

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
ENGLISH CULTURE AND LITERATURE PROGRAM

WOMEN’S ROLE IN ENGLISH SOCIETY IN *EMMA* and *JANE EYRE* FROM THE CAPABILITIES APPROACH PERSPECTIVE

Master’s Thesis

Burcu ERDEMİR

Ankara-2022

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ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “Women’s Role in English Society in *Emma* and *Jane Eyre* from the Capabilities Approach Perspective” and prepared by Burcu ERDEMİR meets with the committee’s approval unanimously as Master’s Thesis in the field of English Culture and Literature following the successful defense conducted on 14/01/2022.

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ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

14.01.2022

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ÖZ

ERDEMİR, Burcu. Yapabilirlikler Yaklaşımı Perspektifinden *Emma* ve *Jane Eyre*'de İngiliz Toplumundaki Kadının Rolü, Yüksek Lisans Tezi, Ankara, 2022.

Bu çalışma, erken 19.yüzyıl ve Viktorya dönemine ait *Emma* and *Jane Eyre* romanlarını, kadının eğitim, evlilik, iş ve sosyal hayattaki rolleri açısından analiz etmeyi amaçlamaktadır. Çalışma, zamanın iki kadın yazarının gözünden, kadınların gerçek hayatta yaşadıkları sorunları, otobiyografik öğeler de kullanarak, romanlarında kurguladıkları kadın kahramanlar üzerinden yansımaları açısından önem taşımaktadır. Bu, Austen'da, görgü romanı ve komik öğeler ile, Brontë'de ise gotik romantik detaylar ile zenginleştirilmiş Bildungsroman ile yapılmaktadır. Çalışmayı farklı kılan bir diğer özellik de, bu iki "klasik" edebi eserin "çağdaş" bir kuram olan Amartya Sen'in Yapabilirlikler Yaklaşımı perspektifinden incelenmesidir. Bu kuramları kullanmak önemli ve uygundur; zira kuram, kadınların hayatta ilerlemelerinin önünü tıkayan zamanın sosyal ve dini faktörlerinin aksine, kadınların da içinde bulunduğu, toplumda ayrımcılığa uğrayan gruplara sunulan fırsatların (yapabilirlikler) genişletilmesini ve onların kazanabilecekleri başarıları (functioning), yani, onları güçlendirmeyi (empowerment) öncelemektedir. Böyle yaparak, zamanın ilerici kadın yazarlarının kurgusal söylemleriyle toplumsal uygulamalara dair sergiledikleri karşı duruşu da anlamlandırabileceğimiz uygun bir zemin de yaratılmış olmaktadır. Son olarak, her ne kadar romanlardaki kadın kahramanlar kişisel gelişim süreçleri için çıktıkları serüveni tamamlasalar da, sonunda onlara zamanın popüler bir başarısı ve ataerkil toplumun temellerinden olan "evliliği" getiren zaaflarının esiri olmaktadır; Emma, roman boyunca evliliği küçümseyerek sonunda ona teslim olmasıyla, Jane Eyre ise bağımsızlığa olan düşkünlüğünden evlilik için vaz geçmesiyle.

Anahtar Sözcükler: 19. Yüzyıl, İngiliz Romanı, Yapabilirlikler Yaklaşımı, *Emma*, *Jane Eyre*

ABSTRACT

ERDEMİR, Burcu. Women's Role in English Society in *Emma* and *Jane Eyre* from the Capabilities Approach Perspective, Master's Thesis, Ankara, 2022.

The current thesis aims to analyse the fictions of the early 19th century and Victorian time as *Emma* and *Jane Eyre* in terms of the roles of women in education, marriage, work and social life. The study bares significance in terms of the two women writers of the time reflecting in their novels through their heroines the issues women went through in real life by using autobiographical elements. This is done by the novel of manners and comic elements as with Austen, and with Brontë, through Bildungsroman enriched with gothic romantic details. Another aspect that makes this study different is that these two “classical” literary works have been examined from the perspective of a “contemporary” framework as the Capabilities Approach of Amartya Sen. Using this framework is important and appropriate as in contrast to the social and religious factors of the time that narrow the possibilities for women's expansion in life, it prioritizes the enhancement of opportunities presented to (capabilities) and achievements that can be attained (functionings) by discriminated groups in society including women; i.e. their empowerment. By doing so, a suitable ground is also created to make sense of the stance that progressivist writers of the time presented against the social conventions through their fictional discourses. As a final word, although the woman protagonists in the novels complete their quests for self-development, they are enslaved by their foibles that bring them the popular “functioning” of the time, “marriage” in the end, as one of the pillars of the patriarchal society; Emma, by despising marriage throughout and surrendering it in the end, and Jane Eyre, abandoning her devotion to independence for marriage.

Keywords: 19th Century, English Novel, Capabilities Approach, *Emma*, *Jane Eyre*

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INTRODUCTION

This study examines Jane Austen's *Emma* (1816) and Charlotte Brontë's *Jane Eyre* (1847) in terms of the roles of women in educational, marital, work and social life in the early 19th century and Victorian period, from the lens of the Capabilities Approach (CA) of Amartya Sen and the concept of "empowerment" that is a part of it. The two literary works have been chosen as the focus, because first of all, both were written by women novelists of the time. This bears a second significance in that; it was a time when women could not publish novels using their real names but rather with pseudonyms or male names. Despite this oppression on women writers at the time, Austen and Brontë's publication of their fiction concentrating on women characters as the protagonists, is a clear indication of their strong desire to express their views about the dominant social structure, norms, and rigidly set expectations of women in their era. Secondly, as both literary works were created in the genre of fiction, they took their subject matter from real life situations, and were written by these women writers to challenge the conventions of the time, which made these novels two of the most popular ones of their time. These works, reflecting two different fictional worlds of the 19th century mainly display the ups and downs in the lives of minor and major women characters from the upper middle class. Both authors make their heroines go through a major transformation process; however, by experiencing different life lessons. The journey of Emma covers a shorter period of time and depth, and that of Jane Eyre is in the form of a Bildungsroman portraying the heroine's whole path from childhood to adulthood. Given these rationales, the novels have been subjected to a content analysis considering the two research questions as; "What kind of a role did women in the early 19th century play in educational, marital, and social life in *Emma*?" and "What kind of a role did women in the early Victorian period play in educational, marital, social and work life in *Jane Eyre*?"

The remainder of the thesis continues with an outlook of the 19th century society in terms of women and the support they receive from intellectuals of the time to get their rights in education, work, marriage and social life. The first chapter is allocated to the explanation of the framework of the Capabilities Approach and the concept of empowerment, in terms of how these two relate to the literary works of *Emma* and *Jane Eyre* to substantiate the research questions of the thesis. In the

second chapter, through *Emma*, marriage as a social institution and the state of opportunities for women's education are examined. The third chapter analyses *Jane Eyre* in relation to the binaries that are symbolic of the heroine's process of self-search, and women's roles in marriage and education as well as the unconventional form of governess she portrays. The thesis ends with a general synthesis of the novels by comparing and contrasting the main similarities and differences with a reference to the authors, the genres being used and the theoretical framework.

Women empowerment finding support from intellectual circles

The Victorian era English literature covers the period of 1837-1901 signified by the reign of Queen Victoria when literature functioned as a mirror to the transformations in everyday life ranging from economy and science to religion and social status of people owing to the industrialisation and technological developments. In the Victorian era, approaches towards women and children, everyday matters, and the harsh work conditions in factories have constituted the themes in novels and poems. Namely, one of the leading poets of the time, Elizabeth Barrett Browning's poem, *Cry of the Children* (1844) introduces the difficulties child workers face in mines. Similarly, a prominent novelist such as Charles Dickens, through his buoyant and hopeful spirit and approachable style, brought out the realities of the time to the attention of a large group of reader. Thomas Hardy, on the other hand, centred on the topic of religion, society and class structures. Hence, Victorian artists felt it as a duty to raise the awareness of the public, through their works of art, to benefit the greater good.

The 19th century, also commonly regarded as the Golden Age of British fiction, did not remain unresponsive to the secondary position of women in society. It started with the first wave feminist movement in 1850 to continue to 1940, striving to get women's suffrage rights, rights in marriage, equality in education and labour. For these changes to take place, which extends to the 20th century, literature played an important factor to prepare society for more enlightened ways of thinking, especially with fiction, as it conveyed messages by mirroring the real life stories in society. Female liberation was a common point of attraction for a number of women writers and thinkers. However, as not all the novelists and poets chose to write on women issues at the time and as women were looked down upon, many women writers who

had been influential in English fiction had to hide their identity by publishing anonymously or using pseudonyms. Namely, while Jane Austen used the tag “By a Lady”, Charlotte Brontë took the name of “Currer”, Anne Brontë “Acton”, and Emily Brontë became “Ellis”, with all the sisters adopting the surname of Bell (Thompson, 2019). Other than these authors, Jane Austen, Alfred Lord Tennyson, and Thomas Hardy were some of the other authors and poets, who, through their novels and poems, and the free and rebellious heroines they created such as *Emma*, *The Lady of Shalott* and *Tess*, dared to shake the obedient image of the Victorian woman, by raising consciousness in society with exemplary ways of behaviour and manners.

Empowerment of women was seen as a necessity by philosophers, authors and journalists. It is because although the Victorian era was marked by great innovations and reforms in science, medicine and education, these took place under the shadow of the strong religious, cultural and moral dogmas that resisted rationality and pushed women to a secondary position. This was even reflected in Queen Victoria’s speech (1870) that indicated a divine order over gender roles that differentiated them from men: “*Let women be what God intended, a helpmate for a man – but with totally different duties and vocations*” (British Library Learning, 2018a, para.8). However, the unsubstantiated views that claimed women to have imperfect reasoning, as indicated by Maclean (1980), were not peculiar to the early 19th century. Even in the Renaissance period, which was considered to spread great intellectual and artistic enlightenment, limited improvement was offered for women to put forth their capabilities, as Weisner (1986) suggests. This accumulated suppressive and otherising social climate not only restricted democratic and enlightened thoughts to flourish in society but also caused women to be subjected to limited education and work opportunities, and made them live under the patronage of their fathers or seek salvage in marriage. Marriage was nothing but a burdensome way of life increasing women’s duties, causing them to be looked down on by their husbands, promising no real advantage or protection, and not allowing them to have any rights on the property or their children. As if these unwanted treatments were not enough, relying on the general social conviction that they were superior to females and a symbol of patriarchy, men used to exert physical violence on women, causing an ethical deprivation in marriages and normalisation of betrayals. This reached to

such an extent that women were taken under protection with the 1853 “Act (Aggravated Assaults Bill) for the better prevention and punishment of aggravated assaults upon women and children” (The Official Home of UK Legislation, n.d.) as well as with the Contagious Diseases Act (1860) to demand medical examination of women suspected to be sex workers (Hughes, 2014a).

Although the atmosphere about women’s improvement seemed to work against them due to the aforementioned blockages, the predisposition of English women towards higher education and many women becoming scholars could easily be traced back in as late as the 17th and 18th centuries. These centuries were similar to the early 19th century and the early Victorian period in that the literary pillars of society as well as philosophers united for the rights of women, which extended to the 20th century as women movements. Well-educated women figures also played important roles in challenging the degrading position of women in society and home life. One of those women was Bathsua Makin, a superbly educated woman teacher of Princess Elizabeth, who spoke many languages and stood against the criticisms made for women in society. Makin very well describes the understanding of the 17th century way of viewing women and men with the following words in her renowned work *An Essay to Revive the Ancient Education of Gentlewomen, in Religion, Manners, Arts and Tongues, with an Answer to the Objections against this Way of Education* (1673):

The Barbarous custom to breed Women low, is grown general amongst us, and hath prevailed so far, that it is verily believed (especially amongst a sort of debauched Sots) that Women are not endued with such Reason, as Men; nor capable of improvement by Education, as they are. It is lookt upon as a monstrous thing; to pretend the contrary. A Learned Woman is thought to be a Comet, that bodes Mischief, whenever it appears. (para.1)

Similarly, an English woman writer and a feminist philosopher Mary Astell defended women’s rights for equal educational opportunities. She suggested colleges be built for women’s integration into higher education and in this way, enhance their opportunities for occupation. In her work *Serious Proposal to the Ladies for the Advancement of their True and Greatest Interest*, she wrote about women having been deliberately disempowered and made go after trivial pursuits instead of building a strong future for themselves; and hence, asked women to keep up eliminating the hurdles that blocked their improvement by making use of their naturally given heroic virtue and good temper (Astell, 1697):

... the wise disposer of all things, foreseeing how unjustly Women are denied opportunities of improvement from without has therefore by way of compensation endow'd them with greater propensions to Vertue and a natural goodness of Temper within, which if duly manag'd, would raise them to the most eminent pitch of heroick Vertue. Hither, Ladies, I desire you wou'd aspire, 'tis a noble and becoming Ambition, and to remove such Obstacles as lie in your way is the design of this Paper. We will therefore enquire what it is that stops your flight, that keeps you groveling here below, like Domitian catching Flies when you should be busied in obtaining Empires. (para.3)

She suggested women be given opportunities to educate their own sex with useful knowledge rather than spend time with trivial conversations:

.... if instead of doing mischief to one another, by an uncharitable and vain Conversation, Women be enabled to inform and instruct those of their own Sex at least; [...] It will therefore be very proper for our Ladies to spend part of their time in this Retirement, in adorning their minds with useful Knowledge. (para.21)

The support women writers gave for female empowerment in helping them obtain their rights and get educated continued in the 18th century, too. One of those feminist writers was Mary Wollstonecraft (2015), who was well-known for her *A Vindication of the Rights of Woman* (1792), in which she presented a stance against the common belief of the period that women were secondary to men. In her work, she called people for having common sense and a reason-oriented social culture. Her criticism of the social gender roles and the issue of equality played a pivotal role for the feminist movement that was to show itself at the outset of the 20th century. The inadequate education of women at the time and the excessive attention given to marriage and beauty, as opposed to improving the intellectual side of women, were stated in a critical tone in her book:

The education of women has, of late, been more attended to than formerly; yet they are still reckoned a frivolous sex, and ridiculed or pitied by the writers who endeavour by satire or instruction to improve them. It is acknowledged that they spend many of the first years of their lives in acquiring a smattering of accomplishments; meanwhile, strength of body and mind are sacrificed to libertine notions of beauty, to the desire of establishing themselves, the only way women can rise in the world, by marriage. (pp.26, 27)

Yet, another women's rights supporter, Catherine Macaulay, in *Letters on Education* (1790), also defended the view that leaving women with no real education degrades them to an idle and powerless position. For this reason, she suggested equal education be given to both women and men. She urged the necessity for true wisdom for both sexes in her words: "*our state of happiness may possibly depend on the*

degree of perfection we have attained in this, we cannot justly lessen, in one sex or the other, the means by which perfection ... is acquired" (Macaulay, 1790, p. 201-2, as cited in Green, 2020).

