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The Role of Women in Modern English Novels

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Abstract: The protagonist, Jane Eyre, of Jane Eyre, a novel by Charlotte Bront, rebels against gender stereotypes. Charlotte Bronte spoke out against women's oppression through Jane Eyre. The novel's central theme is a perspective on God; the freedom to choose or alter one's fate and achieve one's ambitions is crucial to a woman's happiness. Achieving equality by believing in one's humanity requires individualism, the bedrock of independent personhood. For all the passionate debates throughout history, the foundational principles of justice and morality have always been women's inherent dignity and autonomy. The general agreement was that God created women to be subservient to men and entirely inferior to them. Despite this, Jane Eyre defends the uniqueness of every person's spirit as an essential component of human worth. Bront's views on women as independent beings are shown to be contradictory in paratextual readings of the work. In the beginning, we see reason and religion lauded as the foundation for moral conduct, the pathways to equality and individuality. Jane Eyre expresses herself throughout the book as a free and autonomous person, a voice that not even patriarchal institutions can censor.

Introduction: Although novels hold a secure, unquestioned place in twentieth century culture, they have not always claimed such a position. The novel, as everything else, had to have its beginning sometime, and, for this genre, that "sometime" was the eighteenth century. Called for by a greater literacy rate and the increasing leisure time of a society which fostered few forms of public entertainment, the novel began as an experiment. Elaboration, of dates, names, places and the minutiae of daily life, dispassionate recounting of events instead of emotional responses to them, projection of presumed authorial traits and beliefs onto characters, broad satire of the times, and very true or very wicked religious men characterized the early novels.

About a century after these first novels were molded, George Eliot shared top honors with Dickens as the novelists of the day. Adam Bede, a large scale work will plotted mostly within the travelogue genre, portrayed the life and thinking of a little country known to few metropolitan town dwellers. It was not a christened character of the novel as in the sentimental fiction; rather, here the protagonist was only the common villagers making the country "live". The whole community thought and acted, moved up to the climax, and was together punished or saved. Little women, gossips, charwomen and discontented wives composed average English villages in Adam Bede, who carried no great thoughts or aspirations but only mundane pleasures or pains. They were revealed under the balmy smile of compassion in a novel of hard, ugly truths vivid as the coarse strokes of a lugubrious painting.

On the other side, The Mill on the Floss opened with a line of lyricism, in which a great deal of poetry laid the gorgeously wide stretching blue sky for its alternating beauty and rage. Maggie, an uncommon character, endowed with passionate intelligence, rebelled against being moored to attentively guiding parents and weekly-bathe Sunday school godmother. She thrilled for the topsy-turvily compressive news of ugly female cousins in the flat and unblinking crow like-eyed Mr. Wakem born of artisanal family. From then on, torn complete asunder between Legitimacy and Crime, Maggie fell helplessly captive to the vicissitudes of a fortune earned in decades.

2. Historical Context

The nineteenth century was characterized by the emergence of women as a concern both in society and the literary world. The ideal of womanhood, however, remained static: women were viewed as pure creatures who should limit their ideas to home affairs, leaving public affairs to men. They were perceived as fragile, innocent mirrors of their husbands, whose virtue would

be reflected in them. Authors and male philosophers judged women only in their roles as wives and mothers. Those women who defied convention, expressing opinions and trying to breach the private sphere, were condemned. Those who went beyond modesty were characterized as promiscuous, while those who sought to resolve humiliations before the public by making frantic actions were branded as imprudent women.

Charlotte Bronte, however, through her novel Jane Eyre, presents a unique consciousness unthought of by earlier authors. The story is told through the perspective of Jane Eyre, the female protagonist, who traverses the imaginary circulation between stock conventions and predictable metaphors to provide a fictional authenticity to a typically female empathy expressed in letters penned outside the generic format of the novel. The innumerable binary oppositions that the eye perceives between the offense of the male author and the defense put forward by the female protagonist give rise to a new womanhood and an authorial voice outside that of male writers. In this struggle, Jane Eyre seeks to use all her access to speech and literacy, enabling the venting of emotions long repressed when benevolent imagination failed to prescribe anything but painful silence (G. Cooke, 1987).

While Bronte's imaginative elaboration upon the modern woman countered the implicit sentiment of earlier women, Gustave Flaubert's ostensibly complete file-case of a woman engaged in a quest for the lost father provided a two-pronged strategy for the containment of the emergent woman. Beyond all the Burkinisms in the novel, the absence of a woman willing to seize the pen and create a literary alternative to the male voice upon male ground belied the presence of female fountains and ponds ascribed allusions to the turbulent condition of women in the nineteenth century. The representation of women in two different ways, outside and inside the homelike space, in both cases showed a woman pursuing a procreative act unless her zeal was met, leaving behind was a cliché demeanor of bewilderment, unconcealment, and parochialism.

3. Feminist Literary Criticism

Feminist literary criticism attempts to explore and analyze texts from a perspective that reflects women's concerns, literature by women, books about women, and issues concerning women's position in the world. It includes an analysis of female characters, themes, and perspectives in literature as well as women's historical context as readers and authors. Novels, along with some other verbal art forms such as drama and folk tales, have served as a temporary refuge from the patriarchal society providing female authors, readers, and characters with the creative means to articulate their experiences. However, no text until the age of modern literature interrogates and challenges the conceptualization of women's history, is ever formalized in terms of an epistemological framework and is ever validated as an instance of art. Because of the urgency with which the female question should be approached in social life, pressures on art from the intellect and the emotions abound to replace a slow and painstaking pursuit of form with sheer fury (Fabijanac, 2011). Since the beginning of the 1990s, some critical literary theorists, under the aegis of feminist literary criticism, have started to examine the construction of gender in literature. Their goal has been to apply the findings of contemporary linguistics and philosophy in analyzing how textual issues of gender and the feminine construct ideological formations that turn female authors as women and their writing as literature into contingencies (Jane Macmillian, 1988). The growth of feminist literary criticism has put literary critics in a dilemma: its excess of anger threatens to stifle its aesthetic pleas. That the novel will be denigrated to the real, the feminine forms of literature will be scorned, and male authors will be vilified as apocalyptical in their aggressive despotic stance is a menace already perceivable. Its excess calamity needs to be eroded through a tolerance of aggression more difficult and painful than the direct blast of anger directed at the powerful men in the face. In the long universal history, women have been represented as the 'Other', and feminine nature has been ground to exclusion.

