THE FEMALE CHARACTER IN REALISTIC FICTION:
A COMPARATIVE ANALYSIS OF
JANE EYRE* AND *ÇALIKUŞU

(Master's Thesis)

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ÖZGEÇMİŞ

15.08.1979'da Elazığ'da doğdu. 1992 yılına kadar Diyarbakır'da sürdürdüğü ilköğretim hayatına Mersin'de devam etti. İlk ve orta öğrenimini 1996 yılında Mersin'de tamamladı. 2002 yılında Dumlupınar Üniversitesi Fen Edebiyat Fakültesi İngiliz Dili ve Edebiyatı bölümünden mezun oldu. 2008 yılında Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı Bölümü'nde Yüksek Lisans Programı'na başladı. 2002 yılında Şanlıurfa'da bir devlet okulunda başladığı İngilizce Öğretmenliği'ni Kütahya Şehitler İlköğretim Okulunda sürdürmektedir.

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ÖZET

THE FEMALE CHARACTER IN REALISTIC FICTION: A COMPARATIVE ANALYSIS OF *JANE EYRE* AND *ÇALIKUŞU*

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19. yüzyıl doğu batı, kadın erkek, geleneksel yenilikçi ve birey-toplum gibi çatışmaların yüz üstüne çıktığı, bu tezatlıklara bir de romantizm ve realizmi harmanlayıp sunan karışık bir dönemdir.

Bu çalışmada, realist ve romantik unsurları birlikte barındıran Reşat Nuri Güntekin'in *Çalıkuşu* ve Charlotte Bronte'nin *Jane Eyre* adlı romanlarında o dönemdeki kadının yeri incelenmiştir.

Birinci bölümde 19. yüzyıl İngiliz ve 20. yüzyıl Türk realist romanlarının sosyo-kültürel geçmişleri incelenmektedir. Ayrıca, kadının ve kadın karakterlerin kendi dönemlerindeki yerleri ayrıntılarla verilmiştir.

İkinci bölümde Reşat Nuri Güntekin ve Charlotte Bronte'nin kişisel yaşam öyküleri ve kadın anlayışları incelenmektedir. İki roman da otobiyografik ve gotik unsurları karşılaştırmalı analizlerle incelenmektedir.

Tezin sonunda erdemli ve kararlı olmanın kadın kimliği oluşumunda önemli rol oynadıkları, hatta erdemli kalarak kaderlerini bile değiştirebilecekleri sonucuna ulaşılmaktadır. Charlotte Bronte'nin *Jane Eyre* ve Reşat Nuri Güntekin'in *Çalıkuşu* romanları, kadınların ataerkil toplumlarda var olma çabaları vurgulanmaktadır.

Anahtar Kelimeler: Victoria kadını, gothic roman, bildungsroman, realizm, sınıf ayrımı.

ABSTRACT

THE FEMALE CHARACTER IN REALISTIC FICTION: A COMPARATIVE ANALYSIS OF *JANE EYRE* AND *ÇALIKUŞU*

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The 19th century is a complex period in which some of the contradictions come to surface like west and east, man and woman, tradition and innovator, individual and society and also presents these contradictions with romanticism and realism.

This thesis investigates the status of women in that period as reflected in Reşat Nuri Gültekin's *Çalıkuşu* and Charlotte Bronte's *Jane Eyre* involving both romantic and realistic elements.

The first chapter points to the socio-cultural background of 19th century English and 20th century Turkish realistic fiction. Moreover the status of women and female characters are presented in details in their periods.

In the second chapter the personal life stories and women perceptions of Reşat Nuri Güntekin and Charlotte Bronte are studied. The two novels are explained as bildungsroman and gothic elements with their comparative analysis.

At the end of the thesis, it is concluded that being virtuous and determined minded have important roles on female identities even they can change their fate by remaning virtuous. The novels *Jane Eyre* by Charlotte Bronte and *Çalıkuşu* by Reşat Nuri Güntekin focus on the existential struggles in patriarchal societies.

Keywords: Victorian women, gothic novel, bildungsroman, realism, class distinction.

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INTRODUCTION

The 19th century is a period of contradictions which affects literature in different ways. Novel is the one containing both romantic and realistic elements sometimes in the same text. *Çalıkuşu* by Reşat Nuri Güntekin and *Jane Eyre* by Charlotte Bronte are the best examples though they were written in different cultures. Because of the repressions on writing own feelings and thoughts, authors try to veil their romantic parts in their novels and present them with realistic elements and problems they expose to. These problems are especially seen in lower and working class women in both of the cultures.

As we know romanticism and realism have different targets and contents, they are bound to each other as well. Here we can easily recognize the strong chain between them in *Çalıkuşu* and *Jane Eyre.* Both of the two books touch on the difficulties and discriminative outlooks against working class people, especially women. By giving their daily life styles openly, the two authors try to emphasize the importance of the rank in the society. One can easily gain whatever she / he wants if her / his social class is upper. In these two works, two heroines Feride and Jane reach their aims by means of their virtue and decisiveness.

Because of the Victorian strict policy, Charlotte Bronte could only expose her feelings and thoughts by writing her novel with a male pseudonym. As a male writer, Reşat Nuri also emphasizes being a woman in that period moreover he writes the problems of being a working woman in neglected places by government through an autobiographical aspect. They give the whole details of life, being a woman of a lower class in those periods.

The 19th and 20th centuries were transition periods for women to gain their identities in all areas. Women and their supporters struggle with problems in order to break down the social prejudices against females. They demonstrated the new women identities in patriarchal Victorian and Ottoman societies through the works of some contemporary writers who opened the borders of limited life to females. They chose a perpetual and effective way of writing to reach the women from all classes.

These radical changes in literature in Turkey started with the national sense which occurred with National Struggle period in Selonika in 1911. The action of National Literature is a language action. It was the first time to mention the pure

Turkish as a matter in a magazine, Genç Kalemler. Also the word "National Literature" was mentioned at first time. Writers of National Literature period were against westernization and western literature, so they tried to create their own literature by the sense of nationalism. Poets and authors emphasized the thought of nationalism and War of Independence, they wanted to spread the theme of nationalism outside İstanbul and show the life of females of the whole country. Whereas they presented the difficult life styles of females in Anatolia, they wanted to get rid of the influences of previous period and create Modern Turkish literature (Özkırımlı, 1984: 1150). Firstly they omitted foreign words from literature and followed Turkish language, Turkish meter, Turkish interests and culture. The Turkish and National group which had a sociologist and a thinker Ziya Gökalp was successful in the regime of Republic and also in the social and economic organizations. Thoughts shaped by Ziya Gökalp for Turks and Turkey were used by writers who believed the only way to reach public was to use their language, so the unity would be complete by using daily language and daily life. These attempts started with "Genç Kalemler" magazine in 1911 with some republican writers: Ziya Gökalp, Ömer Seyfettin, Mehmet Emin Yurdakul, Ali Canip, Yusuf Ziya Ortaç, Faruk Nafız Çamlıbel, Enis Behiç Koryürek, Refik Halit Karay, Reşat Nuri Güntekin, Yakup Kadri, Necip Fazıl Kısakürek, Fuat Köprülü, Halide Edip Adıvar, Peyami Safa, Ahmet Hamdi Tanpınar and Aka Gündüz (Öksüz, 1995: 77).

Characteristics of National Literature movement are the summary of the ten years of Republican period.

General characteristics of National Struggle Period are:

- Plainness in language (the most important one)
- Omitting Arabic and Persian words which have Turkish meaning.

Writing plainly and using Istanbul Turkish language.

- Benefitting from the form of Folk Literature poetry
- Using syllable meter
- Choosing themes from daily life and circumstances of the country
- Using national sources

Halide Edip Adıvar was the first author in National Struggle Period, her main characters were strong females: *Seviye Talip*, *Handan* and *Son Eseri.* Her strong female

characters turned to idealistic women who had considerable effects on developments of the country with her novel *Yeni Turan*. As the author participated in the National Struggle, she successfully narrated the deeds, the resistance and the unfaithfulness during the War of Independence term through her novels *Ateşten Gömlek* and *Vurun Kahpeye.* In both of these books, Halide Edip proved that this country was gained as a result of self-sacrificing of our people.

Another author of National Struggle period was Yakup Kadri Karaosmanoğlu who wrote the contemporary process of Turkish literature. His novel *Kiralık Konak* includes the period from Tanzimat when the westernization movement started firstly in the middle of World War I. Yakup Kadri expressed the corruption and conflict of generations in the society due to the misunderstanding of westernization in Meşrutiyet period. He also narrated the decline of mansion life in his book. Other writers worked for National Literature such as; Refik Halit Karay, Ömer Seyfettin, Aka Gündüz and Halide Nusret Zorlutuna preferred female characters from daily life and colloquial language for being understood by all readers (Duymaz, 2008).