Writers and philosophers like Austen, Hardy, Makin, Astell and many more, who both criticised the demeaning social atmosphere of the time towards women and encouraged women to find a way out towards their salvation, constituted an undeniable influence in shaping the new image of the Victorian women. They spread secularised ideologies around, starting from the 17th to the 18th century and pioneered the establishment women colleges starting from the mid-19th century onwards. However, as Raftery (2002) suggests, it did not happen in one night that higher education institutions accepted women in their bodies, not only because there was the fear that women would abandon their homes as the only place they belonged to but also due to the scarce work opportunities men would have to share with women. This suggests that women wishing to distance themselves from the patriarchal dominance in society and access educational and work-life opportunities were deemed as threats by Victorian men. This made the acceptance of equality between men and women a difficult concept to digest at the first place. Eventually, all these remarkable historical women figures in the English history as well as their male counterparts constituted the underlying powers behind the decisive women's movements towards earning their independence in educational, work and home life that would become more apparent in the 20th century. Though the literary works of the early 19th century towards the early Victorian period could not fully represent the confident British woman image because it was still in the developmental process, they gave a snapshot of a future image of that woman, standing on her own feet and proving as capable as men and causing a great transformation in society.

Women in different parts of life in the early 19th century and early Victorian period

In *everyday life*, a typical Victorian woman would be depicted as spending most of their time at home, dealing with activities like music, reading or languages and having chats with their female friends, rather than dwelling on politics as men did in their after-dinner pursuits. Women were not allowed to have a profession and not expected to exceed social norms and roles; however, taking care of household chores, looking after children and teaching them the moral values of the time were

among their duties. Women, who wanted to work, could either be governesses or servants with low-paid wages. Prochaska (1980) states in his book that women who wished to be useful were also suggested undertaking charitable works as a duty of Christianity, and a symbol of affection and benignity as these works were thought to suit more to the female nature. He adds that, as a result of this convention, a complex series of motivations were seen in women such as a desire for status and some other religious, social and economic changes. Men, on the other hand, through education they could receive, had the chance to delve into social and economic endeavours and enhance their capabilities.

When it comes to the *institution of marriage*, as women could not work and gain their economic freedom and a prestigious social status, they could do this only through marriage. This can also be seen in Austen's fiction where courtship and marriage play a key role like in *Emma*, *Pride and Prejudice*, *Persuasion*, *Sense and Sensibility* and *Mansfield Park*. However, this social-pressure-oriented, almost compulsory marriage brought subservience on the part of women towards their husbands. A woman's legal and material gains belonged to her husband and this was called coverture ("a woman's subordinate legal status during marriage", Britannica, 2007). The property gained in the marriage or even the money that a woman inherited or earned, automatically belonged to her husband and stayed with him when he wanted a divorce. For any reason, if she was unhappy in her marriage, she did not have the right to get divorced because that right was only given to men. On the other hand, neither a woman remaining unmarried was approved by society nor a woman having children or living with a man without getting married. Despite the disadvantaged position women were put into through marriage, marriage was still an important institution for the 19th century female. Coverture was criticised by philosophers like John Stuart Mill in *The Subjection of Women* (1869) where he supported social equality between men and women due to it being the only way to see the natural capabilities of women and about this he wrote: "*the legal subordination of one sex to the other 'is' wrong in itself, and now one of the chief hindrances to human improvement*" (p.1) (as cited in British Library, n.d.). In parallel to his statements, the enactment of Divorce Act (1857) and Married Women's Property Act (1882) regulated the law in England about the property rights

of married women and also allowed women to own property. Until that date, limitations on the part of women continued.

As for *the educational life of females*, the quality of education for girls in the early 19th century and early Victorian period was measured with their financial status in that if their family was from the upper class, female children could either have governesses at home or could be sent to private schools. These schools were called “finishing schools”, where they could learn running a house and social manners as a typical Victorian girl or dwellings like music and sewing. However, if girls came from low socio-economic backgrounds, they could not even go to a formal school, and hence, would receive less education than boys. As a consequence, girls had to work in low-paid jobs, proving right the common belief of the time that women’s only purpose was to get married and reproduce.

Education for adult women before the mid-19th century meant a kind of domestic education to prepare them to be better wives and mothers as well as teach them social subjects like languages and history rather than formal vocational training. As Hughes (2014b) explained, in order to earn their lives, they could only serve as teachers in small girls’ schools or as governesses. However, the developments that would start in the second half of the 19th century gave more reasons for women to aspire to as they opened the way for women’s integration into higher education institutions. These were Mechanics Institutes and Working Men’s Colleges and classes in Manchester, Liverpool and Leeds, which normally only accepted males, but with the new system, they started to admit women too, though with limited approval, to certain classes only (Raftery, 2002, p.332). There were also other institutions specifically designed for females (from below 15 to 34 years of age) like the one in Huddersfield (1847), and later on, in Bradford, which, like many other institutes, offered general domestic education day-classes for lower middle-class women and basic educational skills in evening classes for working women (Albisetti, 1989, p.54). Considering the limited improvement opportunities that women were subjected to for many centuries, the possibility of higher education would have a transformative effect for the future of English women and society. There appeared two types of woman during this transition period; the conservative one, as has been described previously, and the radical one who depicted a rather strong and an independent character. The latter profile started to have *professional*

and *political careers* and was no more compliant to men. One of the reasons for this was the higher education institutions that gained popularity among women towards the mid-century. To Bryant (1979), the rationale behind the unanticipated demand for female higher education at the time was the increasing number of inadequately educated middle-class women who felt the need to increase their qualifications through education, which, in return, could create more chances for financial opportunities. The other reasons Bryant stated were both the risky business attempts of their fathers, and the emigration of more and more single middle-class men to colonies, leaving women obliged to take care of themselves.

In a nutshell, being the women writers of their time, first Jane Austen through *Emma*, and later, Charlotte Brontë with *Jane Eyre*, reflected the real social atmosphere of their time into their fiction. Although both novels indicate the transformation processes of their protagonists from immaturity to maturity, in *Emma*, this process is spread in a shorter period of time and with less depth while in *Jane Eyre*, starting from her childhood till her late teens. In the latter one, the plot gives more space to the heroine, not only to accompany her throughout her own change period but also the change she causes in other's lives, such as Jane's influence on Mr. Rochester's life. The strength of this transformation may be a reflection of the changes going on in the English society at the time, which also affects the authors, making them feel the need to bring the social issues into their fiction as a reaction to them.

SECTION ONE: THE CAPABILITIES APPROACH AND EMPOWERMENT

This chapter includes three sections. The first section explains the framework used in the study as the CA, its relation to issues of social justice as well as literary works. The second section relates the concept of empowerment with the capabilities framework to analyse the women issue. The third section takes the CA as the basis of the thesis of the study to explore *Emma* and *Jane Eyre* in terms of the opportunities women were and were not presented with, and the resulting situations they were subjected to in their lives.

1.1 The Capabilities Approach

The two novels are examined from the lens of the CA framework to substantiate the inequities women were exposed to in the early 19th century English society towards the early Victorian period. The specificities of the educational and social environment of the period are grounded on the main components of the CA, such as the concept of ‘functioning, capabilities and the agency freedom’ to make sense of the social injustices women were exposed to. The CA is also used to discuss the empowerment factor, not only on behalf of women but for male characters as well, in terms of the extent to which they can make use of the existing capabilities.

The CA is regarded as a workable and multi-purpose conceptual framework rather than a clear-cut theory (Robeyns, 2005; Sen, 2009). The CA was originally created by the economist Amartya Sen, who got the Nobel Prize of The Sveriges Riksbank in 1998 for his contributions to welfare economics. With the CA, he aimed to serve the growth of humanity through the policies that could be devised considering the capabilities of individuals, their enhanced life quality and welfare (1984, 1993, 1999). Apart from these, to Robeyns and Byskov (2020, para.10), the CA also presents a perspective to evaluate social settings, and design policies for social change. Despite the fact that when developing the CA, education as a field was not aimed to contribute to, Walker and Unterhalter (2007) state that it ended up playing a fundamental role in education in terms of giving human beings the freedom to choose critically what to be and do in their life. The CA, according to Sen (1999), also allowed people to add on to others’ knowledge by using their own accumulated experience and knowledge. A CA-based education essentially gives importance to

the enjoyment of freedom of thought and planning, for every individual to pick the best option for themselves, and to be welcomed by the ones they are interacting with in a climate of equality and equity. The existing social gender roles, girls' schooling, and women's education and employment opportunities have also been discussed within the frame of the CA. The importance of acknowledging the role of development for women was explained by Sen (1999) as follows in his work *Development of Freedom*:

... the empowerment of women is one of the central issues in the process of development for many countries in the world today. The factors involved include women's education, their ownership pattern, their employment opportunities and the workings of the labour market. But going beyond these rather "classic" variables, they include also the nature of the employment arrangements, attitudes of the family and of the society at large towards women's economic activities, and the economic and social circumstances that encourage or resist change in these attitudes. Nothing, arguably, is as important today in the political economy of development as an adequate recognition of political, economic and social participation and leadership of women. This is indeed a crucial aspect of "development as freedom. (pp. 202-3)

The CA framework is built on the two main concepts as *capabilities* and *functionings*. Alkire and Deneulin (2009) explain the term "capability", as the agency that enables the enjoyment of the functionings (realised capabilities) that are cherished. Namely, if functionings are achievements, Robeyns and Byskov (2020) explain that "*capabilities are the doings and beings that people can achieve if they so choose, such as being well-nourished, getting married, being educated, and travelling*" (para.1). Nussbaum (2000), on the other hand, describe functionings as the "*innate equipment of individuals that is necessary for developing more advanced capabilities*" (p.84), like language, which needs to be developed after being born. In other words, capabilities symbolise the potential 'freedom providing resources' for people to realise their aims in life. The extent to which a person can convert these means into functionings, which are called the *conversion factors*, depends on, to Hart (2009), the factors of social, political and cultural nature. As these factors are allocated differently in society, they also determine the level of power, wealth and all kinds of resources individuals can access within the limits of their desire; i.e. the opportunity freedom to achieve. Robeyns (2006) explains this like presenting the same amount and quality of education to a group of individuals but not all of them making use of this opportunity in the best possible way to create a living out of it. To Terzi (2007), the capability is the basic quality of life to protect people from being

underprivileged and to allow them to tap into their other life-restoring capabilities like possessing a lucrative job and an easy life. Robeyns (2005) adds that in addition to the individual characteristics of a person, finance and resources a person owns come together to construct a set of capabilities to convert the stagnant part in a person's life into something valuable to them as achievements.

The second concept of *functioning* takes place when a person works for a planned purpose by spending all kinds of available resources to fulfil a long-desired precious goal. Think of a woman who always wants to have higher education in science but owing to the difficult financial situation she has been in, she cannot realise this ideal of hers. Instead, she has to work in an ordinary job that neither feeds her stomach nor her soul. As her job does not correspond to a value in her imagination, it does not serve as a functioning (achievement) as opposed to her much desired but not attained perfect job as a scientist. Yet, since the job that she ends up doing gives her the freedom to enhance her skills and convert her experiences into financial and social capabilities, it can still present a partial functioning to her, compared to some other women who are stigmatised due to racial, social or religious reasons, and as a result, cannot not have the opportunity to work. On the other hand, considering affluent women in society, the woman in the above example may be in a worse position as she has to do away with the poor condition she is in. Hence, willingly or not, discriminating the disadvantaged, be it women, children or people from other diverse backgrounds, multiplies the otherisation that already exists in society. As a result, these marginalised groups are deprived of their rights to choose to do and be in different parts of life that they value. The CA, as it encourages the critical evaluation of situations, can, to Walker, make a non-sexist society possible, and terminate gender inequality in education (2007); and by improving individuals' life quality, enabling human dignity and democracy, can play a crucial role in maintaining social justice (2010).