4. Representation of Female Characters

On reading these works, one is led to speculate about the degree to which male writers in the first half of this century have striven to understand, to represent, and to sympathize with women. Certainly, it was, and still is, accomplished on various levels; the work of Golding and Thomas Hardy elucidates a very different woman than Graham Greene or Ian Fleming (Jane Macmillian, 1988). To a greater or lesser degree, either brooding, noble, tragic figures, tragedy-in-the-making, or oil, are theatrically bound by carnality, wit, and minute details. Both men and women writers have been successful interpreters and aberrant omissions, but it may be said that excepting H.G. Wells and John Galsworthy, male writers have, overall, hesitated to present, not necessarily a woman character viewed by male scrutiny, but the sole woman's view of the world.

Aside from background and differences in genre, there is little to recommend an approach of women writers omitted from the preeminent privilege. But the précieuses in \textit{The New Woman}, and some four or five Edwardian figures as well, have created varied

versions of the woman's bend of mind for a prolongation, if not liberation, of a man's world. As needle predominantly preoccupied with the effulgent frivolous odd women - misfits, eccentrics, and would-be-suffragettes - a full-length accentuation of this phase, excepting the singular existence of Woolf, has been negligible (Alazzam, 2018). Although expositions of out-of-access collated manuscripts were being reconsidered, the larger quest was examined at too advanced a state for informative attention broadly discerned over here. Neither contemporaneous with the vintage novels nor a flushed estate later, remote enclaves focused on by British fiction, if ever of interest at all, were scantily considered.

Here, by narrowing to frightsome memoir narratives, men's have been better known for the elaborateness with which these imaginative ideas of the inner psyche of women were explored at greater length and with more lessening. Simply enlarging the still-prettily-in-fairy-wings powers of evocation, mellifluousness, and counterpoise for which the genre is noted, there is lauded a mane of moirae, resembling ladies' man and cadre serrantsers, perched almost limed in explication of narrative and round husband-loosers, who is parried only with median prototypes for refresh, if richer-ended representing disasters cannot be helped in silly choosers.

4.1. Protagonists

The theme of women's conflict with society (especially social norms and ideals and family relations) as well as with their own desires was dealt by nineteenth-century English fiction. Many female novelists, including Mary Ann Evans, later known as George Eliot, and Jane Austen, bring their heroines into confrontation with society and depict the heroine's struggle and suffering. Despite the fact that very little is known about Austen's life, it is easy to grasp her gender consciousness and feminine views through her novels. She hints at the revolutionary ideas that Victorian women were afraid of expressing aloud and which had only begun to arise in social consciousness at the time when she started writing. These ideas are all-encompassing and involve such themes as how women's subordination to men is socially constructed and maintained, how class consciousness is transmitted from parents to children and how it is acquired through education – in other words, how moral blindness towards the subordinate class is generated ((Pyeaam) Abbasi, 2014). In these novels, a heroine confined to the domestic sphere still recognizes classes both outside her environment and within her family and is tormented by the incapacity to fulfil her social responsibility as far as consciousness is concerned. Finding a mate from a desirable class that would guarantee her own happiness as well as moral satisfaction proves a difficult task for the heroine, as she must conquer a male mind conditioned to regard the rest of the world as inferior.

The obstacles hence become twofold: first, silent oppression combined with interested top-down mis-education that blinds her perceptions. The learned and well-mannered male, just as well as the female, is as much a captive of class consciousness. The idealised mate turns into an actually existing one, blindly praised and idealised and also regarded contemptuously as an untamed brute. After struggling through various degrees of psychological and social blindness, educating herself back to the original most crude liking, humiliation and self-abasement, the heroine awakens in a devotee's self-loathing resentment. Having abandoned the ideal of co-living as slaves with the still unknown brutish man caged in the domestic sphere, she also foresees a downwards spiral of life devoid of romantic and heroic blues and acceding the chastity pregnancy and illness anxiety, because regards only her own self-delusions as marks of greatness.

4.2. Antagonists

Women as antagonists in modern fiction can be divided primarily into two categories: the anti-heroine and the monstrous woman. After a general study of antagonist characters to place both types of female antagonists, there is analysis of the female anti-heroine in three recent works: . Analysis of the monstrous woman focuses largely on the female characters in the horror drama serials, . The anti-heroine is an incredibly complex character, and is viewed as an anti-heroine in some narratives, a villain in others, or somewhere in between in serials. She is the epitome of the 'unlikeable heroine.' The role of the anti-heroine ultimately validates patriarchal narratives rather than dismantles them. The anti-heroine character type is relatively common in contemporary literature, film, and television, only noticeably increasing in popularity in this format in the last quarter of the 20th century. At its simplest, the female character who embodies the archetype of the anti-heroine is typically regarded as the 'female anti-hero'. A key trait of this character type is often understood to be that what she does would in most situations be considered wrong, unethical, or immoral: she is selfish, petty, ruthless, or even possibly remorseless. The actions taken or choices made by an anti-hero, and particularly that of a contemporary anti-heroine, are considered controversial or revenge-like within the context of the narrative, meaning that either the character is removed from the accepted moral framework of her society or that within the rules of that framework the character's punishment does not match the crime. That it is these characters and not their counterpart anti-villains or male anti-heroes who are

typically referred to as anti-heroines in the contemporary narrative landscape indicates a rejection of both traditional femininity and masculinity in favor of a construction of femininity more in keeping with male standards of morality, a hypermasculine femininity in which the character's value is ultimately drawn from adherence to the patriarchal authority of the narrative world. There is a sense, however, that the anti-heroine character type ultimately presents moral danger .