Çalıkuşu written by Reşat Nuri Güntekin can be considered as one of the representative novels which were written in daily language and about lives outside Istanbul. He preferred to write his novels in plain language like his stories. Apart from using daily language with familiar characters, he attracted the readers' attention with humorous elements in his novels. Like most of his novels, *Çalıkuşu* has a female character who was on a journey and became a model for women in her period. The novel has some autobiographical elements of Reşt Nuri's life, although they have different sexes, he brings out the all realities of females position in society. Reşat Nuri tries to prove the self-determination of a woman under all circumstances. The main character Feride was a representative of upper class women, thought of living away from her homeland leaving everything on her back was not as easy as she expected. Her adventure started with the deception of her lover, Kamuran. Feride is the main character of the book and also the narrator of the first four chapters. She lives with her grandmother in Istanbul after her parents' death. She is a beautiful but a naughty girl that she is called "*Çalıkuşu*", she is such an active girl that she hops to branch to branch. When she becomes a young girl, she engages to her cousin Kamuran and he goes to Europe for his occupation for four years. When he comes back, before the day of their

marriage, Feride hears his deception from an old woman and writes a note to Kamuran and escapes from there in order to forget him. Feride goes to Anatolia and devotes herself to Anatolian people. According to some critics the reason of her going to Anatolia is not for realizing her ideal but only for protecting her pride against Kamuran. Her aim is to escape from the sense of deception at first, but when she saw the life realities of Anatolian people, she preferred helping them and changing their sense of life. At this point *Çalıkuşu* is similar to one of the Victorian novels, *Jane Eyre* by Charlotte Bronte. In *Jane Eyre,* the main character, Jane lives in a patriarchal society and resists standing on her own feet like Feride. She escapes from Thornfield where she has ever felt herself happy and in safe before. Unlike Feride, Jane had a difficult life during her childhood. She was an orphan girl who had to live with her cruel aunt Mrs. Reed and her children. She was sent to Lowood Institute by her aunt and tried to survive due to all obstacles and difficulties. When she became a governess, she worked in Thornfield Manor where she met her eternal love Mr. Rochester. Undoubtedly life of Jane is he allusion of Charlotte Bronte's life; an orphan young girl, a governess and death of her sisters because of famine and poorly life conditions. Like Feride, Jane had to escape from Thornfiled whenever she learned about Mr. Rochester's old wife. Both of the two female characters dare to leave from their homeland to get rid of their pangs of love.

Unfortunately Charlotte Bronte was exposed to the severe rules of Victorian Era that she presented the conditions in her novels through her female characters. She expressed the limitation and repression on women by writing some of her novels under a male pseudonym. It is apparent that males had much more advantages than females in 19th century though the governor was a female. Reşat Nuri and Charlotte Bronte gave clues about their era through literature both Jane and Feride reached their aims with their matured personalities and new identities.

At the end of the novels the balances are changed in favour of downtrodden people. Despite all obstacles, the two heroines Feride and Jane become matured women. Their courage and idealistic intellects encourage the young girls who have limited facilities in society. Both Feride and Jane are the same situation of Richardson's *Pamela, "*Keep your virtue and you will be rewarded".

CHAPTER ONE
THE SOCIO-CULTURAL BACKGROUND OF ENGLISH AND TURKISH REALISTIC FICTION

1.1. The Status of Women as Reflected In Turkish Literature

Women have different roles all over the world but do they receive their rights and respectabilities are open to question. For giving rights they deserved, there must be revolutions in men and women education, parental system, changing old value judgement and equality. Instead of considering their sexualities, every individual is given some responsibilities so as to develop their personalities and become prolific individuals.

If we discuss the status of Turkish women in a historical process, we should consider it under three separate titles; "Before Islamism", "After Islamism" and "Women in Republican Era". Although Turks were living as migratory life style, women were personalized lively and active. In that period role of the women is maternity and bravery. They were evaluated with their capacity of using guns or riding horses. The courageousness of women became inspiration to some writers for their works (Savcı, 1993: 107). The most valuable work of Turkish folklore in "Dede Korkut Stories" respectable status of women is mentioned. Family is under women's conduct from all directions (Öztelli, 1976: 106). Another work of art discussed the importance of women is "Kutadgu-Bilig" (1069) by Yusuf Has Hacip. In this book value of women is mentioned as a statement of "scarce". Yet according to Turkish Moğol belief, Goddess of Land "Ötüken" is a female too (Göksel, 1993: 106). Ziya Gökalp studies and researches the position of Turkish women before Islamism in his book "Türkçülüğün Esasları". According to this research, genealogy of men and women are equal. Furthermore house doesn't belong to only the man, it is a common property of man and woman. Just because of this, man is called "agha of the house" and woman is called "lady of the house". Gökalp expressed in his book that Turks has democratic and feminist visions in every parts of their history. Men become holy under the impression of Totemism, and women become holy under the impression of Shamanism (Unat, 1982: 7). Moral values and principles decreased in Islamic period. Kuran-ı Kerim and other religious books mention this period as an "age of ignorance". Islamism arose in Arabic countries, when it appeared in Arabia female children were buried alive under the ground and killed. Women who gave birth to a female child were punished. Man could marry with numerous women insomuch as he could leave someone to his wife as an inheritance (Tozduman, 1984: 28).

It is suggested that the reason of losing the value of women in Ottoman period is acceptance of Islam and under the influence of Arabic customs and culture. Women lost their status in the society by accepting Islam and confined themselves to their houses. Also they were excluded from taking parts in the fields of philosophy, politics, literature and art. At an early stage of Ottoman Empire, although women were given some rights by the impression of sects in big cities, this did not last for a long time. Ottoman Harems were places where women communicate with each other or men only in their families and their fundamental duties were to give birth, serve to men and live as female slaves. Thus women in harems were slavish on account of social relationships (Tekeli, 1982: 377). While women in cities were living in their houses and carrying out their duties, women in rural areas dealt with daily works and tried to survive (Çiftçi, 1982: 81). Banishing from all occupations in the countries made women dependent upon her family to support them. They had no choice except for obeying the rules, if they dared to object poverty death was inevitable end for them. Most of the problems had only changed with Tanzimat Firman which opened new ways to a contemporary period. Ottoman Empire realizes new forms inspired by Europe, the real tendency towards western civilization started in this period (Caporal, 1982: 52, 61). The most important development was certainly in education and teaching system. Modern education institutes were opened. On the other hand western intellectuals became aware of illiteracies of women and decide to recover this problem. Education for girls in primary and secondary schools started in 1858, Midwife School in 1842, School of Art for Girls in 1869, Teacher School for Girls in 1870. Consequently schools like midwifery and teaching became the first occupations of Turkish women, so women were able to get rid of being aimless creatures in a patriarchal society (Göksel, 1993: 134).

Women from upper class had much more advantages than the others that they were allowed to be educated and work. These literate women could publish newspapers and magazines for women with female writers at the end of the 19th century (Tekeli, 1983; 1192). In the period of Constitutional Monarchy II, intellectual women founded some associations for women such as Teali-i Nisvan, Müdafaa-i Hukuku Nisvan, Asri Kadınlar Cemiyeti. The 1917 enactment gave women the opportunity of divorcing for the first time (Tekeli, 1983: 1192).

Some intellectuals like Namık Kemal, Şemseddin Sami and Abdulhak Hamit Tarhan dwelled upon the subject of women in magazines and newspapers of that period. By the influence of feminist movements in west, they suggested that women need to work in various occupations and emphasized the disadvantages of arranged marriage (Taşkıran, 1982: 24).

World War I and War of Independence changed the rights of women's legal status. Many women went to the war front, worked as workers or civil servants instead of men, so the first employee rights were given to the women. Their struggle and bravery became inspirations to most of the books, as a result; they had a chance to prove their identities outside their houses. Females could reach their social, economic and political rights by means of revolutions of Atatürk. They reached the rights of divorce, select and being selected, education, occupational choice and work in public offices. Briefly women of Republic were different from the earlier position despite the differences between regions and cultures (Kırkpınar, 1988: 14).

Atatürk gave the expected-value to Turkish women and he expressed it in his city tours. One of his tours in Konya in 23rd March 1923, he said:

> In this area the only thing must be admirable is the self-sacrifice of Anatolian women. No one can deny the fact of the capabilities of Anatolian women both this and the earlier wars. By approving the waste land, bringing woods and lumbers from forest, carrying the crops to the bazaar, give off smoke to their cook stones, nonetheless through foul and fair babies on their back, carrying ammunitions to the fronts, they become holy and self denying private people in our heart.

In his another tour of the city he said: "Turkish women contributed our country during the war and they suffered. Today they must be free and educated. They must be equal with men in the country. They deserved it".

In a little while Turkish women had a considerable place both in their family and society. Atatürkist educational system was developed and became widespread with secular quality so contemporary applications were realized. Women were qualified in different forms in Turkish literature, as a beautiful ornament in Divan literature, a love object and beloved in Folk literature, mother of her children, guardian of her family, even a soldier in the war in Sagas. Women gained their worthy places in Republican Era. Writing about the difficulties of being a woman, Şemseddin Sami, Samipaşazade Sezai ve Nabizade Nazım were the leaders in 19th century. In *Taaşşuk-ı Talat ve Fitnat*

(1872) by Şemseddin Sami, negative effects of migration, arranged marriage were expressed. This novel is definitely classified as a primitive one, but it is the beginning and an attempt anyway, it has an historical importance. In 1889 he narrated the problems of women indirectly straight from a female slave, criticized the injustice in his another novel *Sergüzeşt.* The issue of being a slave or a maid was mentioned by other writers as well. Although woman emerged as an ambiguous shadow in *Karabibik* by Nabizade Nazım, he is called as the first author who gave the realistic articles (Akatlı, Panel of The century of Women in Turkish Novel).

