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JANE EYRE AS A FEMALE GOTHIC NOVEL

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Abstract:

Charlotte Brontë invests gothic elements in *Jane Eyre* with a symbolic meaning to create a new, 'female' language. It is through this female Gothic language that Brontë creates a heroine whose autobiographical mode of writing is used to trace a story of female rebellion and search for identity. Although the use of gothic as the new 'female' language is a subversion of the predominant phallogocentric language of the time, the need for a woman writer to make her assertions through the gothic, the symbolic and therefore the indirect implies that this new female gothic also represents the agency the woman and girl in 19th century Victorian England did not have. The romantic aspect of Gothic is used to reflect and rebel against this reality which is done from the Eurocentric perspective of a 19th century British woman.

KEYWORDS: Feminism, Female gothic, Gothic Literature, Jane Eyre, Charlotte Bronte

Brontë deftly constructs a feminine language by giving her heroine a "gothic" imagination. On another level, Jane Eyre tells her "Readers" how she was influenced by this Gothic imagination when she was a child. Young Jane wants the book she is reading to be "visually archived". Jane's imagination, which differs from that of "satisfied and happy children" and has a budding "underdeveloped understanding", interprets the images she finds in "History of the Children". birds in England" by Bewick in his own right. For "the demon pinned to the back of the thief" and the "black-horned" things were objects of terror to her. These "half-understood" but "strangely startling" concepts were also influenced by gothic romances such as "Pamela" and "Henry, Earl of Moorland" and later "age of young adult" adds "vitality and vibrancy far beyond what childhood can bring". switch to the language in which she tells her story. Her Gothic not only violated Classics, as Robert Heilman noted ("Charlotte Brontë's 'New' Gothic"), but it also served as a vehicle for Brontë and Jane to present their feminist histories in one language. feminine, otherwise unacceptable to Victorians. Readers.

Having established this, Gothic is used through the visualization of the confined spaces of the house to explore the constraints placed on the female body and the fear of "women being confined in space". in the house" (Smith). Ironically, by using the word "closed" to explain female contractions, Brontë gave way to the female body in literary texts. The Red Room incident has several symbolic meanings, one of which is the confinement of Victorian women within the confines of male-dominated spaces in the home. The "square room" with "red carpet", "crimson fabric" on the background of "white" pillows, "snow" blankets conjure up



images of Victorian women like an angel in the house or a madwoman on the street. attic, as having either extreme restraint or passion. Later, Jane expressed "arousal" that made me "agitated to the point of pain" while being held captive in Thornfield's "citadel". With Brontë isolated at home and her life as a tutor, she writes about what Gilbert and Gubar ("The Contagion in Sentences") call "the sense of helplessness at home." literature" and her fear of occupying "incomprehensible spaces".

The representation of the female body is trapped leading to the question of female sexual repression. Bertha Mason is the gothic symbol through which feminine sexuality and passion are expressed. Bertha is described as "a clothed hyena", a "dirty German ghost-vampire", exhibiting "manly strength", and is roughly the size of her husband. The purpose of this gothic description is to show that if a woman is not trapped within the bounds of socially acceptable domestication, she will be locked behind "the little black door of the castle." Bluebeard Radio". As Elaine Showalter ("Charlotte Brontë: Feminine Heroine") notes, the periodicity of Bertha Mason's attacks suggests a connection to the menstrual cycle. It was a social criticism that tried to control women's sexuality, the expression of which was called "madness". In the 19th century, doctors were "feared" that menstruation "may" cause temporary insanity, causing women to attack others, smash furniture - just as Bertha Mason "seems" to have done biting her brother Richard Mason, and Jane is called for help to ensure safety. that the event was recorded in her memory to tell the "reader".

The similarities between Jane and Bertha are drawn to suggest that if Jane is looking for equality, love, an identity, then she must repress her passionate side. If Bertha "crawls on four legs" like an animal in her "den", Jane is like a "crazy cat", a "passionate picture" in the red room and then suggests to Jane, because Bertha was punished for showing her passion ('crazy' in the Victorian sense could be attributed to Jane going through her period). Elder Jane consciously describes the younger Jane as the "crazy" Bertha and describes Bertha in the sense of "other" to define her older self. From the "crazy cat" to the ethereal "evil elf", like a "linnet", she must present herself as sexless. Rochester likens Jane's "clear eyes to those red balls over there" wanting to see in Jane what Helen Moglen ("Makes a feminist myth") calls "the purified angelic woman." from all lusts and lusts,"

The female gothic genre is characterized by the restoration of identity through the discovery of a lost mother, in the case of Jane, Diana, and Mary, her older sister. The moon and moonlight are personified as the guiding force of matriarchy, confirming the importance for Jane in finding such a character to establish her identity in a patriarchal society. The crack between the chestnut tree split in two was momentarily