4.3. Supporting Characters

The work of Jane Austen, particularly Pride and Prejudice, has served as a powerful influence on woman writers who have come after her. The Female Wits in Augustan England who came on the shoulders of Aphra Behn were so often not feminine at all. Writers like Mary Lamb or Jane Austen skirted, rather than opposed, the domestic ideals of womanhood. The latter still found ways to present dynamic heroines that never lost their proper feminine virtues (A Henthorne, 2015). Pride and Prejudice was not so much a conversion to romantic love as it was an assertion of the equal capacity of that love in all of its potentially destructive and transformative passions. The foil to Elizabeth represents one sort of womanhood that exhaustively nurtures fine sensibilities but is only questioned superficially.

In contrast, Elizabeth exhibits qualities that range her from being flippant to impertinent. Her wit works against her on one occasion; still she emerges whole and desirable when she sees how such qualities threaten her happiness (G. Cooke, 1987). In contrast to Emma, a young woman possessed of fortune, discernment, and a misguided desire to matchmake, Elizabeth Bennet is decidedly nonpareil, her status as a poor relation precluding her from such influence in letter or in deed. After being spurned by Darcy, she returns shaking an unfashionable feather out of her hair. If fashionable society's obsession with rank and novelty is the malignancy, then Briarfield Hall's dictate of unfashionableness is the remedy. Elizabeth has nothing but worldly poverty; still, she understands that she must learn to display what intelligence she has. The privileged place of Elizabeth implies that the duty of all novelists and critics is to scrutinize literary expressions of rank prejudice.

5. Themes Surrounding Women

Scholarship on fictive female characters relates to Friedan's arguments in The Feminine Mystique in two significant ways. First, The Feminine Mystique traces the evolution of popular portrayals of women during the 1930s through the late 1950s, focusing on the depictions presented by popular women's magazines. Friedan argues that the arc of representation had gone from female characters who were "independent," "career-minded" feminists who were often "the winners" to housewives and mothers who were "the losers." Underscoring this shift, Friedan notes that Elizabeth Rose, a character in an early 1930s novel by the romantic novelist Kathleen Winsor, gained heroine's bling by moving from obscurity to power in, among other things, a consulting firm while others in the novel "drifted into a fifteen-room house in a lovely suburb." In contrast, the protagonist of a more contemporary novel slides to wretchedness when she drifts "to the Woman's Club of Little Davis' Corners next to Little Davis' Corners High." More generally, contemporary heroines' problems arise from failed careers or inept attachments to men, and by 1955, these novels' formulas had become "lose-go-to-women" ((Fender, 2018)).

Second, the salience of such fictional depictions is necessarily greater for women than for men within a custom of literature that has more often been "a man's book." Thus, a woman's engagement with the world through literature heightens the concern over its impact on her fate. Friedan, however, framed her investigation of portrayal and audience mostly through periodicals and left a possible significant subject untouched—novels. Married to a bestselling novelist, she acknowledged the extensiveness of the problem but observed female characters in published bestsellers or best-known works to have been "drawn flat from the start" and failed to "find a meaning and motion." This suggested absence of female character agency opened a compelling subject for investigation, as such novels were likely "largely permissive and created for escape" rather than investigative or purgative ((Coon, 2019)).

Four novels are analyzed that were, firstly, bestsellers throughout the English-speaking world, and their portrayal of women would seem particularly relevant to hundreds of thousands of female readers; secondly, with significant female characters among their, defensibly universal, in-depth consideration of the novels with important or representative characters would cast light on their thought and trends. The novels are: Star Money by Kathleen Winsor; Marjorie Morningstar by Heron Wouk; The Man in the Gray Flannel Suit by Sloan Wilson; and Peyton Place by Grace Metalious. Each resulted in a significant increase in readership of the author's later works. In addition, they could be argued to positively establish a popular tradition of women's fiction impacting upon later novels by Francoise Sagan, Sylvia Plath, Muriel Spark, Anne Tyler, and A. S. Byatt. Such novels would ordinarily be studied in broader perspectives, such as

with other contemporaneous novels, as texts, or through their public reception.

5.1. Identity and Self-Discovery

A theme of endurance and resilience seems to be the novel's strongest point. With a far greater sense of realism than many earlier works, it faces the squandering of youth in an idiotic world of brick and stucco, a mean drabness punctured only by priests' quarrels and people's foolish hatred of each other. It marvels at all the ways one can waste life, and is a passionate hymn to the forces of endurance that cheerfully defy these human follies. Foolish, tight-banded child—a frail little figure with a plume upon her straw hat, and a ribboned sateen 'practical' frock, yet more frightened than any sheep. God has chosen a strong instrument to work on her. "Ah! This is our slave-market, you see, women's souls are taken to be sold here!" ((Pyeaam) Abbasi, 2014). Restless, a mind too great for small trades and simple jobs, her dreams and ambitions borne on the wings of the golden time of childhood. Admiring disdain for poorer things she senses outside of her odd taste of beauty, odd ideas of fate.

An airship of British intelligence, coarse disease-spotted M. Chiffon, and the lockjawed P. Binge are worlds. In all delicate thinking souls like La Loque half-slaves that enslave themselves gullibly cause a deep tragedy; powder to the hand of the prosr at the mulatto. Here comes a clause many sexes will refuse to contract, and a subject male fellows do agree upon in precocious boyish wisdom heir to an unheard fortune in joules. The fashionably wealthy widow Garcia, the miserable selection of societies despised by her ladyship, among them a witty vouée, personas, and half a dozen women moving either openly or silently in continuous punishing erratic motions. Reason preceded eminence, birth, prospects, prestige, dignity—the patent act falsified crime, a cleanse of the leaf, past and present."

What do you think? And, what about herself, mere dust motes to the air in the other's eyes? An outcast, a crushed insignificant mortal, a weakly wasted phantasy, always at war? To live and succeed, why not blend into the society one belongs to? Or, reasoning aside, a woman quadrupled into tears is the prettiest of sights!". Rebellion, love, tragedy, madness, end all to tell this little tome's ceaseless hopefulness in beginnings against endings.

