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The Impact of the Woman in two Selected Novels of Charlotte Bronte's *Jane Eyre* and Kate Chopin's *The Awakening*

ABSTRACT

The study deals with the impact of women writers who used feminist studies as a medium for advocating improvements and support for women's unequal roles in society. The study concerns two female writers, they are Charlotte Bronte's *Jane Eyre* and Kate Chopin's *The Awakening*. They show that women conquered barriers to achieve control and independence before getting married. In Kate Chopin's *The Awakening*, the protagonist has changed her attitude toward the mother's role as well as the wife in a traditional Victorian marriage. She refuses the assigned positions. By closer analysis of the general perception of women writers and the popular concepts used by Chopin and Bronte to demonstrate the narrowness of patriarchal culture and its absence, the novels raise awareness about women's exploitation and help to create a road to women's long overdue emancipation and gender equality, concerning their fundamental human rights to freedom during this time. The study sheds light on similarities between the two novels, which portray Victorian society.

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تأثير المرأة في روايتين مختارتين من تأليف شارلوت برونتي ، جين آير و كيت شوبان /الصحة

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الخلاصة:

تتناول الدراسة تأثير الكاتبات اللاتي استخدمن القرن التاسع عشر كوسيلة للدعوة إلى تحسين دور المرأة غير المتكافئ في المجتمع والأدب. اهتمت الدراسة بالكاتبتين و أظهرت الكاتبة شارلوت برونتي في روايتها (جين آير) أن المرأة تمكنت من التغلب على الحواجز لتحقيق السيادة والاستقلال قبل الزواج. بينما كيت شوبان وروايتها (الصحة) التي غيرت موقف بطلها اتجاه دور الأم والزوجة في الزواج

الفيلسوف التقليدي من خلال رفض المناصب المخصصة. من خلال تحليل دقيق للتصور العام للكائنات خلال القرن التاسع عشر وكذلك المفاهيم الشعبية التي استخدمتها شوبان وبرونتي لإظهار ضيق الثقافة الأبوية وغايتها. تتكلم الروايات على زيادة الوعي باستغلال النساء وتساعد على خلق طريق إلى تحرر المرأة والمساواة بين الجنسين الذي طال انتظاره فيما يتعلق بحقوق الإنسان الأساسية في الحرية خلال هذا الوقت. ستلقي الدراسة الضوء على أوجه التشابه بين الروايتين اللتين تصوران المجتمع الفيلسوف.

Introduction

In the last few decades, there has been a surge of interest in the impact of women on literature. In the previous period, feminist theory played a large and important role in literature. Feminism was derived from the French term "feminisme," which was originally used in the 1880s by a determined defender of women's political rights. Auclert conceived of the words in order to italicize both and claim authorship. During the 1890s, the term "feminisme" began to appear increasingly regularly in the titles of French women's groups. Feminism is thought to be one of the ideas used in social and cultural studies (Bowles and Klein in Herminingrum,1994:8). MacKinnon writes about feminism theory, also known as feminist philosophy, advocates gender equality. Feminist theory is a genuine current sociological hypothesis that investigates the public standing of women and men with the goal of employing that learning to advance the lives of women. Feminist theorists call into question the distinctions between women, such as how colour, class, ethnicity, sexuality, nationality, and age intersect with sex. This ideology is heavily oriented towards giving women in society a voice and a background(MacKinnon, 1989;3). Moreover, gender differences show how women and men are different in social and cultural ways and how these differences show up in everyday life (Jackson & Jones, 1998;10). Social women's activists look to the changing characteristics associated with femininity and womanliness as a reason for men and women to engage in the social environment in an unexpected way.

Whereas, in her study *The Concepts of Feminine, Slavery, and Discrimination* By Maya Angelou, Madiha Khaled, discussed the meaning of the feminism is a political, cultural, or economic movement that seeks to provide equal rights and legal protection for women. Feminism encompasses political and social ideas and philosophies dealing with gender differences, as

well as a movement advocating gender equality for women and advocating for women's rights and interests (Miller,1981:39).

Charlotte Bronte's *Jane Eyre*, which was written in 1847, brings readers to the Victorian period, where only women were women, mothers, or employees. Similarly, Kate Chopin's *The Awakening*, written in 1899 and set on the Louisiana Gulf Coast, tells the story of a woman who is forced by marriage and motherhood boundaries to conceive. When the 19th century arrived, male authors believed that they did not have sufficient technical ability to create literary works worth competition with those who had dominated woman writers. At the beginning of the century, political, economic, and social reforms brought about enormous improvements that presented women with decent schooling and the potential to escape the boundaries of domestic literature.