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presided over by the moon, with the blood-red disk half-covered by "it" casting a "bewildered and gloomy look" on Jane's direction and immediately disappear. Jane and Rochester cannot marry until Jane restores her identity by finding a matriarchal figure. Diana and Mary are her matriarchal guides, whom she finds after searching for such characters throughout the novel. It was the moon's 'white human form' that 'tilted a glorious blow to the earth' that ordered Jane to leave Thornfield, asking her to 'run away from temptation', the temptation to become 'human' alienated' from herself in the face of Rochester's overwhelming treatment. and also get away with being the fallen woman she will marry while Mrs. Rochester is alive. It was the matriarchal spirit that led Jane to find the figure of her mother, to establish her identity before marrying Rochester.

The symbolic function of moonlight emphasizes the importance of dreams and paintings in Jane Eyre. These female voices worry about being trapped as "angels in the house" by marriage, which is a prophecy of how Jane's feminist ambitions will be realized in the gothic setting of the novel. Jane feels Rochester's "anxious excitement" and "unfortunate awareness of the barrier separating her" expressed through the "child" in her dream; child, which Bessie said was "a sure sign of trouble". Jane is aware of the problems their unequal marriage will bring. The "tensions of the betrothal" (Gordon) are represented in dreams, as well as Jane's exit from this unequal marriage is prophesied. When Jane arrives at Thornfield's "gloomy ruins" on a moonlit night in her dream, it is a sign that this patriarchal government will give way to accepting Jane as an equal. Likewise, in Jane's third watercolor painting, her "representation", the "crescent" resembles the "royal crown" on Latmos' giant head - one can foresee. Rochester's glare, as well as the fact that Jane will be his guide, just as she was when he dropped "Gytrash". The Rochester castration metaphor by blindness, evoked throughout the text, then the way Jane creates a space for herself, the way Brontë affirms the need for such a space to be able to have one. equal marriage.

Although these Gothic elements expressed the anxieties of women, they also acknowledged the absence of such a voice for Victorian women. Furthermore, the gothic intervention, the plot resolution shows that although Jane can only love Rochester, she must gain economic independence and a family that unites with him and he too. must change. Rochester's iconic "punishment" for showing her equal to Jane then suggests that there is no other way to make him equal to Jane in an openly patriarchal world. When Jane was unable to marry Rochester for fear of losing her identity by overpowering her and giving her material gifts, Bertha tore off the bride's veil, symbolizing failure. During their marriage, Bertha tries to burn Rochester down



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after confiding in Jane - here Bertha plays the role of someone Jane cannot have agency, having repressed within her unacceptable shades of passion socially received, had acquired Miss Temple's poise, if not the excessive restraint of Helen Burns. When the child in Jane's dream died, rolling off Jane's knees, symbolizing Bertha's death, thus symbolizing the death of young Jane's passion, Gothic intervention brought Jane to Rochester. Symbolically, "the candle burned, the room filled with moonlight," meaning that Jane had found her ideal matrilineal guides, and more clearly, a voice called out to her: "Jane, Jane, Jane!" The actions Jane intended were carried out by outside gothic agents, not her own agency. Jane's ambition to improve women is achieved, but she must return to Rochester. Social improvement, economic independence, even rejecting St. John River, "a young virgin's unusual disregard for the Victorian conception of sex as a duty" (Mago) were insufficient achievements for her.

The fact that Jane writes a gothic novel to represent women's desires implies that she is not satisfied, that society is not ready for such representation of feminism. There's no doubting her feminist intentions as she explicitly states that "women feel exactly what men feel" and that they need the faculty to express their repressed emotions. Although Rochester with his "crippled strength" and "burnt vision" is "no more than an old chestnut tree struck by lightning at Thornfield Orchard", he will still make Jane addicted to "abundant shade". The marriage also made it "unrealistic" for Jane to teach Adele. It's not a flaw in Jane's "bright vision... of life, of fire, of emotion", of her feminist ambitions. It shows very realistically the boundaries and limits of Victorian women in marriage. The drawback of Jane's feminist show is that it is intended for 'white' British women. Brontë describes a female writer's "search for her own story" as Gilbert and Gubar write ("The Contagion in Sentences"), giving her freedom of expression through a female gothic style, using her as the language of his feminine ambitions. What she doesn't do and never wants to do for Bertha Mason, "Creole", "other" is used to define what Jane is not. Serving to represent Jane's controlled passions and having no other place in Victorian society, Bertha Mason must die. Brontë creates a new feminine space through the use of gothic style to articulate the "bright vision" in his mind that he expects to be "called malice". She achieves this, while faithfully portraying the status of women in Victorian England through the genre of Female Gothic.



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