

TRIBHUVAN UNIVERSITY

Identity Search of Doubly Victimized Jane in Bronte's *Jane Eyre*

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By

Bikash Ban

Central Department of English

Kirtipur, Kathmandu

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Tribhuvan University
Central Department of English

Letter of Recommendation

This is to certify that Mr. Bikash Ban has completed his dissertation entitled “Identity Search of Doubly Victimized Jane in Bronte's *Jane Eyre*” under my guidance. I recommend this thesis to be submitted to the research committee for viva voce.

Mr. Raj Kumar Baral
Supervisor
Central Department of English,
T.U.

Date:

Tribhuvan University**Approval Letter**

This thesis entitled "Identity Search of Doubly Victimized Jane in Bronte's *Jane Eyre*" Submitted to Central Department of English, Tribhuvan University, by Mr. Bikash Ban, has been approved by the undersigned members of the research committee.

Member of Research Committee:

Internal Examiner

External Examiner

Head of the

Central Department of English

Date: _____

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Bikash Ban

Abstract

This thesis explores the struggle of Jane, an orphan child, who is in search of her existence, identity and autonomy. The present study deals the text as a manifesto of double victimization encountered by female protagonist *Jane Eyre*. She rejects the patriarchal values in order to assert autonomy, selfhood, and individual identity, who despite all the odds heralded in her way never loses hope for a better tomorrow. Despite all the inhuman treatment to her by the patriarchal society and female themselves. She fights against the unjust and victimization with the help of compassion and forgiveness. Her struggle is symbolic for them. Who are optimistically waiting for the betterment of the days ahead.

Contents

	Page No.
Acknowledgements	
Abstract	
I. Bronte's Victimized Female Character	7-10
II. Identity Search of a Doubly Victimized Jane in Bronte's <i>Jane Eyre</i>	17-39
III. Identity Through Forgiveness and Compassion	46-42
Works Cited	49-44

I. Brontë's Victimized Female Character

Jane Eyre is 19th century's one of the most famous and prominent novels written by Charlotte Brontë. It is a semi-autobiography of Brontë as, the character Jane in the novel represents many of hardships faced by the writer herself. The novel is a vivid picture of strife faced by the title character against the dogmatic society of the era. On the one hand, the female characters in *Jane Eyre* are dominated by the females themselves while on the other hand they are buttressed by the patriarchal social structure, the fact which paves the way to unearth the double victimization upon the females.

Jane Eyre is a novel that goes through five distinct stages: Jane's childhood Gateshead, where she is emotionally and physically abused by her aunt and cousins; her education at Lowood school, where she acquires friend and role models but also suffers privations; her time as the governess of Thornfield Hall, where she falls in love with her Byronic employer who exploits her and Mr. Rochester, where her cold clergyman-cousin, John Rivers proposes to her; and her reunion with and marriage to her beloved Rochester. Presenting the life of a girl Brontë presents that almost all the stages of the life of the female character is filled up with the domination.

The protagonist of the novel rejects the patriarchal religious value system. In order to assert autonomy, selfhood and individual identity, she rejects the marriage proposal of St. John Rivers. She also rejects the Christianity which she represents and tries to come out of every bondage to demonstrate her search for identity.

Jane suffers throughout the novel, sometimes physically and some other times emotionally. She is an orphan child who lives in a relative's house, where she is treated very unjustly. She even faces the physical punishment without any mistake. It

leads her to an orphanage called Lowood school. There she gains a bitter experience. The manager treats her very badly. But she never compromises herself, though she is needy and poor. Her condition becomes more miserable and pitiful after she left Thornfield. She descends to complete destitution, unable to obtain food, shelter or any satisfaction from human charity. She faces the death-like situation. Her suffering leads her to spiritual freedom.

Charlotte Brontë (1816-1855) was born in Thornton, Yorkshire. Her father, Patrick Brontë who had been born in Ireland, was appointed rector of Haworth, a village on the Yorkshire moors; it was with Haworth that the family was thenceforth connected. In 1822, when their mother died, Charlotte and Emily were sent to join their older sisters Maria and Elizabeth at the clergy daughter's school in Cowan Bridge; this was the origin on which was modeled the infamous Lowood school of Brontë's novel *Jane Eyre*. Maria and Elizabeth returned to Haworth ill and died in 1825. Charlotte and Emily were later taken away from the school due to the grim conditions and the sister's illness. Thus, the novel *Jane Eyre* is a semi autobiography of the writer herself, in many senses.

Charlotte drew many lessons of prose style for *Jane Eyre* and other novels from her study of the French language. As the years progressed Charlotte found herself attracted to Constantine Heger, her teacher and the husband of the school's owner like the one in *Jane Eyre*, in which Jane is attracted to Mr. Rochester, her employer. Like the real life desire of Charlotte, Jane, has a cherished desire to open school for the orphans and homeless. This emotional tension created parallel to Brontë's own life, is apparently unreciprocated affection that is an integral part to the dramatic structure of Jane's relationship with Rochester and her plan to set up a school.

Feminism emerged in the late 1960s as a theoretical discourse advocating women's rights based on belief in the equality of the sexes. It is a doctrine that refuses to accept the cult of masculine chauvinism and superiority that considers women to a sex object, a second sex, second class human being and submissive other by redefining women's activities and goals from a women centered point of view. This movement is committed to the struggle against patriarchy and sexism. The growing feminist movement sought not only to change society's prevailing stereotypes of women as relatively weak passive, docile and dependent individual but also to eliminate the subordination, oppression, inequalities and injustices women suffer because of their sex. Feminism is part of women's movement. It is an aggressive conscious feeling of women who begin to reject their own passivity. The main aim of feminist movement is to develop women's personalities and to make them aware about the precarious women's existence in a patriarchal society.

Arvonne Fraser defines feminism, "The object of feminism was to elevate the equal rights and human rights status of women of race. Language or religion in order to achieve equality with men in all fields of human enterprise and to eliminate all discrimination against women" (44). It, therefore, studies women as people who are either oppressed or suppressed or rejected the freedom of personal expression. All women writers who struggle against patriarchy to contain their womanhood are generally considered feminists. Men may also be feminists. But they cannot be pure feminists because of lack of femininity.

Mid 19th century England was highly patriarchal. Women 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 their private rooms for writing. Here the room

stands for space. They can not get their proper space in literature. So women writers of that time were obliged to take a masculine pseudonym. 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 Bronte appeared as Currer, Anne as Action and Emily as Ellis Bell. They adopted male pseudonyms because they did not want to declare themselves as women. If their identify was disclosed they were tormented by the publishers, readers and critics. Early women writers in English faced tangible and concrete risks 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 into print” (18).

In the patriarchal society of the 19th century women had to follow the rules, values and institutions that were established to favor man. Truthfulness, obedience and subordination of self to the needs of others were first taught and practised to women within the family. In Victorian society women were taught cooking, baking, needle work, embroidery and singing on the piano. But many feminists opposed such type of system. They tried to raise the voices against such dogmatic belief. For them to obtain power, knowledge and interpretative authority was necessary. As Janet Larson notes “women had to expose the violence of a dominate ideal and ‘kill’ main, or at the very least convert the Victorian angle in the house” (46).