There were three types of women portrait in the novels of Halit Ziya Uşaklıgil; first one is virtuous ladies from wealthy families, second is wanton women, the last one is romantic, emotional, sensitive girls. He narrated the defeated people who were governesses, cooks, servants and maids in Istanbul manors. The portraits of women in the novels of Hüseyin Rahmi Gürpınar live in suburbs, illiterate, believe in superstitions and are alienated from male world. He spoke on behalf of women when he wanted to manifest his thoughts about inequality between man and woman. One of the author from Republican Era is Halide Edip Adıvar, she gave importance to freedom and the legal rights of women as a female author. She wrote the period started before the Republic to the freedom and rights through Atatürk's reforms such as woman who had distinctive personality, nationalist, modern and rebels against repressions.

In the first fifteen years of Republican Era, there were many writers who gave importance to superstructure matters and moral values instead of social aspects came with Republic, for example Reşat Nuri Güntekin, Yakup Kadri Karaosmanoğlu, Peyami Safa and Ahmet Hamdi Tanpınar. Westernization was criticized and there was a longing for generous, hospitable and virtuous women in Ottoman period. Family institution and morality were in danger in their novels and they always expanded the argument of sexual morality because of the degeneration of values. This danger was overcome by a virtuous young girl devoting herself to an ideal because of pangs of love in *Çalıkuşu* by Reşat Nuri Güntekin. Apart from this pessimistic approach, also Reşat Nuri saw women in the danger of moral fall. This falling was expressed in a more pessimistic style in the novels of Yakup Kadri and Peyami Safa. According to Peyami Safa, degenerated values are Islamic values. He characterized prostitute women came from chaste family and gave advices about returning to Islamic values and lived in that concept. On the other

hand Yakup Kadri believes that it was impossible to overcome the pangs of love, so women would use her attractiveness as a result she would find herself in a corruption world (Akatlı, Panel of The century of Women in Turkish Novel).

The aims of these writers are to keep away especially the young girls from westernization by criticizing their style of dressing and being curious about wealthy life. This prevention caused a dilemma between west and east.

1.2. The Female Character in Early 20th Century Turkish Literature

"Novel is the life, novel is the atmosphere, novel is found a new world; found a real world with this dreamlike world, novel means creation".

Yaşar KEMAL

Writers in early 20th century generally tended to social problems and tried to demonstrate some of the realities to readers. Some of them criticized the problems and some of them wanted to find solutions for them. Halide Edip Adıvar, Yakup kadri Karaosmanoğlu and Reşat Nuri Güntekin gave considerable works related with Anatolian women and their problems which had appeared in Tanzimat period.

Status of women has a considerable progress since the first female writer Fatma Aliye with her novel *Muhazarat*. Of course there were female writers gave literary works before Fatma Aliye such as Mihri Hatun and Ayşe Hubbi Hatun who wrote poems and encomiums before 19th century. With socio- economic changes and destroyed social disorders prepared a convenient background for novels. The main subjects of novels were the crisis of Anatolian people's identities from the Ottoman Empire to Turkish Republic. The majority of these people consisted of females. Works of Şemsettin Sami, Ahmet Mithat and Namık Kemal dealt with this crisis and the variation of female identities, so women started to be appeared in newspapers, magazines and most of the literary works. These called the attention of male writers and they started to support the females. Writing the preface of *Muhazarat* by Ahmet Mithat was one of the evidence of male's support. Boosts of males encouraged females to gain their own original style of writing. However the ways of freedom and the egalitarian life were opened for women now on.

In that period characters in the novels were women who separated from their lowers, lovelorn, lonely ones. Beside this, they could not unite their lovers because of class distinctions or other social problems. One of the impressive books written by a male writer Reşat Nuri Güntekin's *Çalıkuşu,* he broke the chain of courage for young girl in different classes who were under the influence of social repressions and opened new perspectives to the outlook of the society. Feride, the main character of *Çalıkuşu,* loves her cousin Kamuran and engages him but before the wedding day Feride learns that Kamuran had a love affair with another girl named Münevver, then she leaves from her homeland and decides to work as a teacher in Zeyniler village in Bursa. The novel is about an idealist young girl who devoted herself to Anatolian people so as to get rid of her disappointment. Reşat Nuri expressed the disorder in education and trials of modernization of Anatolia. Therefore it has both romantic elements with her feelings against her lover and realistic elements with the realities in Anatolia. Being a son of a military doctor, Reşat Nuri could easily discriminate between women lived in Istanbul and out of Istanbul. Because of living in different parts of Turkey variety of woman figures were shaped in his mind and he conveyed the opposite women figures to the readers apart from the usual ones.

Before 20th century, female characters in novels were typically the same; lived in mansions, educated in colleges, organized parties to other independent and modern women and married with wealthy men. So the plots were limited to their life styles, intrigues and insignificant problems. Reşat Nuri tried to awake the society about the existent of different life styles out of Istanbul and trials of people in dearth. He created an ideal female by combining the realities and the sense of virtue. He had a considerable contribution on development of women liberty in a male dominated society. Like Reşat Nuri, also Halide Edip Adıvar had a significant role on new female identity. She made a relation between women decisiveness and vital requirement of education. Both of the writers vindicate the rights of women through their writings and they stimulated females to be educated by presenting educated characters, they proved the salvation was only gained by standing on their own feet. Undoubtedly models of their female characterizations enlightened women against their responsibilities and duties not only in their motherhood but also in the social fields. They defended the modernization among the borders of nationalism and protecting their self-respects.

Literature has a function of being a part of the society and consists of the culture of this society, so figure of women has been shaped by the social and political structure. Nowadays the female characterization is presented as literate modern women who are object to violence by their husbands, caught or escape from the social repression. However there are some differences between old and new female identities, women have generally been presented as working modern and poised figures.

1.3. The Female and Female Character in Victorian Literature

Victorian class system is defined as a rigid period especially for women and this repression causes class distinctions; Nobility and Gentry, Middle Class, Upper Working Class, Lower Working Class. Members of each class had some responsibilities to carry out. Nobility and Gentry was the highest class, inherited their land and wealth, women of this class had to manage the household and did whatever they were expected to do. Dancing in parties and balls are their favorite activities. Women of middle class tried to marry with the members of upper class in order to join into the upper class and gain social prestige. The upper working class had professions in shops as book keepers or teachers. Women in this class were former upper class women, fell into poverty as a result of some tragedies. They became governesses and tutors of upper class children. Their position was so pitiful that they were seen as scapegoats in the eyes of society. The poorest women among them were the members of lower class. They were often seen as able-bodied people in factories, garment industries, laundries or other jobs to support themselves. Majority of them worked as nurses in hospitals during the later part of the century. Some of them also had jobs such as medicine, law and journalism but this was only approved in the end of the twentieth century. Unlike today women, they had no luxury of choosing their life conditions. Moreover they refrained from writing under their own names so they had to use pseudonym for their books (Cody, Victorian web).

Women in Victorian Era had to travel with their husbands, whoever traveled by herself was described as a moral turpitude, only wealthy women who were object to the status quo dared to travel alone. Even their costumes were obstacles for them; corsets, high-heeled shoes, tight skirts go down to the ankles, shirtwaist. This style of clothing was a kind prevention for their freedom outside. Man believed that house was the only

place where a woman had to stay. There were so many women who died without seeing the further side of their villages because of the banning of their husbands. On the other side, by the influence of realism and repressive attitudes of the authority, some brave women started to write stories using male pseudonyms. We can describe them as brave female authors despite their secret personalities because they had the courage of writing about their lives, passions, sufferings, wishes, ideals to a certain extent. In *A Literature of Their Own*, Elaine Showalter analyzed the movement into three stages; the Famine, a period beginning with the use of the male pseudonym in the 1840s until 1880 with George Eliot's death; the Feminist, from 1880 till the winning of the vote in 1920; and the Female, from 1920 till the present-day, including a "new stage of self-awareness about 1960". The first stage Feminine phase includes women writers such as the Brontës, Elizabeth Gaskell, Elizabeth Barrett Browning, Harriet Martineau, George Eliot, Florence Nightingale, and the later generation of Charlotte Yonge, Dinah Mulock Craik, Margaret Oliphant, and Elizabeth Lynn Linton. These writers managed to prove their personalities in a male dominated society through their novels in Victorian bourgeoisie. The second stage rejects the traditional standards, insists on gaining their rights and also writing to support the rights of the poor, slaves, the laboring class and prostitutes. Militant suffragists such as Sarah Grand, George Egerton, Mona Caird, Elizabeth Robins, and Olive Schreiner wrote not for literature but for sending messages and opening the doors of female identity, feminist theory and the female aesthetic. The third stage is a period of freedom and self-definition. These women "applied the cultural analysis of the feminists (before them) to words, sentences, and structures of language in the novel" (Showalter).

