> century society in England. Jane Eyre is moreover an abstract concept that represents the desire, whether conscious or unconscious, of the millions of Victorian women. Jane Eyre is also a metaphor for quest, struggle and rebellion. Time and again, the dissatisfaction towards oppression and confinement erupts inside the character Jane:

Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making

puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex. (129-30)

It is also the dissatisfaction of mass women group. Hence, the desire to overpass every limitations and restrictions that Jane expresses is also the desire of women of the time. It's because Jane Eyre is a representative figure of the women of Victorian period.

Despite the desire to go further ahead, Jane stays at Thornfield for near a year. For a year, she remains a governess and also a friend of Adele and a chatting companion of Mrs. Fairfax. Mr. Rochester loves sharing his ideas with her. Thus, she has three different roles to perform with three different persons. Again, she does not spend the whole year in rest. She once goes out to Gateshead to see her aunt, Mrs. Reed who is dying. After when Mrs. Reed died, Jane returns. Therefore, Jane's sedentary part of life also passes in motion.

Mr. Rochester is the dominant patriarch. He stands for the patriarchy of the then society. When Jane Eyre asks him to let her go to Gateshead, he at first tries his best not to let her go. Being a product of Victorian patriarchal society, he attempts to confine her within the walls of Thornfield Hall. But when Jane does not seem to be influenced by his persuasion, he finally asks, "Who goes with you? You don't travel hundred miles alone" (258). This is a very typical question that patriarchy asks whenever a female moves out of a house. A woman in patriarchal society is not allowed to go out of house alone; a male member must accompany her. Again, this question becomes an irony when Rochester asks it because Rochester himself is a wanderer and he has always travelled alone. Irony

also lies in Rochester's learning to bid farewell. The day before Jane leaves for Gateshead, she teaches Rochester to bid farewell:

'No, sir, I must prepare for the journey.'

'Then you and I must bid good-bye for a little while?'

'I suppose so sir.'

'And how do people perform that ceremony of parting, Jane?' Teach me; I am not quite used to it.'

'They say, Farewell, or any other form they prefer.'

'Then say it.'

'Farewell, Mr. Rochester, for the present.'

'What must I say?'

'The same, if you like, sir.'

'Farewell, Miss Eyre, for the present; is that all?'

'Yes.' (260)

Rochester does not know how to bid good-bye. It is not strange that patriarchy is ignorant about bidding farewell because male-dominated society is not used to letting females go away. But it seems unusual that Mr. Rochester learns it. On her part, Jane is successful in making Rochester let her go free.

Jane stays at Gateshead for a month. When she is on the way returning to Thornfield, she recalls the earlier days when she used to return to her residence after few hours outing. None of these experiences are worth remembering. These bitter experiences once again make her feel that she is homeless. She has no home; rather she only has temporary residence. She even does not hope to stay at Thornfield long. Rumor is that

Rochester will marry Miss Ingram. She decides to leave Thornfield after the marriage. This decision is that of a nomad, Jane.

The sedentary life of Jane is expected when Mr. Rochester, surprisingly, proposes Jane for marriage. As Jane agrees, they prepare for the marriage. But at the church, Rochester's secret story of life is disclosed. It is that he is married and has a mad wife locked inside his house. He has been keeping it a secret since fifteen years. When Rochester's earlier marriage is disclosed, Jane is shocked and makes her mind to sneak out of Thornfield. Her expected sedentary life again heads towards nomadity. From the probable stable life and household affairs, Jane finds herself shifted to wandering homeless.

When Rochester sees that Jane is leaving him, he makes lucrative offers. Jane rejects marrying him or going somewhere else with him and even leaves the usual salary of thirty pounds a year of a governess. It is not that Jane is unaware of Rochester's love and the material luxury waiting to welcome her, for she says, "There was a heaven – a temporary heaven – in this room for me, if I chose. . . "(368). But she chose freedom and nomadity. When Rochester tries to persuade her to go away with him to south of France, she tells him that she stands by preconceived opinions, forgone determination, the law given by God; sanctioned by man, and is determined to leave him. Nancy Pell praises Jane's strength. She writes, "Her real strength, however, lies not in her verbal arguments but in a silent conviction" (Pell 409). Jane's strength is her practicality. It is also her strength to resist temptation of luxurious life. Pell further writes, "Knowing that she can earn thirty thousand pounds a year as a governess, Jane rejects being hired as a mistress or brought as a slave" (Pell 409).