Although it is not very common to see studies in the literature using the CA to analyse literary texts, Martha Nussbaum, who has contributed to the literature of the CA framework a lot after Sen, explains through her works like *Cultivating Humanity* (Nussbaum, 1998), and *Perspective Equilibrium: Literary Theory and Ethical Theory* (Nussbaum, 2010) that there is a close connection between what the CA framework aims to achieve and how literary contexts can help do that. She points

out the ability of social sciences and literary texts to affect people to critically evaluate their own beliefs as well as the lives of diverse groups of people, to empathise with the difficulties they face and get into theoretical and political discussions that may lead to solutions. In *The Literary Imagination in Public Life* (1991), Nussbaum discusses that literary texts, and especially novels “*triumph over other ways of imagining the world [...] have a distinctively valuable, and ineliminable contribution to make*” (p.880). She adds that literary forms, through “*the perceptions of our children, but also in our schools of public policy, and government offices [...] as centrepieces of an education for public rationality*” (p.879) have the power to shape the public imagination. Despite the potential she sees in literature to have a wide effect in different institutions, she also criticises literary works as they only examine issues of humanity within the boundaries of specific texts and sometimes in comparison with each other but not at the theoretical and ethical level to discuss the real problems of humanity. Hence, she thinks that as much as the political and economic theories, literary theories, too should ponder upon these issues. Nussbaum’s ideas on the important role of literature to have a widespread and deep influence on society had already been acknowledged by the authors of the time like Austen and Brontë, since they used their fiction as a medium to portray the real life situations in society and also a tool to give messages to the public, mostly about areas they were unsatisfied with such as the social injustices experienced by women in society and marriage life, which inevitably diminished their capabilities to build a life of their own. The CA basically discusses individuals’ freedom of choice in doings and beings in life, and provision of opportunities to them for further improvement. Therefore, it can very well be juxtaposed with a study as the current one, which explores the lives of women in an era when their independence to act the ways they valued were taken away from their hands and they were left with very limited opportunities for improvement.

1.2 The Concept of Empowerment and the Capabilities Approach

Starting from the 1990s, the concept of *empowerment* has been used by feminists to challenge the context of social injustice and stratification to be replaced with attainment of economic freedom of women, raised awareness and collaboration (Batliwala, 1994; Kabeer, 1999). Batliwala (2007) accounts that the word empowerment has gone through a transformation, a kind of deformation throughout

time, which made it move from a more concerted action to an individual level. It was also criticized that the term has come to be used in political arena associated with power of the dominant group, which might as well hide aspects of disempowerment (Anyidoho & Manuh, 2010; Cornwall & Rivas, 2015), such as the health interventions for rights for reproduction (Gideon & Porter, 2014), and women's misrepresentation in economy and politics, and inequalities in education and work life. Hence, Unterhalter (2019) suggests that the term empowerment needed to regain its lost association with social justice, women's rights and human rights in order to restructure the educational and participative processes, and challenge the power structure. In this sense, the CA has opened a significant space for many disciplines, and in this way contributed a lot to different scholarly fields. Through the CA, a connection has been made between the term empowerment and strengthening not only women's role in society but also in better use of educational opportunities and individuals in realising their full potential in life through ways meaningful and valuable to them.

Although in the recent past, the term empowerment has been used with the above explained meanings, i.e. around social justice issues, the term *empower* was first stated (Unterhalter, 2019) to be used in the 17th century England in relation to the Civil War, when there was a political chaos and a strife over whom to hold the power or whom to share it with. In its initial uses, the term was also known as *impower*, assimilated from –en-power, and was used by Milton, Beaumont, Pope, and Macaulay (Etymonline, n.d.). Unterhalter (2019) points out that, in its first uses of the word around 1650s, the word suggested individuals be empowered by a crowning power or law to execute certain tasks or substitute another person like a deputy, but it was always “men” who held the “authority”. Thinking about the community structure at the time, it can easily be thought that the “power” was associated with disempowerment of women too. Likewise, in Milton's *Paradise Lost* (1667), the female was associated with sin and the male with death. Though she was empowered, it was through the ascription of a sinful role to express the evil thoughts of men. Contrary to today's association of empowerment with “learning”, “hard work” and/or “experience”, as can be read from the excerpt below, empowerment is given by the demon and symbolises destruction and corruption:

Thou hast achiev'd our liberty, confin'd
Within hell-gates till now: thou us empower'd
To fortify thus far, to overlay
With this portentous bridge, the dark abyss. (Book X, 368–371)

Moving towards the mid-19th century, we witness certain slow changes taking place in terms of women's awakening and them wanting to take more active roles in life, which naturally makes them feel more powerful with an increase in their capabilities. Within the specificities of the novels *Emma* and *Jane Eyre*, the term empowerment and the key concepts of the CA are analysed in the section below considering the qualities of the changing time between the two periods the books were written in.

1.3 Framework Analysis over *Emma* and *Jane Eyre*

The use of the concept of *capability* in *Emma* can be analysed through the specificities of the characters. Before starting with the characters, considering the time the novel was published in (1816), the social climate did not present many capabilities for women to improve themselves. For instance, it was not common for women to get a formal education, just like the author Jane Austen herself and her sister, who could only get little formal education and continued the rest of their education with homeschooling, unlike their brothers who got educated at Oxford University. This situation, Austen reflects into her fiction by drawing similarities between herself and the heroine Emma. Emma, like Austen, despite belonging to the upper middle class, receives only little formal education and rather makes use of her father's library at home. However, we also learn from Mr. Knightley's conversation with Mrs. Weston that Emma does not have a good informal education from her family either. Although he appears to be talking in favour of Emma, he actually makes open her imperfect behaviours and attitudes by explicitly stating her impertinence whom nobody but one could go against in the following lines (Austen, 1994):

But I, [...] who have had no such charm thrown over my senses, must still see, hear, and remember. Emma is spoiled by being the cleverest of her family. At ten years old, she had the misfortune of being able to answer questions which puzzled her sister at seventeen. She was always quick and assured: Isabella slow and diffident. [...] In her mother she lost the only person able to cope with her. (p.27)

Therefore, it is possible to comment that Emma cannot fully turn her high social status (capability) to her advantage as she cannot behave prudently and

honourably, and cannot withhold herself from indulging in others' private lives. This does not give her the chance to attain a functioning (achievement) in her life either, except for the marriage she does in the end. On the other hand, even the little education of hers can still make her more acceptable in public and have an effect on people (not disregarding the effect of her socio-economic situation) compared to Mrs. Weston. Mrs. Weston is portrayed as a person to underestimate the mental capacity of others when actually she is revealing her own limited one without intending. This can be traced in her futile efforts to convince Mr. Knightley that Emma is actually a very studious girl who likes to read and keep notes regularly about her readings, when he actually knows very well that Emma is not such kind of a hard-working girl. On the other hand, Mr. Knightley also makes it clear that he does not find Mrs. Weston's mental capacity and education adequate enough to be a competent governess. These qualities of Mrs. Weston, as well as her easily manipulated character by Emma indicate the necessity of getting a good education in shaping a woman's manners and vision, and evaluating events happening around her from a more realistic perspective. Mr. Knightley openly conveys his ideas about Mrs. Weston herself (Austen, 1994):

You are better placed here; very fit for a wife, but not at all for a governess. But you were preparing yourself to be an excellent wife all the time you were at Hartfield. You might not give Emma such a complete education as your powers would seem to promise; but you were receiving a very good education from her, on the very material matrimonial point of submitting your own will, and doing as you were bid; and if Weston had asked me to recommend him a wife, I should certainly have named Miss Taylor. (p.28)

Despite Mr. Knightley's low opinion of Miss Taylor (Mrs. Weston), she could still obtain a partial functioning by being a governess and having a respectable place in society. A similar functioning is valid for women when they inherit a legacy from their family or attain a higher position in society through marriage. These, women regard as valuable achievements (functioning) in life since they make them empowered, though not through studiousness or use of skills but acquirement. This can be seen in Emma feeling the power of her father's wealth behind her, and in Miss Taylor, being shown as a good match to Mr. Weston, if married to him, as can be read from Mr. Knightley's words above.

Another example of a person who makes use of marriage as a functioning is Jane Fairfax, through her marriage to Frank Churchill. However, even without her

marriage, she can still be regarded to have more functionings than Emma, not only with her superior physical qualities but also her personal qualities like being reserved and goodhearted, owing to which she is being portrayed by Austen as a rival to Emma. Differently than Emma, but like Miss Taylor, Miss Fairfax belongs to the middle class, and due to this, before she gets married, she has to work to earn her living. From the flip side, this makes her advantageous as she improves her capabilities to assist and teach a person as a governess, which can be considered as a valuable doing at a time when women could not work in a variety of jobs. From this perspective, empowerment with its use in the early 19th century was not much different from the one in the 17th or 18th centuries, when only men were empowered to aspire to certain ideals like education or occupation that necessitated activating capabilities such as personal talents and efforts.

Just like the CA is built on the notion of supporting the disadvantaged in society, in *Emma* too, there are instances where we see some characters being defended by others to enable their empowerment in a different way. One of those times is when Emma behaves unmannerly towards Miss Bates, upon which she is warned by Mr. Knightly to be polite and pull herself together. Miss Bates is being protected not only due to being a human being but also as an aged woman deserving respect. What Mr. Knightley is trying to do here is to create the equal grounds on which Emma and Miss Bates can express themselves and live as they like, which serves as a *capability* for Miss Bates. If Miss Bates was tailored a more Emma-like character with more inner power, she could realize herself the best way possible to make it a *functioning* (achievement) for herself.

As for Charlotte Brontë's *Jane Eyre*, which was published towards the middle of the 19th century (1847), an increasing space being given to woman roles, compared to *Emma*, is striking. This can be explained with the different styles of the authors but more with the changing time and different perspectives developed toward women in society. This naturally allows for more *capabilities* to be provided to the use of women, more chances for achievements (*functionings*) valuable to them, and as a result, improved *empowerment* to increase the freedom of women in family and work life. These, however, will develop more apparently in the following century indicating that there is a long way to go for women to gain wider range of rights.

Coming to the CA-related character analysis in the novel, for Jane, her *capabilities* are mainly made up of her characteristics and aspirations defined by a pursuit for equality and respect blended with self-discipline, dignity and insubordination, which enables her to create a better self from her present being. The *functioning*, on the other hand, is the end result referring to what she achieves after a long process of becoming the final mature Jane Eyre she starts off for when she is a little girl at Gateshead. There are certain factors that contribute to this transformation process. One of them is the eight years of time she spends in Lowood School where she gets her first formal education. Although she herself accepts in her talk to Mr. Rochester that she has not had enough education; “*Only such books as came in my way; and they have not been numerous or very learned*” (Brontë, 1992, p.107), and the available education for her in Lowood has been under the shadow of dogmatic religious doctrines enshrined by Mr. Brocklehurst, she still regards the education she receives as valuable as a functioning. She says she has made use of every opportunity to improve herself and finds the education she gets as “excellent” (Brontë, 1992):

The school, thus improved, became in time a truly useful and noble institution. [...] I bear my testimony to its value and importance. [...] I had the means of an excellent education placed within my reach; a fondness for some of my studies, and a desire to excel in all, [...] I availed myself fully of the advantages offered me. (p.71, 72)

The second factor to contribute to her transformation and make her attain another *functioning* is her accepting the fact that she can also have feelings for a man and eventually her getting married to Mr. Rochester as her employer. By doing so, she becomes empowered too, as this behaviour of hers is a kind of reaction to the conventional Victorian expectation of a governess. To achieve the mature and married Jane she has become, she has had to go through many hardships and trials of disempowerment caused by events she has experienced and people she has to face with. For instance, only because she is a woman, alone in life, and financially weak, she is being mobbed many times and in different ways by her cousin John. Despite the tortures she bears, she surrenders neither his, nor his mother's authority as the mere beholders of power. In the end, she becomes the symbol of empowerment that destroys the submissive image of women in her free expression of her ideas and her dignified stance against inequalities in general and also between men and women.

As for Mr. Rochester, we see the CA work towards the opposite direction. While in the beginning of the novel, Brontë draws a physically, mentally and

emotionally strong character for him, who has many *capabilities* in life, towards the end, she degrades him to a much weaker position as he goes through the ups and downs of life saved from his ego and excessive passion. Despite his unexpected end, his having Jane can still be regarded as a *functioning* on the part of him and a partial empowerment owing to the support of Jane.

Just like Rochester, there are some other characters that cannot make use of the *capabilities* they possess but abuse them for their own benefit. Mr. Brocklehurst is one of them as he misuses religion to scare and threaten people, and does not allow them enjoy the worldly pleasures while he himself lives in luxury. Mrs. Reed is the other one who has never loved and showed compassion to Jane even when she is a young girl needing support and care, and although she is confided in by Jane's father and her husband that Jane will be looked after well. The children of Mrs. Reed, especially John and Georgiana, though not much Eliza, are the other figures who behave unfairly to Jane, having been affected by their mother's cruel behaviours towards her. Normally, these characters who present unwanted behaviours toward Jane, have all kinds of opportunities to show their support and compassion to her; however, they choose not to make use of the capabilities presented to them. Nussbaum suggests as an important part of the CA that people need to be given the agency, i.e. freedom of choice in choosing or not choosing to do certain things or be the person they want. However, as we see in this example, this freedom of not doing and being can also affect others' self-rule negatively, damaging the principle of fairness. During the course of the events in the novel, among these evil characters of Mr. Brocklehurst, Mrs. Reed, John, and Georgiana, we see a change toward the better only in Georgiana as she befriends Jane and turns her relationship with her into a *functioning*.

In brief, the CA framework in this study has been analysed for the two literary works of *Emma* and *Jane Eyre* in terms of the extent to which women can access formal education in the early 19th century and the early Victorian period despite the financial abundance some did have, also as regards the capability of individuals in making use of the opportunities they possess. Lack of formal education causes them to be home-schooled with limited resources available in home conditions, inhibiting their agency to determine the course of their lives and attain functionings valuable to them. The second inhibiting and threatening factor for

women that deprive them of worldly pleasures comes up as religion in *Jane Eyre*, as a reality of the time. Religion is abused in the hands of the clergy and of some others who manipulate it to their benefit. As a result, the functionings women can imagine getting are limited with the occupation of a governess and/or getting married to a wealthy man to guarantee their life and be respected in society. On the other hand, men can be educated in good schools that can increase their capabilities and prepare them for their future work and marriage life, which overall makes them more empowered in society compared to women. For a group of woman minority, empowerment can take place after all the didactic but thorny roads that they have been through, just like with Jane who comes to a more powerful position towards the end of the novel. The journey towards maturity and empowerment can also be seen with Emma, but in a comparably lighter scale due to the less serious life lessons she faces and her better off socioeconomic background she comes from compared to Jane. However, for more major changes to take place against social justice issues, which will also constitute the subject matter of fiction, the next century would have to be waited for.