5.2. Love and Relationships

In The Diary of a Nobody, the protagonist, Charles Pooter of The Laurels, Brickfield Terrace, Holloway, North London, recounts his commonplace daily life in the first person and keeps a diary that records both his exaltation and his frustration in horrid detail. His explicit obsession with his own dignity, his constant terror of 'giddiness' and self-importance can at first produce guffaws of laughter and later, inward groans of recognition. At a time of period history where social mobility and shabby genteelism were becoming common in the wake of industrialisation, use of the diary form and greater preoccupation with non-'action' were both unprecedented and perfect in depicting the professed ordinariness of men who saw their middle class aggrandisement thwarted at every turn.

In The Pursuit of Love and Love in a Cold Climate, novelist, broadcaster and memoirist Nancy Mitford's witty depiction of a decadent upper-class family in the British interwar years is notable for both its depth and sophistication. While befitting domesticity and appearing to mock the fashionable simplicities of a 'love plot', this comic ingénue/bird's eye perspective actually masks and effectively prioritises the sociopolitical obsession with entitlement/ownership that undermines it. These novels take seriously the works of an earlier generation of Victorian and Edwardian women novelists, notably Victorian 'sensation' novelists, and their complex analysis of hidden motivations in the representation of love and marriage as well as their anticipation of the sensitive mapping of heterosexuality from an early age by theorists.

Finally, Lady Audley's Secret, a sensationalist novelist in the sense of producing high Gothic matriarchal melodramas laden with domestic murder, madness, secrets and suspense along with an aguish fleet of fateful coincidences, presents an attractive but duplicitous young bride with a terrible secret who disguises her illegitimacy, cuckolding, bigamy and negligence through first-degree murder. In the hands of an arch defender of women's rights, police matron who aligns herself to social cruells and pariahs, and craft/plot masters, this complex plot becomes indeed a grave and sombre 'treatise' rather than 'ordinary' fiction, with nail-biting suspense in only the first half. By commandeering the similar trope of Japanese lacquer screens, Hay could also well be recognised as Braddon's descendant-continuation of the very modern Edwardian obsession with class duplicitousness, complexities of love and marriage, miscegenation, duality of racial/sexual identity, feminist pleas on behalf of horrible men and/or dreadful mothers wherein women pridefully transgress their lawful and proper spheres.

5.3. Empowerment and Independence

Since the earliest times, women had been judged through various lenses of the patriarchal society, such

as beauty, motherhood, virginity, and many others. Even today, remnants of such stereotypes persist. The role of women in modern English novels has always been prominent. Women writers have tried to break the shackles that the patriarchal society had imposed on her. Feminism and female bonding are two recurrent visions that have created an atmosphere through which women have discovered their dignity, beauty, and glory. While some authors have shown the extent to which a woman can sacrifice for her family, others have shown how women can fight against the evil-doers of the world and how important it is for women to uplift themselves in the intellectual, economic, and political spheres (Majić Mazul, 2015).

Many female writers have shown how a woman becomes a saint of her family sacrificing all her desires and feelings. It is evident in "Pride and Prejudice" by Jane Austen. The writer has purposefully created the plot of the novel in such a way that each character would show the excellence of Mrs. Bennet. The husband of Mrs. Bennet, Mr. Bennet, is a wise yet careless man who lets his family go vocal and daunted by all the errors done by them. He uses irony in his tone while speaking to Mrs. Bennet, who is a hysterical yet affectionate mother. Mrs. Bennet is a comic character who is unduly worried about the marriage of her daughters, and because of this, accidents take place. The riches, the sugar-coating of victory for her daughters is well shown by Austen. It is Mrs. Bennet's strategy that is intensely worked out to lure Mr. Bingley who was to own Netherfield, and which earned success in the first place.

Her ultimate greed to marry the eldest daughter away from home brings ill-fate for the one and only character Miss Bingley. The foolishness of Mrs. Bennet, calling Mr. Bingley a single man and Mr. Darcy not dancing with, and planning to make both of them dance, has rendered cauliflower-like appearance to the entire work. Mrs. Bennet's incessant lamentation in the turmoil following the second ball has provided comic relief to the story, more exquisitely in the latter part. In spite of her non-compatibility with the expected demeanor of a long-term wife, Mrs. Bennet still experiences the dignified status of the female protagonist.

6. Case Studies of Notable Novels

One of the most famous novels of the twentieth century is To the Lighthouse by Virginia Woolf. Criticized and praised for its experimental form, Woolf's most suggestion volume is still influential today. Woolf wrote this semi-autobiographical work to express her closest feelings and thoughts about life and death. Filled with surprising imagery, the novel unveils the meaning of time in its unique lyrical manner. The non-linear temporal structuring gives the profoundest depth to the characters and the world. Encouraging the modeling of a painter 'to seize the moment,' Woolf highlights the nature of 'the light' that changes out of time. Using poetic devices with exquisitely unpredictable wordings, Woolf exhibits the beauty of art that reflects life without destroying its meaning (Pounders, 1974). The second novel selected for the present study is Pride and Prejudice by Jane Austen, published about a century and a half earlier than Woolf's novella. With its firm structure and lively, witty conversation, Austen's greatest work is widely reviewed and enjoyed by readers of all ages and genders. The marriage plot of the novel seems like a romantic comedy, but its depth is hidden until the reader understands the patriarchal society that both selects and confines the characters (Alazzam, 2018). Besides its powerful social critique, Pride and Prejudice endows healthy models of both freedom-seeking women and understanding men. Using its humor and sarcasm, Austen shamefully draws the portrait of Mr. Collins, the ridiculous suitor. In contrast, both Lizzy Bennet and Mr. Darcy strive to overcome their follies and prejudices. Their remarkable growth in character and perception on love transports the audience into the days of enlightenment. Both novels contain a notable indirect discourse that represents the inner psyche of the characters. By providing readers glimpses of characters' feelings and thoughts, these two omniscient narrators offer multiple points of view and lead readers to formulate spontaneous judgments. Since consciousness is shown in a great flow, the readers are invited to partly attend hearing the characters' inner speeches while experience many ambivalences.