Charlotte Bronte expresses personal compulsion and real scenario of her society in which she lived. Material affluence, political consciousness, industrial and mechanical progress, educational progress, scientific advancement and social unrest can be seen in her novel. *The Professor* is her first novel which was published posthumously in 1857. The class-conflict is the central theme of the novel. Here she

presents the social reality of the Victorian period. The protagonist William Crimsworth represents the proletariat of the 19th century Victorian society. He works as a clerk in a mill of Edward and Mr. Hudson. He is treated as an object in the bourgeois society. His human value has been turned into mere money relation in the society.

Jane Eyre is the most famous and prominent novel of Charlotte Brontë. It is her autobiographical novel. There are many similarities in Brontë's and Jane's life. To some extent Jane represents Charlotte herself. Both of them attend charity schools in order to obtain education and become governess and so on. It is about Brontë's experiences of adulthood and childhood days- Charlotte Brontë recorded her experiences, here, Jane, the heroine, an orphan girl struggles throughout the novel and ultimately finds a place for herself. Concerning this Madeleine Robins in "Forward" of the says: "*Jane Eyre* is a book about survival, about a girl with nothing but her wits, her determination, her powerful sense of Justice and honor, who survives and even finds happiness" (VII).

Donne Marie Nudd says "*Jane Eyre* is one of the most passionate of romantic novels because it throbs with the sensuality of a woman's growing love for a man there is the deep longing of the lonely heart in its every line" (140).

Concerning its narration Peter's Joan D. writes:

Jane, the character, struggles, psychologically and rhetorically to establish her own best voice as an individual the voice that will best communicate her thoughts and feelings and ultimately, her life-so the narrative itself acts out textually the separate struggle of the novel as literary form to establish its own best voice as a genre - the voice that best communicates the life of a novel. I see the best voice of both the

character's and the narrative's to be in Bronte's view a "Women's voice; that is a "women's voice as Kristeva would describe it, one set in direct contrasts to prevailing patriarchal modes of discourse. (219)

Ghallagher's reading of *Jane Eyre* as a "Christian Feminist Bildungstormman" suggests a similarly balanced ending; "The novel's assertion a woman's right to self identity and it's depiction of marriage as a relationship of equality" (68).

In this regard, the text has been analysed through various perspectives, but it has not been analyzed from the perspective of double marginalization. Therefore, there exists a strong need to carry out a research on this new perspective. Without proper study on the issues of the meaning of the text will remain incomplete. Having taken this fact into consideration, the present researcher proposes to carry out the research on *Jane Eyre* for this purpose, the ideas, of Simon de Beauviour, Kate Millet, Keren Stein, W.E.B. Du Bois. The research is to find out the female characters who are suffering from double domination. The research touches the debate of the commodification upon the females that displays in the double layers.

Jane Eyre written by Morrison has received many critical appraisal since its publication. The story of the novel sufficiently makes us breathless. With the sense of its depiction of the scenario of the discrimination and the injustices. The novel has been viewed and perceived differently from different perspectives that suggest the complex and equivocal nature of the novel.

Rice talks about the craftsmanship in the novel *Jane Eyre*, Rice Finds the quality of the excellent writer in Bronte. In this connection Rice puts: "Throughout *Jane Eyre*, as Jane herself moves from one physical location to another, the setting in which she finds herself very markedly. Bronte makes the most of this necessity by carefully arranging those settings to match the differing circumstances Jane finds

herself in at each. As Jane grows older and her hopes and dreams change, the settings she finds herself in are perfectly attuned to her state of mind. But her circumstances are always defined by the walls. Real and Figurative, around her." (14)

Thus, it is evident that the novel aesthetic quality and beauty is appreciated by Morrison which is the finding of Rice. Rice finds that the imaginative sentences in the lyric flight are capable to produce the enormous sensibility.

Jane Eyre, the female character of novel, moves according to the settings in which she finds herself very markedly, circumstances are the cause that she finds herself in at each. Today is the result of past and the future will be the result of present. As Jane grows older and her hopes and dreams change; She was confined in the four walls. Her circumstances are always defined by the walls, real and figurative, around her. Walls are the buriers and gate for women that values plays the vital role. Knowingly or unknowingly female representative, is only the symbol of victimization and marginalization. Subaltern in society are forced to live hell like life. They use to live facing death in their life. Hope, imagination and prosperous are far away. These are not confirmed for marginalized group. Jane Eyre was forced to live in such condition where thanes are rising. No one can dare to touch it but it is no option for her to live in such fitter reality. There is no alternative than that. It is not the fault of Jane Eyre, but because of the than social structure and the patrimonial ideology.

Con analysis the novel giving historical and psychological twist. He views the concerns of history and psychology in the novel in this connection he puts:

For this most acclaimed of novels - - "English" "Gothic, "romantic", "Female"-is always a surprise, in the very authority, resonance, and inimitable voice of it's heroine. 'I resisted all the way: Jane Eyre States at the beginning of chapter 2, and this attitude, this declaration of a

unique and iconoclastic Female rebelliousness, strikes the perfect note for the entire novel. (66)

It is evident that the novel blends the issues of history and psychology that is unearthed by the critic. For him the blending of the concerns of psychoanalysis and the historical sensibility is the most beautiful aspect of the novel.

The word 'Female' is always a surprise. It is like a gothic romantic. Females are other. They are secondhand and they don't have the power to decide something. They are the objects. They are the things. According to the wish of male, they can be utilized. They have neither existence nor have the power of authority. They are only the supporter of males. They are the incomplete man only. They are taken as the things to romance. To get entertainment, to get pleasure they can be used. They are the characters of gothic. They are neither true nor false God has given them to use according to the need of male.

In this way females are used as mere object. But it is not true that they bear every discrimination over them. This above assumptions are only the established patrimonial norms in our Society. But it is needed to break, So they have to resist against it. Jane Eyre as an unique and iconoclastic female rebelliousness strikes the perfect note for the entire novel.

Another critic Duvall John Noel, Finds the pastoral taste in the novel blended with the witchcraft and American landscape: Duvall John Noel argues:

When Jane leaves Gateshead, having suffered both physical and emotional abuse from Mrs. Reed and her children as well as almost total isolation, Bronte uses the word severed in relation to Bessie, who had been the only person who had been the only person who had shown her any kindness at Gateshead. This implies sadness on the part of Jane, instead of the expected elation of leaving her abusers behind (92).

The entire novel is the good example of double marginalization. Jane Eyre, the main character of novel is exploited not only from patriarchal norms and values but she is abused by the Females too. Females are exploited by females themselves. It is the bitter reality that her own aunt Mrs. Reed was the cause of her pain and problem. She had been suffered both physical and emotional abuse from Mrs. Reed. Made her total isolation, Bronte uses the word several' in relation to Bessie, who had been the only person who had shown her any kindness at Gates head. Always, pain given sadness.

Jane Eyre, a female protagonist, is the symbol of pain, problem and circumstances. She got her birth only to bear the sorrowful condition in life. She was forced to live with tearful life. Her painful bitter reality is the mirror reflection of novel. she was confined to live and to be forced to adopt according to the context. What she found from own her relatives, are the examples which made her stronger in future. Gradually she became rebellious, So that she can easily resist against patriarchy and the then social condition. In this way, the novel is the exploration of the common life activity of the American Society that combines the pastoral setting with the practice of witchcraft which is the finding of Novel.