SECTION TWO: THE ANALYSIS OF JANE AUSTEN'S *EMMA*

The author, Jane Austen, was born in 1775 in Steventon, Hampshire, and had seven siblings, six boys and two girls. She finished four novels as *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1816), and she posthumously published *Persuasion* and *Northanger Abbey* (1818), and *Lady Susan* (1871). She also started some unfinished fiction like *The Watsons* (1804) and *Sanditon* (1817), and wrote poems, plays, prayers, letters and three volumes of *Juvenilia*. In her literary works, with a comic but realistic tone, she illustrated the late 18th century to early 19th century English society middle class relationships, and women in the institution of marriage, using it as a social upscaling. She showed the very well-known examples of *novel of manners* through her works, as a reaction to the changing social classes due to industrialisation and improvements in technology and a need to maintain the deep-rooted manners, values and customs of society. Despite giving examples of novel of manners, Austen calls English society for tolerance through the characters she created who do not always exhibit perfect behaviours but also follies. It is her mastery in the subtle expression of nuances and the intricacies in human life that made people find a part of themselves in her novels at the time. This brought her popularity to extend beyond her time and space, and reach today to lend her fiction to be filmed on the silver screen and find spectators from around the world. Austen's literary wit was also recognised by Sir Walter Scott, a Scottish historical novelist and poet, who praised her in his journal entries, dated 1827, as follows: "*There is a truth of painting in her writings which always delights me. They do not, it is true, get above the middle classes of society, but there she is inimitable.*" and also in 1826, referring to *Pride and Prejudice*: "*That young lady had a talent for describing the involvements and feelings and characters of ordinary life, which is to me the most wonderful I ever met with*". (Jane Austen's House, n.d.)

She took after her mother who did not get a formal education either but was famous for her wit in running her home successfully (Oxford Dictionary of National Biography, 2010). Austen could only get a partial formal education in a boarding school as later on she got seriously ill and continued with home education. This can be associated with her heroine Emma who gets a little formal education and mainly makes use of her father's library and her governess as sources of knowledge.

Although Austen did not get married, she had some attempts which did not end up in marriage as they were spoiled in the last moment or ended up in loss of her beloved one (Southam, 2021). These romantic experiences of hers may have been the inspiration behind creating the character Emma as a girl who is fond of matchmaking and marriage business. Like her mother, it seems that Austen also took some qualities from her father in terms of enjoying learning and reading as it is known that he was a scholar, a rector. This naturally enabled Austen to grow up in an intellectual environment to set the suitable grounds for her writing career. Honan (1987) suggests that the home atmosphere was also open and amusing that allowed for different ideas to be discussed easily. This background of Austen may have led her mould Emma as a character who is witty, funny, critical of others, and criticised in return. The latter difficult situations she falls into may have been written by Austen to prepare Emma toward her ultimate maturity. Although due to his father's occupation and her father originally coming from a wealthy family Austen can be said to belong to upper-class, he was orphaned with his two sisters as their father could not receive inheritance from his family. This may have influenced Austen to create an orphan character like Harriet Smith in *Emma*, as Emma's closest friend. Again as a reflection from Austen's own life, being the places she visited frequently, we see London and Bath being used as settings in *Emma* and other novels of hers. Although she suffered from cancer and died of it (1817), until her final end, she continued to write.

In brief, Austen started to write *Emma* in 1814 and it was published in 1816, as an example of a process of personal development and maturity. Emma Woodhouse, coming from an upper middle-class family, lives with her hypochondriac father, and her governess Miss Taylor in a little village. As there is nothing much to do in her routine and rather boring life, she indulges in matchmaking attempts that end in failure. For instance, she decides to matchmake Harriet Smith, an orphan illegitimate girl, with clergyman Mr. Elton, although Harriet is interested in Robert Martin and Mr. Elton in *Emma*. Hence, Emma's manipulation in this matter not only makes events even more complicated, but also causes confusion with Harriet and Mr. Elton. Emma also receives the criticism of George Knightley with this behaviour of hers as she does not care about others' emotions and interfere in their lives with an overconfident manner. Even this attempt of Emma reveals how disregardful she is in paying attention to people and their

choices. As she does not take lesson from her wrong behaviours easily, despite Mr. Knightley's warnings which she cares for, she continues to indulge in similar self-centred behaviours without measure, and as a result, has to go through didactical, painful and sometimes humiliating experiences of self-discovery and ethical learning. Only after she accepts that she has made a mistake and caused disruption in others' lives, she turns her matchmaking skill inwards and realises her own feelings for Mr. Knightley, and finally gets married to him. Austen, through this novel, displays her genius in reflecting the clash between the ideal and the real manners of a society in a satirical and ironic attitude. In the two sections below, the novel is analysed in reference to the first research question of "What kind of a role did women in the early 19th century play in educational, marital, and social life in *Emma*?"

2.1 Marriage as a Social Status in the 19th Century

Marriage is one of the foremost themes commonly depicted in the 19th century British fiction. Jane Austen, being one of those novelists and a single woman in the same period, situates bachelor women as good candidates for marriage, mirroring stereotypical viewpoints of society.

In *Emma*, we are presented with frequent instances of the snobbish attitudes of the heroine Emma herself and the satirical tone of Austen to go along, as a kind of innuendo or satire to the social expectancy of girls getting married. This takes place through many scenes in the novel. One of those is when Emma makes it clear to Harriet that she does not have the intention of getting married, and Harriet bringing to the fore Miss Bates' age and her still not getting married when she says: "*But then, to be an old maid at last, like Miss Bates!*" and Emma despising Miss Bates replies (Austen, 1994):

That is as formidable an image as you could present, Harriet; and if I thought I should ever be like Miss Bates- so silly, so satisfied, so smiling, so prosing, so undistinguishing, and unfastidious, and so apt to tell everything relative to everybody about me, I would marry tomorrow. (p.67)

Even in the supercilious character of Emma, the author makes the heroine own the responsibility of watching her behaviours towards others just like in the scene above when Mr. Knightley questions Emma's rude behaviour toward Miss Bates and causes her to be ashamed of this. This, according to Sutherland (2014,

para.1), Austen shows as “a duty of kindness and protection to those who are not” as fortunate as Emma. It also corresponds to social reason personified as Mr. Knightley. Such kind of social norm not only functions as a kind of brake on individual behaviours but also sets standards of social appearances in public that present chances for girls to get married.

Since Emma does not portray expected behaviours of the time, like politeness, except towards Mr. Knightley, and not feel this as a deficiency either (except for the unthoughtful and dull matchmaking activities she conducts for Harriet which makes her ashamed of later on), she frequently and firmly says that not every girl is looking forward to getting married. This can be seen when he reacts to Harriet’s refusal of Mr. Martin’s proposal and Emma responding to Mr. Knightley: “*Oh! to be sure, it is always incomprehensible to a man that a woman should ever refuse an offer of marriage. A man always imagines a woman to be ready for anybody who asks her.*” (Austen, 1994, p.47). Yet in another instance, during a dialogue with Harriet, she reiterates her decision to not to get married as she sees it not worth doing (p.68): “*the objects for the affection ... the great point of inferiority*”. She adds with a self-righteous manner that she should be the one to like a man, not vice versa:

My being charming, Harriet, is not quite enough to induce me to marry; I must find other people charming—one other person at least. And I am not only, not going to be married, at present, but have very little intention of ever marrying at all. (p.67)

Not only in the 19th century but also to continue in the preceding century, it is a common belief that women can level up in social class only by getting married and that only people of the same class can get married. We see that even the idea of Harriet getting married to Mr. Knightley makes Emma crazy as she thinks they are from different classes and Harriet cannot even dare to imagine him as her husband. This idea of hers is fortified with the realisation that indeed it is herself who is in love with Mr. Knightley:

Mr. Knightley and Harriet Smith! Such an elevation on her side! [...] Could it be? No; it was impossible. And yet it was far, very far, from impossible. Was it a new circumstance for a man of first-rate abilities to be captivated by very inferior powers? (pp. 332-33)

In the 19th century England, women like Emma, who are wealthy enough not to get married, can always be respected and their celibacy can be tolerated. In her

condition, Emma has the luxury to not to get married to be able to lead her life, and she does not feel the pressure of it either in saying “*I have none of the usual inducements of women to marry*” (p.67). Her comfort in remaining single also comes from her belief that she is capable of doing many activities like reading and playing music to keep her mind active:

If I know myself, Harriet, mine is an active, busy mind, with a great many independent resources; and I do not perceive why I should be more in want of employment at forty or fifty than one-and-twenty. Woman’s usual occupations of hand and mind will be as open to me then as they are now; or with no important variation. If I draw less, I shall read more; if I give up music, I shall take to carpet-work. (p.68)

From another aspect, women characters in the novel are not alone in their pursuit of marriage. We frequently see men indulging in marriage business, either in their conversations with the females or through the letters they write to the other sex. Even the reserved Mr. Knightley, who does not miss an opportunity to criticize Emma for dealing with matrimonial matters rather than reading or minding her own business, goes into marriage conversations more than once in the novel. One of them is when he gives Emma the news about Harriet having gotten married to Robert Martin: “*You are prepared for the worst, I see; and very bad it is. Harriet Smith marries Robert Martin.*” (p.380), when he continues to detail every bit of this decision. Still in another plot, he is chatting with Mrs. Weston about Emma and he says:

She always declares she will never marry, which, of course, means just nothing at all. But I have no idea that she has yet ever seen a man she cared for. It would not be a bad thing for her to be very much in love with a proper object. I should like to see Emma in love, and in some doubt of a return; it would do her good. (p.30)

As a person belonging to the upper-middle class, a complementary plot Austen devises in her fiction is the relationship of people belonging to different social status. She adopts a sarcastic attitude towards her characters that have high-level consciousness about social divisions but cannot portray exemplary virtuous and skilful behaviours despite the aristocratic backgrounds they belong to. Social class is a determining factor in many instances like deciding about suitable couples that can get married or whether a person should be respected. Since such is the common social practice, “being poor” definitely makes one deserve to be treated as a second-class citizen in the eyes of the public. Emma chatting with Harriet, referring to Miss Bates’ situation defends the idea that being single on top of being poor is a reason to

be disrespected. Even Mr. Knightley, who is portrayed as a prudent and well-behaved gentleman, has the general conviction that being a poor woman like Miss Bates can be a reason for inferiority in contrast to a rich woman like Emma. With the character of Miss Bates, Austen exemplifies the insufferable weight of being a single poor woman in society, as opposed to being a single wealthy woman in the personification of Emma, reflecting and criticizing the double standard exerted upon women.

2.2 The Theme of Education and Women

Jane Austen, like her sister and the women of her time who could not have much formal education, reflects with Emma the low expectation of girls to have a proper formal education as women improving themselves is seen as a threat. This can be felt in the scene where Mrs. Goddard's school is presented as a place not bearing such kind of a potential threat:

[...] but a real, honest, old-fashioned boarding-school, where a reasonable quantity of accomplishments were sold at a reasonable price, and where girls might be sent to be out of the way, and scramble themselves into a little education, without any danger of coming back prodigies. (p.15)

Austen mostly depicts in her novels the deficiency of her heroines about their poor education and reading habits. Namely, talking to Mrs. Weston, Mr. Knightley explains what he thinks about Emma's habit of reading with a criticizing tone: "*But I have done with expecting any course of steady reading from Emma. She will never submit to anything requiring industry and patience, and a subjection of the fancy to the understanding*" (p.27). To Mr. Knightley, the reason why Emma cannot do well in reading lies in her main interest being matchmaking and marriage, and Mrs. Weston not having been able to contribute to Emma's education as her governess. The lack of enthusiasm in Emma towards learning and reading is in parallel with her lack of intention to teach Harriet to read. This, Austen presents, with the following passage:

Her views of improving her little friend's mind, by a great deal of useful reading and conversation, had never yet led to more than a few first chapters, and the intention of going on to-morrow. It was much easier to chat than to study; much pleasanter to let her imagination range and work at Harriet's fortune, than to be labouring to enlarge her comprehension or exercise it on sober facts; and the only literary pursuit which engaged Harriet at present. (p.54)

The reading activity that commonly interested both men and women in the novel is the charades, riddles, poems and letters they like to read and write. Rather than aiming at an educative purpose, they are written to communicate or to express the love of both sexes to each other as in the example of Mr. Elton's charade written for Emma titled "To Miss -" (p.56).

Mrs. Weston initially intends to convince Mr. Knightley as to how successful Emma can be to educate Harriet: "*But on the other hand, as Emma wants to see her better informed, it will be an inducement to her to read more herself. They will read together. She means it, I know.*" (p.27). However, later on, understanding that she will not be successful in changing Mr. Knightley's low opinion about Emma's disposition for education, Mrs. Weston moves on with an irrelevant but a common theme in the novels of that period as "female beauty": "*I either depend more upon Emma's good sense than you do, or am more anxious for her present comfort; for I cannot lament the acquaintance. How well she looked last night!*" (p.29). Mr. Knightley, understanding her purpose of changing the topic, says: "*Oh! you would rather talk of her person than her mind, would you? Very well; I shall not attempt to deny Emma's being pretty*" (p.29). Similarly, Emma is talking with Mr. Knightley, praising Harriet's beauty but not her mental abilities: "*She is not a clever girl, but she has better sense than you are aware of, [...] I am very much mistaken if your sex in general would not think such beauty, and such temper, the highest claims a woman could possess*" (p.49). Thus, it can be derived from these conversations that women being estranged from formal education makes them unnecessarily embrace this situation to the extent that they do not sufficiently busy their minds with more knowledge but rather more superficial dwellings that do not help their capabilities to enhance. This also suggests the inadequacy of reinforcement at the time for the education of females to come from the intellectuals, literary figures or state authorities.