Furthermore, the role of women in literature has received increased attention across a number of disciplines in recent years. Social developments brought feminism to the attention of the people of the 19th century to sexual exploitation and the marginalized status of women. The literary stage was dominated by men, while women writers were forced to use male pseudonyms or wrote anonymously to escape critical condescension. In a feminist sense of liberation and freedom, women's writers discuss the concepts of love and desire, and then, women's literature draws many readers, regardless of their gender. In their novels, *The Awakening* and *Jane Eyre*, Chopin and Bronte successfully clarify the trouble, struggle, and defeat that women had to bear in order to be liberated and equal to men.

Discussion and result

In current times, it is common for a woman to select whether she prefers to play the role model of a domestic woman or to be a prosperous businessperson entirely driven by her work. There is only one task for a woman: to be at home, taking care for her family, and making her husband happy, to unwind after a long day at work. "Separate spheres" is a term coined by Victorian philosophy, according to which women belong to the "domestic sphere" and men to the "public sphere," and that those two were never to be complicated (Blackstone, 1765; 430). As such as a set of customs in nineteenth-century culture, women's responsibilities were strict and marginalized. Their domestic duties were restricted in every dimension of their lives, and they did

not equal men. Furthermore, the researcher Dheyaa Ramadhan Alwan explained in his study *The Predicament of Woman: a Feminist Reading in Selected Victorian Poetry*, (2019) the Victorian home style, with its sharp division of the domestic and public spheres, has also compelled women to devote themselves to domestic activities, their "proper domain," and to isolate themselves from the outside world of involvement in men's hard and rude "masculine" realm of publicity. John Ruskin wrote in 1865, "A man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender... But the woman's power is... for sweet ordering, arrangement, and decision"(Ruskin,2013; 59).

Considering all of this evidence, it seems that women were restricted from expressing discontent with the established gender roles, leading to a lack of intellectual equality in any context. They were looking for a means of expressing their words and found them in literature. So, it can be said that literature has been established as the best means of describing the new, nuanced lives of women in nineteenth-century culture.

It's worth noting that the term "New Woman" was coined by novelist Sarah Grand. It describes a woman who discarded traditional roles for Victorian younger women, driven male women entered the flow. The writer explains the *New Woman* as a self-determining, masculine, cultured, and bright woman who is disobedient and compliant at the same time. Richardson and Willis (2001; xii) remark that:

The New woman was turned into a mannish amazon and a woman; she was exaggerated, sub sexual or identified by the same sex. She is an anti-maternal or ethnic supermom. She is a male-identifiable, fabricated, or self-appointed masculinity hero if it was anti-domestic or seeking to prevail in domestic ideals, whether progressive, socialist, liberal, or authoritarian.

However, the writers are much more concerned with *the New Women's* character-focused on any literary piece a woman wrote. Bronte attacked patriarchal Victorian assumptions regarding gender-specific roles and the status of women on the scene of society. Sexuality and equality requirements (Ibid, xi) . Furthermore, Diniejko, (2015; 33) asserts that;

New Woman writing explores sex and marriage and the aspirations of women for equality and satisfaction. Many books by New Women firmly rejected the notion that home is the only domain for women. In addition to the state of marriage that permitted marrying violence, mandatory or

mandated motherhood, and the double expectations of sexual values, women's writers exposed traps of traditional Victorian marriage.

As Diniejko, (2015,35) states: "there are many good reasons to be skeptical". The women writers eventually represented the actual state of patriarchal society and revealed the aspirations and perceptions of most women to the media. However, they did not have the confidence to speak aloud. In the constitution of marriage and love, the subjects of individuality and sexuality were exceedingly attractive and desirable to all readers who needed every day more and more news. The tremendous demand from the public led to a massive output of female novels, which made female writers immensely popular and best-selling, which surpassed all expectations.