Different critics like above mentioned have presented criticisms of Jane Eyre from multiple perspectives but the issue of the resistance by a victimized woman is yet untouched, the gap which is filled up by the research.

This research has been divided into four chapters. First chapter deals with an introductory aspect of the study. It incorporates the introduction to the writer's background, his works, themes, techniques, including the literature review and discussion on the propriety and significance of topic and its hypothesis. The second chapter delves into the textual analysis which justifies the double victimization of

women during the Victorian era. The researcher has quoted important points to prove the issues. It quotes the necessary extracts from the novel to support and justify the hypothesis of the research work. Finally the last chapter that concludes the main points of the research.

II. Identity Search of a Doubly Victimized Jane in Bronte's *Jane Eyre*

In the past "Women's literature" was a pejorative term. Women were prevented to be writers or their works were ridiculed and mocked at by the male oriented society. Just as culture, society, myth, religion and politics were out of access for women in the same way literature could not remain exception. Literature also became a tool to oppress and suppress women. It limited women within the four walls of a house. So before women's awareness, literature was male centered. It subordinated women and never represented women dominate or as superior rather it treated women as a part of men. Feminism awakened women about the precarious women existence in male-made literature. So they began to question such phalocentric literature in order to secure women's participation equally like male in literature. Bell hooks argues for the feminist movement. According to her, "Feminist centralized the experiences of all women especially the women whose social condition have been least written about study or change by political movements" (27).

Some anti feminist critique analyze historically, literature was an approach for male to marginalize the women as the other. The literature claimed that Adam was created by god and Eve was created out of Adam's rib. Feminism arises consciousness to the women about their subordinated condition in literature. Feminists like Mary Wollstonecraft, Jane Austen, George Eliot, Emily Bronte, Elizabeth Janeway, Virginia Woolf, Doris Lessing, Simone de Beauvoir, Sylvia Plath, Charlotte Bronte, Kate Millet, W.E.B. Dubious, Kate Chopin and so on protested the male-made literature with a goal to form their own literature. In the time Jane Austen, George Eliot and Mary Wollstonecraft, to advocate for women literature was a great problem because sincerity, sacrifice and devotion were considered natural

virtues of women. At that men used to treat the feminists as the enemy because they clearly spoke against the patriarchy.

Feminist like Jane Austen, Virginia Woolf and George Eliot presented women protagonist in literature ignoring traditional women's roles and attempting to establish female dignity like Miss Catherine Moreland in *Northanger Abbey*. The purpose of Feminists in literature is to study and restudy well known women authors. Likewise, women literature aims to discover the neglected or forgotten women writers and thus to Form an alternative literary tradition as Elaine Showalter in *A Literature of Their Own* (1977), provides an overview of women's literature. Similarly, Rosemarie Tong declared what Beauvoar said in *The Second Sex*:

In a chapter summarizing the writing of five male authors about women, Beauvoir demonstrated the ways in which each of these authors depending on his own specific self image, and constructed for himself ideal women. Montherland, the solar spirit, seeks pure animality in her, Lawrence, the phallicist, asks her to sum up the feminine sex in general. Claudel defines her as a soul — sister, Breton cherishes Melusine, rooted in nature, pinning his note on the women — child; Stendhal wants his mistress intelligent, cultivated, free in spirit and behavior, an equal. (205)

What is common to these distinctively different ideals of women is that in each case the ideal women is urged to forget, deny, or in some way negate herself. History is largely responsible for the plight of women in literature when awareness arose in women they began to hate male writers and male literature which excluded women while, at the same time they searched to achieve maleness. The self aware women in their writing described their dependence on man; second; their anger their situation

and at the same time their rebellion feeling. Virginia Woolf speaks for women that a woman cannot fulfill her literary ambition in the shortage of social and economic support. She discloses the reality in her essay, *A Room of Ones Own* and Writes, "A woman must have money and a room of her own if she is to write fiction" (4). Money and freedom are therefore, the essential things for woman for a successful writing.

In a patriarchal society of 19th century women had to follow the rules. Values and institutions were established to favour men. But Jane challenges all these values and institutions that were established to favour men. But Jane challenges all these values, systems, institutions and even relationship. She does not accept everything of the surrounding but revolts against them. She always claims that. "I am a free human being with an independent will" (268). She opposes patriarchy and raises voices against it. She is oppressed by almost all of the patriarches of the novel. Women are always suppressed or oppressed by the male counterparts. It is said that mentally and physically men are stronger than women. Men are stronger, so they can go for earning outside the house. Women are assumed to be weak and unable so they have to be dependent. Jane is abused emotionally and physically because she is very rebellious from childhood. She remarks, I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved" (56).

A well known fact is females are marginalized by male society. However, another bitter reality is female are also kept away from the happenings, is from the women circle itself. On the one hand, the female characters in *Jane Eyre* are dominated by the Females themselves at the same time, they are buttressed by the

patriarchal social structure, the fact which paves way to unearth the double victimization upon the females.

In the very beginning of the novel Jane becomes the victim in the hands of a patriarchal master John in her adopted family. Her lashing out at John Reed causes her to be locked up in the Red Room and treated unjustly. Her threat to Mrs. Reed to tell others about her harsh treatment leads to her being sent to the Lowood school.

Jane expresses her inner protest against Mrs. Reed like this:

I am glad you are no relation of mine. I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if anyone asks me now I liked you, and how you treated me, I will say the very thought of you makes me sick, and that treated me with miserable cruelty. (33)

She is punished in the Red Room, where the unnecessary objects of the house are kept. She gets a frightening experience there. Red Room is a cold, secluded and frightening place. Jane says:

Jail was even more secure. Returning, I had to cross before the looking glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little Figure there gazing at time with a white face and arms speaking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors and appearing before the eyes of belated travelers. (9)

Jane, a small girl's journey in status from Gateshead Hall to Lowood school and to

Thornfield, is being discriminated as an animal. She is even called a 'Mad-cat' by the servants. She is less than a servant. While reading her uncle's *History of British Birds*, a book belonging now to Master John Reed, is punished for daring to strike back at him. According to critics her reading shows a subversive rebellion against male authority in ownership.

Then at Lowood, she again becomes the victim in the hands of the Manager Brocklehurst. Now she is not single, but the collective experience of Lowood girls. Christian spirituality is given more importance than the health, food is the secondary things for them. Jane puts her experience of food like this:

The scanty supply of food was distressing; with the keen appetites of growing children, we had scarcely sufficient to keep alive a delicate invalid. From this deficiency of nourishment resulted an abuse which pressed hardly on the younger pupils: whenever the feminized great girls had an opportunity they would coax or menace the littler ones out of their portion. Many a time I have shared between two claimants the precious morsel of brown bread distributed at tea-time, and after relinquishing to a third half the content of my mug of coffee, I have swallowed the remainder with an accompaniment of secret tears, forced from me by the exigency of hunger. (58)

At Lowood school the breakfast consists of porridge, often burnt, the rancid smelling dinner is usually indifferent potatoes and strange shreds of rusty meat, tea with half a slice of brown bread and a cup of coffee and supper a fragment of oatcake washed down with water. Brocklehurst, considering that bad food provides an opportunity for his skinny charges to mortify their sinful flesh. But the headmasters, observing that no one could eat the burnt porridge, orders a lunch at break and cheese to be served.