These periods changed in 1960 with twentieth century Freudian and Marxist analysis and also some writers; Iris Murdoch, Muriel Spark, Doris Lessing, Margaret Drabble, A.S. Byatt and Beryl Bainbridge (Lee, Victorian web).

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way- in short, the period was so far like the present period, that

some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only".

Charles DICKENS

(A Tale of Two Cities)

Though the kingdom was ruled by a female, Queen Victoria did not supply a privileged life to females. Due to her rigid rules, especially women writers wrote about difficulties of being a woman in Victorian Era. In *Falling Angels* by Tracy Chevalier, she was inspired by Queen Victoria and narrated members of two different families. Queen Victoria governed the English Empire between 1837 and 1901 became the one who remained in power the longest period, her land reached the largest boarder in her crown. She had nine children and loved her husband Albert passionately. After his sudden death, she became depressed and passed rest of her life, dressing in black. Maybe she wanted to punish women of her unhappiness with rigid rules. As a result of her sensitivity in education, health and art, she opened a museum named Victoria & Albert which was important for England now. Although she seems like a free-thinking woman, she was object to give equal rights to females as males. After her death, her son Edward was participated in the group who wanted to bury her rules into history.

Tracy Chevalier decided to write about women in Victorian Era while she was walking about High gate Graveyard, built in 1830 and a classical model of grave architecture in Victorian Era. She worked there willingly in order to gain more information. She said "Victorian Era has so many rigid rules, the funeral ceremonies are so detailed that they look like celebrations. On the other hand this exaggerated term is followed by a period which religion is disappeared and celebrations are ended". Starting to study on customs about death and mourning, Chevalier formed the framework of her book by considering three ages; one was looking back, the other one was looking ahead and the last one was neither looking back nor thinking future, only living the present time. She explicated past, present and future (Korkmaz, 2007).

Women of the mid 19th century weren't conceded privileges during the century. Girls were less educated than boys and could only obtain low-paid jobs. The mere purpose of women was to marry, give birth and devote themselves to their husbands and children. This was not only assured by law, but the woman herself agreed

it verbally: written into the marriage ceremony was a vow to obey to her husband, which every woman had to swear before God as well as earthly witnesses. Not until the late 20th century did women obtain the right to omit that promise from their wedding vows (Wojtczak, 2003).

In 1890, Florence Fenwick Miller (1854-1935), one of the women to qualify in medicine, described the position of women briefly:

> Under exclusively man-made laws women have been reduced to the most abject condition of legal slavery in which it is possible for human beings to be held under the arbitrary domination of another's will, and dependent for decent treatment exclusively on the goodness of heart of the individual master (From a speech to the National Liberal Club).

In *Women of Victorian Sussex* by Helena Wojtczak; women had no luxurious to change or complain about their positions. A woman could not divorce until 1891, If she ran away from all problems she had been subject to, the police could capture her moreover her husband could imprison her. All of these were sanctioned by church, law, custom, history, and approved by society in general. Signs of rebellion were swiftly crushed by fathers, husbands, even brothers. Judge William Blackstone had announced that husbands could administer "moderate correction" to disobedient wives. A woman could be independent only if she came from a wealthy family, had no brothers or unmarried.

R.J. Cruikshank describes the Victorian women as:

> The Victorians, who tackled many big problems successfully, made a fearful hash of the problem of woman. Their moral dualism, their besetting weakness of dreaming of one thing and doing another, might be amusing in architecture or painting, but it involved endless cruelty towards flesh and blood. Woman in the abstract was as radiant as an angel, as dainty as a fairy - she was a picture on the wall, a statue in a temple, a being whose physical processes were an inscrutable mystery. She was wrapped by the Victorians in folds on folds, and layers on layers of clothes, as though she were a Hindu idol. She was hidden in the mysteries of petticoats; her natural lines were hidden behind a barricade of hoops and stays; her dress throughout the century emphasized her divorce from reality. She was a daughter of the gods divinely fair and most divinely tall; she was queen rose of the rose-bud garden of girls; she was Helen, Beatrice, the Blessed Damozel, the Lady of Shalott. A romanticism as feverish as that could only bring unhappiness to its objects.

Reading Victorian novels, it can be easily remarked that the majority of women were working class, born without a penny, began to work between 8 and 12 and continued until marriage. A woman's fate depended on her husband, if he earned

enough to support her family, she could give up working otherwise she had to work during her life, taking short breaks to give birth whatever she possessed belonged to her husband even her body. They were forced to work in some occupations as; domestic service, unskilled factories or agricultural laborers. Women were left no choice but to accept their inevitable ends and yet some became rebel, some criticized and published books about the status of women.

"The number is larger than appears on the surface, for the fear of public ridicule and the loss of private favors from those who shelter, feed and clothe them, withholds many from declaring their opinions and demanding their rights".

Elizabeth Cady STANTON,
Susan B. ANTHONY,
Matilda Joslyn GAGE,
(History of Women Suffrage, vol. I, 1881)

All women in same classes shared the same fate as females they had the same sorrow about marriage, law, money and occupation. There was always a border among the females and the outside world. They were doomed by their father or husband also sons of the family and left inheritances and praised for their occupations. A woman, Queen Victoria, became in monarch in 1837 but there was no improvement of status of her subjects. On the contrary she continued to mourn for her husband and criticize writers, who demanded justice, she answered Lady Amberley:

> I am most anxious to enlist everyone who can speak or write to join in checking this mad wicked folly of 'Woman Rights', with all its attendant horrors, on which her feeble sex is bent forgetting every sense of womanly feeling and propriety. Lady Amberley ought to get a good whipping.

Some people challenged for the rights of women and the others argued that women should be restricted to domestic works and child bearing. This was discussed for a period of time in magazines, newspapers, in parliament and at home and known as *The Woman Question.*

"The history of men has been palmed off on us as universal history".

Deirdre BEDDOE

Many of the historical changes which characterized the Victorian period motivated discussion and argument about the nature and role of woman-what the Victorians called "The Woman Question". The extension of the privilege by the Reform Bills of 1832 and 1867 stimulated discussion of women's political rights. Although women in England did not get the right of voting until 1918, petitions to Parliament advocating women's suffrage were introduced as early as the 1840s. Equally important was the agitation to allow married women and gain their own properties, which culminated in the passing of the Married Women's Property Acts (1870-1908) (The Norton Anthology).

As a result of Industrial Revolution, lower class women started to work in factories, hospitals and various jobs. One of the unforgettable representatives in that period is Florence Nightingale "The Lady with the Lamp" who looked after sick and wounded soldiers during the Crimean War. She organized nurses for treatment and had creditable advances by her organization.

One of the Irish writer, social reformer, feminist theorist and pioneer animal rights activist Frances Power Cobbe pointed out in 1869 that while men could be whatever they turned out to be, women had to be moulded into what men wanted them to be:

> That a woman is a Domestic, a Social, or a Political creature; that she is a Goddess, or a Doll; the 'Angel in the House,' or a Drudge… all this is taken for granted. But, as nobody ever yet sat down and constructed analogous hypotheses about the other half of the human race, we are driven to conclude … that she is made of some more plastic material, which can be advantageously manipulated to fit our theory about her nature and office ... We have nothing to do but to make round holes, and women will grow round to fill them; or square holes, and they will become square. Men grow like trees, and the most we can do is to lop or clip them (Women's Studies International Forum, Volume 13, Issues 1-2).

Some middle class women, known as 'distressed gentlewoman', forced to earn money by themselves. Writer Anna Jameson noted that if one considered the widows or daughters of 'attorneys and apothecaries, tradesmen and shopkeepers, banker's clerks & clergymen, in this class more than two-thirds of the women are now obliged to earn their own bread' (Victorian web). Needlework, teaching and governess were the most appropriate professions for middle class women. So there were wide range of women

did the same work. On the other hand if a woman couldn't work due to her sickness or unemployment and had no other income, she didn't have many choices except small handouts from the parish and such outdoor relief were given to single women. For financial support women went outside as a hawker, beggar, thief or prostitute as a last chance. Some were both married and cohabited with affluent men gave domestic services, for this reason women became subordinate position because of their impossibilities. Some benefit societies gave a little financial support in case of illness or injury at work but only men take advantage of this opportunity, working women had no chance anyway.

By the Industrial Revolution the members of a family were divided into 'breadwinner' and 'housewife'. If a man was a skilled worker, his wife should devote herself to care the family; if he was a tradesman, she should join in his profession. If ever she was married with a seasonal worker, she had to work and earn money throughout her life. Thus the possibility of wife's being employment depended on her husband's income.