Overall, there seems to be some evidence to refer to the female novelists' increased production and male authors felt threatened because they feared that the women would steal their subject matter, and snatch away their young lady readers (Shorter,1908,30) . Fictions written by women were evaluated immediately and limited by sponsoring male reviewers who thought that skilful writing which was a feature that only men had. Moreover, female's fiction has driven women writers to use or write anonymously under male pseudonyms to escape the identity focused on critical deterioration. When *Jane Eyre* was published, Bronte used Currer Bell to avoid the patronizing criticism of critics who rejected the notion that women could produce art comparable to that of men. As a result, she is unable to concentrate on femininity or the literary merit of the text. As Showalter (1977; 92) comments , "the presentation of female sexuality and human passion disturbed and amazed readers." If Currer Bell was a woman, they could not imagine what sort of woman she might be.

Interestingly, women's literature was viewed as foolish and artless in the nineteenth century. It was a common believes that female writers were unable to create meaningful literary artwork. Fortunately, the women were persuaded to illustrate dynamic political, social, and marriage traps by writing, thus creating some of the most delicate literary pieces of art, and more significantly, provoking society to make inevitable adjustments to gender equality.

It has commonly been assumed that writing is considered a man's company. Women exploited the tremendous demand for literature and began creating novels representing the fundamental role of women in Victorian society. Many men who claim that a feminine novel should be considered the proper domain of a woman praise a domestic view and disapprove of female

literature (Xiaoije,2015;65). Women were under-criticism by the roles of heroes who made them subordinate to men, and they were made the primary subjects of their literature in the nineteenth century. In her autobiographical novel about a simple girl named Jane, Bronte uses the themes mentioned above to illustrate the unfair status of women.

The author forms a strong and formidable woman who wants true love and freedom in this book. At that moment, Jane Eyre is different from any other girl. She fights for her survival and, in challenging circumstances, maintains her destiny. The picture of Jane Eyre contrasted strongly with a man-dominated society during the Victorian era. She portrays a young woman whose freedom and love are the target of her war (Gao; 2013, 1).

This quotation explains that *Jane Eyre* is an educational novel in which it is possible to draw the inner growth of Jane in her quest for freedom and dignity in Victorian patriarchal society. Since Jane is an orphan with no safe home and careless friends, she longs for warmth and friendship, but she will not sacrifice herself in favour of love and belonging. Moreover, Andersson (2011, 6) states that "she does not fit the ideal picture of a small girl at the time; she has a strong sense of justice, and she questions too much; traits not suitable in a little Victorian girl who was supposed to be a pretty ornament." Men play an incredibly significant role in revealing women's unequal status. John Reed demonstrated Victorian society's inequality and rigidity. He showed his obvious superiority over Jane, who said she was "always loyal" to him (Bronte, 1990; 10). The writer uses John's character to illustrate how smart females were in the more incredible male-dominant culture that sought to control the ambition and participation of women in education and power, and it was not acceptable to achieve justice and equality. This imbalance was further illustrated if John assaulted Jane violently but she was the only one punished.

As Charlotte Bronte states that "my head still ached and bled with the blow and fall I had received: no one had reproved John for wantonly striking me; and because I had turned against him to avert farther irrational violence, I was loaded with general opprobrium" (Bronte, 1990; 16). Jane realized that she wanted freedom and liberty after spending the night in the horrifying red room for the penalty, because she never ceased to remember that she was "poor, without money," "she tried to beg and not live here with gentleman's children" (Ibid,11). The red room jail changed Jane during the night from a child to a mature person. She discovered that she was exceptional and that regardless of how hard she tried to get young women to adjust to their socially acceptable

actions, they would never accept them as the same (Andersson, 2011;7). Jane wondered for the first time how long she had to live before her agony and humiliation broke her. Her questions may also be seen as representing Bronte's early feminist views and the need for requisite societal reforms.

Jane was educated, and she wanted to continue her journey towards long-awaited liberation and equality. Her goal was to study towards getting a girl named "Lowood institution." Jane's departure from Lowood was the first step towards independence and democracy. Whereas, Bronte (1990; 40) says, "Ere I had finished this reply, my soul began to expand, to exult, and with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into un hoped-for liberty". The writer attempts to express her spirit with joy and victory in her life. She talks about her struggle with society in order to gain her freedom. Jane's outburst demonstrates her passionate energy, as well as a deep sense of justice and knowledge of her need for love. Jane's emotional release corresponds with her familial liberation.

However, there was another man, Mr Brocklehurst had to stand there who attempted to remove her and change the conduct to suit the image of the perfect Victorian woman. He used religion as a means to intimidate and "teach girls to recognize their place in society and to destroy their dignity and culture" (Andersson, 2011).