Not all female characters in the novel are at a low education level or show disinterest towards education though. Miss Fairfax, for instance, is drawn as a figure different than the other females, with her reserved behaviours, education level and musical ability. As a rare behaviour of the time, Colonel Campbell, who takes charge of Miss Fairfax's education, wants to make the best for her within his financial, cultural and visionary capacity. In this way, he believes, he can guarantee her future

life too, without making her be dependent on another person. Austen depicts Campbell's desire for Miss Fairfax getting a good education as follows:

[...] for though his income, by pay and appointments, was handsome, his fortune was moderate and must be all his daughter's; but, by giving her an education, he hoped to be supplying the means of respectable subsistence hereafter. [...] She had fallen into good hands, known nothing but kindness from the Campbells, and been given an excellent education. Living constantly with right-minded and well-informed people, her heart and understanding had received every advantage of discipline and culture; and Colonel Campbell's residence being in London, every lighter talent had been done full justice to, by the attendance of first-rate masters. (p.128)

As a rare example of a male figure in the 19th century, Mr. Rochester stresses the necessity of girls getting an education by referring to Emma. However, in the general atmosphere of the time, rather than women, it was more common for men to be seen worthy of quality education. Emma, in conversation with Harriet reflects this viewpoint: "*At Hartfield, you have had very good specimens of well-educated, well-bred men.*" (p.24). On the other hand, women at the time are either not interested in getting a high quality education or do not have the means to do so, both in terms of financial capacity and the cultural readiness of society to allow that. Given these circumstances, the common occupation for women is nothing but being a governess, which could give them an average life standard as in the case of Miss Taylor, who later on levels up by getting married to Mr. Weston.

In the general outlook of the 19th century England, there is the tendency to confine women to minimum education, almost no occupational life, and to the institution of marriage. Despite this gloomy outlook, novelists like Jane Austen, do not refrain from taking on the responsibility of playing the pioneer role to awaken society to the possibility of an enlightened future. This possibility is personified in the character of Miss Fairfax, who gets the chance to practice good education and enhance her capabilities. In contrast, Emma, though frequently been portrayed as a clever girl, cannot experience a similar personal growth due to her lower-level interest of matchmaking.

SECTION THREE: THE ANALYSIS OF CHARLOTTE BRONTË'S *JANE EYRE*

Before starting examining the novel, giving a summary of the life of the author Charlotte Brontë will help enlighten some of the details in the novel, as a mirroring effect from her life. Brontë, who was born in 1816 in Bradford-Thornton, had five siblings, four of whom were girls. She loses her mum at a small age and then her sisters, due to poor conditions in their school Cowan Bridge, to which she goes too, later on. Reading about Brontë's life (Kenyon, p.23), we see parallelisms with *Jane Eyre* being built. For instance, Brontë writes about her school being run by a rich clergyman called Reverend Wilson, who views females as wicked and inferior to males. She also gives details about the burnt oatmeal porridge they used to eat in the morning and the spoiled beef for lunch as well as her sisters who die when they are ten (Maria) and eleven (Elizabeth) due to tuberculosis and unhealthy meals and living conditions. In Barker's (2018) *The Brontës: Wild genius on the moors - The story of the three sisters*, there is an indication of punishments too, including being insulted in front of others, and "barbaric punishments" (p.108) like whipping (p.165), and others, depending on the perceived misbehaviour by educators. Different examples to harsh school conditions from boys' school are given in the same book, such as making two boys share the same towel and this causing sight loss in some boys (p.167). Likewise, in *Jane Eyre*, we are introduced with Mr. Brocklehurst as the owner of Lowood School, representing a copy of Reverend Wilson, and the same poor living conditions such as the unhealthy food and corporal punishments, which makes Jane's friend Helen Burns sick and causes her death in the end. Similarly, the blind Rochester is probably inspired by the boys in the school who lose their sight.

In her later years, at the age of 18, Brontë becomes a governess, which, Paddock and Rollyson say, she never likes as she is said to have been continuously humiliated (2003, p.18), just like Jane Eyre being humiliated as a child at Gateshead and becoming a governess later on. In the meantime, Brontë finds herself falling in love with a married man, the head of the boarding school (Constantin Héger) in Brussels. This event can be associated with her love for Rochester as a married man, although she does not now this in the beginning. As a common principle of the time, Brontë and her sisters write and publish using pseudonyms. During her life time, she writes more than 200 poems, a novella, many stories and four novels as *The*

Professor (though the first novel, published posthumously in 1857), *Jane Eyre* (1847), *Shirley* (1849), *Villette* (1853). She gets married at the age of 37 in 1854, and as has been suggested (Paddock & Rollyson, 2003, p.18), she leads a happy marriage life, which can again be resembled to the happily ever after ending of *Jane Eyre*. However, the year following her marriage, due to health problems she experiences in pregnancy, she loses her life in 1855.

Charlotte Brontë's *Jane Eyre* (1847) is regarded as an exceptional literary work, a fictional autobiography, and a typical example of a Bildungsroman. Her life starts to unfold when she is eight and this extends toward her quest for self-completion and womanhood, drawing parallelisms from the real lives and roles of women in the early Victorian society. The heroine Jane Eyre, with her desire for freedom, respect, equality, dignity, the ability to stand on her own feet and going after her passion, though in a controlled manner, becomes an outcast as she presents a stance against the typical image of a Victorian woman. These attitudes of hers, as well as her objection to inequality between women and men, and search for her true self and expectations of life, set the plot of the novel. They also indicate her desire to get away from the confining atmosphere of the time, and in her attaining the equality and fairness she has always looked for throughout her life. This is realised at the end of the novel where she feels the real empowerment uniting in marriage with Rochester to be equalised with him. Rochester, while in the beginning draws the "powerful men" image in the eyes of the public, later on loses most of this power by losing his sight, physical wholeness, and prosperity, all of which saves him from his excessive passion and ego to make him come to a suitable position to get married to Jane.

Jane Eyre, not only by being a Bildungsroman, but also having Gothic romanticism, presents examples of a diverse spectrum of genres. By making use of the elements of the Gothic novel, which can be explained as "European Romantic pseudomedieval fiction" to bloom in 1790s (Britannica, 2020), Brontë creates vivid scenes in the red room where Jane is locked many times, and is haunted by ghosts as supernatural features typical of the genre. As Haddad (2012) describes, "overwrought emotions, one or more women in distress, and a metonymy of gloom and horror" are also indicative of the Gothic. These qualities are displayed at many places in the novel including the Lowood School and the fearful emotions and drama

Helen is faced with, as well as the large and scary woman Jane sees in her room that tears her veil before her wedding, and the other scenes of Bertha, which all feed the supernatural and the horror of the gothic. The romantic effect as well as Gothicism show themselves, as Thompson suggests (1974), in the fear that surrounds the main character both mentally and/or physically but also in the protagonist overcoming the evil and attaining success of some kind. This can be associated with Jane getting passed her fears in childhood and achieving happiness in many ways at the end of the novel, as is explained in the analysis below.

Jane Eyre also carries elements from the nature, which presents the author materials for inspiration. For instance, at the beginning of the novel, Brontë draws a vivid picture from the wild nature of the Arctic Zone and Iceland, defined by their coldness and desertedness, which we associate with the characteristics of Jane, alone in life and reserved in manners. Similarly, the scenes depicting Bewick's British Birds symbolize Jane changing her living space/home at certain intervals, just like the seasonal migration of birds.

The novel opens with orphan Jane living with her cruel aunt Mrs. Reed, her aggressive cousin John and spoiled and selfish female cousin Georgiana and her sister Eliza. Living with them, she is excluded from all social gatherings of the household, and always made feel that she does not belong to that family but rather is a burden for them. She is treated very badly, both physically, as she is being left to the point of starvation at times, and psychologically, as she is being insulted and shouted at continuously and locked up in the red room subjected to torture causing her to become sick. Even during these years in pain as a child, Brontë makes the reader feel that Jane knows that she is worthy, dignified, and has a sense of justice and religious faith that is not blind. She faces many compelling instances when she strives to keep her integrity. Having lived in Gateshead with her relatives, she heads for Lowood to get education where she will spend eight years, the last two years of which as a teacher. The mediocre education she receives is enough to make her feel good about herself, which also makes her eligible to become a governess. Not knowing that the governess position she gets in Thornfield Hall will change her whole life, she starts living with Mr. Rochester, her to be husband, and his little ward, Adèle Varens. The reader sees Jane in the dilemma of wanting to belong to somewhere but at the same time protecting her independence and dignity. This

situation is felt especially during the scenes she has with Mr. Rochester where she understands that surrendering her passion towards him will also mean relinquishing her self-respect and integrity as she will have to be a mistress to him in the presence of Bertha as his lawful wedded wife. Not accepting to yield to her passion, she leaves Thornfield and sets on a new quest to find herself and to come to grips with her real emotions towards Mr. Rochester, and so does him towards Jane. During the time they are separated, they go through harsh experiences like Rochester losing his sight and his one hand, besides his psychological strength. Jane, on the other hand, after wandering around miserably to find a home and earn her living for a while, finally gains power through the inheritance she receives and her lost cousins she finds. The story ends with an exchange of power dynamics between Rochester and Jane, where the latter reaches a superior position both financially and physically, and she looks after Rochester after they get married. The novel is analysed below by referring to the research question of “What kind of a role did women in the early Victorian period play in educational, marital, social and work life in *Jane Eyre*?”, which, while forms the central themes in the novel, indicates the vices and virtues of the main characters as well through the dilemmas they are faced with.

3.1 Binaries in the Developmental Process of the Protagonist

The reconciliation of “mind and body” and “heart and mind”

The mental and the physical, i.e. *mind and body binaries* have been the subjected to various philosophical discussions, which dates back to the time of René Descartes (1596-1650), a person closely linked with dualism. For dualists, though they have different perspectives, mind and body are different but real concepts that cannot to be dissolved in each other. As explained by Wozniak (1995), Descartes associates mind with consciousness and self-awareness, distinct from the brain as a physical matter, yet in connection with the body (brain) through the pineal gland, both affecting it and is affected by it. For the other philosophical thoughts, as explained by Robinson (2020), while most materialists accept mentality as reflected in physicality, also exemplified in theories like behaviourism and functionalism, idealists see physicality in the mind, as a subjective output of shared experience.

Unlike the dualistic views that considered mind and body as two separate entities, as suggested by Mayer (1996), 19th century Victorian understanding

necessitated thinking mind and body as interdependent concepts; i.e. a healthy mental capacity to only exist in a healthy body, the two to form a fit body. For instance, in *Jane Eyre*, the most striking example of these binaries comes into being in Bertha. Brontë unites both “the mind” as an abstract concept, and “the body” as a physical one, in a vivid physicality; in other words, she reconciles both but in the most damaged form, illustrated in the insanity of Bertha, accompanied with her coarse bodily movements:

The lunatic sprung and grappled his throat viciously, and laid her teeth to his cheek. They struggled. She was a big woman, in stature almost equalling her husband, and corpulent besides. She showed virile force in the contest—more than once she almost throttled him, athletic as he was. He could have settled in her with a well-planted blow; but he would not strike; he would only wrestle. At last he mastered her arms. Grace Poole gave him a cord, and he pinioned them behind her. With more rope, which was at hand, he bound her to a chair. The operation was performed amid the fiercest yells and the most convulsive plunges. Mr. Rochester then turned to the spectators; he looked at them with a smile both acrid and desolate.

That is my wife [...] And this is what I wished to have (laying his hand on my shoulder); this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon. I wanted her just as a change after that fierce ragout. [...] Compare these clear eyes with the red balls yonder—this face with that mask—this form with that bulk [...] Off with you now. I must shut up my prize. (p.259)

As can be read in the above descriptive lines, Rochester, let alone seeing Bertha having a fully healthy body image with her eyes as “red balls”, face as a “mask”, and body like “bulk”, shows her as a monstrous figure. He increases the dramatic effect even more by making clear the physical differences between Jane and Bertha; Jane having “clear eyes”, a “face”, and a “form”. As Jane is depicted to have healthy physical features, the message is given that she forms the complete picture of a healthy person with her clear mind too. In contrast, Bertha, with her unaesthetic and huge features, and extreme muscle power, reflects a poor mentality and weak physicality. Although Rochester goes into a physical struggle with Bertha, as if they are in a sportive activity like a match, he sadly has to carry the burden of maintaining his connection with Bertha.

As the story unfolds, the reader also witnesses the binaries of mind and body in Jane, in a kind of transformation, indicating her growing up both physically and mentally. However, considering her young age at Gateshead, her mind seems to be ahead of her body as she is quite mature in her dignity and equality-conscious mind, which are qualities not commonly expected of a child to display. Only towards the

end of the novel, when she almost completes this transformation, her mind and body are reconciled.

The real duality shows itself with Jane in the *mind and heart* binaries. The duality attributed to this couple comes from the other duality of science and religion in the 19th century that became more apparent with Darwin's evolutionary theory by means of natural selection, published as *On the Origin of Species* in 1859. Until the middle of the century the two seemed to reconcile with each other owing to their integrated existence in nature, and as Croce (n.d.) states, as "a response to the Enlightenment". However, starting from the middle towards the end of the century, and more so in the 20th century, with scientific developments being grounded on theoretical explanations, there started to occur a distinction between the two.