> *The rich man in his castle;*
> *The poor man at his gate*
> *God made them high and lowly;*
> *And ordered their estate.*
> *(From the popular Victorian hymn 'All Things Bright and Beautiful' by* ***Cecil ALEXANDER)***

Childrearing and marriage were inevitable ends for women in the mid-19th century. This was the most suitable profession that men thought to fit women. Working class wives were often pregnant and keep the pot boiling with breast feeding until menopause. So many children died before the age of five because of the poverty. Since educated people knew how to avoid pregnancy, fewer children were born in the upper classes. If a woman was well educated, she could become a governess. Her family set her up with a small work or she gave lessons at home. Infants and girls were thought by schoolmistresses in national and church schools. These schoolmistresses were not qualified enough because they were not allowed to go universities or study at colleges. The lower working class were distinguished from other classes by having less education, fewer opportunities and less luck. There were no alternatives in professions

for them, some repaired nets some sold fish. Half of the women were waitresses or chambermaids.

Briefly during the 19th century women were regarded as homemakers, not able to perform in society with men, they were worth almost nothing except bearing children like slaves in their home. Charlotte Perkins Gilman, a feminist writer of the nineteenth century, in her short story "*The Yellow Wallpaper"* portrayed herself as a women suffering from post-partum depression, locked away from society in a room and waiting for her fate hopelessly. She becomes obsessed by the color of the room's wallpaper:

> It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw-not beautiful ones like buttercups, but old foul, bad yellow things. But there is something else about that paper-the smell! ... The only thing I can think of that it is like is the color of the paper! A yellow smell.

She expressed her inner world by talking about the color of her world where she was condemned and the only thing she can see. In the end, she imagined there were women creeping around behind the patterns of the wallpaper, and came to believe that she was one of them. She locked herself in the room, now the only place she felt safe, refusing to leave when the summer rental was up. "For outside you have to creep on the ground, and everything is green instead of yellow. But here I can creep smoothly on the floor, and my shoulder just fits in that long smooch around the wall, so I cannot lose my way". These are the best words among the other books which give clues about the position of women in that period. In the beginning she felt herself depressed and alone, looked at the world through the yellow faded eyes, but she knew she was not the one who felt like that and her view turned to green from yellow. In other words the writer tried to encourage her fellows not to give their fate into the hands of masculine power.

Since women had little choices in the direction of their life, their rights were restricted may be it gave way to romance novel which is the best way for woman to escape the fatigue duties of their preset lives. Some novels in that period such as *Jane Eyre, Madame Bovary*, and *La Bete Humaine,* expressed looking for romance brings negative consequences. It is important to take into consideration of class differences when analysis the status and role of women in 19th century. They became domestic heroines because that was expected of them by the society.

"It is easier to live through someone else than to become complete yourself".

***Betty FRIEDAN** (The Feminine Mystique, 1963)*

European women in the nineteenth century lived in a period characterized by gender inequality. Women were subservient to their fathers and husbands. They have limited occupational choices. Middle and upper-class women generally stayed at home, caring for their children and running the household. Lower-class women worked as servants or labors in factories and mills with low wages. So there was something to do for protecting the rights of women and give the opportunity of living as a real human being. Some analysis of nineteenth-century women has included researches of gender roles and resistance on either side of the Atlantic, related to differences and similarities between the lives of women in the United States, England, and France. Women on both sides of the Atlantic; Angelina and Sarah Grimké, Sarah Josepha Hale, Charlotte Brontë, George Eliot, Elizabeth Gaskell, and Frances Power Cobbe expressed the expectations of women through their novels, letters, essays, pamphlets and speeches. They gradually became the voice of women who were unable to speak, thought only themselves.

"Women are the creatures of an organized tyranny of men, as the workers are the creatures of an organized tyranny of idlers".

***Eleanor MARX** and **Edward AVELING** (1887)*

Women gained the rights of voting in many countries in 1920s. On the other hand many women lost their jobs or they were compelled to give up their jobs. The others continued to work on farms and traditionally female occupations. In both of the World War I and II, the demonstration of women's strength on men's occupations, women were encouraged for gaining the equality with men. Also the rise of socialism and communism advanced the rights of women's economic position. Women became the same equal position as men in these countries.

In *Lucifer the Lightbearer,* an individualist-anarchist journal published by Moses Harman in the late 19th and early 20th centuries the mission of Lucifer was:

> …to help woman to break the chains that for ages have bound her to the rack of man-made law, spiritual, economic, industrial, social and especially sexual, believing that until woman is roused to a sense of her own responsibility on all lines of human endeavor, and especially on lines of her special field, that of

> reproduction of the race, there will be little if any real advancement toward a higher and truer civilization (McElory, 2001: 5).

The name was chosen because "Lucifer, the ancient name of the Morning Star, now called Venus, seems to us unsurpassed as a cognomen for a journal whose mission is to bring light to the dwellers in darkness" (McElroy, 2001: 5).

American women critics Sandra Gilbert and Susan Gulbar say in their famous work *The Mad Woman in the Attic*:

> Until 19th century as if the theory of culture, literature and criticism collaborate with each other in order to exclude women. Women were seen as secondary, passive creatures in literature. There have been so many changes as per date from the period which the authorship was under the male sovereignty. Nowadays women loom large not only as authors but also as critics as well (Baş, Panel of The century of Women in Turkish Novel).

Queen Victoria was a momentous name from her period till now. Although she tried to restrict the freedom of women, there were so many female writers manage to inform the readers about their life styles, impossibilities and secret loves. However writers in that period expressed their feelings not freely but secretly, they could not reveal their romanticism frankly in their books.

Bronte sisters can be regarded as representative writers in 19th century literature and the guides for today feminist theorists. Their lives were inspired to lots of films and books. They lived in a parsonage with an authoritarian father they received training at a boarding school and became governesses. They hesitated from the reaction coming from Victorian Era and collectively published their poems using male pseudonyms; Elise (Emily), Currier (Charlotte), Acton (Anne) Bell (1846). In May 1846, Charlotte, Emily and Anne published a joint collection of poetry but only two copies were sold, so they decided to continue writing. When Charlotte published her two novels, she said:

> Averse to personal publicity, we veiled our own names under those of Currier, Ellis and Acton Bell; the ambiguous choice being dictated by a sort of conscientious scruple at assuming Christian names positively masculine, while we did not like to declare ourselves women, because-without at that time suspecting that our mode of writing and thinking was not what is called 'feminine' - we had a vague impression that authoresses are liable to be looked on with prejudice; we had noticed how critics sometimes use for their chastisement the weapon of personality, and for their reward, a flattery, which is not true praise.

Charlotte Bronte's second novel *Jane Eyre* was more successful than her other novels that even Queen Victoria praised it, she breaks the traditional 19th century stereotyped women portrait of beautiful, submissive and dependent. In her first published novel *Jane Eyre* (1847), she created an intelligent heroine, devotes herself to her profession in order to relieve the agony of her love. The female heroine escaped from her emotional tension and changed her fate in favor of herself in the end. Bronte revised the position of women in society in this novel, the heroine *Jane Eyre*, was different from 19th century female characters that she was not beautiful but plain, not ignorant but intelligent and not dependent but independent. She became a governess after her education. Being a governess was one of the few alternatives for unmarried women not supported by their families.

Like *Jane Eyre*, *The Professor* and *Villette* were told by the first-person perspective of a young person, separated from family. Novels of Bronte were related to her own life, these realistic elements gave information about the period she lived in. Bronte's novels were seen as explorations of women's difficult status in Victorian society in 1970s. They were regarded as feminist critiques and obstacles Bronte faced. Apart from *The Madwoman in the Attic,* another groundbreaking study came with the rise of postcolonial criticism. Gayatri Chakravotry Spivak was the first critic to contribute to considering the relationships between oppressed women of *Jane Eyre* and the subjugated European colonies. The theme of orientation and imperialism were closely intertwined with gender and sexuality. Gayatri Chakravotry Spivak said:

> Single coerced yet willed suicidal 'terror' is in excess of the destruction of dynastic temples and the violation of women, tenacious and powerfully residual. It has not the banality of evil. It is informed by the stupidity of belief taken to extreme (A speech After 9-11, 2004).

Charlotte Bronte emphasized the female victims in Victorian era. Rochester, the lover of Jane, was a male victim of his father's enthusiasm about wealthy life, so Rochester had to marry with a mad woman named Bertha without love because of her financial power but this did not bring happiness to both of them as the others who thought the same. Rochester's mad wife Bertha Mason symbolizes repressed women in Victorian era through her conviction. She became a subject to *Wide Sargasso Sea* by Jean Rhys. Coming from West Indian Islands, the female hero gained value as

Antoinette Cosway through the post colonial view. Both Bertha and Antoinette were alienated from society because they were not born in England though they were wealthy. Seeing her reflection on to the mirror, Antoinette was exploited and soon became an insane woman as a result of patriarchal repression. This is a powerful criticism of patriarchal society. Some conventional critics like Jenny Sharpe described the death of Bertha Mason, as a symbol of Indian women who were burned alive after death of their husbands (Kızılarslan, 2008).

We can easily recognized Bronte's feminism from the title of her book "*Jane Eyre*". She told about adventures of a lower class girl, became a victorious of her life:

> 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 (chp 12, pg 174).

Charlotte Bronte creates a new female rebel encourages women to challenge for their freedom. Charlotte Bronte conveys her feministic thoughts and feelings through Jane's strong personality. Contrary to Jane, Miss Blanche Ingram is a beautiful young lady, invited to parties with other upper class women. In accordance with her wishes she would marry with a rich man, has a family and bring up her children comfortably. She is the model of aimless rich women in Victorian Era. Her only wish is to live a wealthy life.