Jane had defeated the shame of her tragic past to find a place in her culture. She was seen as defiant and emotional. Nevertheless, Jane decided to pursue herself. Whereas, Gao (2013; 4) remarks that "even in the face of powerful and authoritative people like the chief inspector of this charity school, Brocklehurst, as long as her esteem and dignity are hurt ruthlessly, she will never submit but rebel against it decisively". Lowood Institution education provided Jane with the necessary information, but not her real goal. Her search for freedom and love continued.

Following the years at the school, Jane chose to quit, become a governess, and eventually be independent without asking her what to do or acting. She moved to *Thornfield* and worked with the young Miss Adele as a governess. There was the house owner, Mr. Rochester, who felt the same thing about her and cherished her. Jane had the chance to have a better life with a person who genuinely loved her, but she declined because she was still not entirely confident and fair. Although she would have the same social and

financial status as him, she did not want to marry Rochester; she wanted to be equal to him:

You say I am soulless and Heartless because I am weak, dark, simple and small. You think wrong! You think wrong! — I have the spirit as well as you have, and the heart full of it! Moreover, I should have made it as impossible for you, if God had given me the beauty and much money, to leave me, as it has been for me to leave you now (Bronte;1990, 279).

The above quotation shows that Rochester was another man seeking to develop his dominance over Jane, who wanted to claim his dominance in the masculine culture. As she accepted the idea of Rochester, he suddenly became her boss and thus compromised the hunt for Jane. The "harassing" visit to the Milcote Warehouse is a clear indication of the influence he exercised over Jane, who wrote that he "compelled" her to go with him (Bronte ,1990;295). In his attempts to control Jane, Rochester was utterly arrogant and did not value her thoughts or desires.

Moreover, Bronte (1990; 295) states that "I told him in a new series of whispers, that he might as well buy me a gold gown and a silver bonnet at once: I should certainly never venture to wear his choice .With infinite difficulty, for he was stubborn as a stone, I persuaded him to make an exchange in favour of heavy black satin and pearl-grey silk". She continued in her quest, and Rochester did not let her develop her power. Besides, Bronte clarifies that "I will not be your English Celine Varens. I shall continue to act as Adele's governess; by that, I shall earn my board and lodging and thirty pounds a year besides. I will furnish my wardrobe out of that money, and you shall give me nothing but your regard" (Ibid, 297).

The feminist ideal had to be abandoned in Rochester to make the last turn against it to gain true freedom and liberation. She left *Thornfield*, without shelter or money, to be alone on the street, and had to beg. This final case portrayed women in patriarchal culture as nameless, placeless, and dependent (Gilbert et al, 1984). Also, Jane's urge to challenge and change was a definite test of her ability to crack the supposed Victorian myth.

I found him very patient, very forbearing, and yet an exacting master: he expected me to do a great deal; and when I fulfilled his expectations, he, in his own way, fully testified his approbation. By degrees, he acquired a certain influence over me that took away my liberty of mind: his praise and notice were more restraining than his indifference... When he said "go," I

went! "come," I came; do this," I did it. But I did not love my servitude: I wished, many a time, he had continued to neglect me (Bronte; 1990, 404).

Both St. John and Rochester were confronted with Jane's persistence and enthusiasm, which allowed her to build her voice and stopped her from declaring her supremacy in gender relations. Moreover, she inherited an amount of money from her long-lost father and moved to blind Rochester. The woman was completely independent of financial and social equity. Her hope was eventually realized as an equal member of a loving and responsible family. Jane dedicated all her life to achieving freedom. She struggled courageously against inequality and made a significant move for women's greater role and equality in society, as did many others in the 19th century.

There has been disagreement on the criteria for defining the disparity between the two races was never more significant than in the Victorian era. According to the Victorians, women were generally part of the "domestic sphere" and men were part of the "public sphere," representing two opposites rarely ever superimposed. In general, the "home sphere" usually consisted of maintaining the house, kids, and duties related to caring for the family and ensuring a healthy environment in the household. Whilst the "public sphere" of men involved civic life, making money and learning all these skills, the men were supposed to own it. The Victorian wife was the ideal woman: a loving mother, polite and sweet, yet weak and submissive to her man. By her birth, she was supposed to angle toward the "domestic sphere," taking on all the required acts to match an ideal Victorian woman. The name was invented by Coventry, the Victorian poet. The depiction of Victorian women was best portrayed in Patmore, "the Angel in the House". When confined to the home, women were expected to be domestic, innocent, and utterly helpless. in their homes, they"... would be protected from the dangers of the outside world, where they could keep their innocence and be a beacon of morality for their husbands." In reality, they did not work. The entire world was beyond their houses and husbands (Hartnell, 1996; 460).

