



FEMALE PORTRAIT AND GENDER ISSUES IN THE NOVELS OF CHARLOTTE BRONTE

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Annotation: *exploring gender issues and outlining the condition of women reflected in the novels of Charlotte Bronte is the main focus of this research. This research includes into two analytical parts: primary part is devoted to assessing the critical, scholarly discourse on female figures in the novels of Charlotte Bronte, while secondary data are collected from sources that related to the topic.*

Keywords: *gender, women autonomy, feminism, patriarchy, masculinity.*

Introduction: Mosse (1996), states that in the nineteenth century in England, there is an opinion that women are inappropriate to work outside the house to earn money.

The female figures in the works of Charlotte Bronte centers as the secondary sex under the domination of opposite sex, which leads to prioritizing women autonomy as a part of gender issues and becoming the main concern of feministic approach.

Main part: Gender has been used in a variety of contexts to describe social interactions between men and women as well as the experiences of both men and women in social emancipation movements. Gender is divided into masculinity and femininity. According to Lips (2007), gender refers to societal perceptions of men and women. For instance, women are typically viewed as soft, beautiful, sensitive, and capable of bearing children. According to Faqih (1998), a character's traits can alter depending on how the environment reacts. For instance, there are strong, intelligent, and formidable women and men with sensitive personalities. The qualities of these personal descriptions may alter over time and from location to location.

The Image of Women in Jane Eyre, Shirley and Villette. According to the novel *Jane Eyre*, despite the socioeconomic class differences between men and women, women are always portrayed as being less powerful than them. It is evident that women are



primarily responsible for taking care of the home rather than providing for the family financially. Even though Jane Eyre is an outlier to this theme, she is doing everything she can support herself by working as a governess, a job that at the time had the potential to elevate Jane's social status. Similar to other books from the eighteenth and nineteenth centuries, virtue and inner value are ultimately acknowledged by succession and a gain in financial fortunes through marriage.

Despite being unique, Jane Eyre is a work about women written with the freedom of a male, the ability to portray the impoliteness of a heroine who has tantrums as a child and unbridled desire as an adult. When Jane believes that her desire is hopeless, she admits it out loud and rejects the passive and dependent role in romance. All of this was against highly developed social norms of respectability and femininity. Here, includes a brief remark from Jane's hypothetical male self:

“It seemed to me that, were I a gentlemen like him, I would take to my bosom only such a wife as I could love; but the very obviousness of the advantages to the husband’s own happiness, offered by his plan, convinced me that there must be arguments against its general adoption of which I was quite ignorant, otherwise I felt sure all the world would act as I wished to act” (p. 222).

There is the analysis of a few issues that were ultimately determined to be gender manifestations in the novel Jane Eyre in relation to the unfairness of women caused by distinction and gender division. The conventional roles of women as mothers, wives, housewives, and workers are the first of these issues. The second is women's addiction to men. Women as a second sex, third. The fourth is the restricted movement of women.

Shirley, Charlotte Brontë’s second published novel, was a mystery to me. Shirley, a character from Bronte's novels, is a representation of how masculine society views even independent women and how she is powerless to escape the rules of gender. In this book, Charlotte Bronte demands to be considered fairly. Although she may begin by mentioning how many develops there seem to be right now, she quickly shifts to satire by saying that they are "an abundant shower... lying thick on the hills." She continues to discuss the topic of gender politics and the overwhelming challenges faced by women in the previous book, but Shirley doesn't have these issues as its main focus. She increases the focus to include



unrestrained industrial capitalism, the political climate of the early 19th-century decline, and the moral dilemmas raised, for example, by millers who chose to overlook the dire circumstances of now unemployed men, women, and children. The way Bronte presents her protagonists piques my attention more. This book is not written by the main character in the first person like *Jane Eyre* (or *Villette*, 1853) is. Instead, we get a form of third-person omniscient where Bronte is not at all averse to addressing the reader directly through a great authorial "I." She has a lot of material to cover, including character profiles for the lead characters, which she frequently does between action scenes. For example, Robert Moore has been the focal point of the action for several pages before we read this: "Reader, it is time that you should have some idea of the appearance of this same host." I must make an effort to draw him as host.

Charlotte Bronte's most remarkable characteristic, among the many that distinguish her as a forward-thinking, feminist author, is the multilayered, didactic layering she uses in her critical analyses of society normalizations of female gender and sexuality. As evidenced by her clear examination of alternatives to these constructions in her final novel, *Villette*, Bronte's explicit creative tactfulness in defying these standards only continues to develop throughout her canon. Bronte examines the unconventional social constructs of gender and sexuality in *Villette* to show how the consistency is illusory and seriously undermines the diversity of these phenomena. According to Bronte's critical conceptualization of male and female roles and identities, certain acts and behaviors can be stylized to symbolize either a masculine or feminine gender identity. In the end, Bronte use Lucy as a tool for defying socially prescribed gender performances by rejecting these normalizations and creating an alternative gender representation. Lucy "retains [her] woman's garb without the slightest retrenchment" and merely adds "a little vest, a collar, and cravat" over her dress in a way that allows her to "pass" as a guy in order to avoid conforming to a heteronormative gender script (Bronte, 154).

Conclusion. The character of these three women serves as an example of how gender issues have impacted the promotion of female autonomy and the fight against gender inequality. they continue to live while pursuing independence and self-awareness. Ultimately, it is made clear that rigidly standardized discourses about gender and sexuality



must be dismantled through Bronte's alternate depictions of these concepts. In *Jane Eyre*, *Shirely*, *Vilette*, the tyranny of women is depicted in striking detail. Despite the fact that each character in the novel responds differently. Numerous themes in this book can be explored using a variety of theories. In other words, researchers can examine and identify pertinent issues like loneliness, loyalty, the role of women, socioeconomic classes, and other intriguing issues in the novels.

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