Brocklehurst appropriates Christian spirituality to justify the physical starvation and regulation of the female body. Brocklehurst instructs the head teachers Miss Temple: “My plan in bringing up these girls is not to accustom them the habits of luxury and indulgence, but to render them hardy patient, self- denying” (61). Lowood girls are expected moral purity of Christianity which Brocklehurst thinks Jane lacks. While she drops the slate during his inspection, he warns his audience against Jane’s influence. He directs them to:

avoid her company, exclude from your sports and shut her out from you converse. Teachers, you must watch her keep your cues on her movements, weigh well her words, scrutinize her action, punish her body to sure her soul it indeed. Such salvation is possible, for this girl, this child, the native of a Christian’s land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut this girl is – a liar. (65-66)

Miss Temple, mediator between the patriaren Brocklehurst and the oppressed lowood girls, has been quietly disobeying his rules and regulations to provide better food and clothes. She encourages Jane to challenge Brocklehurst’s accusation. Miss Temple says: “[. . .] you have been changed with false hood: define yourself to me as well as you can. Say whatever your memory suggests as true; but add nothing and exaggerate nothing” (70). She accepts Jane’s versions of truth and announced the inquiry among the lowood girls. Jane narrates her victory like this: “[. . .] inquiry had been made in to the charges alleged against Jane Eyre, and that she was most happy to be able to pronounce her completely cleared from every imputation” (74).

Jane becomes very happy after the inquiry. She celebrates her new life at lowood in her jorivate and imagined gallery of ideal drawings. She expresses her

celebrations in this way:

That night, on going to bed, I forgot to prepare in imagination the Barmecide supper, of hot roast potatoes, or white bread and new milk, with which I was want to amuse my inward cravings. I feasted instead on the spectacle of ideal drawings, which I saw in the dark- all the work of my own hands; Freely penciled houses and trees, picturengue of butterflies hovering over unblown roses, of birds picking at ripe cherries, of wrens' nests enclosing peart-like eggs, wreathes about with young ivy spraya. I examined too, in thought, the possibility of my ever being able to translate currently a certain little French storybook which madame pierrot had that day shown we' nor was that problem solved to my satisfaction ere I fell sweetly asleep. (74-75)

At that night neither she imagines about the hot roast potatoes nor white bread and milk but she amuses herself in her inward cravings. She indulges herself in the ideal drawings. Freely penciled houses and trees, picture gue rocks and ruins, cuyplike groups of cattle, sweat paintings of butter flies hovering over unblown roses, birds picking at rip cherries wrens, nests enclosing pearl-like eggs symbolize the happiness of Jane. She celebrates this victory by imaging herself in the figure of an exhibition host, painter and viewer.

From centuries women in almost every culture were considered weak physically. They are assumed inferior to men universally Male regards themselves to be the superior 'women had been made inferior and oppression has been compounded by men's believe that women are inferior by nature – however the abstract notion of equality received lip service but demands for real equality wick usually be resisted' (Seldon 135) Jane narrates:

We know that God is everywhere; but certainly we feel his presence most when his works are on the grandest scale spread before us; and it is in the unclouded night- sky, where his words wheel their silent course, that we read clearest his infinitude. His omnipotence, his omnipresence. I had risen to pray for Mr. Rochester. Looking up?, with tear- dimmed eyes, saw the mighty Milky way. [. . .] Mr. Rochester was safe: he was God's, and by God would he be guarded. I again nestled to the breast of the hill; and ere long in sleep forget sorrow.

(345)

Females are subordinated to males and are responsible for domestic life. It is said that their duty is to look after the house and the children. But Jane deny it and rebels against the notion of a conventional domestic life of " --- making puddings and stockings".

In chapter 23, Rochester declares his love for Jane in his Eden like garden. We can see the ambiguous self of Mr. Rochester on the one hand he teases Jane that she must leave him because he is going to marry Miss Ingram. He also informs Jane that he has found a new job for her which is far from England-Thorn field. On the other hand, he tells Jane that she cannot go. As Gillbert and Gubar point out that it is Mr. Rochester who attempts to mastery over Jane's emotions by making the claims of his love for Miss Ingram. Rochester Claims: "I feigned courtship of Miss Ingram, because I wished to render you as madly in love with me as I was with you" (278). Rochester makes Miss Ingram an object. He is only monitoring Miss Ingram and looking its impact on Jane. But Jane suspects that Rochester does not love Miss Ingram so, she remarks:

Do you think I can stay to become nothing to you? Do you think I am

an auto nation?- a machine without Feelings ? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!- I have as much soul as you- and Full as much heart! And if God had gifted, me with some beauty and much wealth. I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: It is my spirit that addresses your spirit; just as if both had passed through the grave and we stood at God's feet equal-as we are! (268)

She becomes more disappointed and pours her anger towards Mr. Rochester. She is not only addressing Mr. Rochester but also her spirit addresses his spirit which passes through the grave and reaches at God's feet as they are equal. She feels that the problems she is facing now is due to her poor, obscure, plain situation. She warns him that she has also the same soul which Rochester has. She says if she has much wealth it is also hard situation for him to leave her. She makes the same claim to Mrs. Reed, Brocklehurst and St. John Rivers too. But nobody cares. Mr. Rochester understands her because he loves her. Ultimately, Jane recognizes his love so she is reunited with Mr. Rochester. She brings herself back to Rochester as an independent woman and her own mistress.

In the patriarchal society, women are supposed to be inferior and subordinate to men. Patriarchal oppression is the result of biological differences. Men and women are different biologically. In the past there was the work division. Women's primary work was child-bearing and family labor where men were supposed to support

family. Women remained inside the house and could not get education and became less active whereas men could get education. Male got might and right, consequently men became superior to female. Males are suffering from superiority complex. As a product of such a social construct Rochester also had the same tendency. He thinks himself superior and the women inferior. He says “because I was of good race” (324). Here he is differentiating himself from Bertha, his mad wife and her west Indian society. He calls her "a monster in the vessel" and her room a "wild beast's ten a goblin's cell"- (328). Here, he calls Bertha's room 'a wild beast's den'. He is comparing her with a beast. In male made culture, males are free and female are bounded by the cultural ties. They can give any stereotypes to the females. It depends on their mood. They can present women whatever way they like. Rochester compares Bertha and Jane in the way he likes. He compares like this “... these clear eyes with red balls yonder this face with the mask-this form with the balk”(312). He describes Bertha as having ‘red balls’ for the eyes and ‘mask’ for the face. Jane is given the human characteristics but Bertha is dehumanized. This use of figurative language makes Bertha a monster. Whereas Jane is described as ‘an eager little bird’. Bertha's fiery, hateful, wild character is juxtaposed with Jane's. Bertha's death symbolized Jane's rebirth in the character of Rochester.

