A FEMINIST PERSPECTIVE OF WOMEN ENTRAPMENT IN JANE EYRE & PRIDE AND PREJUDICE

Thesis submitted to the

Institute of Social Sciences

in partial fullfillment of the requirements

for the degree of

Master of Arts

in

English Language and Literaure

by

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June 2004

For all those who do not give up their freedom

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AUTHOR DECLARATIONS

1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

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ABSTRACT

İLKNUR TÜZER **JUNE 2004**

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The present study aims to tract down the victimization of women in certain novels of English literature, in other words, the status of women in patriarchal society. In this respect, this study is also dealt with feminist criticism. For this purpose, it is analyzed in feminist perspective. In addition to that, two novels, JaneEyre and Pride and Prejudice are analyzed for this study.

It also surveys the symbolic representation of the trapped Victorian women. Moreover, it aims to reveal the reactions of women against the patriarchal system in other words, it focuses on the struggle of women to achieve equality and to overcome oppression.

It is studied under six main topics; family, education, inheritance, marriage, social hierarchy, and gender relations. In chapter 1, the role of family in victimizing women is emphasized. In chapter 2 will examine the education system and surveys the repression of women. Chapter 3 focuses on the concept of inheritance. In chapter 4, the concept of marriage is presented for the entrapment of women. Chapter 5 criticizes social hierarchy and aims to analyze the entrapment of women with the concept of class distinction between men and women. Finally, chapter 6 analyzes the behaviors of males towards females. In short, this study questions the entrapment of women in the patriarchal system.

Keywords:

patriarchy	victimization	oppression
authority	entrapment	repression
isolation	feminism	

KISA ÖZET

İLKNUR TÜZER **Haziran 2004**

FEMİNİST AÇIDAN JANE EYRE & GURUR VE ÖNYARGI ROMANLARINDA KADININ EZİLMESİ

Bu çalışma İngiliz edebiyatının bazı romanlarındaki kadının ezikliğini inceleme gayesini gütmektedir, bir başka ifadeyle, ataerkil toplumdaki kadının statüsünü incelemeyi amaçlar. Bu bağlamda, bu çalışma feminist eleştiriyle de ilgilidir. Bu amaçla, feminist açıdan da analiz edilecektir. Bu calışma, Jane Eyre (Jane Eyre) ve Gurur ve Önyargı (Pride and Prejudice) adlı iki romanda analiz edilecektir.

Tez ayrıca, ezilen Viktorya kadınlarının sembolik anlamını da inceler. Bu çalışma ayrıca, ataerkil sisteme karşı kadının tepkilerini ortaya çıkarmayı amaçlar, bir başka deyişle, bu tez eşitliği elde etmek ve baskıya karşı kadının mücadelesine dikkat çeker.

Bu tez, altı temel konu altında incelenir: aile, eğitim, miras, evlilik, sınıf sistemi ve kadın erkek ilişkileri. Birinci bölümde, kadının ezilmesinde ailenin rolü vurgulanır. İkinci bölüm, eğitim sistemi inceler ve kadının baskı altında kalışını araştırır. Üçüncü bölüm, ''miras'' kavramına odaklanır. Dördüncü bölümde, ''evlilik'' konusu kadının ezilmesiyle bağlantısı incelenir. Beşinci bölüm, toplumun sosyal sınıf yapısını eleştirir ve sınıfsal ayrımcılık konusu ile kadının baskı altında kalışını analiz etmeyi amaçlar. Son olarak, altıncı bölüm, erkeklerin kadınların davranışlarını inceler. Kısacası, bu çalışma, ataerkil sistemde kadının ezikliğini sorgular.

Anahtar Kelimeler:

Ataerkillik	ezilme	eziyet
otorite	tuzağa düşürülme	baskı
dışlanma	femimism	

LIST OF CONTENTS

ACKNOWLEDGEMENTS

I must acknowledge here my gratitude to the members of the thesis committee. I am also thankful to the Institude of Social Sciences at Fatih University which made it possible for me to study at the university by opening the M.A. program.

I must also express my special thanks to Assoc. Prof. Dr. Wisam Mansour who advised me on both academic and personal matters and have patiently encouraged me to write the present thesis. Without his assistance, the present thesis would have never been completed.

INTRODUCTION

This study, as the title indicates, aims to analyze the victimization of women in Jane Eyre and Pride and Prejudice, in other words, it focuses on the symbolic representation of ''the trapped women '' in both novels. For this purpose, the images of women in the patriarchal culture will be analysed. In this respect, this study is concerned with feminist perspective.

It surveys the place of women in the patriarchal society. Moreover, it focuses on the reactions of women against the patriarchal system, which makes women inferior. In addition to that, it includes the struggle of women to achieve equality and to overcome oppression. This study questions women in some institutions which are the representatives of patriarchy. For instance; family, education, inheritance, marriage, social hierarchy and gender relations.

It analyzes women entrapment in certain novels of English literature. For this study, two novels are chosen. One of them is Jane Eyre which was written by Charlotte Bronte. This novel is critical of Victorian England's strict social hierarchy. Jane, the main character of the novel, struggles to achieve equality. In addition to class hierarchy, she fights against patriarchal domination against those who believe women to be inferior to men. Patriarchal society threatens women. Another novel is Pride and Prejudice which was written by Jane Austen. It is related to women and questions the image of women in society, focusing on the concept of marriage. In that novel, financial security and social respectability are

more important than others. Marriage determines women's place in the patriarchal system.

This study falls into six sections. In chapter 1, the concept of family in the victimization of women is questioned. Family is at the center of Victorian life. The pressure of family over children will be discussed briefly in order to emphasize how women are victimized in family. Victorian values about women are imposed to children in family. For that reason, family is a crucial point in order to analyze the position of women and women are the representatives of repressed emotions. Chapter 2 will examine education system and a survey of the victimization of women. Education system is also the part of the patriarchal society so it also limits women's liberation and shapes women for the patriarchal world. In short, it surveys the repression of women during education. Chapter 3 focuses on the concept of inheritance. It also limits the liberation of women. The property belongs to men. Even if a woman has property, it belongs to the male after marriage. So, it causes distinction between the male and the female. In chapter 4, the concept of marriage is analyzed. Marriage has a very important function in Victorian society for women. It also victimizes women. Both of the novels point out the question of marriage for the sake of the victimization of women. Women are portrayed as an isolated and trapped in an alien world. Marriage is duty for women, and women become the victim of men. In addition to that, marriage increases women's enslavement to patriarchal society. Women choose marriage because of pragmatic reasons such as economic condition, social position. It causes women to be dependent on the male for economic and social positions so they are oppressed by

the patriarchal system. Chapter 5 will criticize social hierarchy and aims to question the place of women with the concept of class distinction. Class system also isolates women and they become inferior to men. In this system, class oppresses women and inequality between men and women. The notion of class makes women inferior. In finally, chapter 6 is a survey of the gender relations. It analyses the behaviors of males and females and the repression of women is discussed in gender relations. This part focuses on the relationship between men and women and emphasizes the oppressive power of patriarchy.

Critics have questioned the conception of women. In that period, any women's ultimate aim is to achieve ' the conservative happy ending of marriage' (Brown,1957:345). It is generally thought that women are represented as a weak, innocent female, in other words, women are fragile unlike men (Brown,1957:345).

Equality is a far cry from the social and legal arrangements then existing between husband and wife; and liberty to escape from an unhappy marriage is almost impossible. Shelley shouts his defiance of the established order: 'A husband and wife ought to continue so long united as they love each other : any law which should bind them to cohabitation for one moment after the decay of their affection would be most intolerable' (Hutchinson,1933:56). The reference is partly related to prostitution, adultery and seduction. The fallen woman is made an outcast by the Victorian code of purity. But seduction is only one of many factors leading through the middle nineteenth century to the alarming increase of what is called ''the great social evil.'' The growth of industrial cities providing a cover of secrecy, the starvation wages of women at the lowest economic level,

the social ambition which requirs the postponenement of marriage until a young man can afford to live like a gentleman are important causes.

Of the conceptions of woman current in the Victorian period, the best known is that of the submissive wife whose excuse for being is to love, honor, obey and amuse her lord and master, and to manage his household and bring up his children. In that role her character and her life are completely distinct from his:

> Man for the field and woman for the health;
> Man for the sword, and for the needle she;
> Man with the head, and woman with the hearth;
> Man to command, and woman to obey ;
> All else confusion (Killham ,1958 : 78).

Against the conservative view , spoken by the Prince's father in Tennyson's poem, the princes Ida represents the most advanced thought. She is the ''new woman'', in revolt against her legal and social bondage (and against the boredom of life in homes where servants and nurses now do all the household chores) and demanding equal rights with men : the same education, the same suffrage, the same opportunity for professional careers.

The conception of women is also related to feminism. The period after the death of Mary Wollstonecraft raises many complex issues for historians of feminism. It is generally accepted that feminist debate and discussion cease at this time. And within this context, any suggestion of the need for women's rights or for chances in sexual relations or family life are thought. Traditional family structures and ideals of masculunity and femininity come increasingly to be seen as a central and defining part of British life (Britons:1992:250-52).

The intense debate about the nature of women, marriage and family life and the increasing emphasis on the rationality, seriousness and moral capacities of women, which is evident both in serious fiction and in much religious literature, continues to raise questions about the nature and the situation of women (Armstrong,1987:78). The discussion that makes up the woman question at this time offers a redefinition of womanhood which is central to much nineteenth-century feminism. The continuous discussion of women's sphere, of the meanings of sexual difference, and of the whole gender order which is so widely canvassed in scientific, religious and literary circles, generated a language and a series of ideas about women (Caine,1992:18-27). The growing emphasis on the moral and religious aspect of women's domestic responsibilities, the shifts in ideas about the proper basis of marriage and in the activities which constitute responsible motherhood are clearly reflected in mid-Victorian feminism.

Women are seen as the representation of the sexual and domestic slavery. Adult daughters suffer almost as much as wifes: shut out from education, they are denied purposeful activity and confined within the domestic world (Thompson, 1967:7). Their daily misery is similar in many ways to that of wives, resulting from the same cause: the denial to them of the enjoyment or development of their full human potential. But the case of wives is even worse and Thompson joins the long line of those who compare the situation of married women to slaves. Through marriage, women are in a situation in which they are controlled by the superior strength of men as well as 'having been reduced by the want of political rights to a state of helplessness, slavery, and of consequent unequal enjoyments, pains, and

privations ' (Thompson ,1967:7). A woman, Thompson argues, and especially if married, 'is more the slave of man for the gratification of her desires than man is of woman' (Thompson,1967:7). Where man can seek sexual pleasure and gratification outside marriage, existing moral codes makes this impossible for women. In marriage, man is the master and commanded; woman obeys. One critic claims that 'a woman is not permitted to appear to feel, or desire. She must have no desires: she must always yield, submit as a matter of duty, not repose upon her equal for the sake of happiness' (Taylor,1970:59-61).

Anna Wheeler argues that the prevailing belief that women's social position reflects their moral incapacity and intellectual inferiority is completely false (Taylor,1970:59-61). Wheeler also discusses that women's enslavement to male desire and their apparent antipathy and antagonism to each other is a result of their economic situation. Once women are entirely dependent on male pleasure for substance, they are necessarily set up in competition with each other and have to ensure their master's favour in order to survive. Wheeler thinks that women seem not only to accept, but even to relish their enslavement (Taylor,1970:61-62). She frequently expresses her disgust at women's passivity, even going so far as to argue that ' the love of rational liberty forms no part of the nature of this willingly degraded sex ' whose personal courage is 'chiefly exhibited in the endurance of oppression ' (Taylor,1970:62).

For much of the nineteenth century, feminists rework and rethink conventional ideas and images as a way both of articulating and gaining widespread acknowledgement of their views. The central issue which has to be dealt with in

the nineteenth century is the middle-class assumption that the proper location for women is in the home, providing care, nurturance, and comfort for a family. The importance of home life for women is elaborated in a never- ending series of tracts, sermons, and handbooks design to explain to women the nature and the importance of their moral and religious duty to family and hearth. It comes to be termed woman's mission and the literature and the general discussion of woman's mission also serves to illustrate the paradoxical nature of the relationship between feminism and its surrounding culture and environment. On the one hand, many books on this subject which proliferates in the early and mid- nineteenth century serve to re-enforce the idea of women's necessary domestic seclusion, and their inferiority to men, best exemplified in the fact that they are only ever defined in relative terms as wives, daughters, or mothers. Their primary duty is to subordinate their own wishes and desires to the needs of their family and of the wider society. On the other hand; the very formulation of this duty comes in terms of a mission to transform morally and in the interests of religion and order not only their immediate family, but also potentionally the whole society (Caine,1956:43). Hence; the idea of woman's mission serves at one and the same time to discipline women and contain their demands.

The woman-centeredness of Mid-Victorian feminism brings a new sense of the values and virtues of womanhood. Furthermore; it also entails a particular and somewhat restrictive idea of who the women are whose emancipation is being sought. In its origins and its outlook, mid-Victorian feminism is a middle-class movement, drawing many of its ideas for the political beliefs that are so important

for the middle-class and making extensive use also of a distinctively middle-class ideal of womanhood. Although there is some disagreement amongst feminists over the extent and nature of the differences between men and women, all accept the idea that 'women were innately more chaste, compassionate, virtuous and dutiful than men, and used this image of women as a means of arguing that woman needed and were entitled to a larger public role' (Cobbe,1894:90). While aware of the problems of women, Mid- Victorian feminists both understand these problems and try to find solutions to them in terms of their singular sense of womanhood, and in terms of their beliefs that all women are basically in need of the same remedies: the removal of ratificial barriers which limit their educational and employment opportunities and deny them full adult status in family life (Boucheret & Blackburn,1886:78). Their assumption that all women share the same qualities and problems give them little insight into their own priviliged position or into the ways in which the class structure, which they take for granted in itself, constitutes part of the oppression of women.

The oppression of women has brought a considerable revision of the idea that the English women's movement is concerned primarily, even exclusively, with gainig access for women to the public sphere, and has directed attention to the concern of Victorian feminists with the victimization of women in domestic life as daughters within families, as wives in marriage, and in all forms of relations (Hollis,1979:45). But while there is often considerable agreement about the basic structures of women's oppression, there is considerable disagreement over how best

to deal with women's need for autonomy and for rights and recognition both in terms of their familial and domestic life and in the economic and political spheres.

The woman's task to create a home is fundamental and such a home that will provide the environment of emotional stability for her husband and children:

> Not only must the house be neat and clean, but it must be so ordered as to suit the tastes of all, As far as, may be, without annoyance or offence to any. Not only must a constant system of Activity be established, but peace must be preserved, or happiness will be destroyed. Not Only must elegance be called in, to adorn and beautify the whole, but strict integrity must be Maintained by the minutest calculation as to lawful means, and self- gratification, must be Made the yielding point in every disputed case. Not only must an appearance of outward order and comfort be kept up, but around every domestic scene there must be a strong wall of confidence, which no internal suspicion can undermine, no external enemy break through (Caine, 1992 : 48).

This passage provides us with the key to understand why so much emphasis is laid on the sanctity of family and home. It is a place of refuge from those eager pecuniary speculations by which men are so deeply occupied as to be in a manner compelled to stifle their best feelings ' (Houghton,1957:3). It is a sanctuary in which the husband could recover from the trials of his business life and over which his wife reigned as guardian angel (Landels,1859:54).