6.1. Novel A: Analysis

In the Victorian age, the ideal of woman was defined by the three virtues of piety, purity, and submissiveness. Although many restrictions had been imposed on women by Victorian society, women in the nineteenth century began to show their existence in literature. They began to claim their rights and exert influence in fields such as literature and employment. The novels Jane Eyre and Madame Bovary depict how the era and the country defined women and the limitations imposed on them at the same time. They also show the silence of women and their voice against society, though in different styles. This paper analyzes very thoroughly the image of women in the Victorian age in both novels ((Pyeaam) Abbasi, 2014). It is upon it that the emphasis will be given on aspects of women's voice in the two novels. Jane Eyre is the first-person narrative of Jane, who is forced to live with her aunt and cousins,

the Reeds, after she loses her parents. The very first chapter portrays that Jane is an orphan girl who is these cousins' dependent. The setting is oppressive and dark in such a way that it makes the readers feel sympathy for Jane and contempt for the Reed family. Dehumanized, all Jane expects is to disappear in the eyes of the Reeds. They never stop patronizing and abusing Jane. She starts to voice her thoughts by complaining and hence defending herself, trying to change her miserable situation. The voice begins with silence, though. To Jane, Thornfield is a world of miracle and happiness, in contrast with Gateshead and Lowood. However, she is unaware of that miracles cannot exist at the expense of dismay. All those nice people are wrapped up in an abyss of darkness. Since the fire incident, Jane has no voice (whether she should leave Thornfield or stay). It is not until she learns from Mr. Rochester that Bertha Mason is a mad woman who locked in the attic that she begins to voice again, this time calling for justice. And thus she takes action based on her voice and passion. The notion that the writing refers to is that this time, Jane is not afraid of the result even though she may lose Mr. Rochester forever.

6.2. Novel B: Analysis

First, it is shown that the social code and family institutions in the Victorian society are based on certain requirements, to which individuals have to conform. Victorian women are bound by these codes, and faced with the growing constraints, modern women begin to attempt negotiating with them. The underground forces of women's independence, however, are not strong enough to overpower the rigid rules of society, and women have to take either aggressive or regressive measures. The protagonist in each novel, therefore, has to either conform to the social conventions or rebel against them, which prove fatal. Accordingly, a contrast is made between the anxious anticipation and enjoyment of a social engagement between the couple in Pride and Prejudice with the painful dreading of the same in The Mill on the Floss on the night preceding the proposed marriage in the dreams of the heroines. Other major events are also similar in that the heroine's family take conscious and active measures to break off with the suitor in both novels, resulting in the separation and obliteration of the mutual feelings. The letters exchanged with each other, following this severance or punishment, clearly indicate the causes of their respective conflicts, then a full-fledged analysis of the resolution is made.

Using the detailed classification of the mechanisms of repression and the generic dialectic of "conformity or death," invited by the protagonists' cases and The Mill on the Floss and Pride and Prejudice, the opening sequences of both novels provide an insight into the author's discourse on marriage. The usage of irony and comic narration is worthy of inspection, as they seemingly indicate the authors' opposition to the behaviour of the match-makers while tacitly passing their judgments on the respective marriage customs and ways. The very significance of this irony in abbreviating the act of marriage in Pride and Prejudice and in foregrounding the oppressive power of individual pursuit of self-interest before, thus leading to a complete, socially constructed idea of marriage in The Mill on the Floss is elaborated on.

Jane Austen enshrined as a classic English writer was a daughter of a clergyman who grew up and spent her whole life in a little town of Bath, Hampshire. She started writing at a very early age, and published her first novel at twenty-five to the expressions of the happiness for the success. Though Jane's circumstances did not educate her to be discontent with her lot and ambitioning positions, and her novels opened subtle, scornful, maliciously humorous criticisms on the social conducts and familial institutions in her society, her means were busy observations and comic pictures, and she did not seem to have a strong, sincere empathy with her heroes. The novels, centered on love-seeking well-bred girls from gentility with leather-bound desk and inked quills, directed towards the wisdom of the family life, written in a refined elegance were suffice to gain admiration or critical acclaim, but the criticisms did not seem as sharp as the truth ((Pyeaam) Abbasi, 2014).

6.3. Novel C: Analysis

Various characters with their development and harm effect on her life. The narrative gives voice to women's hurt along with the portrayal of Jane as an oppressed confused female till the late 1800s. Because of the class-sensitivity of the late Victorian literary society, Jane Eyre started under a penname. Since under the influence of societal convention had to change a female writer's life, the novel's character sketch of Jane has to be made sort of buttered one for the softer exposure of the news concerning immorality, lechery, the workings of lust and madness. In the times of the discourse identity has been a key aspect of the selection process. Drifting between the subjective and the objective reasons of the discourse, Jane has had to go through all sorts of abuses or discrimination in a sort of race to find herself. Initial high-minded ideals coupled with innocence and passivity like seeking always an implicit explanation for the contradiction between her beauty and the stony heart of the world started by Jane's visiting the Reed Street in Gateshead. Her clear conception to escape moral offences combined with the sharp tongue calling for aid from her penitent heart gets detained to the mockery of the similar group, who on receiving fell off to attention just

for the innumerous charms before a perfect example of what an English Lady should appear like. So, without being a tame, and beaten or abused by far more useless things in grey greyesses, fuzzes to frustration due to lack of feminine counterparts and on account of being faded out of provincial purgatory.

That impairment gained new strength and astonishment by having either taken implicitly ahead a hitherto untried medium the ultimately controlling narration or applying simultaneously masking strategies of an initially blind eye or a much faded authority above family matters to first assess the malignance before as much damage under the control of a female handle was needed to disentangle the hindrances. A lot of character sketching has taken around the affective aspect of the estate through brick walls, a stone water pumping station with river below, a forest gate honored fences and spying cabinets against exorcismes, but also a lot above the discovery there by Jane on having learnt the shapes inside and canvas on the belly, chastity was of no help, or that everything and everywhere was allowed to ridicule some nice trouble, burden etc. So to imprison imagination in the shape of painful sensing distances or a bitten tongue hiding in a bottle of honey affected a literary explosion of paradigm shifts within the parameters of restrictive paradigm right around and mostly because the main cause for such has been familiarity. From this scenario it was to be understood how the primary attempt to travel south to Morton was over slow black moving trains to reach London, and then across fearing to lose the black major race again back to Yorkshire, to make this possible again to check Jane's light was still on.