There is the ambivalence in Rochester's nature. Sometimes he calls Bertha as a monster and some other times he finds her a fine woman; tall dark and majestic when he saw her for the first time he remarks like this:

I found her a fine woman; in the style of Blanche Ingram; tall, dark and majestic I seldom saw her alone, and had very little private conversation with her. She flattered me and lavishly displayed for my pleasure her charms any accomplishments. All the men in her circle

seemed to admire her and envy me. I was dazzled stimulated: my sense were excited; and being ignorant, raw, and inexperienced, I thought I loved her. There is no folly so besotted that the idiotic rivalries of society, the prurience, the rashness, the blindness of youth, will not hurry a man to its commission. Her relatives encouraged me! Completions pigued me: she allured me: a marriage was achieved.

(324)

Before marriage Bertha is good and beautiful to him. But after the marriage the same Bertha looks monstrous for Rochester. It represents the ambivalent nature of men towards women.

In victorian Era women were supposed to have 20% less mental creativity than men had Concerning this Showalter says:

Victorian physicians believed that women's psychological function diverted about twenty percent of their creative energy from brain activity. Victorian anthropology gist believed that the male brain here heavier and more developed that the female lobes and thus that women were inferior in intelligence. (250)

For Rochester also, women have an attractive body but inferior mind. He gives some of the examples of attractive bodies and inferior minds. He confesses that he indulges in erotic advantages with the service of foregin mistress. He changes so many mistresses. Most of them were mindless and foolish. He remarks "Giacinta was unprincipled and violent: I tried of her in three months. Clara was honest and guict; but heavy, mindless, and unimpressible" (331). For him changing mistress is just like as to keep slaves. Women and slaved are same. They are inferior by nature and position. "Hiring a mistress is the next thing to buying a slave: both are often by

nature and always by position, inferior: and the live familiarly with inferions is degrading. I now nate the recollection of the time I passed with celine, Giacinta and Clara” (331).

Rochester has not any respect for women in his heart. He has the feeling of interiorizing complex towards them. Like Plato, he also depicts women as inferior and immature in their intellectual potential. Plato had disqualified women and servants for politics and philosophy. For Rochester also it is degrading to live with the inferiors.

Rochester arrives at last, accompanied by a party of elegant and aristocratic guests. Jane is forced to join the ground but spends the evening watering them from a window seat. Blanche Ingram and her mother are among the party’s members, and they treat Jane with disdain and cruelty. Jane tries to leave the party, but Rochester stops her. He grudgingly allows her to go when he sees the tears brimming in her eyes. He informs her that she must come into the drawing room every evening during his Guests’ stay at Thornfield. As they part, Rochester nearly lets slip more than he intends, "Good – night, my" -he says, before biting his lip (425).

Men, who assume themselves superior treat women as their playthings. A woman is like commodities or precious things that has not its own identify and position in the society. She is introduced in relation to man. Rochester also treats Jane as his plaything instead of his beloved. Female are puppets in the hands of males. Instead of using the terms as “love during” the best world at my service were provoking puppet” ‘malicious’ sprite (290). He often calls her “my little Friends”(214), “My pet lamb” (228) “creeping creature” (235), “Little niggard” (238), “Little slyptive” (269) “Pale little elf” (273) Jane respects and obeys her master Rochester. She does not mind when he calls her pet animal. She does every

thing for the betterment of Rochester.

Thornfield Hall represents patriarchal house which imprisoned 'Bertha' the inner self of Jane herself. Susan Meyer argues that "Thornfield hall stands as a material embodiment of the history of the English ruling class as represented by the Rochester's as the repressed history of crimes" (71). The third floor of the mansion is the store room where the unnecessary objects are kept. Bertha is also kept there. Females are also like the objects for males. Males are the owners. Furniture is subjected to the owner's decision about their use, replacement and display. Likewise women also have the same fate in patriarchy. Women and furniture are interpreted within the structure of that organizes them and monitored by the owners. Bertha has become the same, furniture which is an unnecessary thing and kept there.

Jane effectively resists Rochester and St. John attempts to possess her spirit as well as body. Each of them wants Jane as their wife. Ultimately, Jane accepts Rochester's marriage proposal only after his spiritual rebirth. The patriarchal house of thorn field is burnt down and his inner self also get destroyed. Then only she is able to gain equality and peace. Then she got victory over patriarchal world. Jane's resistance to male control, in both Rochester and St. John raise their agendas in religious language. Both of their desire to control Jane is compatible with god's will but Jane chooses Rochester in spite of her awareness of the perils of human idolatry. Rochester describes his Romantic desires as the god's will when he proposes her. Though she is susceptible to Rochester's selection because he makes his appeal on the religious and moral basis. He expresses his inner intention like this:

It will atone – it will atone. Have I not found her friendless, and cold, and comfortless? Will not guard, and cherish, and solace her? Is there not love in my heart, and constancy in my resolves? It will expiate at

God's tribunal. I know my maker sanctions what I do. For the world's judgement – I wash my hands there of for man's opinion – I defy it.

(271)

Rochester gives the responsibility for his moral rebirth to Jane. But she escapes from him and Thornfield while it becomes difficult for her to resist his temptation. While fleeing, she conveniently forgets her money and provisions, rendering her prey to the ravages of rain, cold, hunger and fatigue. She stops the first coach on the road and decides to travel to its farthest destination. Jane narrates:

It is a summer evening; the coachman has set me down at a place called whiteross: he could take me no farther for the sum I had given and I was not possessed of another shilling in the world. The coach is a mile off by this time; I am alone. At this moment I forget to take my parcel out of the pocket of the coach, where I had placed it for safety; there it remains; and now, I am absolutely destitute. (342-43)

Thus, she leaves all the ties related with her previous identity by removing herself physically from familiar surroundings and from any possibility of an association with Rochester. She states: "a place a long way off and where I was sure Mr. Rochester had no connexions" (342). As a result, she becomes miserable and sympathetic. Now Jane is done, without money and uncertain of her destination. "As my flight, I was sure, was undiscovered" (341). She descends to complete destitution, unable to obtain food, shelter or any satisfactory form of human charity or compassion. She accepts the degradation, even she is near to death. She is saved only by the timely arrival of St. John Rivers, who finds her in the state of starvation on his doorstep. Jane almost dies of starvation. She is rescued by a kindly Christian family which nurses her back to health on good. The condition of her health is like this:

“She does look white” said Hannah. “Aswhite as clay or death”, was responded . “she will fall: let her sit.” And indeed my head swam: I dropped; but a chair received me. I still possessed my senses, though just now I could not speak. “Perhaps a little water would restore her Hannah, fetch some. But she is worn to nothing. How very thin, and how very bloodless”. (358)

She flees from a man who wishes to recreate her to her perception of herself by attempting to force on her extravagant clothes, unwanted bridal veils and ultimately a false identity as Mrs. Rochester. She can not recognize herself reflected in the mirror. Here the sense of powerlessness hunts her. Gilbest and Guber point out that in women’s writing the use of mirror itself can be seen to represent patriarchal judgement. How Jane’s identity is concealed through patriarchal oppression when she looks in the mirror she does not recognize her own reflection. Staring herself in the mirror “I saw a robbed and veiled figure, so unlike my usual self, that seemed almost the image of stranger” (304).