It is believed that in the phallocratic order of knowledge perpetuated in our patriarchal society, the kind of looking which results in 'knowing' is likely to be exploitative. For knowledge is treated as something quite separate from the knower, and as capable of being known 'objectively', provided the knower aspires to 'impersonality', separating self from object in order to give the selfpower over objects. Man see knowledge, in other words, as something to be mastered in the way that women are to be mastered. And therefore, the oppression of women must

begin by recognising that the cult of – called objective and impersonal modes of knowing makes what we call 'knowledge' complicit in that oppression. Any man who tries to master the texts of feminism is guilty of replicating at the level of discourse those oppressive practices which enable men to subordinate and manipulate women. A passion for mastery results in the molestation or rape of whatever it subordinates: symbolically, it is a phallic activity, whether it is practised by men who do it 'naturally', or by women who can be trained to do it in a patriarchial system of education. For as Mary Daly keeps reminding us, the power of naming is conferred by God on Adam but not on Eve, and in naming the animals Adam took dominion over them (Daly,1973:47). In Daly's terms, it is understood that women will remain powerless until they themselves exercise the power of naming.

'The feminist project is to end male domination,' (1976:61-62) writes Andrea Dworkin. 'In order to do this, we will have to destroy the structure of culture as we know it, its art, its churches, its laws ; its nuclear families based on father-right and nation-states; all of the images, institutions, customs, and habits which define women as worthless and invisible victims ' (1976:61-62) .

The problems experienced as emotional by female characters in a novel by Charlotte Bronte and which earlier readers, at the novelist's own prompting, are inclined to treat as psychological and are 'really' political problems created by a patriarchal system which is especially hard on women who refuse to conform to patriarchally acceptable roles. Hence Rosemary Dinnage's objection that Gilbert and Gubar's The Madwoman in the Attic (1979) tends to see nineteenth-century

women writers in terms of late twentieth –century feminism, making them new by making them relevant to current ways of thinking about women, but not differentiating sufficiently between the way we are now and the way they were then (Dinnage,1979:6).

There are sociofeminists whose interest in the roles assigned to women in our society prompts studies of the ways in which women are represented in literary texts (images of women); there are semiofeminists whose point of departure is semiotics, the science of signs, and who study the signifying practices by means of which females are coded and classified as women in order to be assigned their social roles; there are psychofeminists who forage in Freud and Lacan for a theory of feminine sexuality unconstrained by male norms and categories, and who examine literary texts for unconscious articulations of feminine desire or traces of where it has been repressed; there are marxist feminists more interested in oppression, and who process literary texts in a recognisably marxist manner, infiltrating 'woman' into their discourse (Ruthven,1984:19).

Feminism, accordingly to the French *Psyche et po* group, is precisely the reinforcement of the priviliged relationship to the Patriarch (seductive, transgressive, identificatory) (Gibbs,1980:34), and so the Parisian feminists who are not feminists' the anti-feminist' feminists pursue the idea of the feminine not as something related specifically to women but as the signifier of a force which has always been excluded from the patriarchial order of things, and which is capable therefore of disrupting that order to the point of destroying it (Gibbs,1980:34).

Mary Poovey's comments on Pride and Prejudice show: 'the fact that Jane Austen's novels contain almost no examples of happy marriages despite their inevitable culmination in a happy marriage summarizes both the price of such symbolic and its attractions ' (Poovey,1983:76). Marriage is another institution of patriarchy and the part of the patriarchal system. Marxist feminism sees patriarchy as an ideology (in Althusser's sense) experienced in the form of what Antonio Gramsci calls a 'hegemony' , which Raymond Williams glosses as 'a lived system of meaning and values' (Ricoeur,1970:32-32). These are 'constitutive and constituting', he adds: they are 'experienced as practices' (Ricoeur,1970:35) and appear to be reciprocally confirming : the hegemony ' thus constitutes a sense of reality for most people in the society, a sense of absolute because experienced reality' (Saunders:1983).

This binary analysis of male – female in terms of Self and Other has important consequences for literary studies because of its bearing on how and why we read.If it is true that the only texts which are considered to be literature in a patriarchial society are those which are either wholly androcentric or not so gynocentric as to be troublesome, then women may find them alienating to read – so much so, in fact, as to advocate replacing them with a rival set of texts which women feel they can identify with.

The advantage of working from Beauvoir's binary analysis of Self and Other provides an excellent base for the view that woman is always constructed negatively in an androcentric society, and always has been. In Aristotelian tradition, a woman is not a woman but a man mangue, an animal occasionatum who is

defined by what she lacks (Maclean,1980:12). Whatever the deficiency, men think of themselves as ' uniquely qualified to supplement it, provided women show their gratitude by submissiveness' (Ruthven,1984:44). The binary opposition between Self and Other manifests itself therefore in our value system as possession versus lack, and becomes the generative matrix for a series of metaphors which constitute variations on the same theme. 'Lack' is troped as feminine 'absence' by contrast with masculine 'presence', ' invisibility' as against 'visibility', ' silence' as against 'voice', 'gap' as against text, the gap being in semiotic terms a marker denoting the presence of an absence. It is seen that the absence of the feminine is the result of the acts of exclusion. The other, that is to say, has not been accidentally lost but deliberatelly erased, and the business of a feminist criticism is to reinscribe the feminine Other in a discourse still dominated by a masculine Self which, scandalously, has claimed to speak for women as well as men while in fact speaking solely for men. The subjection of women, therefore, is brought about not by their natural inferiority but by their classification as intrinsically inferior by a male – dominated culture they cannot avoid living in (Ruthven,1984:45).

Binary systems which sort people into winners and losers or oppressors and oppressed tend to be imagined in two dominant forms. One is a vertical model which by a sort of pun, visualises hierarchy as the placing of a higher above a lower class. The other is horizontal model which has a centre occupied by an elite. Each of the social groups from whose underprivileged conditions feminists have trapped the oppression of women is itself marginalised by the centring of an exclusive hegemony (Ruthven,1984:50). According to Lester F. Ward, who

introduces the term, ' the androcentric theory is the view that the male sex is primary and the female secondary' , and 'that all things center, as it were , about the male ' (Ward,1903:292). Kay Mussell explains that 'women are cast as victims in a man's world,' in her survey of the genre (Mussell,1981:xi).

The usual complaint from those who study images of women is that women tend to be conceived of only in terms of their relation to men; and the point is made as if this were surprising in a literature valued by a heterosexual society. Here is a typical instance:

Traditionally women's lives have been imagined in relation to men's lives, as the daughters, Mothers, mistresses, wives of men. They have in consequence been imagined either in terms of a single role psychologically important to men (virgin, temptress, bitch, goddess) or in terms of their single social and biological function in male society (preparing for marriage, or married) (Carruthers,1979:383).

In a rival 'images of men' style of enquiry directed at women's writing a good deal of this will be equally true if the terms are simply reversed: 'Traditionally men's lives have been imagined in relation to women's lives, as the sons, fathers, lovers or husbands of women' (Corruthers,1979:384). The image of women is shown as the exploitative of women.

A woman is a worthy thyng
They do the washe and do the wrynge...
A womane is a worthy wyght
She serveth a man both daye and nyght (Davies,1963:174).

If Wilde is right and life imitates art, demanding representations of women may have disastrous consequences by stabilising oppressive roles in memorable

forms.It is agreed that Victorian patriarchial attitudes are particularly hard on women, all you have to do is select an image which supports that view, and then track its manifestations through various texts (Ruthven,1984:75). The more manifestations you can trace, the more dominant it appears to be. This is what seems to have happened in the case of that emblem of selfless love, the angel in the house. The problem is then to decide what to do with other Victorian representations of women which do not fit the angelic stereotype, specifically those demonic representations which Nina Auerbach examines, and which subverts what are taken to be officially sanctioned models of Victorian womanhood. (Auerbach,1982:85). These rival images of women, which constitude 'a myth crowning a disobedient woman in her many guises as heir of the ages and demonic savior of the race,' (Auerbach,1982:185) are embedded in a social mythology by means of which Victorians tried to explain themselves to one another. Moreover, Calloway discusses that:

> The limitation of this approach is that it makes that women were either largely passive or t, at the most, they reacted to male pressures or to the restraints of patriarchial society. Such inquiry fails to elicit the positive and essential way in which women have functioned in history... Treating women as victims once again places them in a male- defined conceptional framework: oppressed, victimized by standards and values established by men. The true history of women is the history of their ongoing functioning in that male- defined world on their own terms. (1998:45-68).

Barbara Calloway expresses that in the victim narrative of women's experiences, women's worlds are seen as wholly constructed by male domination. (Calloway, 1998:45-68). Women are cast as the treats to male autonomy insofar as

they represented the confinement of domesticity, and when they step outside the boundary of private life, as the embodiment of disorder itself. By describing women as disorderly and in need of being controlled by strong men, 'men are projecting onto women what they fear from themselves. So in a real sense women do represent order, in virtue of not being men' (Benfield,1976:27). Bettina Aptheker writes:

> Women have been marginalized in or excluded from the centers of power like trade unions, political parties, social movements, and the armed forces, from which men have waged their Resistence. Women's strategies have pivoted from different centers and engaged different priorities. Often the choices women make about how to resist and in what ways are made outside the rulers and outside the boundaries of conventional politics (Aptheker,1989:18).

All of these ideas imply that women are suppressed by the patriarchal society.

CHAPTER 1

THE ROLE OF FAMILY IN VICTIMIZING WOMEN

1.1. The Function of the Family in Jane Eyre

The family made up of a father, mother and children living together is increasingly idealized during the Victorian period. People develop firm ideas about how family life ought to be, although not everyone can meet these standards. At the center of Victorian life, the family is crucial for the lives of the female.

Ideologically; the middle-class home represents the essence of morality, stability, and comfort. The husband has legal and economic control over his wife, children and servants. The family depends on his income: the wife does not bring in money through labor or have a private settlement. The children remain subordinate and obedient. Girls are not expected to make their own way. They stay at home unless or until they are married. They help the younger children and share the adults' social life thereby gaining an opportunity to meet more marriageable men than will be found in the country or in a small town (Mitchell, 1996,141). Most marriages take place between people of the same occupation or social set. Within the family, all legal authority rests with the father. Mothers are made responsible for moral and spiritual guidance, as well as for supervising all the household's practical affairs. And all the households are crucial in Jane Eyre. For some Victorians, childhood is a threat, a stage during which desire outstrippes self-control and animal

nature proves the ineffectuality of civilization. For many others, it is the arena within which a better society might be engineered. For a third group, it is a reminder of personal and social injustices endured in youth that continues to shape their adult lives. For still others, childhood is a commodity to be marketed, in forms ranging from child labor to the sentimental greeting card, giving rise to both profit and protest (Tucher, 1999: 71).

These theorists' ideas about the developmental significance of environment and empirical experience shape Victorian views. While we concede that the Victorians inherite from older generations their interest in childhood, and some of their ideas about it, it is easily recognized that Victorian conceptions of childbearing, of the state of being a child, and of the emotional importance of children to a society dominated by adults take on such weight as to represent something new in Western history (Tucher,1999:70).

While Victorian writers on domesticity stress the wonders of the parent – child bond, in practice children belonging to those classes often have minimal contact with their parents. The first quarter of Jane Eyre is about Jane's life as a child. This novel embodies Jane's rebellion against confining custom (Gilbert and Gubar,1979). The development of Jane Eyre's character is central to the novel. From the beginning, Jane posseses a sense of self-worth and dignity, a commitment to justice and principle, a trust in God, and a passionate disposition. Her integrity is continually tested over the course of the novel, and Jane must learn to balance the frequently conflicting aspects of herself so as to find contentment.

In family she feels isolated from people because of family relations. As a result of this fact, she spends an unhappy life during her childhood because she is victimized by the patriarchial system in family. When she is attacked by John Reed, the loathsome son of her benefactors, for example, Jane compares him to 'a slavedriver,' a dictator 'like the Roman emperors,' and claims for herself the status of his victim, since ' like any other rebel slave, I felt resolved, in my desperation, to go all lengths ' (Bronte,1847:8). This double comparison between slavery and subjection to Roman rule inscribes Jane as gendered metropolitan subject squarely between two discontinuous frames of reference, where the only commonality between contemporary slavery and ancient Rome is the slave culture that supposedly binds them together.

An orphan since early childhood, Jane feels exiled and ostracized at the beginning of the novel. She expresses her ' physical inferiority to Eliza, John and Georgiana Reed ' (Bronte,1992:3). She feels inferior to her cousins at home. It is understood that she is completely isolated from the members of the family. Jane's aunt, Mrs. Reed, has forbidden her niece to play with her cousins Eliza, Georgiana, and John. John chides Jane for being a lowly orphan who is only permitted to live with the Reeds because of his mother s charity. So it is seen that there is chaos in the house. Mrs. Reed is a very conventional in education of her children. Jane is not the kind of child that Mrs. Reed wants. Mrs. Reed expects the child to be content, happy and silent because it is easy to control children who are content, silent. If the child does not show submission, she is thrown out the society. The problem with Jane is that she asks many questions. In victorian period; it is believed that families

do not want children to judge everything. Society tries to make her a certain image. Adults try to restrain the child in order to keep the order. Mrs. Reed tries to prove that she is the representative of the authority .because it is everthing for patriarchy.

She restrains Jane from questioning: 'Jane, I don't like cavillers or questioners; besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent ' (Bronte,1992:3). Questioning is dangerous for the adult order.Children can start to question the authority of adult, in other words, they rebel the system. For that reason; Mrs. Reed wants Jane to be a silent and obedient girl.But, Jane cannot adapt the rules of family so she is not happy.

The novel opens on a dreary november afternoon at Gateshead, the home of the wealty Reed family. A young girl Jane Eyre sits in the drawing room reading Bewick's History of British Birds. The book is full of pictures which remind us of imagination. She hides herself behind the curtain. So it is the sign that she wants to isolate from the chaotic world. Furthermore; her book is related to the birds. Generally, it is known that birds are the symbol of freedom. For that reason; she feels restricted in that house when she looks at the book. So; again there is the idea of isolation. Moreover; Jane cares about the pictures rather than the text; in other words words, she is not interested in the text but pictures. Because the voice talking in the text requires obedience so she cannot question realities.But pictures give people freedom. They do not limit imagination. So it is undrestood that Jane tries to escape her world to imaginative world, that is to say, Jane tries to rebel against the patriarchial society.

Her way of sitting gives us some clues about her character. In the novel, she sits cross legged like a Turk (Bronte,1992:3). It implies that she does not belong to that civilized society. Jane doesn't obey the norms of society. Moreover; her behaviour signs that she is very active but she has to be passive as a child. Such energy manifests itself already at the beginning of the novel, in her window-seat reading. Drawing the curtain 'nearly close ' (Bronte,1992:3), she enshrines herself in a space inside Gateshead but outside its society like a 'barbaric Turk' (Bronte, 1992:3) to read her uncle's History of British Birds, a book belonging now to John. As critics such as Carla L. Peterson have noted, her reading encodes a subversive rebellion against male authority in ownership and in interpreting the world. Her creative imagination transforms the male-authored "vignettes" of science into a female psychological landscape (1986).

As the sign of punishment, Mrs.Reed wants Jane to go to the red room. The room is very cold: ' the room is chill' (Bronte,1992:9). It implies death, the rational coldness of patriarchy. So it is the opposition of passion that Jane will learn to suppress. It points out that Jane is a very passionate and rebellious character. At the same time, women's problem is also seen. They are supposed to be very calm, obedient but in fact they can feel the same as men feel. In a metaphorical way, Mrs. Reed wants Jane to control her passion and to suppress her feelings because Jane is very passionate. By doing this, Mrs. Reed keeps her authority safe. She thinks that a child should be silent and suppress her emotions. If not, the child can rebel against the patriarchy. So, it means that patriarchy sees children as threat. But the oppression of family puts her mind and soul into chaos. All of them implies that

the red room is one of the important metaphorical imprisonments in the novel. Although Jane's imprisonment in the red- room is real, she will encounter spiritual, intellectual and emotional imprisonment throughout her life. Furthermore, the red room is also symbolic of Jane's feeling of isolation with respect to every community. Her physical pain goes on: 'My head still ached and bled with the blow and fall I had received: no one had reproved John for wantony striking me;' (Bronte,1992:10). In the red room; she thinks of her inferiority in the house: 'My habitual mood of humiliation, self- doubt, forlorn depression, fell damp on the embers of my decaying ire. All said I was wicked , and perhaps I might be so' (Bronte,1992:11). While leaving the house, Jane's outburst to her aunt is also important: 'I am glad you are no relation of mine. I will never call you aunt again as long as I live' (Bronte,1992:29).