Leaving home and going away from it can be a matter of pride for males. The society calls adventure or odyssey for a man's heading out. However, leaving home is not as easy for females as it is for males in this patriarchal society. Melodie Monahan views this contradiction as gender specific. In "Heading Out is Not Going Home: Jane Eyre", he states:

Heading out is going home for the male hero in at least the one sense that he exists in an androcentric culture, and he has access to male privilege whether he is in the world or at home. The home are problematic, particularly so when the two are conjoined." (589)

Jane knows well that leaving Thornfield means leaving home, and it will be more painful for her. She has nowhere else to go. Yet, heading out is what she determines to do.

Jane had entered Thornfield Hall as a governess. But within a year, she passes through various identities. Once a hated creature, she becomes a caretaker of Mrs. Reed at her last breath. She also becomes the beloved of Mr. Rochester. She nearly becomes his wife. She also finds herself a competitor of Miss Ingram in approaching Rochester. And now she feels every tie with Rochester broken. The night she leaves Thornfield, she is all alone on the earth. Again, her identity is simply a nomad.

Without knowing where to go, she moves out and reaches Whitcross. After two days of helpless wandering, she is received by the Rivers family in Moor house. She befriends Mary, Diana and St. John Rivers. She also gets a job as a teacher in a girl's school. Then she ponders over a rhetorical question and tries to show herself as a freedom lover. She asks herself:

"Whether is it better to be a slave in a fool's paradise at Marseilles – fevered with delusive bliss one hour – suffocating with the bitterest tears of remorse and shame the next – or to be a village school-mistress, free and honest, in a breezy mountain nook in the healthy heart of England?"

(414)

Obviously, she is valorizing the latter choice. At the Moor's house, she starts enjoying the bright days of her life as she knows that the Rivers are her cousins and that she is the heiress of twenty thousand pounds. Still, she does not prefer stable life. She readily agrees when St. John asks her to accompany him to India in a missionary's camp. But when he says that she should at first marry him, she denies.

St. John is devoted to Christianity and equally devoted to patriarchy as well. He is, in fact, a product of Victorian society. Victorian society would not let him go in a religious mission with Jane unmarried. Two young unmarried persons going together from home for several days would be against Victorian norms. Since he is fully obliged to Victorian patriarchal norms, he cannot take Jane with him to India unless they are tied in a marital knot. Jane is ready to challenge Victorian norms. However, St. John is not so strong as to do so.

When, one day, Jane thinks that she heard Rochester calling her, she desires to see him and know about him. So, she prepares to go back to Thornfield. The Rivers sisters try to stop her but cannot. She returns to Thornfield Hall but finds the house burnt to ashes. After getting information about the ruin and whereabouts of Mr. Rochester from a nearby shopkeeper, she heads towards his residence. There, she becomes his support.

Thus, the story ends with an irony that Rochester, once the master of Jane, lives under her support.

Hence, till the end of the novel *Jane Eyre*, Jane is constantly in motion.

Untouched by the materialistic temptation and unaffected by the patriarchal threats, she keeps on her nomadic journey. As she moves, she finds her identity being changed. A new place gives her new identity. Even in the same place, she is not the same person for a long time. A motherless child at the beginning, Jane, at the end, becomes a mother of a child. Likewise, once a penniless dependent, finally becomes an heiress of thousands of pounds. Sometimes loved and other times detested, she goes through varying experiences. With the unstable life and a constantly fluctuating identity, she lives a complete nomadic life.