In his study *Women's Literature in the 19th Century* (2015), Zavrnsni Rad discusses the paradox in which social outcasts were regarded as women who wanted to flee the constraints of domestic life and make something better of their lives. The only primary purpose of a woman's life should be to marry, but some women have not adjusted to the anticipated social norms. Chopin's hero, Edna Pontellier, was one of those women who could not behave like a fine,

committed homemaker, who put her husband and children above self-care. While Chopin, (1982; 12) states that;

They were easy to recognize, fluttering around on stretched wings defending them when some actual or imagined harm threatened their precious brood. They were women who worshipped their children, their mothers and saw it as a sacred blessing to wipe out as individuals and grow up wings as angels of a ministry.

As Chopin named them, Edna did not match this description of "mother-women." However, carrying on the gender roles assigned, unaware of her inner wishes and feelings. She proved to the readers that "her marriage to Leonce Pontellier was a mistake" and that her children were not missing: "their absence was a sort of relief, though she did not admit this, even to herself. It seemed to free her a responsibility which she had blindly assumed and for which Fate had not fitted her"(Ibid, 22- 23).

Though Edna appeared as a perfect Victorian wife at the beginning of the novel, the writer used her protagonist to display the general disdain for gender roles and social norms. Her novel served as the starting point for feminist views and shaped subsequent arguments about the role of women in society. Also, she developed Adelle's character Ratignolle, intensifying the difference between women who have not seen themselves as housewives and those whose life purpose has been to develop and preserve a stable family life. The writer compared and criticized two distinct types of women throughout the novel. Although Adelle enjoyed becoming a loving mother and a supportive wife, Edna began slowly to understand that she needed to be free from social norms in her life. In Edna's understanding that she "would give up the unessential; . . . would give (her) money. . . would give (her) life for (her) children; but (she) wouldn't give (herself)" (Ibid, 52). The clash between the traditional female position and the new mentality that demanded emancipation was visible; she gave up her income.

After returning, Edna felt sad instead of calmed. She was given no remorse, no yearning because of the brief snapshot of marital peace. It was not a living state because she could see through it, just a terrifying, bleak ennui. For Mime Ratignolle, she was moved by a kind of sympathy a sympathy for this colourless world, which never elevated her host beyond the land of pure joy, where her life never saw a moment of agony (Ibid; 61).

The above quotation shows that the novel tended to resist traditional stereotypes. The first revolutionary act of Edna was her refusal to fulfill the

requests of her parents. He told her to go to sleep, but she resisted because she was annoyed and frustrated. It was an obligation for a woman to serve her husband without discussing it with any desire or request. Slowly, her consciousness occurred, and she felt as though she had begun to wake up from a terrible dream. Chopin says that:

She knew her will had blazed away, stubborn and aggressive. At the time, she could not do anything more than reject it and fight it. She asked if her husband had ever spoken with her like that and if she agreed to his request. She had; of course, she realized she had. However, her behaving as she did then could not grasp why or how she might have yielded (Ibid, 1982; 36).

As the above citation shows, she was dismissed because of her lack of interest in her daughters, which her husband did not understand because it was a wife's responsibility to worship and take good care of her son: As Chopin, (1982; 10) remarks, "He reproached his wife with her inattention, her habitual neglect of the children." If it was not a mother's place to look after children, whose on earth was it? " Furthermore, the narrator revealed that the social norms placed on women were narrow-minded and refused. From the beginning of her life, the protagonist wanted independence from assigned roles.

Besides, Chopin uses symbolism to illustrate the traditional norms, grievances, and routes to emancipation for women. One of the qualities that women have had to possess in a prosperous society is the emblem of twins made up as nuns and singing holy songs; chastity. They wore clothes, and the choice of music to perform with embodied the aspirations of women in society: wastefulness and purity. Another symbol designed to represent women was a parrot in a cage. The restraining of women in society was powerfully illustrated. The writer used the word parrot one more time to symbolize women in the nineteenth century; their opinions and behaviours were never granted the right to be expressed. They had to blindly abide by social arrangements and their planned positions. The sea and the incapacity of Edna to dive are probably the critical metaphors of the novel. It can be translated as "a delirium of life," the opportunity to explore all the opportunities in life to understand yourself and express yourself.