No doubt Jane makes a startling entry into nineteenth – century fiction, seemingly radical, brilliantly articulate in a defiant confrontation with her aunt, Mrs. Reed: 'How dare I, Mrs. Reed? How dare I ? Because it is the truth.' (Bronte, 1992: 29). It is seen that the force and sharpness of the child, and the vehemence of her fightback against injustice, cruelty and constraint, first experienced in the stronghold of the family . In this quotation, it is seen that Jane solidifies her own orphanhood, severing her ties to the little semblance of family that remained to her. Jane asserts her fiery spirit and displays a keen sense of justice and a recognition of her need for love. Along with familial liberation, the passage signs Jane's emotional liberation. Jane's imprisonment in the red room has its psychological counterpart in her emotional suppression. Lastly, the passage

highlights the importance of storytelling as revenge and also as a means of empowerment.

Jane has been enduring even crueler treatment from her aunt and cousins while anxiously waiting for the arrangements to be made for her schooling.Jane is finally told she may attend the girls' schooling Lowood, and, she is introduced to Mr. Brocklehurst, the stern-faced man who runs the school. Jane's aunt warns him that the girl also has a propensity for lying, a piece of information that Mr. Brocklehurst says he intends to publicize to Jane's teachers upon her arrival. When Mr. Brocklehurst leaves, Jane is so hurt by her aunt's accusation that she cannot stop herself from defending herself to her aunt Mrs. Reed, for once, seems to concede defeat. This event tempers her equally intense need for autonomy and freedom, but society always prevents her to be completely free.

1.2. Famiy in Pride and Prejudice

Family is responsible for the intellectual and moral education of children. Mr. and Mrs. Bennet's failure to provide this education for their daughters leads to the utter shamelessness, foolishness, frivolity, and immorality of their daughters. Her daughters are constantly forced to put up with the foolishness and poor judgment of their mother. In a sense, the female are victimized by the traditional values of patriarchy.

Mrs. Bennet is a foolish woman whose only goal in life is to see her daughters married. Because of her low breeding and often unbecoming behavior, Mrs. Bennet often repels the very suitors whom she tries to attract for her daughters. She seems to care for nothing else in the world. Moreover, she lacks all sense of

propriety and virtue and has no concern for the moral or intellectual education of her daughters. From the beginning of the novel, her sole obsession is to marry off her daughters. The arrival of Mr. Bingley is the event that sets the novel in motion. The event is that a wealty young gentleman named Charles Bingley has rented the manor known as Netherfield Park causes a stir in the Bennet household. The Bennets have five unmarried daughters, and Mrs. Bennet is the woman who agrees with the novel's opening words: 'it is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife' (Austen, 1992:3). This is the first sentence of Pride and Prejudice and stands as one of the most famous first lines in literature. If Austen's original title of the lost first version of Pride and Prejudice can be read as a teasing animadversion against radical skepticism, its famous opening line 'It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife' (Austen, 1992:1) ironically recapitulates and subverts the formulaic phraseology of Hume's Enquiry itself. Hume is denying that universal acknowledgment constitutes any admission of universal truth (because universal truths are patently unknowable), whereas Austen has taken the universal idea to be a metaphysical given and has proceeded to write fiction that dramatizes its knowability (Watt, 1963). Yasmine Gooneratne thinks that 'we have already considered the ironic implications of the provocative sentence' (1970:81). She also comments that 'the atmosphere it generates, the warning it gives that highly explosive material may lie hidden beneath a decorous, polite mode of expression, are justified by the story that follows' (1970:81). Litz discusses that the irony is directed at economic motives

for marriage, but as the action develops the implication of the opening sentence are modified and extended until, by the end of the novel we are willing to acknowledge that both Bingley and Darcy are 'in want of a wife' (Austen,1992:3). Thus, the sentence is simultaneously a source for the social and personal necessities which dominate the world of Pride and Prejudice (Litz, 1965:107). This sentence also offers a miniature sketch of the entire plot, which concerns itself with the pursuit of 'single men in possession of a good fortune' (Austen, 1992:3) by various female characters. The preoccupation with socially advantaged marriage in nineteenth-century English society manifests itself here, for in claiming that a single man needs a wife.

This opening sentence of Pride and Prejudice establishes the centrality of advantageous marriage, a fundamental social value of Regency England. He delivers the prospect of a marriage of wealth and good connections for the eager Bennets girls. The opening sentence has an important implication. It is implied that a single woman must be in want of a husband, especially a wealty man. She sees Bingley's arrival as an opportunity for one of the girls to obtain a wealty spouse. So, she remarks: 'What a fine things for our girls!' (Austen,1992:3). She therefore insists that her husband call on the new arrival immediately. And the author curtly sums her up at the end of the first chapter: 'She was a woman of mean understanding, little information, and uncertain temper. When she was discontended, she fancied herself nervous. The business of her life was to get her daughters married; its sole was visiting and news ' (Austen,1992:4).

There is also family pressure on the daughters to be married. Mrs. Bennet's fixed concern is to marry off her daughters. When Mr. Collins wants to marry Elizabeth, Mrs. Bennet forces her to accept this proposal. Elizabeth has to endure her mother's agonising ceremonial violations.Mrs. Bennet remarks that 'Miss. Lizzy, if you take it into your head to go on refusing every offer of marriage in this way, you will never get a husband at all- and I am sure I do not know who is to maintain you when your father is dead' (Austen,1992:79). On Elizabeth's marriage, Mrs. Bennet exclaims: 'What pin - money, what jewels, what carriages you will have!... A house in town!... Ten thousand a year!... I shall go distrached!' (Austen,1992: 255). Mrs. Bennet tries to obey the conventional rules of society. All of these examples are evident that family has a crucial role over the children. Because family is the part of society, it should obey the system of traditional values in Victorian period. Like this family, Mrs. Bennet forces her daughters to marry for the tradition of Victorian society.So, she does not think of the ideas or feelings of her daughters. Therefore, family also violates the freedom of women, in other words, females become victims of tradition.

CHAPTER 2

EDUCATION SYSTEM IN WOMEN ENTRAPMENT

2.1. School System in Jane Eyre

Education system is also crucial for the lives of the female. Not only family system but also educational values violate the liberty of women. So, they become the victims of society. In Jane Eyre, she suffers from the educational system which is the representative of patriarchal society. After suffering from Mrs. Bennet, her suffarage goes on. Jane moves family, which is the most important institution of society, to Lowood school.

Her school life begins after four days after meeting Mr. Brocklehurst, who is the representative of the patriarchy, authority and masculinity. The following day, Jane is introduced to her classmates and learns the daily routine, which keeps the girls occupied from before dawn until dinner. The novel notes that: 'it was bitter cold, and I dressed as well as I could for shivering, and washed when there was a basin at liberty..... Again, the bell rang; all formed in file, two and two, and in that order descended the stairs' (Bronte,1992:37). She realizes that the condition of school is not suitable for students. Similarly, her suffarage is going on during her childhood. Mrs. Bennet does not allow her to behave freely. In the same way, she has to cope with the difficulties of Lowood. So, she is again the victim of the education system which is symbol of patriarchy because this school is run by Mr. Brocklehurst, who is the representative of patriarchial power.

On Jane's second morning at Lowood, the girls are unable to wash, as the water in their pitchers is very cold: 'They were obliged to dispense with the ceremony of washing; the water in the pitchers was frozen' (Bronte,1992:44). Apart from that; their clothing is also another problem: 'Our clothing was insufficient to protect us from the severe cold: we had no boots, the snow got into our shoes and melted there: our ungloved hands became numbed and covered with chilblains, as were our feet ' (Bronte,1992:50). The conditions of school is very disgusting for students.

Not only the condition of school but also the behaviours of teachers victimize female students. Miss Scatcherd, is unpleasant, particularly in her harsh treatment of a young student named Helen Burns. Jane and Helen befriend one another, and Jane learns from Helen that Lowood is a charity school maintained for female orphans, which means that the Reeds have paid nearly nothing to put her there. In this school, Miss Miller repeats some words such as ' Silence! and order!' (Bronte,1992:37). Then they read some books like a Bible. These words are the implication of the patriarchial system. Teachers try to control students in order to make suitable for society.

When Mr. Brocklehurst punishes her by making her stand on a stool, she couches her response to fellow pupil Helen Burns' silent gesture of support in parallel terms: 'It was as if a martyr, a hero, had passed a slave or victim, and imparted strength in the transit' (Bronte,1992:73). Bronte assimilates Jane's subordinate social status to one of oppression and human bondage. For as a freeborn metropolitan white woman, Jane's social condition cannot realistically be

assimilated to that of either slave or victim; this outrageous, if not offensive comparison has the unwarranted effect of either debasing Jane as subject or alleviating the brutality of slavery, implying in any event an equality between various types of victimage.

At Lowood, the host's discriminatory and defining gaze, a monitored display, and the problematic boundaries between the spectacle and the spectators-surface more fully to realize patriarchal oppression. Gender discipline, as the collective experience of Lowood girls, takes on institutional dimensions. Foucauldian propositions of the ' technologies of discipline ' on 'docile bodies' can be applied only too well to the Lowood girls' lives under the manager, Mr. Brocklehurst. The patriarchal authority of Lowood, Brocklehurst appropriates Christian spirituality to justify the physical starvation and regulation of the female body. To serve 'a Master whose kingdom is not of this world' (Bronte,1992:96), Brocklehurst proclaims, 'my mission is to mortify in these girls the lusts of the flesh ' (Bronte,1992:97). The discipline is imposed on behaviors as well as activities. Female 'vile' (Bronte,1992: 96) bodies are regulated in temporal rhythms, physical appearances, space distribution, and gestures, with power dissociated from the body. The body's energy is then reversed and turned into a relation of strict subjection. Jane's 'enfreaked ' body emerges from this shared oppression of women to image the atrocity of this subjecting power.

All of the details imply that Lowood is a very strict school. It does not give any liberty to students or any chance to the students to discover about their characters, ideals. The authority of the school is based upon fear, obedience and

order. Especially, the fear of religion is used over students. The conditions of the school is not suitable for students. That implies that females are violated by the education system.

2.2. Education in Pride and Prejudice

In Jane Austen's day, there is no centrally – organized system of state-supported education. There are local charity schools but the children of the genteel social levels can be educated at home by their parents. Of course, women are not allowed to attend the institutionalized rungs on the educational ladder. There is little generally need for such higher education for them, and most writers on the subject of 'female education' prefer that women receive a practical and religious training for their domestic role.

For women of the 'genteel' classes the goal of non-domestic education is thus often the acquisition of ''accomplishments'', such as the ability to draw, sing, play music, or speak modern languages. Though it is not usually stated with such open cynicism, the purpose of such accomplishments is often only to attract a husband. The ability to play music has a practical social value. In Jane Austen's time, there is no real way for young women of the genteel classes to strike out on their own or be independent. Few occupations are open to them. Some of them choose to be a governess. But most genteel women do not get money except by marrying for it or inheriting it. In Pride and Prejudice, education system is also important because it affects the position of a woman. In Victorian period, daughters should be expected to bring up with a governess and a girl should know some talents such as playing music,dancing. Especially, dancing makes the female meet

new gentlemen and is the part of Victorian tradition. They are the traditional values of Victorian society. In this novel, Elizabeth does not have this kind of education and is looked down upon by Miss de Bourgh who is more rich than Bennets. In the novel, Miss de Bourgh invites them to dine at Rosings, a mansion that awes even Sir William Lucas. At dinner, Lady Catherina dominates the conversation. After the meal, she grills Elizabeth concerning her upbringing, deciding that the Bennet sisters have been badly reared. The failure of Mrs. Bennet to hire a governess, the girls' lack of musical and artistic talents, and Elizabeth's own impudence are all criticized. Miss de Bourgh explains that 'no governess! How was that possible? Five daughters brought up at home without a governess!' (Austen,1992:113).

CHAPTER 3

FOCUSING ON THE CONCEPT OF INHERITANCE

3.1. The Importance of Inheritance in Jane Eyre

Legally, the status of married women is defined by the common law doctrine of coverture which dictates that when a woman is married, her legal personality is subsumed by her husband. The best-known formulation of this doctrine is contained in William Blackstone's Commentaries on the Laws of England, which states the rationale of the laws as follows: if husband and wife are one body before God, they are one person in the law and that person is represented by the husband (Shanley, 1989:89). This doctrine means that a married woman can not enter into contracts, sue or be sued, or make a valid will without the consent or participation of her husband. Moreover, he assumes legal rights over any property she might have at marriage and any property that comes to her once she is married. A husband can alienate his wife's real property, but any rents or interest belonges to him, The husband also has other rights in law: he has the right to correct his wife physically, albeit ''not in a violent or cruel manner,' and to confine her, if necessary to ensure her compliance with his domestic and sexual needs (Shanley,1989:9).

The notion of inheritance is also another point for the victimization of women. In this novel, Rochester is richer than her. So, she feels inferior to him, because it creates class distinction. (Shanley, 1989:9). Jane has premonitory feeling that the wedding will not happen, and she decides to write her uncle, John Eyre, who is in

Madeira. Jane writes that if John Eyre is to make his heir, her inheritance can put her more equal footing with Rochester, which will make her feel less uncomfortable about the marriage.

Mrs. Bennet prevents her to be rich. When Mrs. Reed gets ill, she wants to see Jane. While they are speaking; Mrs. Reed says that there is a letter which is for Jane.In this letter, it is written that: his uncle wants to adopt Jane (Bronte,1992:210). But Mrs. Reed answers the letter saying that 'Jane Eyre was dead' (Bronte,1992: 211). So, she loses her chance. But her luck meets her in Mr. River's house. He says that he has received a letter from a solicitor named Mr. Briggs intimating that it is extremely important that Jane Eyre be found because her uncle, John Eyre, has died, leaving her the vast fortune of 20000 pounds. Mr. Briggs, who is John Eyre's attorney, searches for Jane in order to give her her inheritance after John's death. Jane reveals herself to be Jane Eyre, knowing that St. John has guessed already. St. John explains that though he does not realize it before, he is her cousin: her uncle John is his uncle John, and his name is St. John Eyre Rivers. Jane is overjoyed to have found a family at long last, and she decides to divide her inheritance between her cousins and herself evenly, so that they each will inherit 5000 pounds. When Jane is in St. John's house; he talks about Mr. John Eyre. He says : 'Mr Eyre of Madeira is dead, that he has left you all his property, and that you are now rich – merely that – nothing more '(Bronte,1992:338). He continues: 'you can then enter on immediate possession. Your fortune is vested in the English funds; Briggs has the will and the necessary documents.'(Bronte,1992:338). It is understood that his only relative is Jane.At

last, she becomes a rich woman but this inheritance belongs to Mr. John Eyre who is the representative of patriarchy. So, she does not get money by working. On the contrary, she gets the position by the help of patriarchy. So, she is victimized by the patriarchial system.After the marriage with Rochester, Jane says 'I married him' (Bronte,1992:397). This sentence points out that it is a sense of victory. She does not use ''we'' because Jane's emotions are suppressed; so it must define in some way.