Briefly, women characters in 19th century can be divided into various categories. However, neither of these categories represents a positive view of women in Victorian era. They all tried to overcome their passive, self-repressive tendencies as well as their rebellion to become a strong and independent woman. They are the angels, demons old maids and fallen women in Victorian fiction. They should stay at home while their husbands conduct his business outside. They are the "angels of their house" which is a term comes from Coventry Patmore's mid-19th-century poem *Angel in the House.* Auerbach explains that this imaginary came from "popular Victorian angelology which cast angels as irrefutably female and by definition domestic". Although their life styles are different from each other, their fates are bound to each other.

Other women are lower class one who should leave home to work out to support themselves and their families, as *Jane Eyre*. They were regarded as fallen women due to poverty and their trials of earning money from anywhere else. They were also referred to as the demon women with their passionate, destructive nature defied social norms. Both of the women were trapped in their spheres, manipulated, abused and neglected. Bertha Manson is the model of this group, though she was a member of upper class before, she became a fallen woman because of her passion and desires, so enslavement is her inevitable end.

What is significant here is how she sheds the different categories or stereotypes of womanhood as the novel progresses. She sheds the idea of the demon woman after her angry and rebellious childhood, sheds the idea of the angel after her time at Thornfield, and also avoids the label of fallen woman by fleeing from Rochester's temptation. In the end, Jane has no place in the system of categories-until now, when one is created that suits her (Ziegler). As it was said above, characters in Victorian era can not be limited in one category, life conditions and their personal desires can change their destinies. Even a woman can involve in various categories during their life.

"I myself have never been able to find out precisely what feminism is: I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat".

Rebecca WEST

CHAPTER TWO

COMPARISON OF *ÇALIKUŞU* AND *JANE EYRE*

2.1. Realistic and Non-Realistic Elements in *Jane Eyre*

"*I haven't drawn picture of an angel, because I have never seen an angel".*

Gustave COURBET

Realism arose as a reaction against Romanticism in the second half of 19th century. It was formed with experimental sciences and aimed to show and narrate the whole real lives of individuals and society. Realism gained its first mastery against Romanticism with *Madame Bovary* by Gustave Flaubert. It firstly occurred in France and influenced the world literature sooner. Main representatives are Honoré de Balzac, Guy de Maupassant, Stendhal, Tolstoy, Dostoyevski, Cheov, Charles Dickens and John Steinbeck. Especially Tolstoy created successful characters and narrated imbalance of society, inequality in a realistic way in his novels. He expressed his thoughts with powerful observations and writes them lively, fluently, distant from artificial words. *War and Peace, Resurrection and Anna Karenina* are the best examples of world literature. Also Stendhal was successful in novel writing, his first and the most important novel is *The Red and The Black*. It is not only the first psychological novel but also the most famous book all over the world. He summarized realism as:

"Novel is a mirror which is walked about on a long road. Sometimes you see the blueness of the sky and sometimes the mud piled up in the big and little cavities on the road. Then will you blame the one for immorality who carries this mirror in his saddlebag? Is it true to find fault because of his mirror showing the mud?"

Stendhal

As Stendhal mentioned, realism is a voiceless witness, reflects the objects doesn't care whether they seem better or worse. Also the carrier (writer) is innocent for assuming this duty. Maybe no one dares to watch himself through the mirror, because of the severe truths of life.

Another writer, Lillian Furst expressed in her book *Realism 1* that:

> As an artistic movement realism is the product and expression of the dominant mood of its time (the mid- to late 19th century) a pervasive rationalist epistemology that turned its back on the fantasies of Romanticism and was shaped instead by the impact of the political and social changes as well as the scientific and industrial advances of its day.

Realism remains neutral by mirroring the life because it represents life as we live it. It helps us to get closer to psychological existence, so the inner analysis becomes easier than before. It was appeared in 19th century by presenting the truths and the nature as they were. Realistic writers had no anxiety about dressing the words and covering up the ugliness of the life. Positivism had a significant role on realism that it based on facts. Its effects were deeply seen in 19th century and also literature. Trends are correlated with each other even though they emerge as a reaction to the previous one. Although Balzac lived in Romantic period, he was the leader and the founder of Realism, he said:

"Before writing, a writer should analyze the characters, get into all of the customs, travel the whole world, join the lives of passions or all of these characters, customs, countries, passions, natural facts, moral facts should pass through the mind of the writer".

He followed this method and opened a critical view with his novels. He investigated his period as an analyst and tried to show tragic effects on society especially French people. Realism was formed by the works of Flaubert, Stendhal and Balzac in France. This forming was appeared with the works of Charles Dickens in England. He was successful in drawing the character representation. He did not express the abstract parts of the individuals, but the social environments which shaped their behaviors. He tried to focus on observations, details and human nature with various aspects. He pointed out the class conflicts while giving the truths. For example he expressed the inequality between the rich and the poor, gave voice to the troubles of poor people whom he had known since his childhood in one of his novels *Oliver Twist.* Like Dickens, George Eliot is one of the well known realistic writers who did not isolate people from natural world with his novels *Adam Bede, Silas Marner, Romola*. On the other hand Thomas Hardy pointed out the human realities in details with *Far from The Madding Crowd, The Return of the Native* and *The Mayor of Casterbridge.* With her trial of balancing the passions with love and kindness, *Jane Eyre* by Charlotte Bronte, known for his adventure books *Treasure Island*, *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, dedicating his novel to the people who were affected by social and political problems in *Caesar and Cleopatra*, *Candida*, *Saint Joan* by George Bernard Shaw are important names among realistic writers.

As a realistic writer Cheov:

"A writer isn't a chatty bird. If I live, think, resist and suffer, all of these are reflections of my writings. I will describe life as real as an artist so you will be a witness of things whichever you haven't seen. You will see that life is differ from normal life and fall into paradox".

Undoubtedly being a female writer was actually more difficult than being a male writer while writing realities even as a fiction. Due to the oppression in Victorian Era, women could not express their thoughts and feelings frankly, so these obstacles influenced also literary genres. They wanted to write the problems of their life and expose their suppressed feelings as well. Thereby there was a combination of romanticism and realism, Bronte used both romantic and realistic elements at the same time. As if *Jane Eyre* is regarded as a realistic novel, it ends with a romantic scene where the two lovers reunite. Mary Schwingen explains:

> Brontë incorporates fantastic elements into a more realistic narrative structure by weaving in references to fairy tales, prophetic dreams, mythic imagery and extraordinary plot twists. In part, she uses the fantastic to inform the reader of concealed emotional subtexts in the novel. Her prophetic dreams provide the reader with vital information regarding the state of Jane's emotional health. This use of the fantastic plays a major role in *Jane Eyre*, which is not merely a parable or morality tale: Jane's success as a Bildungsroman heroine depends upon satisfying her emotional and spiritual needs, in addition to securing the safe domestic environment requisite at that time for female survival (Schwingen, 1994).

Bronte gave the realities of lower class people and the difficulties they had to challenge. Jane is a little orphan girl lives in Gateshead with her cruel aunt Mrs. Reed. As Jane reacts against her aunt's scornful attitudes, she is locked in a red room where her uncle died in. Mrs. Reed recognizes that this is not a definite solution and sends her to Lowood Institute. She expects Jane will not able to endure the conditions in Lowood and die of an illness in a short time. But Jane overcomes epidemic, hunger and strict rules of the institute, then she becomes a governess and leave there to live her own life.

Mrs. Reed has an opulent life style in with her children in Gateshead Manor. After her husband's death, she gives punitive punishments to Jane though she promised her husband to look after her as a mother. Like Queen Victoria, she loses her hope of life after the death of her husband and vents her frustration on Jane.

On the other hand, unlike Mrs. Reed, women from lower class support each other we can see the women solidarity among the same social class in *Jane Eyre.* Bessie is the figure of hope for Jane in Gatestead. She is aware of barbarous attitudes of Mrs. Reed on Jane, she aids Jane and soothes her fears whenever Jane is locked up into the red room. Charlotte Bronte presents Bessie as a motherly figure and the only compassionate person in Gatestead.

According to another writer Cortney Lollar, realism is obviously given in Lowood where Jane has to challenge hunger and illness. These are the social messages for readers that Jane's hunger gives information about the poverty in this esteemed school.

> …devoured a spoonful or two of my portion without thinking of its taste; but the first edge of hunger blunted, I perceived I had got in hand a nauseous mess. The spoons were moved slowly: I saw each girl taste her food and try to swallow it; but in most cases the effort was soon relinquished. Breakfast was soon over, and none had breakfasted (chp 5, 68).

Since Bronte had lived the same condition like girls in Lowood, she was successful in narrating the difficulties of these places and she reflected her own life experiences in *Jane Eyre*. All Charlotte's novels have parentless heroines like her, she had an irresponsible father that she and her sisters tried to survive by themselves. They went to an institute like Jane but they could not escape from being a victim of poverty. For this reason her two sisters, Elizabeth and Maria, died of tuberculosis. She told the realities of her life through *Jane Eyre* that Jane has a friend named Helen in Lowood Institute. Helen also dies of tuberculosis like Jane's sisters.