Brontë, having written *Jane Eyre* in this transition period of science and religion, seems to have been affected by the dichotomy of mind and heart herself, as she puts Jane to experience them first as a *dilemma* and then a *reconciliation*. Throughout the story, Jane is forced many times to choose between the two; whether to listen to her emotions or do what her mind tells her to do. This is indicated in a scene where Rochester tries to persuade Jane to stay with him although he is married to Bertha. Despite her intense emotions for Rochester, she refuses him, not due to any fear or denial of her sexuality or individuality, but because she respects herself and also thinks it is immoral to stay with him:

I care for myself. The more solitary, the more friendless, the more unsustained, I am, the more I will respect myself. I will keep the law given by God, sanctioned by man. I will hold to the principles received by me when I was sane, and not mad—as I am now. Laws and principles are not for the times when there is no temptation; they are for such moments as this, when body and soul rise in mutiny against their rigor; stringent are they; inviolate they shall be. If at my individual convenience I might break them, what would be their worth? They have a worth, so I have always believed. (p.280)

Despite thinking like this, she is still challenged by her emotions for Rochester, which she finds hard to stand against:

[...] And if I cannot believe it now, it is because I am insane, quite insane, with my veins running fire, and my heart beating faster than I can count its throbs. Preconceived opinions, foregone determinations, are all I have at this hour to stand by; there I plant my foot.

I did. Mr. Rochester, reading my countenance, saw I had done so. His fury was wrought to the highest; he must yield to it for a moment, whatever followed; he crossed the floor and seized my arm, and grasped my waist. He

seemed to devour me with his flaming glance; physically, I felt at the moment powerless as stubble exposed to the draught and glow of a furnace; mentally, I still possessed my soul, and with it the certainty of ultimate safety. (p.280)

As a result of going back and forth between staying and leaving, along with unstable and whirlpool of emotions, she feels she has to listen to her mind and leave Rochester, though with much difficulty. She finds it more appropriate to abide by social conventions:

What unutterable pathos was in his voice! How hard it was to reiterate firmly, "I am going!" "Jane!" "Mr. Rochester." [...] I had already gained the door, but, reader, I walked back—walked back as determinedly as I had retreated. I knelt down by him, I turned his face from the cushion to me; I kissed his cheek, I smoothed his hair with my hand. "God bless you, my dear master," I said. "God keep you from harm and wrong, direct you, solace you, reward you well for your past kindness to me." "Little Jane's love would have been my best reward," he answered; [...] "Farewell!" was the cry of my heart, as I left him. (pp. 281-82)

Even after she flees from Thornfield, she cannot help thinking about Rochester and is torn between going back home to feel emotionally fulfilled and leaving home to justify her mind:

[...] and, oh! with agony, I thought of what I left! I could not help it. I thought of him now, in his room, watching the sun rise, hoping I should soon come to say I would stay with him, and be his. I longed to be his; I panted to return; it was not too late; I could yet spare him the bitter pang of bereavement. As yet my flight, I was sure, was undiscovered. I could go back and be his comforter, his pride, his redeemer from misery, perhaps from ruin. Oh, that fear of his self-abandonment—far worse than my abandonment—how it goaded me! It was a barbed arrow-head in my breast; it tore me when I tried to extract it; it sickened me when remembrance thrust it further in. Birds began to sing in brake and copse; birds were faithful to their mates; birds were emblems of love. What was I? In the midst of my pain of heart, and frantic effort of principle, I abhorred myself. I had no solace from self-approbation, none even from self-respect. (pp. 283-84)

Before this separation, during their plans for marriage, some details also affect Jane negatively to make up her mind to refuse his proposal. Although she feels an undeniable attraction towards Rochester, she also finds his behaviours despotic and feels degraded by his marriage presents like jewels and silks, which she is forced to accept. This makes her feel like an entity that can be bought by Rochester as her owner:

I ventured once more to meet my master's and lover's eye, which most pertinaciously sought mine, though I averted both face and gaze. He smiled; and I thought his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched. (p.237)

The underlying reason that makes her this annoyed is her resistance to give away her independence. Referring to the imagery of “slavery and owner”, she says:

I'll be preparing myself to go out as a missionary to preach liberty to them that are enslaved—your harem inmates amongst the rest. I'll get admitted there, and I'll stir up mutiny; and you, three-tailed bashaw as you are, sir, shall in a trice find yourself fettered amongst our hands: nor will I, for one, consent to cut your bonds till you have signed a charter, the most liberal that despot ever yet conferred. (p.237)

The mind-heart dilemma underlined by the theme of “independence” is once more reflected in Jane's dialogue with St. John. Although she has strongly experienced the bitterness of poverty until that time, the unexpected news of her having inherited the property of his uncle, Mr. Eyre Madeira, and becoming rich makes her immediately think about the sweet independence on the horizon:

And then this money came only to me; not to me and a rejoicing family, but to my isolated self. It was a grand boon, doubtless; and independence would be glorious—yes, I felt that—that thought swelled my heart. (p.338)

Yet in another time, words of liberty and independence are flying in the air when Rochester tries to convince her to stay in Thornfield. There, while he makes a simile by resembling her to a bird Jane resists this imagery with the rationale that she is not unfree like the bird he depicts:

Jane, be still; don't struggle so, like a wild, frantic bird that is rending its own plumage in its desperation.” I am no bird; and no net ensnares me; I am a free human being, with an independent will; which I now exert to leave you.” Another effort set me at liberty, and I stood erect before him. (p.223)

Considering her strife for independence, going in between listening to her heart or her mind, she definitely has the right to get her independence. It is because, especially for a woman like Jane, who is so free-spirited and open minded, compared to other women in her time, having had to live by the rules of others for many years without having a real home must have been a torture for her. Towards the end of the novel, we see mind and heart being reconciled, when due to her love to Rochester, she accepts to take care of him psychologically, physically and financially as he has lost his sight and become crippled. Hence, in the end, this reconciliation takes place just as Rochester once had wanted; Jane as his comforter and rescuer.

With this image of him, while Brontë destroys the Victorian desire of a fit person composed of a healthy body and mind, enables the union of heart and mind. This scene emphasizes Rochester's incompleteness becoming complete by reuniting

with Jane and having an exchange of feelings. Thus, Brontë gives the message to society that not all the time body and mind should unite to make a fit person, and that people do not have to fit into the norms of society, but that mind and heart reconciliation is more important. Here, body does not only signify Rochester's lost limb or sight but also the material possessions like his burnt house with all valuable properties in it and the jewels and silk dresses he once forced Jane to buy. The superficiality of body across the superiority of mind can well be summarised by Rochester (p.395): "*The third day from this must be our wedding-day, Jane. Never mind fine clothes and jewels, now; all that is not worth a fillip*". Neither these entities nor the domineering stereotypical views of public are necessary for human beings to be regarded as complete and happy. Jane's belated marriage with Rochester also attempts to erase the deep-rooted social perspective that only people from the same class can get married. Thus, mind overriding body signifies a revolt against many conventional approaches in the 19th century England that have restricted people in different ways.

From submissiveness to rebelliousness

The fact that Jane grows up as an orphan causes her to confront being ridiculed and despised at an early age mirroring the merciless, cold and isolating side of life, also feeding and/or unveiling the rebellious side in her starting from an early age. At the beginning of the novel, the reader is introduced with Jane Eyre reading the two volumes of the book called Bewick's History of British Birds, which can be considered as a kind of escape from her cousin and aunt's bullying. British birds are known to inhabit a different geography seasonally (p.XI), suggestive of Jane's story as she is drifted from one place to another without feeling the comfort of a home. Brontë also inserts into the novel the description of the nature in the book such as the Arctic Zone and Iceland area, depicted as cold and dreary, which is resembled to desolate Jane without parents, feeling cold, and is as pale as the colours in the Arctic, trying to survive alone in the uncanny world she finds herself in:

Of these death-white realms I formed an idea of my own—shadowy, like all the half-comprehended notions that float dim through children's brains, but strangely impressive. The words in these introductory pages connected themselves with the succeeding vignettes, and gave significance to the rock standing up alone in a sea of billow and spray; to the broken boat stranded on a desolate coast; to the cold and ghastly moon glancing through bars of cloud at a wreck just sinking. (p.4)

Her long unnourished need for affection undergoes a pursuit of “maturity and fulfilment” (Newman, 1996, p.475), as can be seen in a classical bildungsroman as such where the character’s personal development is portrayed from childhood and beyond. Right from the beginning of the novel, when Jane is only a small child, Brontë illustrates the image of a girl, who is tried to be made submissive by the people around her. She is despised not only by her cousin John and her aunt, but also by people in society, which we witness when she leaves Thornfield and tries to survive in the streets without shelter and food. However, her first experiences of the real torture and maltreatment come from the opposite sex, her cousin John Reed, which she has to stand up to for the first time. The depiction of the scene by Jane’s own words:

John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones shrank when he came near. There were moments when I was bewildered by the terror he inspired. (p.5)

What is even more exhausting for her is the indifference of her aunt against John’s violence towards her. In order not to escalate the fight, Jane often has no choice but to remain mute against bullying and humiliation of John:

I had no appeal whatever against either his menaces or his inflictions:[...], and Mrs. Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence—more frequently, however, behind her back.

Habitually obedient to John, I came up to his chair. He spent some three minutes in thrusting out his tongue at me as far as he could without damaging the roots. I knew he would soon strike, and, while dreading the blow, I mused on the disgusting and ugly appearance of him who would presently deal it.

You have no business to take our books; you are a dependent, mamma says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen’s children like us, and eat the same meals we do, and wear clothes at our mamma’s expense. (pp. 5-6)

After this scene, when John throws a book at her, her head hits against the door and bleeds, which is the first moment we see Jane as a rebel in contrast to submissive Jane in the previous plots. She says “*I resisted all the way: a new thing for me*” (p.7). The following dialogues also suggest the rebellious moments of hers, which will cause her to be locked up in the red room, not only for once but for many more times to come in different occasions:

The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded. "Wicked and cruel boy!" I said. You are like a murderer—you are like a slave-driver—you are like the Roman emperors!

What! what! he cried, "did she say that to me? Did you hear her, Eliza and Georgiana? Won't I tell mamma? But first—" He ran headlong at me; I felt him grasp my hair and my shoulder; he had closed with a desperate thing. I really saw in him a tyrant—a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of some pungent suffering: these sensations, for the time, predominated over fear, and I received him in frantic sort. I don't very well know what I did with my hands, but he called me "Rat! rat!" and bellowed out aloud.

Then Mrs. Reed subjoined: "Take her away to the red-room, and lock her in there." Four hands were immediately laid upon me, and I was borne upstairs. (pp.6-7)

Soon Jane realizes that the problem is one of a struggle to overcome or resist the male dominance over a female as a reflection of the common inclination in society. Throughout the experiences she has had, she gets to discover different social roles men and women are compelled to along with the misuse of religion to suppress individuals. This, she first realizes during her time in Lowood School where Mr. Brocklehurst accuses girls to be evil and punitive when they do not behave the way he desires and threatens them with Biblical doctrines.

In Lowood, Jane also gets to know a girl called Helen Burns, who is, on the one hand, full of love and forgiveness, and on the other hand, too submissive, even when she is being beaten and yelled out in front of her class mates by the teacher Miss Scatcherd. Jane cannot make sense of Helen's calmness as she believes her friend is being exposed to injustice. Hence, believing that Helen needs to resist the teacher's behaviours, Jane tries to provoke Helen (p.46): "*But that teacher, Miss Scatcherd, is so cruel to you?*" [...] *And if I were in your place I should dislike her; I should resist her. If she struck me with that rod, I should get it from her hand; I should break it under her nose*". Instead, Helen replies her with mature manners taking their strength from her religious beliefs: "*Cruel? Not at all! She is severe; she dislikes my faults*". [...] "*It is far better to endure patiently a smart which nobody feels but yourself, than to commit a hasty action whose evil consequences will extend to all connected with you—and, besides, the Bible bids us return good for evil*".

Jane cannot be successful in moulding Helen to resemble her rebel self. Jane's encounter with Helen symbolises an awakening in Jane. She comes to realise what extreme submission to violence and religious dogmas can cause (Helen is being

tortured by her teacher many times, and after a while she gets sick and eventually dies), and she also learns to love and forgive people. The latter, we see especially in her affection for Rochester, and also towards Mrs. Reed, when she visits her before she dies. Although Jane realises that Mrs. Reed is still angry with her due to her outspoken and rebellious nature towards her aunt and his son, Jane tells her that she forgives her and loves her, despite all the bullying she had been exposed to. Hence, both Helen and Miss Temple are the two figures in the school, who, without knowingly, contributes to Jane's finding her true self and becoming mature. In short, Lowood is the place where Jane initiates her first steps for empowerment as she gets educated, learns that there are not only cruel people in life but also nice ones to help her, and it is also the place where she first starts teaching. Overall, what she has learned here has improved her capabilities, and the way she views life and people, all to pave the way toward her empowerment.

The extent of Jane's religious beliefs and her submissiveness are tested by her cousin St. John's appearance in the novel, which, one more time enables readers to witness her courage and rebellious nature. St. John, who represents convention and dogmas, tries to pull Jane onto his side to get married to him, not for love but to complete his missionary work (Brontë, 1992):

God and nature intended you for a missionary's wife. It is not personal but mental endowments they have given you; you are formed for labor, not for love. A missionary's wife you must—shall be. You shall be mine; I claim you—not for my pleasure, but for my Sovereign's service. (p.356)

Jane, sure about her feelings and the motive behind St. John's proposal, rejects him to save herself, prove her liberty, which can also be associated with Jane's rebellious side: “*I am not fit for it; I have no vocation,*” *I said.*’ (p.356). Then she continues to think and talk to herself: “*Can I receive from him the bridal ring, endure all the forms of love (which I doubt not he would scrupulously observe), and know that the spirit was quite absent?*” (p.358). As a side note, although Jane is so sick when she first meets St. John, interestingly, she recovers in the meantime but it is her cousin who dies in the end. This is symbolic of women attaining their freedom and enlightenment overcoming conventions, the unreality of Christian salvation, and male subjugation.