3.2. The Position of Women in Pride and Prejudice

Property in Victorian period has an important role in females' lives. In Pride and Prejudice, the matter of inheritance affects the female too much because marriage and inheritance are related to each other.

In the novel, Mr. Bennet's property is entailed, meaning that it must pass to a man after Mr. Bennet's death and cannot be inherited by any of his daughters. Austen emphasizes the matter of entailment in order to create a sense of urgency about the search for a husband. In spite of the fact that Jane is the eldest child in a fairly well – off family, her status as a woman precludes her from enjoying the success her father has experienced. When her father dies, the estate will turn over to Mr. Collins, the oldest male relative. The mention of entailment stresses not just the value society places on making a good marriage but also the way that the structures of society make a good marriage a prerequisite for a good life. Through both law and prescribed gender roles, society leaves women few options for the advancement of the status.

The injustice of the entail by which Mr. Bennet's estate will descend to his closest male relative rather than to his immediate family, and the problem of getting her daughters married appears. The matter of the entail serves mainly to introduce Mr. Collins and to complicate the second and stronger fixed idea (Mudrick,1952: 96). So, The entailment of the Longbourn estate is an extreme hardship on the Bennet family, and is quite obviously unjust. The entailment of Mr. Bennet's estate leaves his daughters in a poor financial situation which both requires them to marry and makes it more difficult to marry well. For example, Mr. Bennet informs his wife of an imminent visit from a Mr. William Collins, who will inherit Mr. Bennet's property saying ' It is from my cousin, Mr. Collins, who, when I am dead, may turn you all out of this house as soon as he pleases ' (Austen,1992:42). She remarks: 'It is the hardest thing in the world, that your estate should be entailed away from your own children.' (Austen,1992:42). Mr. Collins is a clergyman whom the wealty noblewoman Lady Catherine de Bourgh has recently selected to serve her parish. He spends much of his time admiring and complimenting the house that will one day be his. Mr. Collins serves as a vehicle for criticism of the practice of entailment, by which the law forces Mr. Bennet to leave his property to such a ridiculous man instead of his own daughters.

For that reason, Mrs. Bennet says: ' If you take it into your head to go on refusing every offer of marriage, you will never get a husband ... and I am sure I do not know who is to maintain you when your father is dead ' (Austen,1992:79). From these sentences, it is understood that females are victimized by the patriarchial system because this system does not allow females to get the

inheritance. Money is given to males rather then females. So, it is clearly seen that there is again injustice for females.

The injustice is also seen in Lydia's marriage. To ensure Lydia's marriage, Mr. Bennet is required to Lydia and Wickham by settlement, her equal share of the five thousand pounds secures among his children after the decease of Mr. Bennet and his wife (Austen,1992:202). In Jane Austen's period entail means a strict settlement. According to which Mr. Collins is the heir, if Mr. Bennet dies, his wife and daughters have to leave Longbourn and their income will decrease because Mr. Bennet has been unable to save anything. Therefore, Mrs.Bennet's threat to Elizabeth that 'If you go on refusing every offer of marriage, you will never get a husband and I am sure I do not know who is to maintain you when your father is dead '(Austen,1992:79) has some realism.

There is an increasing emphasis on the importance of property, in maintaning social place and order in England. Tanner discusses that property is dependent on social order and makes social order dependent on property (1986:17). To this extent, Jane Austen is in agreement with the dominant ideology: her proper heroes all have landed property and her heroines need a propertied man.So, there is a new emphasis on the need for good manners and morals among the propertied class. Since they do not rule by force, but rather by a system of deference and obedience, they have to be exemplary in every sense. Porter remarks that 'restraint , control and propriety are vital if society is not to blow up in their face '(1982:67). Property is a necessary, but not sufficient, basis for a stable and orderly society. Decorum,morality and good manners,in a word, propriety, are equally

indispensible.Furthermore, Tanner comments that the proper heroes should marry if the conjunction is to become active and regenerative.Thus the ideal marriage at the end of a Jane Austen novel is not simply a conventional happy ending, an easily available tactic of narrative closure (1986:19). It offers itself as an emblem of the ideal union of property and propriety.

CHAPTER 4

MARRIAGE

Marriage is seen as woman's natural and expected role: it satisfies her instinctual needs, preserves the species, provides appropriate duties and protects her from the shocks and dangers of the rude, competitive world. In the privacy of the home, her finer instincts; sensitivity, self-sacrifice, innate purity can have free play. Women have to be kept safe at home; their perfect compliance, obedience, innocence, and refinement will make the too easily victimized in the competitive public world. This conservative ideal is encapsulated in Alfred Tennyson's 1847 poem The Princesss:

> Man for the field and woman for the hearth;
> Man for the sword, and for the needle she;
> Man with the head, and woman with the hearth;
> Man to command, and woman to obey;
> All else confusion (Lane, 1996: 267).

As long as marriage holds so central a place in the conception of ideal womanhood, it is not unnatural that women are trained to please men, help children, and supress their own wants. But given the state of matrimonial law, the decision to marry defines a woman's entire future. Marriage establishes her rank, role, duties, social status, place of residence, economic circumstances, and way of life. It determines her comfort, her physical safety, her children's health, and ultimately perhaps even her spiritual well-being. The Victorian novels certainly draw on arguments about the relationship between female nature and the characteristics called femininity that social scientists are attributing specifically to

women of the Western European middle classes, but the novel does something with the relationship between female nature and feminine culture that only such a popular medium can do, Victorian fiction revises an earlier narrative that insists a woman's quest for financial security and social respectability begins and ends with her ability to attract an agreeable man and extract a promise of marriage from him. According to this narrative, in which a woman's desires determines her place in the intricate ranking system of the social world, her femaleness and femininity are one and the same. In Victorian fiction, however, such closure becomes increasingly impossible over the course of the century. As Deirdre David puts it in Victorian Novel, a woman does not necessarily desire the man who could both gratify her desire and provide her with a secure social position (2001:112). In Victorian period, women are thought to be passive and to suppress their real feelings. They are expected to marry and devote their lives to their family.Marriage is not supposed to be based on love and emotions but on practical reasons because of patriarchial society

4.1. Marriage in Jane Eyre

The dullness of a marriage has a name in Bronte's novel: that name is duty. According to this term, a woman can hope for nothing other than doing her duty to a husband who can look forward to nothing other than the prospect of performing his to her in turn. For those who inhabit the dull world of duty that Bronte surveys, the excitement of sexual desire is the only thrill in town. In a world like this, there is no counterweight to love: nothing can check its power since nothing can compete with its luster (David, 2001:68).

The concept of marriage is seen in Jane Eyre very obviously. In this novel, after teaching for two years, Jane yearns for a new experience. She accepts a governess position at a manor called Thornfield, where she teaches a lively French girl named Adele. Jane's employer at Thornfield is a dark, impassioned man named Rochester, with whom Jane finds herself falling secretly in love.

Novelists like Bronte goes further, attempting to imagine circumstances that will equalize the power relations between husband and wife. While individuals are now free to choose their own marriage partner, they are expected to choose someone of the same socioeconomic status, and financial or status considerations are considered just as important as romantic attraction . Nonetheless, novels like Jane Eyre (1847) take as a given the principle that a marriage based solely on financial or class considerations cannot be happy (Tucher,1999:90) .

In this novel, Jane meets Rochester , the master of the house. He is another male for Jane. The Cinderella tale is only one of several fairy tales that inform Jane Eyre; allusions to "Beauty and the Beast" and to "Bluebeard's Castle" present Rochester simultaneously as a good man hidden beneath an ugly exterior and as an ogre husband with multiple former wives, whom he keeps hidden in a secret room in his castle. Allusions to Arabian Nights, furnished by Jane herself as she resists Rochester's attempts to shower her with luxurious gifts, suggest parallels between the power of a sultan over his harem and the power of the English gentleman over women. By associatingJane with Scheherezade, Bronte asserts the power of narrative: like Scheherezade, Jane Eyre employs narrative to save lives, her own as

well as those of other women, and, in Nancy Workman's words, to assert ' a woman's claim to sexual autonomy and creative freedom ' (1988:177-92).

Although everthing seems perfect, Jane feels unsettled, almost fearful. When Rochester calls her by ' what will soon be her name, Jane Rochester' (Bronte,1992:227). She fears that her identity will be disappeared. As a result of this, Jane will lose her surname and accept the surname of patriarchy. Not only that the problem of surname, but also the preparation of marriage makes the female violate their freedom. Jane says: 'Human beings never enjoy complete happiness in this world. I was not born for a different destiny to the rest of my species: to imagine such a lot befalling me is a fairy tale – a day dream ' (Bronte,1992:227). Jane explains that everything feels impossibly ideal, like a fairy-tale or a daydream. But, Rochester certainly tries to turn Jane into a Cinderella- like figure. The general resemblances between Jane and Cinderella are obvious, and several critics have elucidated them. "For discussions of Bronte's use of the Cinderella tale, Imlay discusses that Jane is like Cinderella (Imlay,1989:69-80). This resemblance to the German Cinderella tale provides an important key to Bronte's ethic of female intelligence, activity, pleasure, and integrity (Imlay, 1989: 80). Some critics charge that the tale posits passivity as a feminine ideal, has come to mean a female fear of success. If this is all there is to the tale, then Jane Eyre will not benefit much from its borrowing. Rowe, in fact, argues that Bronte ' tests the [Cinderella] paradigm... and finds it lacking" because it "subverts the heroine's independence and human equality' (71,70) . In this novel, Jane is not a passive victim but rather an active, clever, scheming girl who fights for her freedom.

He tells her he will dress her in jewels and in finery befitting her new social station, at which point Jane becomes terrified and self- protective (Bronte,1992:228). Jane's anxiety surfaces when Rochester tries to dress her in feminine finery like Cinderella. She reacts with revulsion: 'No, no sir! Think of other subjects, and speak of other things, and in another strain. Don't address me as if I were a beauty; I am your plain, Quakerisah governess ' (Bronte,1992:228). He remarks: ' I will attire my Jane in satin and lace, and she shall have roses in her hair; and I will cover the head I love best with a priceless veil ' (Bronte,1992:228). It is noted that she feels like a toy doll. Jane fears that Rochester tries to objectify her, that he sees her not as a human being with her own thoughts and feelings but as a plaything designed to cater to his fantasies.

Although Rochester's declaration of love and marriage proposal make Jane exceedingly happy, she is also very apprehensive about the marriage because she has always longed for freedom and escape. Marrying Rochester is a form of limiting herself. Jane worries that the marriage will encroach upon her autonomy, and even enforce her submission to Rochester. Not only would the marriage bring her into a relationship of responsibility and commitment to another person, it can turn her into the position of inferiority. After her stay at Gateshead, Jane comes to understand fully what Rochester and Thornfield mean to her. Because she suffers during her childhood, Jane now realizes how different her life has become, how much she has gained and how much she has grown.

Although everything is prepared, the wedding cannot happen. On the wedding day, they walk to the church. When Jane and Rochester enter the church,

the two strangers are also present. When the priest asks if anyone objects to the ceremony, one of the strangers answers: 'The marriage cannot go on: I declare the existence of an impediment ' (Bronte,1992:255). Rochester attempts to proceed with the ceremony, but the stranger explains that Rochester is already married- his wife is Bertha Mason whom Rochester wed fifteen years earlier in Jamaica. (Bronte,1992:255) . The speaker explains that he is a solicitor from London, and he introduces himself as Mr. Briggs (Bronte,1992:255). He produces a signed letter from Richard Mason affirming that Rochester is married to Mason's sister, Bertha. Rochester admits that his wife is alive and that in marrying Jane he takes a second wife. No one in the community knows of his wife because she is mad, and Rochester keeps her locked away under the care of Grace Poole. Certainly, Jane is completely ignorant of Bertha's existence. At Thornfield, the group climbs to the third story. Rochester points out the room where Bertha bits and stabs her brother, and then he lifts a tapestry to uncover a second door. Inside the hidden room is Bertha Mason, under the care of Grace Poole. Jane writes:

> In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight tell: it grovelled , seemingly , on all fours; it snatched and growled like some strange wild animal : but it was covered with clothing, and quantity of dark, grizzled hair, a wild as a mane, hid its head and face (Bronte,1992:255).

In this event, Bertha Mason represents the horror of Victorian marriage. Rochester claims to have imprisoned her because she is mad, it is easy to imagine an opposite relation of cause and effect, in which years of enforced imprisonment and isolation have made her violently insane or, at least, increased her insanity. Thus, the mad woman in the attic, represents the confining and the repressive

aspects of Victorian wifehood, suggesting that the lack of autonomy and freedoom in marriage suffocates women, threatening their mental and emotional health. Furthermore, Bertha's tearing of Jane's wedding veil at night can be seen as symbolizing her revolt against the institution of marriage.

After this event; Jane decides to leave Thornfield. When she steps out of her room, she finds Rochester waiting in a chair on the threshold. To Rochester's assurances that he never means to wound her, and to his pleas of forgiveness, Jane is silent, although she confides to the reader that she forgives him on the spot.Jane suddenly feels faint, and Rochester carries her to the library to revive her. He then offers her a new proposal : ' You shall go to a place I have in the south of France: a whitewashed villa on the shores of the Mediterranean.There you shall live a happy, and guarded, and most innocent life ' (Bronte,1992:268). So, they will live together as husband and wife.But, Jane does not accept to become Rochester's mistress. So, she refuses, explaining that no matter how Rochester chooses to view the situation, she will never be more than a mistress to him while Bertha is alive (Bronte:268). Living with Rochester as his mistress requires a self- compromise than Jane is not willing to make.This behaviour represents that he ignores her personality and identity in society, in other words, he tries to violate her humanity by seeing her as a mistress.

When Rochester urges Jane to stay with him despite his marriage to Bertha, and the voice of feeling within her asks ' who in the world cares for you? or who will be injured by what you do?', (Bronte:279). Yet, she knows that staying with him means compromising herself, because she will be his mistress rather than his

wife. Not only she loses her self-respect, she also loses Rochester's respect too.. Despite the happiness and the sense of acceptance that Thornfield and Rochester's love offer, Jane knows that staying will be a type of self-imprisonment. She must choose between emotional exile and spiritual and intellectual imprisonment. She knows she must flee. Jane resolves to leave Rochester although it pains her deeply.

Jane's departure from Thornfield is perhaps the most important decision she makes in the novel. She meets St John. Life with St. John is also another point for Jane. John wants to create her in his own image like Rochester. But unlike Rochester, he is interested with her mind. He is a priest, and his point of view is based upon religion. Pollard suggests more simply that there is no difficulty, as St. John's virtuous withdrawal from worldly pleasures is part of his saintly journey.

If the relationship between Jane and St. John is analysed, St. John tries to impose his point of view to Jane. One day, he asks Jane to give up her study of German and instead to learn Hindustani with him – the language he is learning to prepare for missionary work in India (Bronte,1992:356) . As time goes by, St. John exerts a greater and greater influence on Jane; his power over her is almost uncanny. This situation leaves Jane feeling empty, cold, and sad, but she follows his wishes. At last, he asks her to go to India with him to be a missionary and to be his wife. So, it is seen that St. John emerges as a crucial figure, providing Jane with a powerful and dangerous alternative to Rochester.For St. John's offer, she agrees to go to India as a missionary but says that she will not be his wife because they are not in love. St. John harsly insists that she marry him, declaring that to refuse his proposal is the same as to deny the Christian faith.

Although Jane is not willing to marry, St. John insists on marriage. After St. John Rivers has insisted that Jane Eyre marry him, for propriety's sake, and so that he will be possessed of "a wife: the sole helpmeet I can influence efficiently in life and retain absolutely till death," the moon again plays a decisive role in Jane's peril of soul (Bronte,1992:357).