7. The Evolution of Female Roles

There was a plethora of female-centric topics to cover in contemporary British literature, from popular novels to literary masterpieces. Novels about women written by women were few and far between in the mid-to-late twentieth century, but are now extremely common (Saroff, 2014). The present paper aims to examine prominent female characters in contemporary British literature, analyzing female characterization. Three major topics will be covered: romantic relationships, social status, and women's agency; those areas represent the breadth of issues typically dealt with in novels and demonstrate well how far women have come in literature and life.

There is an extensive list of classic British literature depicting women's lives mainly as confined to traditional gender roles. Emphasis in those novels is placed on women as daughters, wives, and mothers. Such topics are perhaps a depiction of the prevalent cultural atmosphere several centuries before. Recent British literature, on the other hand, captures an increasing diversity in women's lives. The portrayals of prominent female characters indicate that women's lives can hardly be confined to one or two culturally accepted roles. The three characters' unconventional paths, especially in their romantic lives, deviate from the predominantly female ideas of old. Nowadays, many women are still confined to traditional gender roles due to sociocultural restrictions or personal traits, while more and more women venture beyond.

Gender inequality today is mainly realized through feminist theory and solution, incorporation into literature thereafter. Similarly, there is a long history of radical recognition of gender inequity by female authors, from earlier fiction commenting on women being branded mad and poor when going against traditional codes of conduct to later prose turning to poignant and unconscious reflections on female empowerment and independence but narrated in a self-loathing style. Those works' initial misinterpretation is perhaps due to the trend of sexual revolution and a false sense of equality in the twenty-first century, but there is also the possibility of more radical appeal not apparently imposed. There is attested improvement in women's position although the full equality remains partly unrealistic as there are always massively more men than women in top hierarchy, especially in social intimacy.

8. Critiques of Gender Stereotypes

Up until the late 1950s, stories in women's magazines often addressing women's search for independence reflected the conception of "the feminine mystique" (Fender, 2018). The most common depiction portrayed women in their 20s as career girls, eager to break free from the "cage of spinning houses." All this changed during the 1950s, when magazine fiction mostly sidelined these feminist tales and began sporting idealized portrayals of housewives. The aim of this essay is to examine to what extent novels published in the 1950s countered or perpetuated such gender stereotypes. Specifically, the four novels under scrutiny are Star Money (1950) by Kathleen Winsor, Marjorie Morningstar (1955) by Herman Wouk, The Man in the Gray Flannel Suit (1955) by Sloan Wilson, and Peyton Place (1956) by Grace Metalious. These novels were selected primarily because they were all published between 1950 and 1958, were best-sellers in The New York Times during their publication year, feature a central female character, and are all set in the contemporary U.S. The historical and sociocultural background of the novels as addressed in the first section reveals that the chosen period was impacted by the aftermath of WWII. The American gain of world

power was accompanied by the dissemination of a new ideal: the obedient housewife-mother, leading women who sought independence to search for it in different societies. Each novel under scrutiny reckons with this search for independence differently: Winsor's novel portrays a young woman who ultimately rejects the ideal in her pursuit for independence; Wouk's and Wilson's portray the budding independence of their heroines, who embrace the ideal; and Metalious's complicates the ideal through the contrast between its portrayal of an ordinary small-town girl, who to a large extent embodies the ideal.

Then, in addition to a summary of the primary characters' pursuit for independence, each author's use of realism is scrutinized in exploring the specific ways in which their novels reckon with this masculine ideal of womanhood. This aspect includes personal and social background, characterization, affecting, narrative point of view, form, tone, and style. Finally, a discussion of the effectiveness of this search for independence allows for a comparison of the societal and literary implications of the four solutions and how they are attained within the texts. These particular aspects are elaborated on in the conclusion (Jane Macmillian, 1988).

9. Intersectionality in Modern Novels

Recent decades have seen an increased interest in postcolonial English language writing. The venerable genres of the novel and the short story in the 19th century were confronted with a new wave of fictional writing from formerly colonised countries. This new fiction (and poetry) is postcolonial in the sense that it is written after colonialist intervention on the indigenous culture, but is often also a commentary on the consequences of this intervention. The colonial language (English) is sometimes turned against its former masters, but it can never fully extricate itself from the hegemonic constraints of power.

The present study belongs quite basically to the field of postcolonial studies, the intersection of literature with cultural, historical, social and political studies. More specifically, it will be examining postcolonial literature in English related to the Anglo-Indian women's situation and depicting the representation of women's identities. The three novelists have been chosen because they cover a broad time span of Indian literary production in English from colonial times to recent issues faced by diasporic Anglo-Indians. Their saturated white, English, Anglo-Indian, Indian and mixed-race angulations are, respectively, readily analysable against three categorical types of representation of female identities shaped by the early white patriarchal discourses gone awry.

Postcolonial analysis with its interrogative lens into Anglo-Indian women's identities hints at a change that recent writing attempts to rectify. Their white Anglo-Indian heroines face new challenges, frozen in-between a fading background and newer ones ahead, negotiating conflicting performances of identity through their writing within a diasporic setting. As hybrids carrying a white burden, they shatter the façade of postcolonial Englishness upheld by their fathers through their British connections, foiling the colonialist essentialisation that grants them privilege over other women and their own protest against this injustice (Molloy, 2003).