3.2 Marriage as a Social Status in the Early Victorian Period

The ups and downs in Jane's life bring her to another stop, which is the unexpected marriage of hers with her employer, Mr. Rochester, before which she goes through a period of self-questioning about the role of men and women in life. Brontë does not only depict the theme of women's role through the character of Jane but also through Bertha being locked up in the attic, signifying women's silencing in society at the time. This can also be associated with Jane's cry for liberty for herself and for the "*Millions [...] in silent revolt against their lot*" (p.95). The common approach of the time that disregards women's honourable existence and ideas also suggests that it will not bring fair consequences to men either, as can be explained with Rochester's disabled situation after the fire in his house.

Jane, with a critical tone, compares men and women in society; women being viewed inferior to men, passing their time with domestic chores, womanly endeavours, and being far away from expressing their real emotions:

Women are supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them; if they seek to do more or learn more than custom has pronounced necessary for their sex. (p.95)

Jane portrays a symbol of catalyser of change in society by underpinning through her ideas that both sexes are equal and free in expressing their emotions, fulfilling their needs and practising their skills. However, even for such a character that does not live her life according to the doctrines of others, the traces of social norms can be read in her sentences about class distinction. When comparing herself and her love for Rochester she thinks she loves him differently than his friends and Miss Ingram whom Jane thinks he will get married to. Jane thinks the only divide between her and Rochester is the class difference and economic situation:

He is not to them what he is to me, I thought; he is not of their kind. I believe he is of mine; I am sure he is—I feel akin to him—I understand the language of his countenance and movements: though rank and wealth sever us widely, I have something in my brain and heart, in my blood and nerves, that assimilates me mentally to him. (p.153)

Where wealth is not present, religion is used as a tool or threat by men of the 19th century to convince women to get married, as can be seen in the example of St. John, who insistently resorts to this trick. However, Jane, knowing very well his motive behind asking her to marry him, to accompany him during his missionary in India, rejects his proposal. She also implies that after all the things she will do to help St. John, she knows that her capacity as a woman in that marriage will be underestimated, in return for nothing but to experience a “*monstrous martyrdom*”:

If I join St. John, I abandon half myself; if I go to India, I go to premature death. [...] He will never love me, but he shall approve me; I will show him energies he has not yet seen, resources he has never suspected. Yes; I can work as hard as he can, and with as little grudging.

Seek one elsewhere than in me, St. John; seek one fitted to you. One fitted to my purpose, you mean, fitted to my vocation. Again I tell you it is not the insignificant private individual—the mere man, with the man’s selfish senses—I wish to mate; it is the missionary. And I will give the missionary my energies—it is all he wants—but not myself. (pp. 358-60)

3.3 Education of Women and Women as Governesses

Education and women in the 19th century

It is known that getting a formal and higher education is not common in the 19th century England. As has been illustrated in the prior related parts, women are thought to have limited skills and intellect, thus, their place is thought to be home y dealing with endeavours like looking after children and doing domestic chores. Relying on this epochal background, although education is not the dominant theme in the novel, it is the formal education that enables Jane to take on an occupation as a governess, through which she leads her life, and gets married to Rochester in the end.

Starting from the beginning of the novel, the reader understands from Jane’s inner voice talking to the reader that she wants to read, get an education, improve herself and attain the skills and knowledge to execute her life independently. The first scene that tells us about her interest in reading at a small age is when she is reading Bewick’s book living in Gateshead, and her cousin John interrupting her activity, starting a fight with her and not allowing her to read. This, being done by a male figure is suggestive of male dominance over the female and withholding her from education:

Now, I'll teach you to rummage my bookshelves; for they are mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows. (p.6)

Even at around the age of 8, Jane talks with Mr. Lloyd about her possible-to-have poor relatives, and tells him that she would not want to go and live with them, not only because they are poor but also because they are uneducated and do not have the manners. Despite the pain she has been inflicted living in Gateshead, she says “*No, I was not heroic enough to purchase liberty at the price of caste*”. Hence, as a lonely female in the 19th century, living a humane life in terms of financial conditions, good manners and education are of importance to Jane, even more important than being free. To reach that dream, she will have to go through many harsh experiences until she comes to the age of 18 when she will learn that her uncle has left her a heritage. It is the first time she feels that being independent as a woman is very desirable, and this situation also reflects the difficult conditions for women at the time where they are dependent on outside support for financial freedom if they have not received a good education.

Talking to Bessie, Jane clearly mentions that she does not have much idea about what kind of a place school is, so she can only imagine it from Bessie's narration that seems to have impressed Jane a lot, and from what she understands of it, she sees school not only as a place to learn new things but also a chance to escape from her troubles:

I scarcely knew what school was. Bessie sometimes spoke of it as a place where young ladies sat in the stocks, wore back-boards, and were expected to be exceedingly genteel and precise [...] and if Bessie's accounts of school-discipline (gathered from the young ladies of a family where she had lived before coming to Gateshead) were somewhat appalling, her details of certain accomplishments attained by these same young ladies were, I thought, equally attractive. She boasted of beautiful paintings of landscapes and flowers by them executed; of songs they could sing, and pieces they could play, of purses they could net, of French books they could translate; till my spirit was moved to emulation as I listened. Besides, school would be a complete change; it implied a long journey, an entire separation from Gateshead, an entrance into a new life. (p.19)

The attractive image Bessie draws about school life makes Jane grow impatient to go to Lowood as she says “*I should, indeed, like to go to school.*” (p.19). In a short time, Jane will find herself in the school where she will be more than satisfied with the education she gets. Despite the good memories, Jane also has to bear bitter moments to take place in school. They are blamed to be sinful, and told

off or punished frequently. As girls are being scared to go against the Bible, and also respect their teachers, they cannot resist these harassments. Among all the girls, Jane is different, and referring to Helen's submissiveness against the unfair punishments toward her at school, she says "*I was no Helen Burns*" (p.55), and shows her usual determined attitude towards injustice in the educational environment too:

When we are struck at without a reason, we should strike back again very hard; I am sure we should—so hard as to teach the person who struck us never to do it again.'[...] I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved. (p.48)

When Jane is accepted into the Moor house the first time, as she gets to know the household, she evaluates the different behaviours of each of these people towards her, and she thinks that the reason for Hannah's prejudiced behaviours towards her is the lack of education. For her, what fertilizer is to the soil, education is for a person, enabling her growth and softening her heart:

Prejudices, it is well known, are most difficult to eradicate from the heart whose soil has never been loosened or fertilized by education; they grow there, firm as weeds among stones. Hannah had been cold and stiff, indeed, at the first; latterly she had begun to relent a little; and when she saw me come in tidy and well-dressed, she even smile. (p.300)

In the days ahead, we witness Jane's thirst for reading and learning from the way she discusses her readings with her cousins. She explains to the reader that she values her cousins and them having had a good education, which she thinks can be of help to her own self- improvement too:

In-doors we agreed equally well. They were both more accomplished and better read than I was; but with eagerness I followed in the path of knowledge they had trodden before me. I devoured the books they lent me; then it was full satisfaction to discuss with them in the evening what I had perused during the day. (p.309)

Education-related dwellings continue to occupy Jane when she is at the Moor house with her cousins. She describes this moment of hers as peaceful and happy:

While Mary drew, Diana pursued a course of Encyclopaedic reading she had (to my awe and amazement) undertaken, and I fagged away at German, he pondered a mystic lore of his own—that of some eastern tongue, the acquisition of which he thought necessary to his plans. (p.351)

Despite this positive atmosphere, we are also given hints about the mindset of men at the time about women, through St. John's dialogue with Jane (p.361): "... *though you have a man's vigorous brain, you have a woman's heart, and—it would*

not do.” It is believed that mental capacity and the power of intellect can normally be associated with men, and matters of the heart, with women, as an indication of a narrow perspective of society.

Woman as an unusual governess in work life

The first analysis that can be made about the unusual governess is through the character of Jane and her stance against unfairness in relationships, not only in romantic terms but also in the student-teacher relationships and relationships with her relatives like John and Mrs. Reed. Her atypical behaviours like being outspoken, direct and fearless when talking to people, even to her masters and teachers, start at Gateshead when she is only a little girl at the age of 8. Jane concludes her final 2 years in Lowood School as a teacher in her first professional position in life.

When she comes to the age of 18, she starts working as a governess for 30 pounds a year in Thornfield, to live with Mrs. Fairfax, her master Mr. Rochester and his little adopted daughter Miss Larens whose responsibility she is to take. In her first governess position she feels uneasy and lonely as she is inexperienced in life.:

It is a very strange sensation to inexperienced youth to feel itself quite alone in the world; cut adrift from every connection, uncertain whether the port to which it is bound can be reached, and prevented by many impediments from returning to that it has quitted. The charm of adventure sweetens that sensation, the glow of pride warms it; but then the throb of fear disturbs it; and fear with me became predominant when half an hour elapsed, and still I was alone. (p.81)

As she wanders around the house, she becomes happy to see the unlocked bookshelf that she thinks is more than enough for a governess, indicating her motivation for self-improvement:

Most of the books were locked up behind glass doors; but there was one book-case left open, containing everything that could be needed in the way of elementary works, and several volumes of light literature, poetry, biography, travels, a few romances etc. I suppose he had considered that these were all the governess would require for her private perusal; and, indeed, they contented me amply for the present; compared with the scanty pickings I had now and then been able to glean at Lowood, they seemed to offer an abundant harvest of entertainment and information. (p.89)

Normally, one expects a governess to have milder behaviours, and not talk so pretentiously. However, for Jane, it does not matter whether she already knows the person or not; she bluntly tells what she has on her mind without thinking twice,

which she does with her talk to Rochester upon him asking her opinion about whether she finds him handsome or not:

I should, if I had deliberated, have replied to this question by something conventionally vague and polite; but the answer somehow slipped from my tongue before I was aware. "No, sir." "Ah! By my word! there is something singular about you," said he; "you have the air of a little nonnette; quaint, quiet, grave, and simple, [...] and when one asks you a question, or makes a remark to which you are obliged to reply, you rap out a round rejoinder, which, if not blunt, is at least brusque. (pp. 114-115)

In her first encounter with Rochester, Jane as a governess critically observes his behaviours and manners towards her and finds them patronising and despising. Upon Rochester forcing her to speak what she thinks, she makes clear her democratic viewpoint about master-subordinate relationship:

Then, in the first place, do you agree with me that I have a right to be a little masterful—abrupt—perhaps exacting, sometimes, on the grounds I stated: namely, that I am old enough to be your father, and that I have battled through a varied experience with many men of many nations, and roamed over half the globe, while you have lived quietly with one set of people in one house?" "Do as you please, sir." "That is no answer; or, rather, it is a very irritating, because a very evasive one; reply clearly". I don't think, sir, you have a right to command me, merely because you are older than I, or because you have seen more of the world than I have; your claim to superiority depends on the use you have made of your time and experience. (p.117)

Despite Rochester finds her stubborn and is surprised to hear a governess talking in such a manner, he also respects her, which can be regarded as an improved example of a 19th century male figure appreciating a woman's stance:

I mentally shake hands with you for your answer, despite its inaccuracy; and as much for the manner in which it was said, as for the substance of the speech; the manner was frank and sincere; one does not often see such a manner; no, on the contrary, affectation or coldness, or stupid, coarse-minded misapprehension of one's meaning, are the usual rewards of candor. Not three in three thousand raw school-girl governesses would have answered me as you have just done. (p.118)

Although initially, Jane finds Rochester a difficult person to get on with, later on, she confesses to herself that she has fallen in love with his master desperately, which is not a typical governess behaviour. Her emotions flare out even more during Rochester's fake courtship with Miss Ingram. She shares her feelings with the reader about this experience:

I have told you, reader, that I had learned to love Mr. Rochester. I could not unlove him now, merely because I found that he had ceased to notice me—because I might pass hours in his presence, and he would never once turn his eyes in my direction—because I saw all his attentions appropriated by a great lady, who scorned to touch me with the hem of her robes as she passed. [...] I

could not unlove him, because I felt sure he would soon marry this very lady. (p.162)

Understanding that she cannot continue to live in that house, knowing her master loves Miss Ingram, she decides to leave Thornfield. However, she feels the need to reveal her real emotions to Rochester before she leaves. By doing so, she challenges customs and traditions that restrict women to be this open in expressing their emotions to men, while it is needless to mention how unusual it is for a governess to fall in love with her master and talk to him in such an open manner. She also stands against the common view in society that regards people coming from lower socioeconomic background inferior to others, as she views all human beings on an equal footing. While she tells about her opinions to the reader, she sounds very much like a governess who sends moral messages to the public, even to Rochester:

Do you think I can stay to become nothing to you? Do you think I am an automaton? [...] Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! I have as much soul as you, and full as much heart! And if God had gifted me with some beauty, and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal—as we are! (p.223)

It is not only Jane who is class-conscious but also Mrs. Fairfax, who, hearing that Jane and Rochester is getting married reveals her real ideas about how she finds this union inappropriate and that she needs to keep away from him with an intimidating tone:

Equality of position and fortune is often advisable in such cases; and there are twenty years of difference in your ages. He might almost be your father. [...] “Is it really for love he is going to marry you?” she asked. I was so hurt by her coldness and scepticism, that the tears rose to my eyes. “I am sorry to grieve you,” pursued the widow, “but you are so young and so little acquainted with men, I wished to put you on your guard. It is an old saying that “all is not gold that glitters”; and in this case I do fear there will be something found to be different to what either you or I expect.” “Why? am I a monster?” I said; “is it impossible that Mr. Rochester should have a sincere affection for me?” No, you are very well, and much improved of late; and Mr. Rochester, I dare say, is fond of you. I have always noticed that you were a sort of pet of his. [...] Try and keep Mr. Rochester at a distance; distrust yourself as well as him. Gentlemen in his station are not accustomed to marry their governesses. (p.233)

Jane, not accepting the fact that she can live with Rochester knowing that he is already married to Bertha, leaves Thornfield. After a tiring and depleting travel, she starts her third job as a teacher in a village school to teach poor girls and feels

happy as she is of help to them. Finally, at the end of the novel, upon Rochester becoming crippled and blind, we see Jane being the “giver and protector” to Rochester, which is not a usual scene to be observed in a master-governess relationship either (p.394): *“I love you better now, when I can really be useful to you, than I did in your state of proud independence, when you disdained every part but that of the giver and protector”*. Normally, it is expected that governesses are taken care of by the household in terms of being provided with shelter and food in exchange of their servitude. Now, as a governess, she takes on an extra role of the protector by all means, and the wife of her “once” master.