She stands here not as a wife but a forgery of Mrs. Rochester wrought by her would be husband. Jane experiences here the confusion of her identity. Here she protests against the initial expression of Rochester’s desire to dress for wedding. Only the desire is reflected here. She can not resist his desire and flees from Thornfield, for the sake of her individual identity. At last she frees herself in succession from Thornfield and the domination of Rochester, from the prison of alienation, and from moor house and subjugation by St. John Rivers.

However, Jane stands up against all the difficulties with boldness. At the school, too. She is given unjust treatment, so far that her two best Friends are barred from speaking are entertaining with her. She recalls the incident, as:

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 compared herself with those slaves, who were barred from coming near to the whites and, got new encouragement to fight for more. She was a white, but the conduct she met with was worse than the slaves. As, a slave who was forced for in Abundance behavior would think himself a slave and adjust accordingly, but Jane was not, and she was finding hard to face the reality.

Some narrow concepts prevailing among the people of the society also don't let them think widely for their hopeful and dignified life. Michael Mason in Charlotte Brontë's *Jane Eyre* writes; "In the rural society of that period, not yet seriously disturbed by rural depression or migration to the town, much weight was attached to the narrowest gradations of class status. There was a sharp and sometime cruel division between those who worked for themselves and who worked for other". (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 a happier life.

Brontë's analysis of the shifts and turns in Jane's life is full of motions; 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 unlooked-for liberty” (39). This notion of an emergence into selfhood occurring with or 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, reasonability for social rebellion is displaced onto a material sphere; it is not the individual, but rather psychological faculties which act to overthrow the fetters of social constraint.

Victimization of women has its existence in all forms let it be mother, or wife of daughter in all forms, she has been victimized by her own relatives. This victimization/subjugation is not only in east or west but is a global scenario. While there are tales of females being the returns and mightier than men, such narratives are limited to mightier with no specified versions to prove them. To take for, the Hindu mythology takes woman as the creator and source of power. However, when it comes to reality and down to ground aspect, she is mere limited to household affairs, like giving care to babies, looking after the household chores and such stuff.

Based on this issue, Bronte’s *Jane Eyre* depicts female in modern time are being double marginalized. Firstly, a female is victimized by her own relatives; the very near family or from the members of the society, or mostly it is the patriarchy – the predominantly sexist nature of male, and secondary, the female are the enemy of the females. This trend of female subjugation remains even today in modern societies too, but the ways might have changed.

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 surrounded in hostile situations with minimum of 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 wiza shallow, but sour and suarp- tongued girl, all, in early teens. Both her aunt and her cousins revile her as an ingrate, but year later, on her deathbed, 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 maid servant at Gatesheas, who treats Jane with some degreepf kindness and respect. (25)

Jane actually belonged to a higher class. She was given well treatment by her aunt, but never followed. She was forced a harsh treatment by aunt and her cousins. However, the harsh treatment received by Jane was no different to most of the Orphaned girls of her time, as it was the part of the society in those days.

The then social structure was such that orphans were no humans. They were mere burden to the society and the mankind. And the orphan girls were an easy victim for the inhuman behaviour in the society, in those days 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.

However, Jane stands up against all the difficulties with boldness. At the school, too, she is given unjust treatment, so far that her two best friends are barred from speaking are entertaining with her. She recalls the incident, as:

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In Jane Eyre, Jane's aunt, Mrs. Reed, has forbidden her niece to play with her cousins Eliza, Georgiana, and the bullying John. John chides Jane for being a lowly orphan who is only permitted to live with the Reeds because of his mother's charity. John then, hurls a book at the young girl, pushing her to the end of her patience. Jane finally erupts, and the two cousins fight. Mrs. Reed holds Jane responsible for the scuffle and sends her to the "red-room"- the frightening chamber in which her uncle Reed died – as punishment.

The aunt is the representative of the age-old mentality that exists as a hindrance in the way of freedom of choice of Jane. This mentality has to be changed for the empowerment of women otherwise things will remain as they are; women as the enemy of women.

Eastern feminism stands in opposition to the sexist discrimination or the biological essentialism of female, to which they are subdued and discriminated. Biological essentialism holds the view that 'sex is for all' or the human being having male sexual organ is naturally powerful and human being with female sex organ is

inherently weak. Feminist criticism undercuts according to tirade, 'cuts: such monolithic ideas" (42). He is of the opinion that sex is a biological necessity, which; however. Is the essence of domination of the women by the male? "sex is biological feature, but gender is social construction, part of culture that distinguishes between masculine and feminine in order to establish the superiority of male in the society" (41) . As such in the eastern society, the feminists are taken for granted, and offend used and treated as an object mere for sexual and reproduction use to, which Talpade rightly commences, "sex is biological but gender is social construction " (41).

Similar is the case witnessed by Jane, the protagonist in *Jane Eyre*. The writer projects her as one of the active females. However, when she faces the society, her intelligence knows no meaning, and she is counted interms of biological setup a female.

Furthermore, the novel presents female as being commodified as if she is a corporation in the patriarchal world. Bronte's *Jane Eyre* reflects not only objectification of female, but also shows how they are turned into mere commodity. The plight of women in or society is because of this faith those males are superior to the females. The only female for facing the tragic plight by the heroine, Jane in the novel is that she is a female. Her tragedy starts from the very fact that the society taken her as a commodity. This female character is demure and docile and suppressed by sexist male ideology, when it comes to her happiness and freedom. The social structure is set up in such a way that a female is ready to accept the prejudice, patriarchal norms and values as the capitalist patriarchal ideology has created a trap which is tough for any women to handle through. They are ready to do according to their societal structure because they are in the trap of age – old hegemony created by male, which taken female mere as an object.

And, probably one of the greatest tragedies is female are subjugation of female by female themselves, more than anybody else. In the novel the relationship between Jane and her aunt Reed is not only bitter but very difficult to bear easily.

The first to argue that women aren't born feminine but rather conditioned to be feminine by patriarchy, Beauvoir articulated an idea that is now called as we saw earlier in this chapter, social constructionism in her now famous words, "one is not born a woman; one becomes one" (qtd in Moi 92). Indeed, Beauvoir argues that despite patriarchy's assumptions to the contrary, women are not even born with a maternal instinct. An instinct is something all members of a species have as part of their natural biological make up, whereas not all women want to have children or feel comfortable being mothers. Yet patriarchy tells them that they are unfulfilled as women if they don't have children, and there is a great deal of pressure brought to bear upon women in order to recruit them for motherhood. Clearly, how can we know what "woman" is "by nature" given that we never see her outside the social conditioning of patriarchy.

Beauvoir maintains that women should not be content with investing the meaning of their lives in their husbands and sons, as patriarchy encourages them to do. As Jennifer Hansen observes "Beauvoir strongly believed that marriage [- -] trapped and stunned women's intellectual growth and freedom" (2). In investing themselves so thoroughly in the accomplishments of their husbands and sons, Beauvoir claims that women are trying to escape their own freedom to fulfill their own potential in the world. Freedom that they often try to avoid because it is frightening: it demands personal responsibility while offering no guarantee of success or even of well-being "if woman seems to be the inessential (being) which never

becomes the essential, “ Beauvoir suggests; “ it is because she herself fails to bring about this change” (10).