9.1. Race and Class

In modern english novels, so many factors exerted influence on authors, one of which is that on space such as social class and race. Through the analysis of race and class in several modern novels, one can discover that the various deployments of race, class, and space have significant social implications. In this sense, romance novels have been discovered to contrast the English and nonEnglish races. In a Duel of Hearts, Sir Philip is an English rural gentry whose heritage can be traced to the Norman Conquest. On the other hand, Hector, the rival to Sir Philip, is a Jew with Russian descent. The processing of the Cossacks as Jews shuffles ethnic and political discourses through historical conflation. The archetypes of the Russian Cossacks not only match the stereotypical qualities of Jews in Britain but have long been associated with large-scale anti-Semitism throughout Europe. Likewise, novels have been examined for their deployment of class. Classifies have been conventionalized as coextensive with purity. Heirs are often depicted in these novels not merely as the wealthy and powerful but also as the degenerate and the filthy. In contrast with the mythical frames of families, the dwellings of bloodlines are often depicted as massive but filthy and foul-smelling mansions with repulsive memories. Such notions of space convey certain meaning beyond the linguistic representation. In this sense, the point of view of space and power is further questioned. The works depict race and class not as stability but as ongoing, never settled, and an unstable process. In modern English country house novels, the white English are imagined as possessing the land, while the Jews are often disseminated with a displacement of familial figuration, thus seen as outsiders. In contrast, unsolicited esoteric views of social class and race have been found in working-class novels, where the gentile working-class is seen to develop perfect communalism and uniformly homogenous qualities of family, thus figured as respectable other. As represents the cliché of respectability, or conversely as an embodiment of

purity.

9.2. Sexual Orientation

The nineteenth century saw a relaxation of conventions for the representation of same-sex desire in fiction, allowing mistresses and lovers to be encoded. However, the literatures of the British Isles, regarding male love, were prone to strict censorship in ways that differed from, and were eventually surpassed by, what was permissible in the United States. The authorities' initial injunctions arose from a litany of accounts of sodomitical conspiracies, intolerable Beatitude Boy encounters, and horror stories of newspaper and police deviance. Critically examined here are the novellas The Rose of Life (1905) by Mary Elizabeth Braddon and The Sphinx's Lawyer (1906) by Julia Frankau, both of which are set against the backgrounds of the extensive biographical, literary, and legal discourses relating to Wilde.

Professionally heterosexual, both narratives annotate male performances of same-sex love at the turn of the century. Both involve ultimately innocent Wildean protagonists who succumb—via suggestion or influence—to an initially experimental same-sex intoxication. Braddon and Frankau offer queer men marriage as a guaranteed form of rejuvenated heterosexual remedy. Developmental narratives dominate the analysis of male homoeroticism. But it is a development reliant on fixed innateness, on inborn queer sexual identity. Development carries both negative connotations—of degeneration or cataclysmic erring—and positive ones. Queerness is understood naturalistically as an innate trait. But development requires male suggestion and influence. The Dickinsonian premise is behind these plots: for queer men, moral awakening comes at the hands of women (Markovic, 2021).

Queerness per se is that which is inborn or innate. Young boys are pictured as "innocent children," unaware of men's illicit desires. Such innocence is desirable, but vexatious. All too soon, the feckless boys fall into a dangerous world of adult male suggestion and influence, entrapment or seduction by men. All acceptable development must first overcome this pitiable plight. Only then can it be picturable in its integrity and virtue. But there are other, tawdrier readings outside Whitman and Dickinson's paradigms. Such readings suggest a repudiation of female agency in relation to the queer. Conversely, male influence is almost universally detrimental (Persinger Adams, 2006).

10. Comparative Analysis with Male Characters

A comparative analysis of masculinity androgyny in fictional novels highlighting the boundary between rage and reason was undertaken. The established themes were exceeded by morphological innovations of characters in plots significantly challenging the gender dichotomy and representing the characters reacting to current situations without predetermined mercy or cruelty demonstrating mixtures of rage and compassion.

Key thematic models of civilization, domesticity, sentimental or family tragedy, notorious nature of crimes, pernicious or poisonous nature of novels are examined to clarify their erroneous nature. The sarcastically lenient softie towards bourgeois reasoning is ontologized and counterplanned with rage of reason. The conservative moral codex of the romantic family tragedy sophistication and the anthropocentric hatred of civilized manners, family cares, domesticity and ordinary domestic devils are scrutinized. The horrendous topics of deadly set off against the transcendental endurance of crass bourgeois feistiness are also discussed.

A technique of employing grotesque contests or carnivalesque behaviorists or males criticized boundaries of civilization with egalitarian punk techno-pop and aphoristic expressions by way of exaltation is investigated. There exist literary monsters of raw rage of so-called modest gentlemen, who smile or touch wood with mascara yet live in capitalistic surroundings of revenant fathers, paralyzed mothers or sick brothers. The theoretical background applied is constructed of masculinity studies based on ontology.

11. Impact of Women Writers

Women writers have significantly impacted modern English novels. The common opinion was that women are authors only of trivial, silly novels, which do not deserve broader public attention and which should simply be disposed of. That opinion was evidently predominant in the early 19th century when innovations in narrative technique and freed plot relegated all but a few attempts by women writers to the category of trifles, nursery tales, and sentiment. "Now a girl of education will not write novels who is a lady," said one reviewer. In 1850, Susan Warner's The Wide, Wide World shattered that prediction, going through 14 editions in two years and becoming the first novel to reach the one million mark in sales. It sold best of all Harper's titles and, unlike others, did not go entirely to the graveyard of forgotten bestsellers. In the 1850s alone the situation changed radically for both publishers and authors. Soon, both sought to cater to an ever-growing audience. Critics recognized that it was dangerous to dismiss women novelists. Sensing a lucrative goldmine, publishers smothered the market with little indiscreet books, omnibuses of novels in