CONCLUSION

In this study, it was aimed to analyse two famous novels; one from the early 19th century, *Emma* by Jane Austen, and the other from the early Victorian period *Jane Eyre* by Charlotte Brontë. The analysis of the novels was based on Amartya Sen's Capabilities Approach that aimed to encourage people to critically examine their own lives, the lives of others and evaluate the extent to which opportunities are presented on an equity-basis in society. The theoretical framework also values creating economic, political as well as literary theories and policies to improve the living conditions of the deprived groups and individuals in society. In this way, it suggests those marginalised individuals find the means to achieve goals that are valuable for them (functionings), and feel the safety of using opportunities that should be made available for all. The framework was later on developed by Martha Nussbaum with a special focus on the freedom of individuals to choose or not to choose (agency freedom) among the available opportunities to create further functionings for themselves.

Referring to the significance of this study from the others, there has been research that has either taken the same novels but examined different aspects of them or concentrated on the same period with different novels. Therefore, studies exploring the women issue in the 19th century England in terms of aspects like education, work, social, and marriage life as a whole have not been taken as the subject matter. To cite some examples, the study of Cho (2003) explores the elements of feminine subjectivity in Austen, Brontë and Eliot using contemporary poststructuralist feminist theory; the one by Martin (2018) examines the women of the late 18th to the early 20th century women, in terms of their relationship to property and the dichotomy of home and homelessness including Charlotte Brontë's *Jane Eyre*; Nelson (2015) applies the consent theory to reflect the consent and marriage themes in the 19th century British Literature over a variety of novels of the period except the ones examined in the current study; Femano (2000) explores the elements of feminism in Jane Austen's novels including *Emma* using feminist theory, Foulk (2006) chooses *Jane Eyre* as one of her focuses in her examination of the Victorian outcast using a psychoanalytic and Marxist approach; and finally Preston (2012) with her specific concentration on the language of control and especially the theme of marriage in *Emma* and *Jane Eyre*, can be said to draw a partial similarity with this

current study. As regards the use of Nussbaum's human capabilities understanding in the previous studies, a part of the thesis of Pinede (2001) delves into an analysis of Nussbaum's human capabilities perspective to explain teacher education to prepare citizens for a diverse global community. As can be seen, it is one of the unique contributions of this study that it comparably analyses two fictions of the 19th century from the women issue in different parts of life.

The second factor that makes this study different than the others is that it uses a contemporary framework as the Capabilities Approach in the examination of literary works. Although the framework has been adopted in various fields such as philosophy, politics, economy, and education, it has not been applied to the use of literature. Therefore, though it may be uncommon to use this framework of the 20th century in the examination of 19th century literary texts, it is indeed quite appropriate to do so. One reason of doing so is that the use of this framework allowed for digging into the issue of empowerment of women at the time, considering the social injustices they faced in different areas. Secondly, the nature or the focus of the framework also matched with the women authors of the novels who also had the intention of highlighting the women issue in the 19th century to raise awareness in society with a critical analysis. Therefore, both the framework and the authors of the novels draw the attention to one of the disadvantaged groups in society as women, despite the different periods the novels were published in.

In terms of the similarities between *Emma* and *Jane Eyre*, both were written anonymously and by women writers who witnessed the different periods of the 19th century. Secondly, both writers depicted the developmental processes of their heroines who go for a quest to discover the messages of life for them. Emma smooths her ruffled feathers coming from childhood, exemplified with childish, selfish and spoiled behaviours, and learns from life lessons and matures. Jane Eyre, on the other hand, comes out of the miserable, lonely and almost homeless childhood years to move towards an ever dignified woman who finally makes a home by getting married to the man whom she believes she is on the same wavelength. Thirdly, both authors intentionally strike upon the social issues of their time; basically, the conservative perspective of the public towards women and the strict roles cast for them that cause hurdles for woman in many parts of life.

Despite the similarities that are greater between the two novels, there are naturally some differences too, which originate from the different perspectives of two different writers and the specificities of the plots and the characteristics of their heroines. First of all, it can be said that a more in-depth transformation is experienced by Jane Eyre, considering the intensity of the hardships she goes through. As a reader, considering this long and difficult process, one can comment that Brontë had to spare a considerable amount of space for her in the novel as a woman character so that not only the reader could analyse her maturity period in detail but also the heroine could internalise her life lessons and determine her new route. On the other hand, compared to Jane Eyre, Emma, deals with more superficial matters like matchmaking in quite a large part of the novel, and goes through a lighter developmental process in relation to the matters she is dealing with. This might have necessitated Austen to decrease the role of the main woman figure and include a wide array of male and female side characters into the novel to give her more chances to learn from her mistakes, and also to highlight her superficiality in comparison with others' maturity, personalities and dwellings. The second difference between the novels is that while *Emma* is an example of a comic novel and a novel of manners, *Jane Eyre* is a Bildungsroman, combined with elements of Gothic romanticism. The different genres used in both novels give the writers different opportunities in terms of putting varying levels of emphasis on characters. Namely, as *Emma* reflected the example of the comedy of manners, Austen has to appeal to the whole society in terms of making her characters exhibit the desired manners in society through a number of individuals with their varying stories, but with less depth and less space each character fills in the novel. However, with *Jane Eyre*, Brontë has to delve into the deepest traumas and various experiences that the woman protagonist has to go through starting from her childhood till her womanhood. The nature of the Bildungsroman enables the writer to spare more space to the heroine and scrutinize the women issue in society with more depth. Therefore, regarding the different analysis being made in relation to the Capabilities Approach in the two novels, Brontë's story lends itself to a more comprehensive analysis owing to the challenging life lessons the heroine is exposed to that trigger the social injustice element. Another point that is worth mentioning is that, as a reflection of the utilitarian philosophy of self-interest where individuals act only considering the benefits they will get in the end, Jane Eyre has to help herself to take care of her own

needs, priorities and values that are dear to her in life and seek ways to achieve them. This is originating from the individualistic character of society and their disbelief in women that do not provide women enough capabilities to encourage them to achieve functionings. Rather, the society reinforces self-reliance in women to make them the agents of their lives through difficult experiences and losses at times. In this sense, *self-help* can be regarded as the sub-genre next to Bildungsroman in Jane Eyre. It is used by Brontë as a strategy to give the woman protagonist the capability to achieve doings and beings in life that are valuable for her, despite being a female and an orphan, as disadvantages in society at the time. Therefore, the writer gives a message to society that women, through their own efforts, intellect and belief in themselves, can make their ideals real and succeed, without the help of males.

Finally, both Austen through *Emma* and Brontë *Jane Eyre*, present themselves as symbols of progressivism among feminist writers of the 19th century in terms of seeing social issues and bringing them forth to the attention of the public by using an amalgam of genres. They do this by creating two women protagonists who are very different from each other both in terms of the circumstances they were raised in and due to their characteristics, all of which presents examples of the follies and virtues that may be present in the public of the time too. With all these differences in creating their heroines in their own plots, they unite in the mastery of literary expression displayed in their fiction to critically mirror the real life social structure and conventions.

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TURNITIN REPORT

B.Erdemir-TEZ

ORJİNALLİK RAPORU

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BENZERLİK ENDEKSİ	İNTERNET KAYNAKLARI	YAYINLAR	ÖĞRENCİ ÖDEVLERİ

BİRİNCİL KAYNAKLAR

1	www.gutenberg.org İnternet Kaynağı	% 2
2	mirror.ufs.ac.za İnternet Kaynağı	% 1
3	Elaine Unterhalter. "Chapter 4 Balancing Pessimism of the Intellect and Optimism of the Will: Some Reflections on the Capability Approach, Gender, Empowerment, and Education", Springer Science and Business Media LLC, 2019 Yayın	% 1
4	Submitted to Palm Beach Atlantic University Öğrenci Ödevi	<% 1
5	www.enotes.com İnternet Kaynağı	<% 1
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7	Submitted to ELS Educational Services, Inc Öğrenci Ödevi	<% 1

8	archive.org İnternet Kaynağı	<% 1
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10	Submitted to Village Christian School Öğrenci Ödevi	<% 1
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37	Sarah E. Maier. "(Re)Presenting Charlotte Brontë: Trying to know her two hundred years later", Literature Compass, 2017 Yayın	<% 1
38	Submitted to West Covina High School Öğrenci Ödevi	<% 1
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49	Submitted to Edgewood High School Öğrenci Ödevi	<% 1
50	booksnow1.scholarsportal.info İnternet Kaynağı	<% 1

RÉSUMÉ

Full Name: Burcu Erdemir

Educational Status:

Degree	Major	University	Year
Graduate (MA)	English Culture and Literature	Atılım University	2022
Post-doc	Higher Education	New York University	2019-20
Graduate (PhD)	Educational Admin. and Planning	Middle East Tech. Univ.(METU)	2015
Graduate (MS)	European Studies	METU	2005
Undergraduate	English Language and Literature	Hacettepe University	1997

Work Experience:

Work Place	Position	Year
METU, Educational Sciences Dept.	Adjunct Prof.	2019- Present
Çankaya Uni., Intercurricular Courses D.	Asst. Prof.	2017-19
TED Uni., English Lang. School	English Lang. Instr.	2014-17
İst.Kemerburgaz Uni., Eng. Lang. School	English Lang. Instr.	2012-13
TED Ankara College Basic Ed	English Lang. Teacher	2008-10
İstanbul Bilgi Uni. English Lang. Prog.	English Lang. Instr.	2006-08
Bilkent University English Lang. Prog.	English Lang. Instr.	2000-03
Ankara University English Lang. Prog.	English Lang. Instr.	1997-99

Foreign Languages: English, German, Italian

Publications:

Articles in Web of Science Journals

Cui, S., Wu, Q., & Erdemir, B. (2022). The role of being a student leader in a college in the prospect of a higher income: Chinese experience. *Education+Training*. (SSCI) (In process)

Erdemir, B. (2022). Promoting trust through professional learning communities in higher education institutions: Turkish and American faculty perspectives. *Education Review* (SSCI) (In review process)

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Erdemir, B. (2019). Academic mobbing in Turkey and suggestions for solutions: Content analysis of graduate theses. *Journal of Higher Education*, doi: 10.2399/yod.18.034 (Published in Turkish-ESCI)

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Erdemir, B., Demir, C. E., Yıldırım, J. & Kondakçı, Y. (2020). Academic mobbing in relation to leadership practices: A new perspective to an old issue. *The Educational Forum*. 84(2), 126-139. (ERIC)
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International Book Chapters

Erdemir, B. (2022). Higher education policies for the Syrian refugees in Turkey: Opportunities and challenges. In A.W.Wiseman (Ed.) , *2021 Annual review of comparative and international education*. Emerald Publishing. (In process)

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Articles in National Journals

Erdemir, B. (2012). Psychological abuse (mobbing) in higher education and legal measures in the world and in Turkey. *Journal of Higher Education*, 2(3): 151-158. doi:10.2399/yod.12.022. (Published in Turkish-Ulakbim)

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Yılık, M. A., & Erdemir, B. (2022). Vakıf üniversitelerinde fiziksel ve teknolojik altyapı . Ş.Hasan (Ed.), *Türkiye’de vakıf üniversiteleri*. (Accepted- In process)

Erdemir, B. (2019). The educational orientations in the 21st century. M.Şahin & T.Aytaç (Eds.), *Eğitime giriş (Introduction to education)* (pp.297-310). Ankara: Pegem. Doi: 10.14527/9786052416563

Erdemir, B. (2018). Preventing mobbing in educational organizations: Legal foundations and sample court cases. In Y. K. Kepenekçi & P.Taşkın (Eds.), *Prof. Dr. Emine Akyüz’e armağan: Akademisyenlikte 50 yıl. Çocuk hakları, eğitim hukuku, vatandaşlık eğitimi* (pp.516-524). Ankara: Pegem. doi: 10.14527/9786052411643

Article in a Conference Book

Erdemir, B. (2016). Psychological abuse in higher education. In K. Beycioğlu, N. Özer, D. Koşar & İ. Şahin (Eds.), *Eğitim yönetimi araştırmaları* (pp. 205-217). Ankara: Pegem. doi: 10.14527/9786053183938 (Published in Turkish)

Research Interests: Leadership, educational administration, higher education, social justice, access and equity in education, ethics, culture, workplace mobbing.

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