Why is it so difficult for women to recognize their own ‘subjugation, let alone do something about it, ? Beauvoir points out that, unlike other oppressed groups – for example, oppressed classes and oppressed racial and religious minorities there is no historical record of women’s shared culture, shared traditions, or shared oppression. They have been, in this sense, “written out” of history, not considered a topic worth convening. Furthermore, she observe that women.

Lack of a concrete means for organizing themselves into a ionic [- - -] they have no past [- - -] no religion of their own [- - -] They live dispersed among the males, attached though residence, housework, economic condition, and social standing to certain men – faiths or husbands more firmly than they are to other women (11).

In order words, women’s allegiance to men from their own social class, race, or religion always supersedes their allegiance to women from different classes, race, or religion.

One of many thinkers influenced by Beauvoir, Christine Delphy offers a feminist critique of patriarchy based on Marxist principles. Delphy, who coined the phrase materialist feminism in the early 1970s, focuses her analysis on the family as economic unit. Just as the lower classes in society as a whole, she explains, women are the subordinates within families. As such, women, regardless of the socioeconomic class to which they belong. For Dolphy marriage is a labor contract that ties women to unpaid domestic labor, commonly trivialized, as “housework”, not considered important enough to be seriously analyzed as a topic, or a problem, in its own right. An understanding of the implications of this situation is central, she notes,

to an understanding of women's oppression. Delphy points out that all contemporary "developed" societies --- depend on the unpaid labor of women for domestic services and child – rearing these services are furnished within the framework of a particular relationship to an individual (the husband). They are excluded from the realm of exchange [i.e., these services are not treated like the jobs people do for money outside their own home] and consequently have no value. They are unpaid. Whatever women receive in return is independent of the work which they perform because it is not handed out in exchange for that work (i.e. as a wage to which their work entitles them), but rather as a gift. The husband's only obligation, which is obviously in his own interest, is to provide for his wife's basic needs, in other words he maintains her labor power (60).

In addition, Delphy contends that women's domestic work in their own women is unpaid not because of their own homes is unpaid not because of their work unemployment or involves less time or labor than the paid work performed by men outside the home, but because patriarchy defines women in their domestic roles as non workers. And nonworkers, of course, should not expect to be paid. Ironically, "all the anthropological and sociological evidence reveals," Delphy notes, "that the dominant classes make the classes in their power do the productive work – that the pre – eminent sex does less work" (61), In other words, in a patriarchy women do the domestic labor at home that men don't want to do, and their work day is twenty four hours long. So, when you add it all up, women work longer hours than men, though women's work in the home isn't recognized as real labor deserving of pay . It shouldn't be surprising, then, that in order to understand anything about sexuality or gender are must first understand. Delphy argues that all relationships between men and women are based on power: patrimonial women want power to be equally

distributed. As more and more American wives take jobs outside the home, which they still perform the lion's share of domestic labor and child rearing tasks, Delphy's analysis seems especially relevant to the lives of American women today.

Similar is the case in the novel *St. John Rivers* has just asked Jane to join him as his wife on his missionary trip to India. Jane dramatizes the interior conflict involved in making her decision. In many ways, the proposal tempts her. It is an opportunity to perform good works and to be more than a governess, school teacher, or housewife – the roles traditionally open to women. Jane's teaching jobs at Lowood, Thornfield and Morton have all made her feet trapped and she wouldn't mind enduring hardships, for a cause in which she truly believes. Yet St. John's principles – "ambition", "austerity", and arrogance – are not those that Jane upholds:

Misguided religion threatens to oppress Jane throughout the book, and St. John merely embodies one form of it he also embodies masculine dominance, another force that threatens Jane like a, "stringent yoke" over the course of the novel. Thus she describes St. John's "warrior-march" and notes his assertion of his "master hood", Jane must escape such control in order to remain true to herself, for she realizes that her conventional manner of dealing with oppression – by retreating into herself into the recesses of her imagination, into conversation with herself can't constitute a way of life. In her rejection of Rochester, Jane privileged principle over feeling; she is now aware of the negative effects. Such emotional repression can have feeling, too, must play a role in one's life: a balance must be struck. (302)

Jane sees God as the given of the laws by which she must live, when she can no longer trust herself to exercise good. Judgment, she looks to these principles as an objective point of reference.

Jane's allusions to her "madness" and "insanity" bring out an interesting parallel between Jane and Bantha Mason. It is possible to see Bantha as double for Jane, who embodies what Jane feels within – especially since the externalization of interior sentiment is a trait common to the Gothic novel.

Mary Wollstonecraft is included in the list of forerunner feminists. She was the first to publish the women problem in a male oriented society. In the case of education, Wollstonecraft views in *A Vindication of the Rights of woman* that the educational system is manmade. It is suited and fitted to men for their benefit there internalizes women to become emotional and sentimental rather than to play the role of rational and enlightened. She was in the favor to promote girl's education. Wollstonecraft was aware of about the women's limitations in public and private life. She was against women's coquetry and submissiveness to men and their general irresponsibility towards themselves and their society.

Elaine Showalter was another feminist who divided women's literary development into three distinct phases. The 'feminine' phase (1840-1880), the 'feminist' (1880-1920) and female (1920-present). Elaine Showalter entitled '*Women's Writing and Women's Culture* in which she said that women have their own types of culture, women have their own types of body, the speaking style, the longer age, the capacity of thinking and behaving all are their own sorts and male have their own. So they are naturally different. Feminism began with Simon de Beauvoir, Kate Millet and Bany Fredian along with the contribution of outstanding female authors. They examined the female's self as interpreted by male authors and

saw these texts as mode's of power. Beauvoir said that women were taken as secondary to men.

Men defined human, not women. Freidan, through her publication. Stressed to abandon gender biasness and enforcement of equal rights, Millet focused on ideology in sexual politics. She viewed theta sex is biological differences and gender is a psychological concept. The essence of polition is power, which is pervasively, interpreted according to male interest. Kate Millet in her sexual politics (1970) argued in her Sexual Politicies (1970) argued that literature has served patriarchy. From the origin, the existence of women was miserable due toe the imposed laws and customs by men upon women in a patriarchal society. They became the object of sex. There role was limited within there frame of housework's and they became the source of entertainment for men. They had toe please their husbands at any cost (15).

In the midst of Jane's description of her first few weeks at Thornfield. The diction highlights Jane's feelings of imprisonment and her longings for freedom and equality. Jane's words are also relevant to Bronte's own experience as a writer, and to the general condition of Victorian women. Jane said:

I couldn't help it; the restlessness was in my nature; it agitated we to pain sometimes. Then my sole relief was in my nature; it agitated me to pain sometimes. Then my sole relief was to walk along the corridor of the third story, backwards[- -]nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very claim 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; [- -] if they seek to do more

or learn more than custom has pronounced necessary for their sex.