Furthermore, Chopin, (1982; 18) claims that "the voice of the sea speaks to the soul, and the touch of the sea is sensuous, enfolding the body in its soft, close embrace". The writer portrays the sea as "seductive," suggesting the wish for Edna. Taste freedom's charm and self-development. The smooth sea of

discovery and learning was too complex for her to stop. The lack of capacity to bathe was the start of her personal growth. She did not have to develop a specific commitment and courage to smash the social limitations and step past them. She had to step away from her stereotypical role. However, it changed her as she swam for the first time. Besides, Carole Stone supports that:

Chopin also defines the sea in these early scenes on the sea as a critical emblem of Edna's new life. She foresees self-sufficiency of swimming, along with her final way into the water, at the end of her novel. The link between grass and water fore shades her. Symbolically speaking, the sea in *The Awakening* is both a generative and destructive force (Stone; 1986, 23-32).

As the above quotation shows, the final reluctance to play the traditional female role is to leave the role of wife and move to another house, the "Pigeon House," as she described it. Finally, she was released and delighted because the "pigeon hole" broke away from traditional conventional stereotypes and restrictive social structures, which were unacceptable to her. Moreover, the house will be left dissatisfied with its social standing. In reality, it opened its eyes to the tremendous possibilities provided by life, and it made it happy and satisfied.

She was satisfied with the pigeon home. She had a sense of sinking to the social stage and of having grown to faith correspondingly. Growing their power and expansion as an entity was every action taken to relieve them of their commitments. She started gazing at the more fantastic underworld of creation with her own eyes, to see and learn. When her soul had welcomed her, she was no longer content with "feeding on the belief (Chopin, 1982; 99).

It is evident that, when Edna moved to another home, she tried to escape her social restrictions. She knew that she would never really want to abandon her position as a wife and mother. However, society's load on her was too severe, and her management could not be done correctly. She saw that the only option was suicide. She will be deader than playing a traditional woman's unwitting part.

As mentioned earlier, marriage was the primary aim of women of the 19th century. Any woman from her early youth was committed to a submissive wife and a caring mother throughout her life. A woman with domestic skills such as cooking, weaving, was considered an ideal Victorian woman. Cynthia Wolff writes about *The Awakening* "this is a tale about not speaking, about disjunction-about denials, oversights, prohibitions, exclusions, and absences.

Not merely about things that are never named, but most significantly about stories that cannot be told and things that can be neither thought not spoken because they do not have a name"(Wolff, 1996; 3). A good example would be that they were supposed to get married and have children by the age of twenty-five. In the eyes of society, these two positions, wife and mother, were all that counted.

In the same way, the two protagonists, Edna and Jane, belonged to the Victorian culture in which marriage was a body that women had been working for. Chopin and Bronte had somewhat different viewpoints on marriage institutions. During the defiant fight against Chopin's protagonist, Edna fell from jail. She finds it confined to openly sharing her Edna Bronte protagonist Jane, vitality and a new feminine persona, which has quietly taken her journey into the union, both with her partner and her single. On several occasions, they disagreed with their definition of marriage. From the viewpoint of a wealthy bourgeoisie, Edna witnessed the marriage, which did not have to compete to find a preferred wife, but was not real. The typical Victorian marriage product was a mutual love.

As Chopin, (1982; 22) states that, "Her marriage to Leonce Pontellier was purely an accident, in this respect resembling many other marriages which masquerade as the decrees of Fate. It was amid her great secret passion that she met him". She discovered that marriage did not happen at the outset of her life. Joy and passions are inherently intended. She was aware that social norms demanded marrying a partner who has those attractive qualities irrespective of love and romance. Moreover, the author shows that "as the devoted wife of a man who worshipped her, she felt she would take her place with a certain dignity in the world of reality, closing the portals forever behind her upon the realm of romance and dreams"(Ibid, 22). Jane was a socially disadvantaged orphan and did not consider marriage without love.