As Wendy Vaughon states the disparity between upper and lower class people in Victorian Era and how they try to survive in poverty and disease:

> In Victorian England, a great stratification existed between the upper and lower classes. At he upper classes claimed that the lower classes 'cannot be associated in any regular way with industrial or family life' and that their 'ultimate Standard of life is almost savage, both in its simplicity and in its excesses.' A lack of adequate nutrition, medicinal care and sanitary resources also contributed to the stigma attached to poor people. The disease and malnutrition that ran rampant among the poor caused 'stunted physiques' and pale countenances that caused not only economic division between the classes but also physical division as well (Vaughon, 1993).

Besides the realities, Bronte touched on some imaginary elements in her book as well. Jane meets Rochester and his dog by chance. There is a reference to the North

of England folk tales of the ghostly Gytrash. It was a legendary black dog, was said to haunt lonely roads awaiting travellers, appearing in the shape of horses, mules, dogs. They were also benevolent, guiding lost travellers to the right roads.

> As this horse approached and as I watched for it to appear through the dusk, I remembered certain of Bessie's tales, wherein figured a North-of-England spirit called a "Gytrash", which in the form of horse, mule or large dog haunted solitary ways and sometimes came upon belated travellers, as this horse was now coming upon me. It was very near, but not yet in sight; when, in addition to the tramp, tramp, I heard a rush under the hedge, and close down by the hazel stems glided a great dog, whose black and white colour made him a distinct object against the trees. It was exactly one form of Bessie's Gytrash -a lion-like creature with long hair and a huge head [...], with strange pretercanine eyes [...]. The horse followed,- a tall steed [...]. Nothing ever rode the Gytrash: it was always alone [...] (chp 12, 178).

Dreams and premonitions are other supernatural, mystic elements in *Jane Eyre.* From her childhood, she dreams about her death uncle when she is locked into the ominous red room.

> A singular notion dawned upon me. I doubted not -never doubted- that if Mr. Reed had been alive he would have treated me kindly; and now, as I sat looking at the white bed and overshadowed walls- occasionally also turning a fascinated eye towards the dimly gleaning mirror- I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perjured and avenge the oppressed; and I thought Mr. Reed`s spirit, harassed by the wrongs of his sister`s child, might quit its abode- whether in the church vault or in the unknown world of the departed- and rise before me in this chamber. I wiped my tears and hushed my sobs, fearful lest any sign of violent grief might waken a preternatural voice to comfort me, or elicit from the gloom some haloed face, bending over me with strange pity. This idea, consolatory in theory, I felt would be terrible if realized: with all my might I endeavored to stifle it- I endeavored to be firm. Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room; at this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it glided up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern carried by someone across the lawn: but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort. Steps came running along the outer passage; the key turned, Bessie and Abbot entered (chp 2, 21-22).

Jane's romantic personality has to be changed due to the repressions on children. She acts irrationally when she was in Lowood. Feelings, emotions, desires and imaginative fancies are repressed by the social orders. Her schoolmate warns Jane

“Hush, Jane! You think too much love of human beings; you are too impulsive, too vehement; the sovereign hand that created your fame and put life into it, has provided you with other resources than your feeble self or than creatures feeble as you” (chp 8, 107).

The romantic elements in *Jane Eyre* continues in her youth, changing seasons and setting can change the feelings and attitudes of characters. Maybe it is because of their lacking in affection. She is in a pessimistic mood during her days at Lowood Institute. The temperature outside is frigid and even their clothes can not protect them from cold. Since she has no acquaintances, feeling of loneliness makes her to feel naked. When the frost of winter melts away and flowers begins to bloom, she becomes a young poised lady and ready to leave her school as a governess (Woodlief, 2001).

“Lowood shook loose its trees; it became all green, all flowery; its great elm, ash and oak skeletons were restored to majestic life; woodland plants sprang up profusely in its recesses; unnumbered varieties of moss filledits hollows and it made a strange ground-sunshine out of the wealth of its wild primrose plants” (chp 9, pg 118). She paints and draws pictures as a solution of fleeing away from her restless life in Lowood and relief Helen’s condolence: “I had nothing to else to do, because it was the vacation and I sat at them from morning till noon and from noon till night; the length of the midsummer days favoured my inclination to apply” (chp 13, pg 201).

Jane finally confesses her pure feelings to her love Rochester and she says her spirit is close to his, in spite of the distance between their social classes:

> Do you think I am an automaton? a machine without feelings?... 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...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 (chp 23, 405).

All of these natural and artistic relevance are the elements of romantic novel:

> A romantic novel is considered to be one with high moral tone, an optimistic outlook, focus on action rather than character development, setting and nature which reflect the feelings of characters, heroes struggling to attain ideals and reading providing an escape from daily existence of the protagonist. Charlotte Bronte effectively utilizes each of these examples to convey a romantic theme in her novel *Jane Eyre* (Woodlief, 2001).

Charlotte Bronte stresses on the effects of class distinction on children in 19th century. As a narrator, Jane tells her childhood on behalf of lower class girls and a young governess. Charlotte Bronte emphasized the losers in the society from the birth. Social status was an inescapable factor for lower class people during their lives; poor families had to send their daughters to boarding schools for education on the other side upper class girls were having fun in the parties, educated in their houses and tried to find a rich man to marry.

Helen Burns, Jane's friend at Lowood, is characterized as a religious girl that she never reacts against any punishments, even she turns other side of her cheek when one of her teachers slap in her face. Jane is astonished at her obedience to the rules and teachers, Helen believes that they hit and abuse her because she deserves it, there is always a logical reason for her. Charlotte Bronte had many experiences in Cowan Bridge like Jane at Lowood, the curriculum enables the girls to work as a teacher or a governess. During the education process, the school reminds them of their social status by controlling their natural behaviors and freedom. As a daughter of a clergyman, Charlotte Bronte grew up in a religious house, so she easily reflects the religious motifs in her novel.

As Helen lay dying, she claims:

> I am very happy, Jane; and when you hear that I am dead, you must be sure and not grieve: there is nothing to grieve about. We all must die one day and the illness which is removing me is not painful; it is gentle and gradual: my mind is at rest. I leave no one to regret me much…I believe; I have faith: I am going to God (chp 9, pg 127).

Some philosophers in 17th and 18th centuries believed that children were born their mind as a blank page and this blank must be filled with knowledge and values. At this point adults have to fulfill their responsibilities while upbringing children. Mr. Brocklehurst is an example for this situation, he directs the school with his strict rules as a Calvinist even he lessens the amount of the girls' food "a judicious instructor would take the opportunity of referring to the sufferings of the primitive Christians; to the torments of the martyrs" as a basis for letting the girls go hungry (chp 7, 96). Brocklehurst insists that the girls' hair must be cut because curls are un-Christian, not modest enough. Although all of these we can not characterized him as a religious man

because he only carry out his rules in Lowood, not his own life. He is a disingenuous man who uses religion as a justification for his behaviors.

Later 18th century philosophers and poets do not agree with the previous one. According to Jean Jacques Rousseau, children are innocent they should live without any repressions:

> We are born capable of sensation and from birth are affected in diverse ways by the objects around us. As soon as we become conscious of our sensations we are inclined to seek or to avoid the objects which produce them: at first, because they are agreeable or disagreeable to us, later because we discover that they suit or do not suit us, and ultimately because of the judgements we pass on them by reference to the idea of happiness of perfection we get from reason. These inclinations extend and strengthen with the growth of sensibility and intelligence, but under the pressure of habit they are changed to some extent with our opinions. The inclinations before this change are what I call our nature. In my view everything ought to be in conformity with these original inclinations (Rousseau, *Émile*, Book 1).

The Romantic poets were influenced by the idea of a natural child. *Ode on Intimations of Mortality from Early Childhood* (1807) by William Wordsworth, stresses on children's fresh and innocent perception of the world.

> *Not in entire forgetfulness*
> *And not in utter nakedness,*
> *But trailing clouds of glory do we come*
> *From God who is our home.*
>
> *(Lines 62-65)*

Briefly, Jane lived her romantic love under the shadow of realistic repression. She accomplished to balance realities and romanticism in her life. She had a naive personality in Gateshead and Lowood that she was unable to realize the distinctions between men and women, lower and upper class and feelings and reason. She had to repress her emotions at Lowood due to the oppressive management. Her personality was shaped at Lowood among rules, prohibitions and impossibilities. Thornfield opened a new term in her life that she started to listen her inner voice and felt again but she could not still get rid of the realities. After the tribulations at Lowood, she had to escape from the reality of her lover's past. Whenever she learned the mad woman in the attic, she left everything behind her and she decided to live with her own truths. Although she tried to forget about her life in Thornfield, her love predominated over the realities, so she

turned back to her eternal love, Rochester. Finally she gained a new status, became a superior position than Rochester and declared her victory through these sentences: “Reader, I married him”. Diary form of the book and life styles of lower and upper class people make the novel realistic than romantic despite the happy ending.