### **Nomadity in Other Characters**

Human freedom and subjectivity is associated with the concept of nomadism. We choose to live a sedentary or a nomadic life according to our necessity or desire. Jane Eyre chooses to be a nomad. Although there are various socio-economic factors that force her for or against being a nomad, there is always an option whether or not to be a nomad. Throughout her journey from Gateshead to Lowood, then to Thornfield, and then to Whitcross, and again back to Thornfield, a choice is always before her whether to accept the patriarchal confinement or to challenge it being a free wanderer. Without a second thought, she chooses freedom. At Gateshead, she prefers leaving the Reeds family though Reeds were the only relatives and the so-called caretakers she had ever known. Again, she prefers leaving Lowood though it is the only place she is acquainted with and the only place where she can boom her career. Similarly, Thornfield was the only place

where she can get warm love of Mr. Rochester. Yet, she sneaks out of it. Likewise, she chooses to leave the Moor house at Whitcross though the Rivers are her only cousins. Mrs. Reed at Gateshead, Mr. Brocklehurst at Lowood, Mr. Rochester at Thornfield and St. John at Moor house represent patriarchal ideology. By denying their confinement and choosing a nomadic life, Jane has challenged patriarchy. She valorized freedom over established patriarchal limitation. Therefore, she says, " I am no bird; and no net ensnares me; I am a free human being with an independent will" (293). The net she talks about is, of course, the limitations and restrictions of Victorian society. Hence, nomadism for Jane Eyre is freedom.

However, there are other characters in the novel *Jane Eyre* for whom nomadity has different meaning. For example, nomadity for Rochester is an escape from loneliness. When his earlier mistress betrays him, he lives like a homeless vagabond. While telling his earlier life to Jane, he recalls, "For ten long years I roved about, living first in one capital, then another; sometimes in St Petersburg, oftener in Paris; occasionally in Rome, Naples, and Florence"(358). Neither he lives in a particular place for a long time nor does he keep a long lasting relationship with his girlfriends. ". . . the recollection of the time I passed with Celine, Giacinta, and Clara" (359). He keeps his mad wife locked at home and goes wandering round the world. To avoid the haunting of traumatic experience because of his mad wife and the betrayal of his first beloved, he becomes a nomad. Therefore, in the name of being a nomad, Rochester is trying to escape his own painful loneliness.

Likewise, St. John's nomadity is religion oriented. He hardly comes to his house. Most time of his life pass in religious mission. His life is that of a missionary's life. When



Jane Eyre rejects his marriage proposal, he remains unmarried throughout his life. Then he goes to India in a missionary camp.

However, at Thornfield, Mr. Rochester's wife Bartha has been locked inside the house for ten years. While the people at outer world are experiencing mobility, Bartha is passing her days in forceful stability under the surveillance of Grace Poole. Nobody in the world except Rochester and Grace knows about her. For ten years, she is caged like an animal without any identity. Thus, Bartha is a foil to Jane Eyre. However, nomadity in Bartha is her potentiality. She only waits for the opportunity. Whenever she gets chance, nomadity within her erupts. She attempts to escape the prison like house. Thus, for her too, nomadism means a desire for freedom.

### **III. Jane Eyre as a Woman: Social Construction and Rebellion**

Our society is patriarchal. That is to say, it is male governed. Therefore, the norms and values of the society are set by the males. Hence, they are male centric. Because these norms and values are male centric, they have always remained biased. It means the position and status of male is considered to be superior to that of female. This concept of gender or the system of male and female and the hierarchy among them is not the inborn concept. It is not predominated fact but a man-made one to discriminate women. Simon de Beauvoir says:

One is not born, but rather becomes a woman. No biological, psychological or economic fact determines the figure that human female present in society it is civilization as a whole that produces that creature, intermediate between male and female eunuch, which is described as feminine. Only the intervention of someone else can establish in individual as another in so far as he exists in and for himself as sexually differentiate. (203)

Thus, the patriarchal society constructs the male-female distinction and places them in hierarchical order. In this construction of gender concept, male is active, strong, aggressive, protective, mobile, logical whereas female is passive, weak, submissive, nurturing, stable, emotional. However, these are not the natural traits. The society expects both male and female to accept their respective gender roles. Hence, the society is sexist since it promotes the belief that women are innately inferior to men. Moreover, the patriarchal ideology suggests that there are only two identities a woman can have: good

girl and bad girl. If she accepts her traditional gender role and obeys the patriarchal gender rules, she is a good girl; if she does not, she is a bad girl.