This fact implies that patriarchy tries to control everything. So, the female becomes the victim of patriarchal power. For example, during the following week, St. John continues to pressure Jane to marry him. She resists as kindly as she can: ' I cannot marry you and become part of you ' (Bronte,1992:361). Because she does not love him. But her kindness only makes him insist more bitterly and that she accompany him to India as his wife. St. John's character emerges forcefully in these chapters. As a potential husband to Jane, he offers a foil to the character of Rochester. Whereas Rochester is passionate and impetuous, St. John is cold, harsh, and clinical.While Jane often finds herself reminding Rochester of the importance of Cristian morality, she finds the same morality in St. John overwhelming and threatening. Despite Jane's attempt to integrate Christian morality comfortably into her own life and behaviour, St. John is a dangerous influence on her, because his forceful personality compels her obedience against her own internal feelings. After dinner, St. John prays for Jane and she is overcome with awe at his powers of speech and his influence. She remains true to herself only with great difficulty. She almost feels compelled to marry him, but at that moment she hears what she thinks is Rochester's voice, calling her name as if from a great distance. Jane believes

that something has occured. In declining St. John's proposal, Jane escapes yet another threat to her freedom and her sense of self. Jane decides to go to Rochester.

In the final analysis, the novel offers two apparently conflicting perspectives on women's roles. On the one hand, Jane Eyre does seem to teach that humility, obedience, and long-suffering acceptance of household drudgery will be rewarded through marriage and living happily ever after, in triumph over all those competitive other women (Jameson,1982:71).

Bronte is able to use the novel's realism to explore the social and psychological forces that destroy women's integrity. Mrs. Reed's continual indulgence of her son's selfish cruelty, for example, represents society's overvaluation of the male, and, after years of profligacy, John Reed's suicide kills them both.

Like Cinderella, Jane Eyre runs away from the too-powerful prince, though others sell themselves daily to such men, even, step-sister-like, deforming themselves in a vain attempt to meet their requirements. The issue between Jane Eyre and Edward Rochester after the interrupted marriage ceremony and revelation of Bertha Mason's existence is not so much Rochester's deception, nor the moral question concerning his still-living wife, as it is a question of male power versus female integrity. This has been the issue between them from the first. Jane's happy ending is realized as she makes her home at Ferndean with Rochester—and exiles Adele to boarding school, even as she and Helen Burns had been exiled to Lowood so many pages earlier. Schwartz dismantles the surface of the text, revealing multiple layers of meaning and intent to the reader (1996:594 – 564).

Chase reflects that an ending for Jane who once so stirringly declares women's desires for independence makes her now apparently live only for Rochester. Bronte has failed 'to extricate her vision from the apparently downward-tending domestic to achieve the 'tragic and mythical and therefore fails to fulfill the vision she seems to offer women' (1948:102-19). Although Jane declares that ' women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do' (Bronte,1992:96). And yet, at the novel's conclusion, Jane has narrowed the field for her efforts to just one man--Rochester. Miss Temple has been swallowed up by marriage (Chase,1948:119). Various analyses have accounted, often brilliantly, for a conclusion that leaves Rochester injured and dependent on Jane as his 'prop and guide' (Bronte,1992: 395). Chase, famously, views Rochester's injuries as a form of ; 'symbolic castration' (1948:495) .

The ending of Jane Eyre, has long struck critics as problematic. Marianne Thormahlen, for instance, suggests that the shift from 'the happy domesticity of the Rochesters to the dying missionary has puzzled readers for generations '(1999:217). Thormahlen, who writes the most sustained account of the problem, argues that Jane 'seems to transmit a profoundly contradictory picture ' (1999:217) of St. John Rivers. Thormahlen holds that St. John acts in an inconsistent manner: he saves Jane from certain death after she has crossed the moor in her escape from Edward Rochester, yet he is also her oppressor in attempting, forcefully, to persuade her to submit to a loveless marriage and a possible early death as a Christian missionary in India (199:217). Judith Williams likewise points out the inconsistency, suggesting

that St. John cannot be seen as truly charitable, even though he is an exponent of 'evangelical charity,' as Jane describes him. Other critics have praised Bronte's conclusion. Adrienne Rich describes it as presenting alternatives 'to convention and traditional piety, yes, but also to social and cultural reflexes internalized within the female psyche ' (1979:89). The most important of these alternatives, according to Rich, is Bronte's radically redefined understanding of marriage, not as something that ' stunts and diminishes the woman; but [that is] a continuation of this woman's creation of herself ' (1979:106). John Maynard also interprets the novel's conclusion as 'a clear assertion of loving sexual union,' after the fears, suppressions, and repressions that drive Jane Eyre into 'panicked flight' (1984:143).

Jane's melodramic discovery of the ruined Thornfield and her recounting of the story of Bertha Mason's mad and fiery death lead to the novel's happy ending of marriage. She learns that he loses his house because of fire and becomes blind. Jane and Rochester are able to marry at last. The problem is that Jane finds happiness in the novel only through marriage, suggesting that marriage constitutes the only route to contentment for women. The happy ending for Diana and Mary, who are John's sisters, is that they find husbands. It is understood that in returning to Rochester, Jane sacrifices her long- sought autonomy and independence. In providing a happy ending for Jane, Bronte seems to suggest that individuals cannot totally rebel against the pressures and hypocricies of established social and religious structures. Moreover; women have to accept domination and oppression of patriarchy with the institution of marriage.

4.2. Marriage in Pride and Prejudice

Marriage has an important role in Victorian novels. This concept reflects the perspective of females very easily. Especially, Pride and Prejudice centers round such themes as marriage. A significant feature of Pride and Prejudice is that it projects traditional vision of the Victorian age. Tanner explains that the good marriage is also indispensable for the renewal of society (1986:11). That there are so many bad, or bleakly empty marriages in Jane Austen, revealing different degrees of failed mutuality, non-reciprocation only undermines the imperative of finding a good marriage (Tanner,1986:11). He continues that 'Austen regularly avails herself of the convention of marriage – as – felicitous- closure, leaving unanswered' (Tanner, 1986:11). So, the phrase social order is crossed out. In this novel, it is crucial here to observe that there are many marriages such as Charlotte's, Elizabeth's, Lydia's and Jane's marriages. All of these marriages center round the victimization of women by the world of males.

Generally it is believed that women must select men for their money rather than for their agreeable qualities. Indeed, it is fair to say that any man whom woman finds agreeable in other respects will in all likelihood cost them dearly in economic terms, and there can be little emotional gratification in that. The masculine and feminine phases of sexual selection into one another, agreeability- indeed, intimacy itself- becomes an item of economic exchange designed only to capture a fortune. Furthermore; Trollope marks that 'marriage is similarly uncomplicated for the poor man, since his wife's fortune will consist in the labour other hands, and in her ability to assist him in the home ' (1982:329). But , he continues, 'between these there is a middle class of men, who, by reason of their education, are peculiarly

susceptible to the charms of womanhood,but who literally cannot marry for love, because their earnings will do no more than support themselves '(1982:329). Rather than occupying the normative, moral center of a spectrum of masculinities, the man in the middle is forced to compete with other men for the most valuable women. Women in this setting, fare somewhat better, but this is only because they are the products of masculine competition, objects whose value is determined in a marketplace that cannot be distinguished from the business world at large. Trollope also discusses that Victorian fiction offers the reader the figure of a feminine body-vulnerable to the forces of history and empowers to resist by passive means alone and places that body in a state of crisis. Fiction redefines the feminine body, the interiority that body is presumed to contain and the household surrounding it (1982: 329) .

Austen generally chooses the concept of marriage. Her protagonists are women coming of age in a time when most women depend on their fathers or husbands for economic livelihood, and their happiness generally is based on a fortunate marriage. Though Austen largely avoids upstairs-downstairs scenarios, her subtext is class and gender injustice characteristic of her time. Women with no family wealth or social connection to offer a prospective suitor often back into a corner of reluctant consent to a semi-arranged age that least promises a home to keep and social status as somebody's wife. Whether or not she cares for the man or finds him attractive--or even knows him well—can be irrelevant. A widow and her unmarried daughters can be turned out of their home if the husband dies and

the property is entailed to the closest male relative as is the common practice (*Berggren.*2003:19).

4.2.1. Charlotte's Marriage

Charlotte's marriage has a crucial role in order to see women's victimization. The seeming preoccupation with money in connection with marriage is seen easily. While there is no lack of greed and shallow materialism on the part of some characters, even sensible people must devote serious thought to this topic, since it is rather foolhardy to marry without having a more- or less guaranteed income in advance not only is marriage for life, but there is no social security. Jane Austen presents a rather cool and objective view of the limited options open to women.

Some women are willing to marry just because marriage is the only allowed route to financial security, or to escape an uncongenial family situation.The dilemma is expressed most clearly by the character Charlotte Lucas, whose pragmatic views on marrying are voiced several times in the novel: 'Without thinking highly either of men or of matrimony, marriage had always been her object; it was the only honourable provision for well- educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want.' (Austen,1992:45). Because she is twenty-seven, not especially beautiful, she wants to marry immediately. Then, she meets Mr. Collins. It is described that ' he was a tall, heavy- looking young man of five and twenty... His manners were very formal' (Austen,1992:45). He is a clergyman and an extremely comical character because of his mix of obsequiousness and pride, Mr.

Collins is fond of making long and silly speeches. But he is socially respectable.Regarded by the society of Meryton as a clever and intelligent man, Mr. Collins even assumes the responsibility of voicing general social opinion (Gooneratne, 1970: 90).

A shock arrives with the news that Mr. Collins has become engaged to Charlotte Lucas, Elizabeth's best friend and the poor daughter of a local knight. Elizabeth is shocked, despite Charlotte's insistence that the match is the best for which she could hope. Charlotte makes no attempt to find a husband whom she loves and esteems, but simply gives in to the necessity of acquiring financial security through marriage. She deals as well with Mr. Collins as is possible. She is a pragmatic girl and six years older than Elizabeth. She says:

> Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other, or ever so similar before- hand, it does not advance their felicity in the least.... It is better to know as little as possible of the defects of the person with whom you are to pass your life (Austen,1992:16).

In addition to that, Charlotte explains to Elizabeth that she is getting older and needs the match for financial reasons. So, it is evident that Charlotte does not view love as the most vital component of a marriage. Mudrick thinks that 'Charlotte's belief that it is better not to know one's husband too well foreshadows her practical marriage to Collins. Living under a pall of economic anxiety has, in fact, withered every desire in Charlotte except the desire for security' (Mudrick, 1952:122). When Charlotte says, ' I am not a romantic you know... I ask only a comfortable home; and considering Mr. Collins's character, connections and situation in life, I am convinced that my chance of happiness with him, is as fair as

most people can boast on entering the marriage state ' (Austen,1992:87). It is seen that she is more interested in having a comfortable home rather than loving someone. Moreover, this quotation represents that she chooses him in order to survive in this patriarchal world because she does not have other choice. Gooneratne comments that 'there is no doubt that her decision has the approbation of her own family and of society in general.' (1970:91). She becomes the victim of the patriarchial system. In the end, Mr. Collins proposes to her, she immediately accepts. They get married. It can be interpreted that Charlotte's fate as a compotent of Austen's critique of a male – dominated society that leaves unmarried women without a future.She, six years older than her friend and lacking a fortune, is a pragmatist: she must capitalize on any opportunity that presents itself in order to avoid the societal scorn that accompanies old maid status: 'She accepted solely from the pure and disinterested desire of an establishment. ' So, she is victimized by the pressures of society acting upon her (Mudrick,1952:108). Moreover, Elizabeth thinks that 'Charlotte, the wife of Mr.Collins, was a most humiliating picture!' (Austen,1992:87). Gooneratne criticizes that:

> Charlotte values Mr. Collins only as the means to financial securitry and an independent establishment, congratulations herself on securing, both without having even been handsome, that is without possessing the beauty that women in her society are forced to display and trade or to gain these essentials.We realise that the intelligent, sensible Charlotte has assessed herself according to similar values and in doing so has identified herself with the standards of the marketplace. If Mr. Collins broods more on revenge than on love, Charlotte in her return sees him as a prize in a lottery rather than as a husband or as a man (1970:92).

Gooneratne adds that the idea of Charloote's marriage to Collins is an excellent insistence of her habit of gazing through the social interminglings of the

community to the moral standards they fulfil or deny. Charlotte cannot be against the pressures exerted upon them by society to lower their standards and abandon their self respect (1970:93). It is revealed that Charlotte's complacency shows an acceptance of the inferior rating she has been granted by a money- minded society incapable of appreciating her intelligence; in other words, economic pressure which patriarchy forces causes women to be victims in the Victorian world.

4.2.2. Elizabeth's Marriage

Another marriage is related to Elizabeth. The protagonist of the novel and the second oldest of five sisters, Elizabeth is lively, quick-witted, sharp-tongued, bold and intelligent. Elizabeth is good-looking, and is especially distinguished by her fine eyes. Her eyes are important for her abilities of perception. The second daughter in the Bennet family, and the most intelligent and quickwitted, Elizabeth is the protaginist of Pride and Prejudice and one of the most wellknown female characters in English literature.

In her life, marriage affects her ideas. The first candidate for her is Mr. Collins. Mr. Collins is in search of a wife when Mrs. Bennet hints that Jane may soon be engaged, he fixes his attention on Elizabeth: 'Miss Bennet's lovely face confirmed his views, and established all his strictest notions of what was due to seniority'(Austen,1992:49). In the family, Mrs. Bennet insists on her marriage. Elizabeth must not only cope with a hopeless mother, a distant father, two badly behaved younger siblings, and several snobbish, antagonizing females. Mudrick discusses that Elizabeth recognizes about the pressures of an acquisitive society, even upon a free individual like her father (1952:108). Furthermore, Gooneratne

remarks that ' Elizabeth is the very person that each would have liked to have made a victim of her will, Mrs. Bennet in forcing her to marry Mr. Collins' (1970:99).

After the refusal of Collin's proposal, she meets Mr. Darcy, the son of a wealthy, well- established family and the master of the great estate of Pemberley. An extremely wealthy aristocrat, Darcy is proud, haughty and extremely conscious of class differences at the beginning of the novel. He does, however, have a strong sense of honor and virtue. He makes a shocking proposal of marriage, which Elizabeth quickly refuses: ' In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you' (Austen, 1992:128). During Dary's proposal, the reader is told: ' His sense of her inferiority- of its being a degradation- of the family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth' (Austen,1992:129).

His proposal of marriage dwells at length upon her social inferiority, and Elizabeth's initially polite rejection turns into an angry accusation. She demands to know if he sabotages Jane's romance with Bingley; he admits that he did. Darcy's proposal is the turning point of Pride and Prejudice. She refuses him because she thinks that he is too arrogant, part of his first impression of him at the Meryton ball. In Darcy's case, the rejection of his proposal strikes a blow to his pride and compels him to respond to Elizabeth's anger.

After these events, ideas change. Gooneratne explains that while Elizabeth has been moving from dislike to hatred in her feelings towards Darcy, he has found his origional indifference to her beauty changing to admiration. Her wit and her

liveness attract him, and he learns to respect her individuality and finally to love her in spite of his disgust at the vulgarity of her mother and her younger sisters. He is unaware that her polite manners mask deep dislike and resentment and believes that Elizabeth, like every other woman of his acquaintance, will be glad to accept his affection, and the wealth and rank must accompany it (1970:82). For that reason, Darcy does not expect a refusal.