cheap covers, which sometimes ran to two dozen volumes in a single binding (Majić Mazul, 2015). However, as the production of novels written by women increased, male authors felt threatened. This anxiety proved to be unfounded, but it was nevertheless powerful and widespread. It centered on two related fears: that the women would "rob men of their markets, steal their subject matter, and snatch away their young lady readers." Every piece of fiction written by women was instantly criticized and belittled, not only by male writers who supervised the industry but also by men critics for whom writing was "man's business." Patronizing male reviewers believed that skillful and original writing was a trait possessed only by men and only men were capable of tackling serious subjects and grand themes. "Their utter lack of intellectual vigor and original thought," wrote one reviewer after reading a book signed "Mrs.," "is now being openly elaborated upon by many critics. Just another example of that unspeakably foolish nonsense of moody ladies." Consequently, they saw female fiction as a personal diary of an over-emotional woman who is objective and lost in the labyrinth of her own thoughts. Whenever a book was published, the critique meticulously quoted it and "robustly" chastised its roundabouts and dramatic rhetoric but rarely stated what it was about. Supposedly, female novels were unreadable, and reviewing them was a shameful audience of their inferiority. Predominantly negative assessments of female fiction compelled female authors to use male pseudonyms or write anonymously to avoid critical degradation based on their sex. Charlotte Brontë used the pseudonym of Currer Bell when she published her novel Jane Eyre. It wasn't so much that she wanted it known that the author was a woman as that she wanted it known that it was a novel by a serious writer. Brontë wanted readers to ignore her femininity and focus on the literary value of her book. The desire is understandable since the year before, Fanny Fern had written, "Woman as a novelist is a new character, and men consider it a sort of impertinence on her part in attempting." Nevertheless, "Jane Eyre"'s huge popularity prompted readers to wonder who the actual author is. When the identity of Charlotte Brontë was disclosed in the London Times, and it was stated that "Currer Bell has never been a man of sound sense, of vigorous mind, of steady judgment," the public reception and criticism of the book changed negatively.

12. Reader Reception and Interpretation

Reading accounts for a lot of the ways in which we can view texts and evaluate what it is about them that inspires readers to continue engaging with them. Thus in order to promote women novelists and their works, not only is it needed to discuss the range and diversity of the texts in question but also to evaluate how they were read and interpreted using theoretical assumptions about reading. The second half of this book is occupied with this analysis but it's worth also noting at the outset some theories of reading as they're particularly pertinent in the context of female readers of literary texts like novels. Reading too is a complex and multifaceted activity with many implications and possibilities. There are various approaches to reading from simple styles of reading that concern how to interpret the surface of a text like 'what is the message?' to complex ways of reading that interpret textual meaning in a wider sense including the socio-politico-economic-cultural contexts of the text. The former can be seen to correlate more with traditional literary criticism than with reader reception and interpretation.

Women novelists of the late twentieth century to early twenty-first centuries are a contentious group of writers. Readers are set a mammoth task of negotiating the political, social, cultural and textual landscape produced by competing accounts of these writers. Moreover, such descriptions are offered not only in scholarly texts but also popular memoirs and journalistic reviews and they are often at odds. Questioning what is meant by the term 'women novelists', one seeks through analysis of reader reception and interpretation of texts by these writers to shed light on new movements of reading, as well as how readers indigenise political positions concerning relations of gender, sexuality and class across times/places. More importantly, such inquiries highlight tensions that can arise when theoretical examination of reader reception engages with the 'real' world of reading, reminding one that both reception (analysis) and interpretation (approach) are fraught with difficulty (Carpenter, 2015).

13. Cultural Influences on Female Representation

Gender politics and cultural representation play a large role in constructing equal rights and the perception of shame. Thus, the lens through which women are portrayed culturally, socially, physically, and intellectually influences the need to challenge the systems and progression of female equality. Using various novels, cultural representations will be explored to see how media influences women's perceptions of themselves as intellectual equals, friends, mothers, daughters, and lovers. The results of this research show that in ways, the author takes a progressive turn, allowing women to be destructively monstrous in a world that condemns their passion. However, this is juxtaposed by traditional gender stereotypes that reinforce patriarchy, causing women

to either passively accept male dominance or become prey to the jungle of men, unable to become winning hunters themselves.

Conversely, cultural representations of women in traditional tea ceremonies that, while different in social expectation, share the same goals of female equality. In these, women are the ones left making mistakes or are attacked together as groups. Violently forced to succumb to guilt for the mistakes that helped advance women's rights, they aggressively attack their own, showing that even women are not immune to cultural expectations of conformity and group adherence. Differences in male representations more clearly delineate the variation of cultural values, where modernity and overwhelming masculinity embody savage beasts ruled by their brutish appetites or child-like innocence completely incapable of the beast, movement, or desires attributed almost universally to concrete. Therefore, gender representations in various media show that culture is important in how female roles adapt as languages, values, and generations shift and evolve.

14. CONCLUSION

Charlotte Bronte's Jane Eyre, the eponymous heroine of the novel, is a rebellion against stereotyping of women. Charlotte Bronte used Jane Eyre as a voice to speak out against the oppression of women. Female happiness depends on autonomy to choose or reshape destiny and fulfillment of aspirations, aspirations which are a perspective on God that lies at the heart of the novel. Individualism is the foundation of independent personhood, which is needed in gaining equality by being believed human. History felt such fervour about women's individuality and personhood, the inalienable birthrights which were the conditions of justice and morality. In effect, the consensus was that women were wholly inferior to men, made by God to be their helpmeets and subordinates. Nevertheless, Jane Eyre argues, against all odds, in favour of the individualism of all souls as a condition of human dignity. Para-textual reading of the novel finds contradictions in Bronte's beliefs about women as autonomous persons. At the onset, reason and faith are exalted as the means to individuality and equality, the basis on which moral action can be taken. For much of the novel, Jane Eyre speaks as an independently existing right-held individual, a voice even patriarchal institutions cannot silence.

Gustave Flaubert's Madame Bovary, in this novel, Flaubert presents an image of women profoundly affected by the influence of romantic literature, women in desperate pursuit of happiness and love lost to thoughtless sin, trivial infatuation and rebuked capture into degradation. The obsession with and flight from love is chronicled and sympathetically avoided through an ironic perspective. Objectivity and detachment are exalted as the conditions enabling moral growth. Emma Bovary suffers through all the frustration and bereavement romantic literature can devise yet learns nothing of life; Madame Bovary could have revealed the existence of an unseen remote enclave of happiness; for Emma, no such hope exists. Characterizes nineteenth-century France a men's world in which women are marginalized, objectified, dominated, distorted. All personification of things is purely illusory, for desires only promise fulfilment. Likewise, romantic love constitutes, for Emma, a value imbued with sweetness and light which disposes her soul to liberty. Such self-delusion is inseparable from existential blindness. Flaw of character whereby desire does not conform to reality emerges; life is devoid of affectation, feeling and colour. Not only does French society emerge as a male dominion; the sentiment of love, in all its forms, is seen to seduce and dull thought towards perfidy and unreason.

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