Because Jane Eyre is a female, these feminine qualities are laden upon her. The patriarchal society forces her to adopt these qualities since her birth. Again, the temptation of good girl and the awareness of bad girl are also enforced upon her from the very childhood. Jane's strength, however, lies in her resistance. Never in her life does she accept the patriarchal criteria of being a feminine.

In her uncle's house, Jane becomes an avenger against John Reed's attack upon her. She is not the passive receiver of the violent attack. Rather, she actively confronts him and scolds him. "Wicked and cruel boy! You are like a murderer – you are like a slave driver – you are like a Roman emperors!" (13). She does not even control herself in attacking him physically. She also refutes Mrs. Reed's suggestion to be submissive. Both Mrs. Reed and John Reed are the patriarchal members. Had she been submissive to them, she would most certainly be considered a good girl and be loved as well. But since that submission would not grant her a dignified identity, she prefers being a bad girl. Rejecting the Reeds' oppression, she protects herself from patriarchal control. Yet, she cannot protect herself from being placed in the category of bad girls.

Again, when Mr. Brocklehurst asks her what she must do in order not to go to hell, she replies, "I must keep in good health, and not die" (39). This is a very subtle and straight answer but is very significant. According to Christian belief, hell is a pit full of fire, and a person with evil deeds and immoral attitudes should go there. So the religious people always try to be away from hell. Contrarily, Jane Eyre's answer differs from what is generally expected. She ignores the religious beliefs and avoids the patriarchal morality.

Mr. Brocklehurst suggests her to respect her benefactress Mrs. Reed and be submissive to her in order not to go to hell. But Jane chooses to 'keep in good health and not die'. Hence, the revenge and retort with the Reeds and a rather secular answer to Mr. Brocklehurst are the initial resistance of Jane Eyre against patriarchy. She becomes assertive and aggressive instead of submissive.

Lowood School itself is a typical patriarchal society. Eighty girls reside in the school. All the girls are dependant and orphan. Even the teachers are females. But the school is run by a male. Mr. Brocklehurst is a single male person who has a full control over all the girls and the female teachers. He makes the rules about what to do and what not to do. He asserts that every girl must be plain in her dress and attitude. Curly hair symbolizes fashion for him. So, he dislikes even the naturally curly hair. When Miss Temple justifies a girl's curly hair as a natural one, he says, "Naturally! Yes, but we are not to conform to nature. I have again and again intimated that I desire the hair to be arranged closely, modestly, plainly. Miss Temple, that girl's hair must be cut off entirely"(76). He is, thus, the person to make rules for the girls like in patriarchal society where the rules for females are made by the males. In such society, males need not be rule abiding. These rules in the Lowood School are not for Mr. Brocklehurst himself or his family. When Brocklehurst's wife and his daughters enter the room their valvet, silk ostrich plumes, furs, and of course, elaborately curled hair signify their comfortably middleclass feminine identities. All those things restricted for the girls of the school are enjoyed by his wife and daughter.

Jane Eyre resists much of the patriarchal ideologies imposed upon her. Yet, she cannot fully isolate herself from its hangover. The hegemonic qualities within her,

sometimes, erupt outside so as to find an identity in the society. It becomes explicit when she advertises herself for the post of a governess. She self-reflexively comments on her own advertisement: "a young lady accustomed to tuition" (had I not been a teacher two years?)(103). While she questions the truthfulness of herself as one 'accustomed to tuition', what she does not question and deliberately leaves unspoken, that she is a lady, resides at the center of her self-doubt. The term lady is addressed to a higher class woman. "Jane is painfully aware of her poor circumstances, and the tremendous improvement a situation as a governess would be over her position at Lowood, a step that doubles her salary and raises her social rank considerably"(Godfrey 857). Jane, thus, calls herself a lady even though she is not. For her career and identity, she is obliged to do so. Hence, at times, she lets the social hegemony affect her. Again, though economically poor, she is not academically poor. She does not consider herself inferior than any rich lady. She seems to compete with them. Probably, she is trying to isolate the term lady with economic connotation. In a way, she is deconstructing the term. Hence, she is a rebel who dares to place herself in the position of a lady by changing its traditional meaning.