Apart from them, Elizabeth's visit to Pemberley constitutes a critical step in her progress toward marrying Darcy. The house itself is representative, even a symbol, of its owner- the narrator describes it as 'a large, handsome, stone building, standing well on rising ground... in front, a stream of some natural importance was swelled into greater' (Austen,1992:163) . It also reminds us of Darcy's pride. Moler comments that Elizabeth comes to see that Darcy's position and his pride in them can be forces for good as well as sources of snobbery and authoritarianism (1968: 103). Seeing Pemberley, she learns that Darcy is the representative of being worthy of admiration.

When Elizabeth sees the reality she has spurned in abstract, she is awakened in a new way to the compliment of Darcy's affection and respect. The beauty of the house and its ground lies in a natural excellence, by the wealth and the cultivated taste of the Darcy family; and this associates itself in Elizabeth's mind with what she now knows to be the real disposition of its owner (Gooneratne,1970:96). It illustrates several important themes: the vanity equally with pride, distorts a balanced judgement: that mutual respect and affection constitute the best and safest

basis for marriage. The individual has a right to self-respect and self-expression within the rules of convention and social decorum. As Elizabeth tours the beautiful estate of Pemberley with the Gardiners, she thinks that to be mistress of Pemberley might be something! (Austen,1992:163). She imagines what it means to be mistress there, as Darcy's wife. Furthermore, these lines imply that her growing attraction toward its owner becomes clear. The housekeeper, Mrs. Reynolds, show them portraits of Darcy and Wickham and relates that Darcy, in his youth, was ' the sweetest, most generous- hearted boy in the world '(Austen,1992:163). So, she becomes surprised to hear such an agreeable description of a man she considers arrogant. Moreover, the pleasure that being mistress of Pemberley affects her too much. Darcy's ten thousand a year and magnificent Pemberley estate provide a material match for Elizabeth's marriage.

Humbled by her rejection of his marriage proposal, Darcy has altered his conduct toward her and become a perfect gentleman. This courteous behavior both illustrates his love for her and compels the growth of her estimation of him.Furthermore, when she sees Pemberley, her ideas start to change.It is also seen that Darcy's feelings for her have not altered. It is revealed that Darcy has been responsible for arranging Lydia's marriage; in other words, he has paid for Lydia's wedding because he wants her to accept his proposal.'(Austen,1992:216) Mudrick points out that :

> When Darcy is ironed out into the conventionally generous and altruistic hero, making devoted efforts to shackle Wichkam to Lydia, expending thousands of pounds to restore peace of mind to Elizabeth's family and all for the love of Elizabeth, he comes

very close to forfeiting even the functional plausibility (1952:119).

Darcy and Bingley visit the Bennets and everyone takes a walk together.When Elizabeth and Darcy become alone, she thanks him for his generosity in saving Lydia's good name (1992:246). Darcy replies that he does so only because Lydia is her sister: 'I believe , I thought only of you ' (Austen,1992: 246) . He says that his feelings toward her have not changed since his proposal: 'If your feelings are still what they were last April, tell me so at once. My affections and wishes are unchanged, but one word from you will silence me on this subject for ever '(Austen,1992: 246). Elizabeth tells him that her feelings have changed and that she is now willing to marry him. Some critics argue that the novel becomes simplistic in the third and final part that Darcy's character changes too drastically from the arrogant figure of the opening chapters. Her ideas change after these events and she thinks that : 'Darcy was not of a disposition in which happiness overflows in mirth; and Elizabeth, agitated and confused , rather knew that she was happy, than felt herself to be so '(Austen,1992:251) .

Brown remarks that their marriage is a complete fullfillment of the novel's artistic imperatives (1973:102). Mudvick comments that Darcy interests us chiefly because he is the center of Elizabeth's interest; and because in a book in which the individual must choose and in which marriage is the single area of choice (1952:118). So, Darcy represents Elizabeth's only plausible or almost plausible mate. Mudrick discusses that:

> Her own pride is in her freedom, to observe, to analyze, to choose; her continual mistake is to forget that, even for her, there is only one area of choice- marriage- and that this choice is subject to all the powerful and numbing pressures of an acquisitive society (1952:123) .

Mudrick also comments that:

> The simple people people Mrs Bennet, Lydia, Mr. Collins, Jane, Bingley do not choose at all; they are led, largely unaware; we cannot even submit them to a moral judgement: and the irony, as Elizabeth recognizes about all of them except Jane is in their illusion of choice, their assumption of will.The complex do, on the other hand, choose; yet it takes a long time for Elizabeth to recognize that choice is never unalloyed, and may indeed be nullified altogether (1952:123).

Gooneratne comments that despite her errors of judgement are morally superior to her society, and we will see her resist all attempts to make her accept that society's valuation of her as a saleable article, available to the first comer at a certain fixed price (1970:87). Elizabeth and Darcy are so happily united, by the end of the book. Uniting them are the last two words of the book. Elizabeth is said to try to unite truth and civility in a few short sentences (Tanner,1986:137).

The marriage of Elizabeth and Darcy is, as Schoner points out, a kind of economic and social merging, an accomodation of traditional values based upon status with the new values personified in the Gardiners (1956: 2-91). Elizabeth is led to an appreciation of Darcy's proper pride- ' he has no improper pride,' (1992:376). She ultimately protests to Mr. Bennet. For it is part of the novel's purpose to demonstrate that Elizabeth's original opinions were not freely arrived

at, but conditioned by social prejudice, while Darcy's initial pride had its roots in a feeling of moral superiority (Litz,1965: 105).

4.2.3. Lydia's Marriage

Victorian masculinity assumes that it takes a fundamentally social desire to acquire wealth and rise in the social world. Unless he satisfies this drive, a man is not qualified to be head of household and reproduce his kind. If men do not make ''agreeable'' domestic partners in fiction, than we can assume it is simply because men are masculine rather feminine. Along with this concern for the agreeability of middle – class men, Victorian novels maintain that most women do not make agreeable domestic partnerts either. Eighteenth century England regards such women as simply lacking the education, emotional delicacy, and refines taste it takes to attract and selects the right man. Where Jane Austen portrays Lydia Bennet as lacking the cultural equipment that ensured a woman's femininity, Victorian novelists placed traditional femininity in an agonistic struggle with female nature (David,2001:112).

Lydia plays an important part in the structure of the novel. The moral chaos of Lydia's character is revealed in her choice of correspondent. Lydia Bennet is the youngest of the Bennet sisters, Lydia is foolish and flirtatious, given up to indolence and the gratification of every whim. She is the favorite of Mrs. Bennet, because the two have such similar characters.

Pride and Prejudice depicts a society in which a woman's reputation is of importance. A woman is expected to behave in certain ways. Stepping outside the social norms makes her vulnerable to ostracism. This theme appears in the novel

when Lydia is in love with Wickham and lives with him out of wedlock. By becoming Wickham's lover without benefit of marriage, Lydia clearly places herself outside the social place, and her event threatens the entire Bennet family. Marvin Mudric points that 'Lydia is the outstanding victim. Not that Lydia is not throughout a wholly consistent and leaving character' (1952:111). On the solid and simple foundations of her personality she works up to her triumphant end in marriage to Wickham. If she acts from her sensual nature, it is Elizabeth and the author himself who have proved to us that Lydia, being among the simple spirits who are never really aware and who act only upon their single potentiality cannot do otherwise. She is fulfilling herself, as Mr. Collins fulfills himself in marriage. The irony is, or should be in her unawareness in her powerlessness to change, in the incongruity between her conviction of vitality and her lack of choice (Mudrick,1952:111).

Wickham, like Charlotte, is an example of the complex personality, making the wrong choice under economic pressure. But he is also an evil agent, quite willing to corrupt others as well, to involve them in public disgrace if he can thereby assure his own security. What he uses deliberately, in her conquest: sexual attractiveness (Mudrick,1952:312). As an appearance 'Wickham has every charm of person and address that can captivate a woman '(1992:1899). Mudrick continues that we get outbursts of irrelevantly directed moral judgement and a general simplification of the problems of motive. (1952:119). Gooneratne criticizes that 'Jane Austen points out the question of marriage for the sake of financial security' (Gooneratne also points out that Jane Austen convicts Lydia of silliness, rather than

of sin; her neglect of such practical matters as Wichkam's lack of funds indicated ignorance and inexperience not a fine moral nature (1970:87) .

4.2.4. Jane's Marriage

Jane's marriage is interesting like others. Jane is a passive, self-effacing, gentle girl (Lovett and Hughes,1932:171). She is well-liked and the oldest in the family. Beautiful, good-tempered, sweet, amiable, humble and selfless, Jane is an innocent girl. She refuses to judge anyone badly, always making excuses for people when Elizabeth brings their faults to her attention.Elizabeth thinks that 'I never heard you speak ill of a humanbeing in my life.' (1992:111).

Elizabeth's beautiful elder sister and Darcy's wealthy best friend, Jane and Bingley engage in a courtship that occupies a central place in the novel. They first meet at the ball in Meryton and enjoy an immediate mutual attraction. Bingley is a person of secondary order far more obviously than Jane. He is handsome, very amiable and courteous, lively, properly smitten by Jane almost at first glance. Bingley, is an amiable and good-tempered person. Furthermore, ' he has four or five thousand a year ' (1992:3). Bingley's four or five thousand a year is a fitting prize for Jane's sweety passive goodness. So, this fact facilitates Lydia's marriage; in other words, ' he has considerable wealth, makes up the extent of his charms ' (Mudrick,1952:105). Bingley and Jane meet in the ball in Meryton. He is fond of dancing, which is a certain step towards falling in love (Southam, 1968 : 45).

In short, all of four marriages end with financial reward. So, females are like objects for males; in other words, females are not seen as human being completely. Furthermore, they are considered as the victim of the Victorian tradition because

marriage is the destiny of the female. For that reason, these female characters choose marriage; in other words, they obey all the social rules which are based on the Victorian convention. In a sense, they are entrapped by the social system.

CHAPTER 5

CLASS DISTINCTION BETWEEN THE MALE AND THE FEMALE

The concept of class is sometimes difficult to understand. In Victorian England, it does not depend on the amount of money people have although it does rest partly on the source of their income, as well as on birth and family connections. Most people understand and accept their place in the class hierarchy. Class is revealed in manners, speech, clothing, education and values. The classes live in separate areas and observe different social customs in everything from religion to courtship to the names and hours of their meals. In addition, Victorians believe that 'each class had its own standards; and people were expected to conform to the rules for their class' (Mitchell, 1996:17).

Despite the range in status and income, the middle class is presumed to share a set of standards and ideals. Furthermore; the middle class despises aristocratic idleness; the majority values hard work, sexual morality, and individual responsibility. While middle-class sends children out to work when they are very young, upper-class children are raised by servants and see little of their parents. A man's status depends primarily on his occupation and the family into which he is born; a married woman's status derives from her husband (Mitchell,1996:9).

Wollstonecraft has earlier attributed women's inferior social status to nurture rather than nature and analyzes the causes and consequences of sexual inequality. In her Introduction, she explains that the cultivation of reason in women has been systematically suppressed by cultural conditioning. Wollstonecraft flatly rejects the traditional "separation of virtues" doctrine that assumes different mental and moral capacities in men and women. This doctrine is different from Rousseau's Emile, which views women as primarily creatures of sensibility, not reason, and thus necessarily subject to the instruction and guidance of men: 'researches into abstract and speculative truths, the principles and axioms of science, in short, every thing which tends to generalize our ideas, is not the proper province of women...' (Rousseau, 1974: 349). Wollstonecraft insists, every distinction between men and women is culturally determined: 'not only the virtue, but the knowledge of the two sexes should be the same in nature, if not in degree, and...women, considered not only as moral, but rational creatures, ought to endeavour to acquire human virtues (or perfections) by the same means as men...' (Wollstone,1988:39).

5.1. Class Difference in Jane Eyre

Jane Eyre's humble social position has, like Cinderella's, a double function. As emblems of unjust limitations placed on women, Jane's poverty and her life of service as under-housekeeper, governess, and teacher offer a social critique of women's subjection. But Bronte also asserts the worth of women's work. Its value is suggested by the many images of domestic peace and intellectual and spiritual nourishment offered by women at their hearthsides. Such service, if performed freely, is noble, and promotes good in others. In the larger pattern of the novel, at

the hearths of Miss Temple, Bessie, Mrs. Fairfax, and Mary and Diana Rivers, domesticity is associated with resistance to the life-denying principles of a tainted social system and with a spirituality that is not anti-Christian, but that seeks to reintegrate ancient maternalist principles into the Christianity that Bronte's father and his curates preach (Gerin, 1967:34-9). Rochester is part of a larger pattern of masculine dominance. At the center of this dominance is a displacement of the rightful relations between men and women by a religious system that places man between woman and heaven. Jane reflects: ' My future husband was becoming to me my whole world; and more than the world; almost my hope of heaven. He stood between me and every thought of religion' (1992: 241). Women, by contrast, either become ruthlessly competitive and pettily cruel (Georgiana Reed, Mrs. Reed, and Blanche Ingram), having, in effect, cut off a part of themselves to please men, or they are swallowed up by a world that does not value them (Helen Burns and Miss Temple) (Woolf, 1929: 118). Although Bachofen considers patriarchy superior to matriarchy on the scale of human social development, nineteenth-century feminists see hope in the maternalist denial of the universality of female subordination: it suggested that equality between the sexes might be the more "natural" form of social organization, positing alternatives for women. And, in the nineteenth century, archeological evidence of mother-goddess figures was deployed for a variety of purposes, sometimes to support theories of the moral superiority of women, sometimes to argue, as did Sydney Owenson, Lady Morgan, in Woman and Her Master (1840), that woman's rightful place in human history had been hidden and suppressed by historians in order to keep women in subjection.

The governess, young, socially and economically insecure, in a classic manifestation of what is called an ''unstable sign'', the indication of endlessly uncertain possibilities. She holds a position of responsibility over the child, but the power comes from the male employer for whom she is a surrogate, and in her own right she is entrapped, exposed midway between him and his servants lower down the scale. The situation lends itself to other possibilities, which appeal to Rochester's sense of power over Jane, who in turn likes to speak of him as ' my master' (Bronte,1992:261)

Power and class are closely integrated in the way Rochester considers women: earlier mistresses are often by nature, always by position, inferior. His wife, the only language he knows how to use is that which signifies his wealth and power.In order to do this, he tries to change her. He tempts her with jewellery such as 'diamond chain, bracelets and the circlet'(Bronte,1992: 228). But, she grows restless under his control, dislikes being dressed like a doll and likened to the angels, witches and fairies that people his imagination, rather than enjoys as a real and independent woman.Even so, Jane resists Rochester's game as an individualist, from her own resources as a woman with a passionate and personal sense of values. She has, it seems, no quarrel with the view of class and power that he embodies (Eagleton, 1967:67). Jane herself speaks out against class prejudice at certain moments.She is against class distinctions for females.For example; in chapter 23; she chastises Rochester: '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 hearth!' (Bronte:1992:223) . In these sentences, it is understood

that Jane is aware of the class difference.She must choose somebody who is equal to herself as class because class boundaries are curicial in Victorian period.For that reason, class and gender hierarchies will contribute to Jane's sense of exile. For example; her position as a governess at Thornfield once again situates her in a strange borderland between the upper class and the servant class, so that she feels part of neither group. So, class hierarchies will contribute to Jane's sense of exile.Jane's feelings and desires for Rochester are tightly bound up with her feelings about her social position and her position as a woman. She is very sensitive to the hierarchy and power dynamic implicit in marriage.

5.2. Class Difference in Pride and Prejudice

Considerations of class are omnipresent in Pride and Prejudice. This novel does not put forth an egalitarian ideology or call for the leveling of all social classes, yet it does criticize the over-emphasis on class. Darcy's inordinate pride is based on his extreme class-consciousness. Yet eventually he sees that factors other than wealth determine who truly belongs in the aristocracy. Class distinctions cause women to be victimized by the patriarchy.