(463)

The lauges of restlessness and pacing, of feeling “Stagnation” and “too rigid a restrains” , are examples of the books central theme of imprisonment. In addition to instances of physical imprisonment, Jane must also escape the fetters of misguided religion, of passion without principle, and principle without passion – not to mention those of society.

Brocklehurst, Rochester, and St. John may also threaten Jane with the fettlers of patriarchy, which is the specific force Jane resists in this passage. Jane extends her feeling of entrapment to her fellow women, and these sentences constitute Bronte’s Feminist manifesto ‘As she describes the “doom” to which “million are in silent revolt against their lot" " are condemned." Bronte criticizes what she believed to be stifling Victorian Conception of proper gender roles. The passage explicitly states that the Victorian wife suffers from being metaphorically “locked up”. Bertha Mason who is eventually rendered nearly inhuman when her neglected, suppressed feelings turn to madness and fury, may be viewed as a symbol of the imprisoned female’s condition.

It suggests that Bronte’s writing may have been her means of coping with such rage. Jane describes her retreat into her own mind, to find freedom in her imagination, which Bronte’s greatest triumphs were the result of such self – retreat, her desire to be an active member of society.

This diverse situation continues to exist in our society, which is the ultimate obstacle in the empowerment of women. Besides, female empowerment is associated with several other issues like orthodox ideas; which has its root in deep down in the mentality of male and female. Their traditional and spiritual set up have hindered in the empowering of women as it is not allowing thinking and changing, as according

to requirements to change the present status of woman.

Marginalization of woman starts right from the womb itself. As witnessed by feminist scholar, a baby girl is provided with 'dolls' to play with and a baby boy is given toys like 'trains and cars' to play with. A doll is soft and sweet symbolic to patriarchal concept of feminine tenderness. Meanwhile, a train and car stands for firmness and strength depicted as the masculine character as set up by the sexist social order which denies female taking jobs of strength and courage. It is expressed in one of the relations between Jane and Rochester.

So, it requires no research to claim that female for ages have been marginalized and dominated, in almost all forms of social and economic sectors. This very mean mentality runs even to the modern generation of people, till the date. Besides, housework, women have to perform various natural works. One of them is child bearing which is women's unquestionable take – a biological gift. But in patriarchal society childbearing is women's most essential work. They give birth and bring up the baby but male member, don't take it as a vital work and if any woman does only child caring in the house, she is workless. But the father or maybe so-called father takes away the child when he wants. This injustice is in patriarchal society. As it is universally claimed and practiced, women give birth, and the mother of any child is always known but father always remains in doubt because a woman could have been impregnated by a man other than her husband. However, the identity of entire children is associated with father. And the irony is, if the child is a male member, he will ultimately control and guide his biological mothers, who will have to live under his, threat, at many times.

Feminists argue that in class society, rights can benefit only a middle class woman as most woman, like most men; will remain oppressed until the capitalist

economic system is replaced by communism. Women's liberation is their entry into paid labour market and their participation in the class struggle; it only in communist society that the economic dependency that is the bar of women's oppression will disappear, and communal child care and house keeping free them from domestic drudgery and allows them to participate fully in productive life. Such change can't be achieved simply by demanding justices for they are the product of a particular stage of economic development; sexually equality cannot therefore be achieved at will, but only in specific historical circumstances.

Female under patriarchy have been double marginalized first by male, and by females, secondly. In the first hand, under the sexist male society, female are subject to interpellation by limiting them within the four walls of their house and also by making them feel that they are object of beauty. Secondly, they are female and not male, which is the strongest reason for the male to impose their hegemony.

Even under such difficult situation, Jane with her strong determination and compassion, struggles against the unjust, and victimization aroused by patriarchy and the subjugation created by female themselves. At last, because of her strong determination and sense of self awareness she becomes independent and happy. Altimately, she becomes successful in eliminating all the possible threats to her newly attained position and autonomy.

III. Identity Through Forgiveness and Compassion

In the novel *Jane Eyre*, the protagonist Jane, on the one hand, is dominated by the Females themselves while on the other hand they are victimized by the patriarchal social structure, the fact which paves the way to unearth the double marginalization upon the Females. And in addition, they are double marginalized; firstly by the sexist male nature, and secondly, by the way the women are treated by the same sex. Thus, the concept of equality and justice remain a distant dream to most females around the world. In a patriarchal society, a woman is considered as passive whose task is to look after the household work and to fulfill the male desires. Jane, the main character of novel, is emotionally and physically abused by her aunt and cousins; presenting the life of a girl. Bronte presents that almost all the stages of the life of a female characters is filled up with the domination.

Jane is the victim in the hands of a patriarchal society. She has worked hard from beginning. She is very rebellious from the childhood. She always questions those who try to oppress her. Being an orphan she always wants to have better life. She desires to be loved and respected by all. But she is destined to be hated because she is less than a servant. She is treated very badly at Gate shed and lowood Academy. People don't have any aspect for her. They always want to impose their interest on her. She has no option to accept act the values system and institution and relation. She accepts the Mrs. Reed and Master John at Gate shed, Mr. Brocklehurst at lowood Academy, Mr. Rochester at Thornfield and St. John at Moor house.

A bitter reality of modern day is that despite all the huge and ery on the rights of women they continue to be marginalized. The form of marginalization of female has changed it's form and shape from ancient time to now; however, the level of discrimination continues even today, every male characters of the novel tries to

oppress her. Rochester and St. John try their best for imposition of their wills on the name of God's will. Both of them want to marry Jane. Rochester even tries to persuade her to live without marriage. Whereas St. John wants to engage her in loveless marriage. She rejects the marriage proposal of St. John and the patriarchal religious value system which she represents. Jane is badly treated by her aunt Reed. It is another way of female subjugation from female themselves.

Similarly, it is no new to explain that women are marginalized as the patriarchal set up defines women as naturally inferior to that of the male. To prove this point from the very moment a baby is in the womb, the society starts to socialize in terms of whether the baby child is male or female. And if is a baby boy in the womb, there is a sort of relief to the parents and the treatment the mother receives is very different to that of the mother of a female child. After a baby child is born, she starts to respond to the environment around, she will face the prejudice and has to accept it as the gift she is given to her by her seniors. The tendency of differentiating and discriminating' though, sometimes unintended, starts from the early childhood socialization.

From the minute a newborn baby girl is wrapped in a pink blanket and her brother in blue one, the two children are treated differently. The differences start with the subtle tones of voice adults use in looking over the cradles, and it continues with the father's mock wrestling with his baby boy and gentler with his 'fragile' daughter. Even the attitude of parents towards the female organ and male organ is so biased implanted in their brain that they start to perceive them very differently since the moment there is actually no apparent difference in them except for the difference of the certain organ. But both parents described daughter as softer, finer fatted, weaker smaller, prettier, more in alternative, more awkward and more delicate than sons.

Some are characterized as firmer, larger, featured, better coordinated, more alert, stronger and harder. This mentality is one of the root causes so existing in patriarchal hegemony, which the feminist movement seeks to challenge. *Jane Eyre* too challenges the victimization and served as a ray of hope against the then existing orthodox norms and values of the society, in which Jane stands as the symbol of optimism. The success of the orphaned and subjugated Jane is the victory against the society guided by chauvinistic ethos.

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