At Thornfield, Jane well understands what a typically constructed patriarchal woman means. When she meets Miss Ingram and Mrs. Fairfax, she finds in them a complete patriarchal construction. She observes the attitude and speech of Miss Ingram. Miss Ingram talks about what a man should be:

Oh, I am so sick of the young men of present day. . . Creatures so absorbed in care about their pretty faces, and their white hands, and their small feet; as if a man had anything to do with beauty! As if loveliness were not the special prerogative of woman – her legitimate appanage and

heritage! I grant an ugly *woman* is a blot on the fair face of creation; but as to the *gentlemen*, let them be solicitous to possess only strength and valor; let their motto be – hunt, shoot, and fight: the rest is not worth a fillip.

Such be my device, were I a man.

Whenever I marry, I am resolve my husband shall not be a rival, but a foil to me. I will suffer no competitor near the throne; I shall exact an undivided homage: his devotion shall not be shared between me and the shape he sees in his mirror. (208)

Miss Ingram is not just talking about how a man should be, but she is also referring to how a woman should be. She desires strength and valour in man and the opposite in woman – "a foil (to me)"(208). It means she expects the constructed feminine qualities i.e. fragility and weakness in woman. Such woman who accepts herself inferior to man is called patriarchal woman.

Again, when Jane is summoned to meet Rochester officially at Thornfield, Mrs. Fairfax instructs her that she needs to dress for dinner when Rochester is home. At this situation, Jane explains, "This additional ceremony seemed somewhat stately: however, I repaired to my room, and, with Mrs. Fairfax's aid, replaced my black stuff dress by one of black silk . . . (140). Mrs. Fairfax has internalized the patriarchal ideology. She is suggesting Jane to bow down in front of patriarchy. Since she is a typical patriarchal woman, she believes the male superior to female. Jane Eyre, at first, does as per the suggestion. But later, she refuses to compromise with her own intelligence. In the course of her interaction with Mr. Rochester, she finally becomes successful in competing with him.

Society expects passivity and submission in women. Jane, however, bears neither of these qualities. She rather raises questions and cross questions. At Gateshead, she retorts against Mrs. Reeds commands. At Thornfield, she does not become submissive even to her own master. Instead, she makes frank and straight remarks with him. In a conversation with Mr. Rochester in the initial days at Thornfield, she makes such straight answer. "You examine me Miss Eyre," says Rochester; "do you think me handsome?" "No, sir" '(154). Jane has no intention of pleasing her master with false praise. Again, when Rochester proposes Jane to marry him, she does not readily agree. She makes many cross questions regarding his life and earlier relations with other girls. She is not moved by his temptations. But she critically analyses the situation. She thinks over it. Here, she becomes a rational human being. Instead of being lured by Rochester's love and his property, she uses her rationality. Questioning is her rebellion against patriarchy because the society demands women not to be rational but to be emotional. It is the way of patriarchy to devalue women. Melodie Monahan valorizes her act. He says:

Though loving Rochester subjects Jane to the very system that devalues her, she continues to resist the assigned passivity of marginal status and becomes here the active negotiator, one who can get some conditions, one who can comply or refuse. (594)

Jane can argue and can also refuse. She uses mind and heart whenever necessary.