While those such as Miss Bingley, who is born into the aristocracy, are idle, mean-spirited and annoying, Mr.and Mrs. Gardiner are not members of the aristocracy in terms of wealth or birth but are natural aristocrats by virtue of their intelligence, good-breeding and virtue. The comic formality of Mr. Collins and his obsequious relationship with Lady Catherine serve as a satire class consciousness and social formalities. In the end, the verdict on class differences is moderate. As critic Moller notes that if the conclusion of the novel makes it clear that Elizabeth

accepts class relationships as valid, it becomes equally clear that Darcy, through Elizabeth's genius for treating all people with respect for their natural dignity, is reminded that institutions are not an end in themselves but are intended to serve the end of human happiness (1968:76). Awareness of class difference is a pressing reality in Pride and Prejudice. This awareness colors the attitudes that characters of different social status feel toward one another.

First of all, Darcy is a wealhty gentleman, the master of Pemberley, and the nephew of Lady Catherine de Bourgh. Though Darcy is intelligent and honest, his excess of pride causes him to look down on his social inferiors. Darcy's pride in his position in society leads him initially to scorn anyone outside of his own social circle.Moler remarks that 'Darcy is respectable to the social order and his class pride.' (1968:76). Mudrick also discusses that ' under pressure Darcy jeopardizes his freedom by believing that for the man of breeding choice is not individual but ancestral, narrowly predetermined by rank and family' (1952:123). Moler continues that at the beginning of the story, Darcy is the representative of a bias toward an excessive class pride (1968:103). Trilling expresses that Darcy's arrogant assumption is that status is valueladen and Elizabeth recognizes that individualism must find its social limits (Trilling,1955:222). As critic A. Walton Litz comments, 'in Pride and Prejudice one cannot equate Darcy with Pride, or Elizabeth with Prejudice; Darcy's pride of place is founded on social prejudice, while Elizabeth's initial prejudice against him is rooted in pride of her own quick perceptions ' (1965 :102). Litz continues that 'Darcy, having been brought up in such a way that he began to scorn all those outside his own social circle, must

overcome his prejudice in order to see that Elizabeth would be a good wife for him and to win Elizabeth's heart' (1965:102). The overcoming of his prejudice is demonstrated when he treats the Gardiners with great civility. The Gardiners are a much lower class than Darcy, because they must practice a trade to earn a living, rather than living off of the interest of an estate as gentlemen do. From the beginning of the novel, Elizabeth prides herself on her keen ability for perception.

The theme of class is related to reputation for middle and upper classes. The lines of class are strictly drawn.While the Bennets, who are middle class, may socialize with the upper-class Bingleys and Darcys, they are clearly their social inferiors and are treated as such.So, Duckworth remarks that there is a recognition of widespread economic motivation in human conduct, but a more important bar, initially, to the continuity of a traditionally grounded society is the existence everywhere of separations between classes in the context of society as a whole (Duckworth,1971:116).

In Darcy's proposal to Elizabeth, he spends more time emphasizing Elizabeth's lower rank than actually asking her to marry him. It is revealed that Elizabeth is relatively poor in addition to being inferior in rank to their heroes (Welpley,1951:93). One thing that may not be obvious is that it is always more 'genteel ' to be a rural land – owner than to be actively involved in commerce. This is why Mr. Gardiner is looked down upon by Darcy. Mr. Gardiner is a merchant. The fact that he earns his money by working puts him in a lower social class (Lovett and Hughes,1932:171). As a result of them, women are seen as the second position in the society as class distinction.

CHAPTER 6

GENDER RELATION

From Hobbes through Schaar and Raz, it is analyzed that there is sexual ambiguity within the gendered order that authority imposes. When authority is defined as the rightful imposition of order on disorder, or the substitution of an artificial unity for a lived diversity in community. Women represent disorder. The definition of authority as legitimately imposed order hides 'other narratives of authority which recognize different practices of meaningfully constructing community. Authority derives from augere (to augment) and connotes an activity of growth, not decay ' (Jones,1993:18-19). Feminist theorists have produced a large body of scholarship demonstrating gender bias in Western discourse. Contending that most classical theories, and many contemporary ones, have assumed that ' women's exclusion from public life needs no explanation, feminist theories have charged the tradition of feminism ' (Jones,1993:27). Most of these works have rested on the claim that until theorists systematically and persistently explore the myriad ways that women, because of the burden of their private roles, have been precluded from full participation in public life. 'Women's values often have been expressed in the language of nurturance, compassion, and care-taking, and women's duties identified with the protection of the familial, the particular, and the everyday (Jones,1993:35). We have accepted unquestionably that authority must be understood as a form of social control (Elshetain,1987:67). Authority constructs

order; enforces obedience, conformity and acceptance; it silences opposition. As Pateman has argued, the structure of modern patriarchy becomes a 'part of masculine right, the power that men exercise as men, not as fathers ' (Pateman, 1988:22). Authority is associated more completely with masculinity, in other words, authority and masculinity are connected to each other. Furthermore, they argue that male-identified roles are frequently seen to be more important and deserving of greater social rewards than female-identified roles. For example, those performing the role of 'bread–winner' , which was strongly male-identified, are usually accorded higher social status than housewives (Connell,1995: 54).

In the final section ' The question of Castration,' Sadoff proposes that Rochester's symbolic castration signifies Jane's fear of masculine authority and the need to quell it (1996:518 -535). Feminist scholarship has shown that gender is important in shaping the goals of women and men in struggles. Women's sense of identity is also strongly influenced by class and ethnic and cultural differences. Liberal feminists think that ' the exclusion of women is basically a consequence of bias and outmoded attitudes about the social role of women' (Steans,1998:85). Hirschmann argues that an important difference between the social construction of maleness and femaleness has been power (1992: 166). Men have historically dominated women and have controlled over how they construct both themselves and women. (Hirschmann,1992:166). Whitworth has argued that social forces and material conditions combine to reproduce social practices and that gender informs and is reproduced by the practices of actors, institutions and international organizations (1994:78).

6.1. The Authority of Patriarchy in Jane Eyre

Gender relations are also important to focus on the victimization of women. The relations between the male and the female mark the violation of women very easily. In Jane Eyre, Jane struggles continually to achieve equality and to overcome oppression. In addition to class hierarchy, she must fight against patriarchial domination against those who believe women to be inferior to men and try to treat them as such. All of them are restrictive towards Jane. They should look at Jane as a complete humanbeing. But all the males want to deny her the wholeness of her personality. Four central male figures threaten her desire for equality and dignity: John Reed, Mr. Brocklehurst, Edward Rochester and St. John Rivers. All three are misogynistic on some level. Each tries to keep Jane in a submissive position, where she is unable to express her own thoughts and feelings. In her quest for independence and self-knowledge, Jane must escape John and Brocklehurst, reject St. John, and come to Rochester for marriage when she finds suitable atmosphere. As the Victorian tradition, she has to obey the rules of marriage system. While patriarchal oppression is inextricably tied to gender discipline, in its starkest manifestation, the oppression is underscored by its association with the imperial implications of power and domination.

Hollis suggests that Thornfield stands as 'a material embodiment of the history of the English ruling class as represented by the Rochesters," as ' the repressed history of crimes' (1996:71). The crimes conceal behind the furniture and the women's stories become encoded in the Thornfield master's acquisitive and display strategies. Rochester's women, like furniture, are subjected to the owner's

decisions about their use, replacement, and display. The history of both the furniture and the women is disclosed and interpreted within the structure of power that organizes them and Mrs. Fairfax, acting as Jane's first guide through the rooms at Thornfield, believes that the Rochesters have been 'rather a violent race than a quiet race' (Bronte,1992: 137). Rochester explains what qualifies him as the "winner" of Bertha and her West Indian wealth: "because I was of a good race" (332). Race, of course, means kinship and lineage in the general nineteenth-century uses of the word, but Rochester's differentiating himself from Bertha and her West Indian society in their marriage relation clearly reveals the fact that his proclamation of his superiority is in part based on race.

Jane meets male figures in every period of her life. In her childhood, John Reed, who is Jane's cousin, is the first male who treats Jane with appaling cruelty during their chilhood. He is a young boy who thinks himself as patriarchy. His aggressivenesss signs the male attributes which are not suppressed by the society.By oppressing Jane, he wants to prove that he is the rebelliest and has the potential patriarch of the house. One morning, John is looking for Jane and calls her 'bad animal'(Bronte,1992:5). Moerover, John wants her to use 'Master Reed'(Bronte,1992,5). He compares her with animals. It is understood that John dehumanizes Jane. So, he tries to isolate her from the patriarchial world in a metaphorical way. He wants to keep her totally in his control. In a sense, he creates his authority over Jane. By doing this, he focuses on class differences and social hierarchy. Moreover; John implies that he has to make her feel unequal and inferior.He treats her as a servant. John tries to prove his masculunity by oppressing

Jane. But John, who is fourteen years old, cannot be totally the representative of patriarchy because he is not mature.

Although Jane is attracted by Rochester's strength of character, she fears it in a world where men are encouraged to misuse their power. From the very beginning, Jane's wariness, her sometimes prickly independence, her bantering replies to Rochester, and her refusal to accept his gifts establish power as a key issue between them. And indeed, Rochester has long abused his privileges: as a young man, he has married for money, using women for sex but wishing to possess them exclusively with no obligations in return. He is a distant domestic despot who mocks the feminine qualities of his ward Adele and forms no close attachments but lies to and teases women mercilessly. Yet, he is much admired and sought after in society.

The third phase of Jane's life, in which she begins her career as a governess marks the gender relations. Jane has an uncomfortable position of governesses. In the house, Mr. Rochester is the patriarch of the house; in other words, he is the boss.

He is seen as a domineering master, sometimes almost brutal, sometimes indulgent, but always the sovereign and tyrant (Watt,1963:13). Jane is controlled by Rochester.In the house, she uses "my master" (Bronte,1992:246) before she wants to say something. So; she realizes his authority in the house. Despite his stern manner and not particularly handsome appearance, Edward Rochester wins Jane's heart, because she feels they are kindred spirits.

Although Rochester is Jane's social and economic superior, and although men are widely considered to be naturally superior to women in the Victorian period, Jane is Rochester's intellectual equal.She realizes that she is affected by Mr. Rochester:

> Most true is it that beauty is in the eye of the gazer. My master's colourless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth, - all energy, decision, will, - were not beautiful, according to rule; but they were more than beautiful to me; they were full of an interest, an influence that quite mastered me, - that took my feelings from my power and fettered them in his. I had not intended to love him;..... He made me love him without looking at me (Bronte,1992:153).

In the party, she is in dilemma about her feelings about Mr. Rochester. In the mids of her first weeks at Thornfield, Jane feels imprisoned: ' It is vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it. Millions are condemned to a stiller doom than mine' (Bronte,1992:95).

Jane's words are related to the general condition of Victorian women.The images of restlessness, feeling of 'stagnation' (Bronte,1992:95) and 'too rigid a restraint' (Bronte,1992:95) are examples of the theme of imprisonment. Moreover; she extends her feeling of entrapment to her fellow women. As she describes, the doom to which millions in silent revolt against their lot are condemned. Bronte criticizes what she believed to be stifling Victorian conceptions of proper gender roles. Furthermore; it is referred that the Victorian wife suffers from being metaphorically locked up. Women are expected to suppress feelings. As a result of this fact; it is viewed as a symbol of the imprisoned female's condition.

By this stage of the story, the narrative has begun to focus increasingly on the potential relationship between Jane and Rochester.When they decide to marry, Mr. Rochester says: 'Soon to be Jane Rochester' (Bronte,1992:227). But Jane blushes. Mr. Rochester gives her a new name saying 'Jane Rochester '. This dialogue signs that he tries to give a new identity and change her status, in other words, she will lose her personal identity and will be under the authority of Rochester.He says that ' I will myself put the diamond chain round your neck, and the cirlet on your forehead '(Bronte,1992:227). He wants to see her as an object.He continues that ' I will clasp the bracelets on these fine wrists, and load these fairy-like fingers with rings '(Bronte,1992:228). Jane explains that everything feels impossibly ideal, like a fairy-tale or a daydream. Rochester certainly tries to turn Jane into a Cinderella-like figure; in other words; Jane becomes like a toy doll. David Cecil points out that 'Beauty unless she can see it as the visible expression of some invisible moral grace, made no appeal to Charlotte Bronte. Natural beauties, the glowing sky, the wild waving woods, she admired passionately ' (1948:128). He continues: 'But the beauties of civilization, works of art, elegant houses left her unresponsive and almost hostile. Even a beautiful human being was to her an object of suspicion.' (1948:128). He tells her he will dress her in jewels and in finery befitting her new social station: ' Glad was I to get him out of the silk warehouse, and then out of a jeweller's shop: the more he bought

me, the more my cheek burned with a sense of annoyance and degradation '(Bronte,1992:296). In this event, Jane becomes terrified and self-protective. It is seen that Rochester is very materialistic. It is the symbol of enslavement. This behaviour also implies that Rochester sees Jane as an object. Moreover, he does not think of her feelings. Rochester denies her humanity by seeing her as a sexual object.Moreover, Rochester wants to change her personality with jewellery and denies her humanity by seeing her as a sexual object. In a sense, he tries to recreate her in his own image. He is interested with her appearance.

On the wedding day, it is told that Mr. Rochester has a wife now living. He is married to Bertha Mason who lives in the house secretly. For that reason she decides to leave there, but Mr. Rochester wants to live with her saying that 'you are to share my solitude '(Bronte,1996: 266) . He says: 'You shall go to a place I have in the south of France: a whitewashed villa on the shores of the Mediterranean. (Bronte,1992:268) and St. John Rivers are two alternatives for Jane. At first; they are perceived as different characters but St. John Rivers is not actually very much different from Rochester. Rochester is ugly but St John Rivers is like ' a statue' (Bronte,1992: 304). Statue is the implication of coldness, spiritually death. So; he lacks passion unlike Rochester.Whereas Rochester is passionate, John is ambitious. Jane often describes Rochester's eyes: ''there was a smile on his lips, and

his eyes sparkled (Bronte,1992:114). But, she constantly associates St John with ' rock' (Bronte,1992:332). In the novel, it is said that 'that is just as fixed as a rock, firm set in the depths of a restless sea. Know me to be what I am a cold, hard man.' (Bronte,1992:332) In short, while St. John Rivers ignores her feminine side, St John River is interested with her mind and ignores the body absolutely.

What they try to do for Jane is the same.Two males reshape Jane for their aims.While Rochester reshapes her as a sexual object with clothes, jewellery, St John emphasizes her intellectual side and refuses to see her sexual side.He remarks: 'Reason, and not feeling, is my guide: my ambition is unlimited: my desire to rise higher, to do more than others, insatiable ' (Bronte,1992:332).

In order to get what he wants, he uses religion, which is the part of male institutions since God is the representative of male. Moreover he has pride and is very sure of himself going to heaven. He thinks himself as the only remedy for Jane's salvation. So; religion is a weapon for St. John River.As a result of this; it is dangerous for Jane.At the same time; he has the image of superego figures like Mr. Brocklehurst because they use religion for their aims.Furthermore, she cannot love St. John Rivers like the way she loves Mr. Rochester.

In addition to enslavement, Wollstonecraft rebels against the conditions that give rise to them. Though elsewhere she is all too eager to denigrate the passions, Wollstonecraft consistently validates anger and indignation in women when they are expressions of the reason in revolt against injustice, when they are "spurs to action, and open the mind" (Wollstone,1988:30). *Jane Eyre*, whose last name hints

at the ire that often overwhelms her as a child but becomes her ally as she matures, is repeatedly counseled to suppress her anger by the people and institutions she encounters, but this same anger helps her to escape from Gateshead, reform Lowood, and stand up to both Rochester and St. John. Her anger at St. John's demand that she sacrifice all her desires to his missionary ambition enables her to see him clearly for the first time.