The agreement is then necessary with his request: just one thing, a bad object. He is asking me to be his wife, and for me, there is nothing more of a hen heart than the frowning giant of a rock, the river's throat is dripping hard. He awards me a strong arm as a military person, and that is all. Moreover, that is it; May I bear in mind that any effort he gives is a primary sacrifice? No. That is a monstrous martyrdom (Bronte, 1990; 445).

The two protagonists also varied greatly in their opinions on financial problems and their reliance on their husbands. Edna accepted this social norm without question. Indeed, the more they received the husband, the more they knew him

as a better-married person. In comparison, Jane was willing to be financially self-sufficient. Although her work as a tutor was not very profitable financially, she was always seeking to find a way to better educate herself and improve her mind. This is how she felt, she could not bear the thought that she had become a victim because of her husband's traditional treatment of women.

Maria Mikolchak writes about *The Awakening* that "Chopin had come to believe that the true artist was one defied tradition, rejected both the 'convenances' of respectable morality and the conventions and formulas of literary success." (Mikolchak , 2004; 35). This is in fact what the narrator tried to show in her novel, that even though it was assumed that women should be preoccupied with the welfare of their husbands, children and house, they should also feel alive. Whilst, Harold Bloom states that "Chopin herself would never have written the books she did without a tradition to admire and oppose." (Bloom, 2007; 9) Bloom is talking about the Creole tradition that followed Edna throughout the novel. Moreover, Chopin also introduced readers to the troubling yet widespread conviction of the nineteenth century that all women who wish to live outside the boundaries of their marriage are mentally ill and should thus be treated medically. As Edna stopped taking care of her marriage, her husband went to the physician immediately. Chopin states that;

She lets the housekeeping go to the dickens. She has got some notion in her head concerning the eternal rights of women. She has abandoned her Tuesdays at home and goes tramping about by herself, moping in the streetcars, getting in after dark. I tell you, she is peculiar. I do not like it; I feel a little worried about it (Chopin, 1982, 70-71).

Bronte does not take such an offensive approach to marriage as Chopin did but shows even the traps of Victorian marriage through Bertha Mason's character. Some critics claim that Bertha was a self-sufficient, passionate woman who rebelled against patriarchal submissiveness and minimized household positions. Others assume that Bertha simply reflected Jane's hideous sexuality. As Baldellou focuses on Jane Eyre, Bertha Mason becomes the heroine's double in a dual sense: as Jane's suppressed desire, thus acknowledging Jane's capacity to feel sexual arousal, or as Jane's dark side, thus implying Jane's conscious efforts to negate her sexuality (Baldellou, 2008). As Edna did, Jane did not reveal her sexuality openly because of her spiritual and religious upbringing. However, she still disguised it in compliance with the social expectations of the time. Bronte has chosen a cheerful ending and shows that women will, at the same time, marry individually, fairly and happily. While both Chopin and

Bronte had differing views on marriage and sexuality when they published their novels, they both had the same topics in mind: freedom, equal rights, and sexual emancipation.

Conclusion

The major topic of this study is the impact of women in society during the early Victorian era, as shown in the two selected novels, *Jane Eyre* by Charlotte Bronte and *The Awakening* by Kate Chopin. The analysis demonstrates that both writers used their work to draw attention to the unfairly constrained impact of women living in the Victorian era, to challenge modern concepts of womanhood such as the perfect female and the fallen woman, in short, to criticize patriarchal society and to suggest a different, creative order in their own particular way. *The Awakening* by Kate Chopin examines gender relations in marriage and marriage in general, focusing not only on the central character but also on the second narrator and other characters and their development; *Jane Eyre* by Charlotte Bronte concentrates on the protagonist's personality growth from absolute imprisonment to relative absolute freedom, ultimately leading to marriage.

However, the protagonists are depicted as morally superior to males, more or less in agreement with Victorian norms. Nonetheless, despite their morality, they violate many of their culture's traditions. They both avoid being the trapped angels in the house, as was traditionally expected of women, and look to be on the edge of becoming the exact opposite, sinful women. By opposing both of these conceptions, the writers conveyed their opposition to the established order and produced a woman who seeks and eventually succeeds in living as a free human being with an autonomous will. Ultimately, both writers finish their works with the realization of justice, which requires either rewarding or punishing the characters based on their virtues or vices, as well as their readiness or reluctance to rehabilitate. For their past dominance and efforts to control the heroes, all of the heroines' male equivalents are punished to varying degrees. On the other hand, both heroines are rewarded for their perseverance and moral strength as their stories progress.

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