"Traditional gender roles dictate that men are supposed to be strong (physically powerful and emotionally stoic), they are not supposed to cry because crying is considered a sign of weakness, a sign that one has been overpowered by one's emotions" (Tyson 87). Crying, however, is assigned to women by the society. It means that women

are considered to be weak and overpowered by their emotions. But the novel *Jane Eyre* depicts the reversal of the gender roles. When Rochester's earlier marriage is disclosed at the church where Rochester and Jane are about to marry, Jane is emotionally hurt. She then locks herself inside her room for a whole day and night. There she broods over her situation. She feels really unhappy. She finds herself a pitiable creature. Yet, not a drop of tear she sheds. She does not become emotional. She simply meditates over what happened. She also interprets the whole event. And finally, she thinks about what she now ought to do. She concludes that she must leave Thornfield. So, she sneaks out of the house at night.

On the other hand, when Jane decides to leave Thornfield, Rochester tries to persuade her not to do so. But she is not persuaded. He then shows temptations. But she is not to be lured. He, finally, pleads her not to go. He makes polite requesting questions, "You will not be my comforter, my rescuer? My deep love, my wild woe, my frantic prayer, are all nothing to you?" (366). It is uncommon in Victorian society that a male master bows so pitifully in front of a female employee. At this time, Rochester forgets his masculine dignity. He becomes very weak before Jane. But Jane is not moved by his pleadings. Instead, she moves out of the house unnoticed. In her absence, Rochester cries a lot. He yells like mad. The so-called feminine qualities became dominant in his character. Thus, Bronte creates an anti-victorian complexity in *Jane Eyre*. The reversal of gender is what the text highlights here. Victorian society would have never taken it easy. It, therefore, becomes a revolution to the patriarchal society.

Moreover, patriarchy asserts that the marriage to the right man is a guarantee of happiness and the proper reward for a right minded young woman. Here, even the "right



minded young woman" is a social construction. The society considers such woman as right minded who comply with patriarchal ideology without objection. Hence, the society takes the guarantee of happiness of any woman only if she marries with a 'right man'. Man determines the happiness of woman in traditional patriarchal society. But *Jane Eyre* deconstructs the traditionally accepted source of happiness. Bertha married Rochester fifteen years ago. Rochester had affair with two other girls as well. Yet, none of the ladies remain happy even though the society considers Rochester a 'right man'. Contrarily, Rochester seeks happiness in Jane. He wants to marry her. Jane, however, prefers it better to leave him. She prioritizes her self-esteem over her submission to Rochester. She says, "The more solitary, the more friendless, the more unsustained I am, the more I will respect myself"(365). Hence, she rejects the patriarchal woman's belief that happiness locates in husband's arms; that happiness lies in surrender. She, thus, shifts happiness from husband to one self. Let the society call her 'wrong minded woman', but she is determined to leave him. In other words, she is determined to be free.

Male in patriarchal society is taken as savior and protector of female. A woman is thought to feel safe only in the presence of a male member. Since man is considered to be powerful and valiant, and woman as weak and fragile, it is woman's duty to submit herself to man. In the text, *Jane Eyre*, Jane is weak neither in her childhood nor in her adulthood. Rochester, though, at the beginning, seems valiant enough to be a protector, he finally becomes too weak even to control himself. Jane has to take care of him. Towards the end of the novel, Jane proudly says, "I served both his prop and guide" (516). Since he loses his eyesight, he sees the world through Jane's eyes. Jane takes him to move round the house. Thus, Rochester becomes a dependant whereas Jane becomes a savior.

At the time when Jane herself needed support, she sneaked out of Thornfield. Now, when Rochester needs support, she comes back. In the society where only males are considered to be able and protective, she, being a female, plays the so-called masculine role. By this, she challenges the traditional notion that to be safe and happy, male partner is must. Moreover, she proves that, at times, even a man does not become safe and comfortable in a female partner's absence.