Despite the loftiness of its rhetoric and the heroic light it casts on St. John's endeavors, the closing passage of Charlotte Bronte's Jane Eyre is more likely to disappoint or confuse readers than inspire them. Perhaps the most perplexing ending of any Victorian novel, Jane's closing tribute to the rigid, patriarchal, and gloomy St. John presents a particular challenge to readings of the novel as a feminist bildungsroman. Classic feminist readings have tended to view St. John as one-dimensional patriarchal villain; accordingly, Jane rejects not only her pious cousin, but also the Christian worldview he represents. Since St. John's religious agenda serves only as a vehicle of masculine self-aggrandizement and domination (Gilbert and Gubar,366), Jane ultimately rejects his "patriarchal religious value-system" for an earthly paradise of marital equality with the reformed and chastened Rochester (Rich 490). To interpret the novel's conclusion as an exorcism of religious thought and belief, however, fails to account for St. John's virtual apotheosis on the final page.

Jane effectively resists Rochester's and St. John's attempts to possess her spirit as well as her body. Ultimately, Jane marries Rochester because it is her vocation--the divine call that only she herself can hear. Given the religious

resonances of Jane's marriage, as Thormahlen and Franklin both suggest, the prominence of St. John (less a patriarchal bogeyman than a sincere if over-zealous Christian) at the novel's end 'balances the book' (Thormahlen,1999:217). 'Both have sought and received Divine guidance and been faithful to the claims of their God-created selves, argues Thormahlen (1999:218), while Franklin perceptively suggests that the novel's concluding emphasis on St. John underscores Jane's freely chosen vocation as 'a missionary of spiritual love' (Bronte:1992:482).

As a conclusion, all the males' attempt is to posses one aspect of her personality and ignore the rest of the other parts. This means dehumanization of Jane. The narrative is compelling and moving as a work of romantic fiction. Following the classic trajectory of that form, the heroine moves from isolation through trials and complications towards marriage as an ideal resolution. Typically in a Victorian novel, her trials involve two suitors, but the ingredients of popular romantic fiction are the easiest to identify, such as stolen legacies, lost relations ultimately restored. The heroine finally manages to resist manipulative pressures, whether they come from Rochester or from St. John Rivers .

Apart from Jane, Bertha is also another important character in this novel. She lives in Rochester's house. The novels introduces her as Rochester's wife. Bertha Mason, the insane woman confined to the attic in Jane Eyre, is Bronte's analogy for how patriarchal authority treats rebellious females. Feminist critics tend to view Bertha either as a woman marginalized by male power or as a failed attempt to rebel, but Bertha is not powerless. She spends more time out of the attic than in it, and she is able not only to overturn Jane's complacency but she destroys Thornfield.

Bertha and Bronte's portrayal of insanity articulate rejection of the limitations assigned to most nineteenth-century women.

Whether she is construed as the champion of female rebellion, or as the image of monstrosity, Bertha Mason, Charlotte Bronte's paradigmatic madwoman, continues to compel feminist criticism to address the highly problematic yet omnipresent conjunction of madness and femininity. This interaction between feminist literary criticism and the text of madness in Jane Eyre continues to yield uneasy conclusions, and madness remains one of feminism's central contradictions. In "The Madwoman and Her Languages,' Baym deplores ' the work Bronte has put into defining Bertha out of humanity' (1984:48), and proceeds to take feminist literary theory to task for its valorization of madness which, for her, ' seems a guarantee of continued oppression' (1984:49). Baym discusses that madness blocks feminist interpretation and Gilbert and Gubar claim that madness provides feminists with an essential metaphor in a theory of female subversion of patriarchy. Bertha enacts a split within feminist literary theory regarding interpretations of female madness (1979:46).

It is all too often assumed that Bertha is materially powerless because of her consignment to the attic. Deborah Kloepfer's analysis, sees Bertha as an aspect of the repressed maternal force in language, thus extending the discussion to incorporate nineteenth-century women's problematic relationship to language in a way that moves beyond the popular psychoanalytic concept of the dark double

(1989:1). Moreover, Bronte creates this character to reinforce patriarchal oppression.

As Victorian spectacles, Thompson argues, the 'monstrous' becomes important images in the society's self-examination and self-definition in the increasing expansion of scientific knowledge, marketplaces, and England's relations with non-European countries (1997:int 2). The extraordinary bodies, in Thompson's words-' rare, unique, material, and confounding of cultural categories ' function as ' magnets to which culture secures its anxieties, questions, and needs' (Thompson, 1997:Introduction 2). In the novel, Mr Rochester discovers that his wife is incurably insane and treats her well by the standards of his time. He puts her in the attic under the care of a servant who looks after her physical needs. She is kept warm, clean and well-fed. He then pretends that she does not exist.So metaphorically, she loses her identity. In this context, Bertha Mason, and the figure of the madwoman in general, became a compelling metaphor for women's rebellion . This metaphor for rebellion has problematic implications. Although Gilbert and Gubar warn readers against romanticizing madness, the figure of Bertha Mason as a rebellious woman subverting the patriarchal order by burning down her husband's estate has a certain irresistible appeal. Gilbert and Gubar's text is not the only text that figures madness as rebellion. In the face of such repression, "going mad" can be considered the only sane response to an insane world (Thompson,1997) .

Consequently, madness to represent women's rebellion is crucial for gender relations. While Gilbert and Gubar make it clear that their discussion concerns

madness as a metaphor, not mental illness in the clinical sense, this distinction proves impossible to maintain (1979:54). Fictional representations of madness have a way of influencing clinical discourses of mental illness and vice versa. The figure of Bertha is the representative of trapped women.

6.2. The Power of Patriarchy in Pride and Prejudice

Pride and Prejudice focuses on the gender relations very obviously. A significant feature of this novel is that it reflects trapped women of the Victorian age. At the beginning of the novel, the Bennet family are invited to the party in Meryton and Mr. Bingley and His friend, Darcy also join the party. Although Bingley is interested with Jane, Darcy does not talk to ladies. On his first appearance, he initiates Elizabeth's prejudice by speaking with a simple vulgarity indistinguishable from his aunt's and in a voice loud enough to be overheard by the object of his contempt: ' she is tolerable; but not handsome enough to tempt me; ' (Austen,1992:9). These words describe Darcy's reaction at the Meryton ball. Darcy sees the people at the party as his social inferiors, and refuses to dance with someone. Moreover, he does so within Elizabeth's hearing. Therefore, he establishes a reputation among the entire community for his pride and status. His sense of social superiority is artfully exposed. For that reason, the rudeness with which Darcy treats Elizabeth creates a negative impression of him in her mind. Goonerate points out that despite her apparently lighthearted dismissal of the incident, Darcy's slight has hurt Elizabeth's vanity and initiated the prejudice she will nourish against him' (1970:82). Darcy's remark about Elizabeth at the

Meryton assembly, for instance, remains almost unbelievably boorish, and there is no reason to believe that Elizabeth has misunderstood it (Mccan,1964:65-75) .

Mudvick also comments that ' he is a proud man with a strong sense of at least external propriety and dignity' (1952:17). His behavior betrays his pride and causes lack of communication. He despises Elizabeth in a harsh way.But, his feelings towards her change. Darcy finds himself attracted to Elizabeth: 'He began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes' (Austen,1992:16). He begins listening to her conversations at parties, much to her surprise. At one party at the Lucas house, Sir William attempts to persuade Elizabeth and Darcy to dance together, but Elizabeth refuses. Darcy tells Bingley's unmarried sister that 'Miss Elizabeth Bennet ' is now the object of his admiration.Her refusal only increases his admiration. He sees her as an object.

Darcy's proposal to Elizabeth is also important for gender relations. His style of speech is very irritating. While expressing his feelings to Elizabeth, he remarks: 'In vain have I struggled. It will not do.My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you . (Austen,1992:128). Darcy's proposal of marriage to Elizabeth demonstrates how his feelings toward her transformed since his earlier dismissal of her as ' not handsome enough' (Austen,1992:9). His pride about his high social status hampers his attempt to express his affection. As the above quotation makes clear, he tries to emphasize her lower rank and unsuitability for marriage to him than he compliments her. The narrator states that Darcy must prioritize love over his sense of superiority.

Moreover, Darcy, more clever but less tactful, criticizes the people dull and even criticizes Jane saying ' she smiled too much' (Austen,1992:12). Drew notes that the inconsistency between the Darcy of the first ballroom scene and the man whom Elizabeth marries at the end of the novel.It is often said that ' the transition between the conceited and arrogant young man of the book's early chapters and the polite gentleman whom Elizabeth loves and admires is too great and too abrupt to be completely credible.' (Drew, 1958:356).

Not only Darcy but also Mr. Collins is important for gender relations. Mr. Collins is in search of a wife and chooses Elizabeth.For that reason, Mr. Collins proposes marriage to Elizabeth. He thinks that she will be overjoyed. She turns him down as gently as possible, but he insists that she will change her mind: that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time (Austen,1992:74). So, he chooses her for practical reasons, not for love. He is a clergyman and must be married in order to preserve his social status in society.

Wichkam is at first view 'most gentlemanlike' (Austen,1992:72) 'He had all the best part of beauty, a fine countenance, a good figure, and very pleasing adress.' (Austen,1992:72). But these are external qualities only and it is significant that the inner qualities such as his characte, mind are not seen. In short, all of these examples imply that women are entrapped by patriarchal society.

CONCLUSION

The present study aims to analyze the entrapment of the female in certain novels of English literature. The first novel for this study is Jane Eyre which was written by Charlotte Bronte. Jane Eyre, a critique of Victorian assumptions about gender and social class, becomes one of the most successful novels of its era both critically and commercially. The novel disscusses the oppressive ideas and practices of nineteenth-century Victorian society. The plot of Jane Eyre follows the form of a Bildungsroman, which is a novel that tells the story of a child's maturation and focuses on the emotions and experiences that accompany and incite his or her growth to adulthood. In Jane Eyre, there are many stages of her development.Her childhood at Gateshead, her education at the Lowood School, her time as a governess at Thornfield, her time with the Rivers family at Morton and at Marsh End and her reunion with and marriage to Rochester at Ferndean. From these various experiences, Jane, who is the one of the main characters in Jane Eyre, meets men and suffers too much because of the patriarchy, in other words, Jane, meets with a series of forces that threaten her freedom, integrity and happiness. Characters embodying these forces are: John Reed, Mr. Brocklehurst, Mr. Rochester and Mr. River. They urge Jane to ignore her conscience and surrender to passion and St. John Rivers urges of the

opposite extreme. All of the males also represent the notion of an oppressive patriarchy.

Not only Jane Eyre but also Pride and Prejudice focuses on the victimization of women from feminist perspective. In Pride and Prejudice, Austen is often critical of the assumptions and prejudices of upper-class England. She distinguishes between internal merit (goodness of a person) and external merit (rank and possessions). It is easily recognized that social mobility is limited and class-consciousness is strong. While social advancement for young men lay in the military, church, or law, the chief method of self- improvement for women was the acquisation of wealth. Women can only accomplish this goal through successful marriage .In general, Austen occupies a crucial position between the eighteenth and nineteenth centuries.

Generally, characters of her novels know the price the individual pays for such security. Women must marry and give up a precious independence of spirit (Stonyk, 1983:163), In marriage, a wife is expected to defer to her husband's judgement and to obey his orders. Marriage means the end of sexual equality (Lasch,1997:45).

These traditional values keep women at home in other words, females are imprisoned to their houses metaphorically. But men control the great world outside. Furthermore, society distinguishes between women's work and men's work. Such distinctions are often invidious, serving to keep women in a subordinate status. So,

women's place has been defined in such a way as to exclude life from participation in the common life (Lash,1997:94). All of them sign the suppression of females by the patriarchy.

Pride and Prejudice is also critical of the difficulties faced by women in English society of the period. Austen passes judgement on both the practice of entailment and the necessity of marriage for women to avoid public scorn. In Pride and Prejudice, Mudrick notes that Austen develops an instrument of discrimination of people who are simple reproductions of their social type (1952:125) . The setting is materialistic and severely regulated society. Brown implies that Austen focuses on the social traditions: the traditions of behavioral reality, reality and the revered traditions of moral idealism. Tradition and conventions of the society make women to be victims by the patriarchy (1973: 13). Brown also discusses that Austen has consistently exposed this duality in our cherished notions of traditional morality (1973:13).

Tony Tanner observes that for the most part the people are as fixed and repetitive as the linked routines and establish social rituals which dominate their lives (1986:104). Money is a potential problem and courtship has its own personal dramas; but everything tends towards the achieving of satisfactory marriages-which is exactly how such a society secures its own continuity and minimises the possibility of anything approaching violent change (1986:104). Austen also presents gender injustices in 19th century English society. Clearly, Austen believes that women are at least as intelligent and capable as men, and considers their

inferior status in society to be unjust. She is against convention by remaining single and earning a living through her novels. In her personal letters Austen advises friends only to marry for love. Through the plot of the novel it is clear that Austen wants to show how Elizabeth is able to be happy by refusing to marry for financial purposes and only marrying a man whom she truly loves and esteems.

Both of these novels are the criticism of corrupted patriarchial institutions which are religion, education, marriage. These institutions reshape females in the novel, in other words, they are victimized by the power of patriarchy.

So, feministic movement is utmost rate in Victorian period. The duty of the writer in this sense, turns out to be finding a remedy for unhappy, problematic woman. The solution they find for women within the traditions is marriage, that is to say; to find a proper husband. Charlotte's solution is also the same but it is seen as conventional because marriage is the part of the system of patriarchal system.So, women are forced to be entrapped by males. In Jane's passionate, rebellious character, we learn about women's problems in general. Women are supposed to be obedient and silent in the world of patriarchy because it is easier to control the system. In the novel, it is understood that reading this novel is a chance to perceive women's world and learn about their sufferings. Apart from them, despite the fact that both of the novels end with happy marriages, it seems unrealistic.

Pearson and Elson argue that women's role in the family is socially constructed as a subordinate role (1986:236). Hierarchy and authoritarianism characterize patriarchy (Liss, Hoffner and Crawford, 2000:279-284). In spite of

the patriarchal domination, the female struggle against the male-centered and male-dominant western culture.

Feminists argue that representations of the human are those devised by men and are about the male world as seen by men. It is a world in which women are defined through an androcentric lens, as mother, nurturer, caretaker and helpmate (Hartsock,1983:78). Women are ignored or distorted by the biased frame patriarchy. Males try to shape women in terms of a male – centered perspective. It is noticed that two novels present the notion of exploitation. In a sense, these novels analyze the gendered patterns of oppression and resistance that frame women's lives.So; women are troubled by authority and confonted with sufferings.

Man and women perceive the world from one single point which is male. The patriarchal tradition thinks the male equivalent to human while the female is inferior (Enstein, 1983:96). Therefore men have always appraised women as his dependent. An inferior weak incapable creature that has brought curse trouble/ Women have no right to claim themselves in the social political and economic life.The only way for them is to challenge the prevailing social cultural norms as fminists do.

Consequently, it can be claimed that these novels are imporant in understanding the society s attitudes towards women since they show women from a degrading point of view. In addition to that, both Jane Eyre and Pride and Prejudice questions the concept of females in feministic approach;in other words, these novels emphasize that women suffer from the patriarchial system. Moreover, although they try to struggle, patriarchy and its values prevent women to become

independent. As a result of that, women become the victims of patriarchy in feminist perspective.

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