Finally, patriarchal society's main objective is to condition women. To make women feel that they are inferior and to restrict their freedom is what the society, since long ago, has been doing. The women are limited to the domestic sphere only. The outer world is not access to them. Whenever a woman is to go out, she must be accompanied by a man, whether he be her husband or other family member. Restriction and control are the only things that a woman experiences since her birth. Worst of all, women feel themselves inferior to men. They are hegemonized to patriarchal ideology. Many characters in the text like Mrs. Reed, Miss Fairfax, Miss Ingram have internalized the patriarchal ideology. Thus, they are patriarchal woman. But, Jane appears feminist in nature. From the beginning of her life story, she rejects every ideology that is against patriarchal limitations. She dares to overpass those limitations. She desires openness. Despite the patriarchal boundary, Jane frequently moves from place to place. Unaffected by the social threat and physical temptation, she keeps on living her nomadic life. She does not accept stability. Nomadism becomes the major part of her life. She is the only female character in the text who bears the courage to move. Her movement becomes a revolution since it is against the norms of mid – nineteenth century Victorian society. The other female characters especially Mrs. Reed and Mrs. Fairfax never willingly change

their habitat. They are constructed by the patriarchal ideology that a woman should not be mobile. This ideology relates mobility with man. Male characters like Mr. Brocklehurst , Mr. Rochester, Mr. Mason, and St. John Rivers can live a mobile life. But ironically, when Mr. Rochester becomes blind, he compulsorily, has to live a stable life. Finally, a nomad Jane lives with a sedant Rochester in a house.

#### **IV. Conclusion: Optimism in a Female Rebel**

After analyzing the text in the light of the insight gained after the study of the theories nomadism and feminism, I can confidently draw the conclusion that Jane Eyre is a rebellious nomad, and her rebellion is against patriarchal ideology, its restrictions and the social construction of woman; her nomadity is a weapon in her rebellion.

*Jane Eyre*, which was written about one and half centuries ago, has tried to rupture the ages long patriarchal domination. Questioning over the patriarchal limitations and restrictions imposed on women and rejecting their social construction, *Jane Eyre* challenges the whole patriarchal system. Since long ago, the society has been male dominated. Hence, all the social norms and values, and the rules and regulations along with the beliefs are male centric. These male centric ideologies are designed in order to dominate and control women. None of the ideologies are in favour of them. Even if some seem to be on their behalf, they are tactfully crafted so as to limit the women's freedom. These male made ideologies have implicitly functioned to hegemonize women to be confined within male periphery. Sometimes hegemonically and other times forcefully, women have been accepting the patriarchal domination. Moreover, the society has constructed a stereotypical woman. That stereotypical woman reflects the male made criteria about what a woman should be. Those criteria include passivity, inferiority and limited domestic domain for women. The women, since ages before, have been forced to imitate that stereotypical woman. However, *Jane Eyre* has challenged the imposed domination and social construction of women thereby challenging the patriarchal system as a whole. With the help of a female revolutionary character, *Jane Eyre* is successful in dismantling patriarchal social system.

Jane Eyre lives an unstable life. Though her unstable life is backed by social-economic factors, she uses the instability to revolt against society itself. Her nomadic life becomes a revolution. As a nomad, she continuously moves from place to place. While wandering around different places, she does not care the so-called social norms and rules. She simply ignores the limitations imposed upon her by the patriarchal society. Though a character of Victorian age, she rejects being a Victorian woman. While the Victorian patriarchal society demands confinement for women, she responds through her mobility.

Moreover, Jane Eyre is a self-constructed lady. Her identity is not constructed by patriarchal society. Patriarchy continually exerts forces that undermine women's self-confidence and assertiveness, then points to the absence of these qualities as proof that women are naturally, and therefore correctly, self-effacing and submissive. However, Jane is not affected though the patriarchal forces are continually exerted upon her. She is ever-confident and ever-assertive by her nature. Where the society seeks passivity, submission and emotion in her, she presents herself as an active, aggressive and rational person.

Jane Eyre belongs to Victorian age. Victorian age is pessimistic age. It is pessimistic in the sense that, at that time, patriarchal domination over women was at the peak, and the society was unable to accept any sort of change. At such time, Jane Eyre's nomadity comes as a herald of change. Her mobility becomes a threat to the patriarchal stability. She is the single person to question over patriarchal stability when all other characters are involved in preserving it. Hence, her movement is her optimistic effort in pessimistic patriarchal scenario.

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