Although the novel expresses the situation and position of females in that period, Charlotte Bronte was under the impression of the obstacles in realistic expressions. She had constricted feelings of her reason and her emotions, so we can find both realistic and romantic elements in this novel such as Gothic tradition. Gothic is first appeared in the 17th century as a derogatory term means barbarous and uncouth related with the Goths (Germans) and their language. By 18th century the term includes some other meanings including medieval, unlightened and superstitious. As a result of the interest in medieval architecture and ancient romance culture the first Gothic novel was appeared, Horace Walpole’s *The Castle of Otranto* (1764). Walpole builds his own castle, Strawberry Hill, he attempts to blend the ancient and modern romance. His novel is a good sample for other novels such as Mathew Levis (*The Monk*, 1796), Anne Radcliffe (*The Italian*, 1797), Samuel Taylor Coleridge (*Christabel*, 1816), John Keats (*Eve of St Agnes*, 1820), John Polidori (The *Vampyr*e, 1819) and Mary Shelly (*Frankenstein*, 1831) (Michaud, 2009).

The Gothic is characterized by a set of conventions or “machinery”. Events often take place in a gloomy medieval castle or abbey and generally about a heroine trapped or pursued by a mysterious villain through labyrinthine passages. Much of the actions occur at nights and involve supernatural events, dreams, prophecies or psychological disturbances. The frame of the “discovered manuscript” is also common and functions to lend authenticity and antiquity to the story. Some of the themes of Gothic fiction include sexual fantasy, subversion of authority or convention, parent/child relationship, nobility and slavery, rationality and nightmare. The interest in the supernatural, in particular, is often viewed as a reaction to the hyper-rationality of the scientific Enlightenment and the Romantic era’s interest in nature and the inner self (Michaud, 2009).

One of the most famous gothic romance novelists Anne Radcliffe distinguishes the difference between horror and terror. For her terror “expands the soul and awakens

the faculties to a high degree of life". On the other hand, "horror contracts, freezes and nearly annihilates them" (Radcliffe, 1826: 145). In Radcliffe *Mysteries of Udolpho,* Coleridge notes this distinction calling the novel "wonderful and gloomy" and continues "mysterious terrors are continually exciting in the mind of a supernatural appearance and the secret, which the reader thinks himself in every instant on the point of penetrating, flies like a phantom before him and eludes his eagerness till the very last moment of protracted expectation".

The Gothic novel has received much literary criticism throughout the years. Critics of the genre dealt with the analysis of the various elements of the Gothic novel and connect those elements with the repressed feelings of individuals and, in a twentieth century perspective, the unconscious of the human psyche. Vijay Mishra, in his essay entitled "The Gothic Sublime" states the Gothic novel is "a presentation of the unpresentable". The Gothic novel deals with understanding attained through horror. Mishra also believes the Gothic novel, in the afore-mentioned sense, is a foil to the typical Romantic novel, wherein the sublime is found through temperance. Literary critic, Davis Morris believes the Gothic novel addresses the horrific, hidden ideas and emotions within individuals and provides an exit for them. The strong imagery of horror and abuse in Gothic novels reveal truths through realistic fear, not transcendental revelation. Eve Kosofsky Sedgwick writes about the same idea in her essay, "The Structure of the Gothic Convention" and she adds that the idea of a protagonist, surreal person or force is a metaphor for an individual's struggle with repressed emotions or thoughts. Personifying the repressed idea or feeling strengthens it and shows how one overcomes with forbidden desire. These desires are mysterious, and mystery breeds attraction, and with attraction, one is easily seduced by them. Bertrand Evans points out the hero in the Gothic novel consistently weaker than the antagonist and usually flees from it rather than defeating it. The similar themes of repression of forbidden desires, and the horror surrounding and penetrating them, are clearly the interests of most Gothic critics. The enlightenment gained from these aspects is the driving force behind the Gothic novel (Vore, Domenic, Kwan, Reidy).

Gothic fiction always includes exaggeration, rejects the ethic system and established customs. The scandal starts with the publication of *The Monk* novel by Matthew Gregory Lewis, it is an evident of this exaggeration. Published with the name

of Romance, there is a monk who is loved and respected as God by his congregation. The British Critic dated 7th June 1796 says:

> "Concupiscence, crime, incest and all savage things which staining the human nature is gathered together. There is a general moral intellect; there is no need for magic and charm, evil will capture you sooner or later! It makes us upset to see the brilliant talents attending such harmful works".

Not all of the gothic novels are criticized, writers of the golden age of gothic fiction Ann Radcliffe's and Horace Walpole's novels are interesting works both for readers and critics. Particularly the books of Radcliffe is read and imitated. They wrote in a gothic style in order to strengthen the social order and giving advices in a romantic form so as to strengthen the virtue and fidelity.

Gothic elements are seen in some romantic period works *Wuthering Heights* and *Jane Eyre.* Old manors far away from civilization, high ceiling, gloomy saloons with furniture comes from various exotic countries, bleak great grey castles, cold cellars covered with meshes of a spider's web, underground crossings with reptiles are indispensable elements of gothic fiction. These dread but dark, great but mystic buildings, seem like abandoned but full of supernatural entities, reflect the lives of dwellers in it. Although Heathcliff in *Wuthering Heights* is a desirable object, we see him as a wild animal, inelegant man stands on the stones by a cliff facing to the wind like his manor. These places are fired and collapsed down after the secret is appeared. At this point it can be considered that gothic narrations are mutual; against the social order, religious conception or customs, antithetic, strange and incoherent sequence of events end with the finding of the right way of the characters. Thereby authority is established again and the public order is conserved. This is obtained by the way which tolerates all kinds of exaggerations and atrocities.

Fundamental formula of Gothic narration hasn't changed much more since an unknown writer writes these words in 1797:

> *Buy an half ruined castle,*
> *A long corridor has lots of doors some of them hidden.*
> *Three new corpses,*
> *Lots of skeletons in large chests and clamps…*

Combine all of them for selling as three volumes before going to bed in a health resort. Gothic fiction continues its effectiveness during 19th century thus in realistic period. As both of them seem diametrically opposite to each other, one perpetuates the other. Furthermore the changing process of gothic fiction has continued gradually, Turkish writers haven't dealt with gothic elements in their novels. They try to simplify the Turkish language and purify it from foreign words.

Hope is a thing with feathers
That perches in the soul,
And sings the tune without words
And never stops at all.

Emily DICKINSON

We can easily recognize the typical gothic elements in *Jane Eyre* from the beginning the red room in Gateshead. Jane describes the red room as:

> The red-room was a square chamber, very seldom slept in, I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large Windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany. Out of these deep surrounding shades rose high and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne (chp1, 16).

Red room was a horrible place in Gateshead where Jane's uncle breathed his last nine years ago. On the other hand this was the chamber where Jane was locked in by Mrs. Reed as a punishment. Jane visualized her uncle's image and heard his voice in this dreary room. Thornfield is evidently another symbol of gothic place with its mysterious, chilly, dark, gloomy and threatening atmosphere.

> …the staircase window was high and latticed; both it and the long gallery into which the bedroom doors opened looked as if they belonged to a church rather than a house. A very chill and vault- like air pervaded the stairs and gallery, suggesting cheerless ideas of space and solitude (chp 11, 154).

The scarf flaunted out of the window in the attic in Thornfield Manor and strange ghostly laugh are the other gothic elements in Thornfield.

> I lingered in the long passage to which this led, separating and back rooms of the third storey: narrow, low and dim with only one little window at the far end and looking with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle. While I paced softly on, the last sound I expected to hear in so still a region, a laugh, struck my ear. It was a curious laugh; distinct, formal, mirthless (chp 11, pg 169).

Because of Bronte's admiration of the work of Lord Byron, Edward Rochester is the representative of a byronic hero. Byron first introduces this type of character in his semi autobiographical epic poem *Childe Harold's Pilgrimage* (1812-1818). This is an inspiration for Bronte and she gives the byronic character to the lover of Jane, Rochester. He is rude, cool, moody and not handsome but he is also emotional and intellectual. He usually travels and has lots of love affairs but could not find true love until meeting Jane. As a byronic hero he disregards the status of Jane and wants to marry her. "You-- you strange, you almost unearthly thing!--I love as my own flesh. You--poor and obscure, and small and plain as you are--I entreat to accept me as a husband" (chp 23, 408).

Bronte makes allusion to Byron's work "*The Corsair"*. Blanche Ingram asks Rochester to sing and says "Here then is a Corsair song. Know that I dote on Corsairs; and for that reason, sing it *con spiritio*"(chp17, 286).

"Narrow human doctrines, that only tend to elate and magnify a few, should not be substituted for the world-redeeming creed of Christ".

Charlotte BRONTE,*(From the preface of Jane Eyre)*

2.2. The Tradition of the Bildungsroman In *Jane Eyre*

The Bildungsroman has its roots in Germany in the last half of the 18th century, the era of Enlightenment. The word "Bildung" is a German expression and has different connotational meanings like "formation", "picture" and "shaping" whose deeper sense is in every case something like development or creation. The term Bildungsroman was first used to describe Goethe's Wilhelm Meisters Lehrjahre, which has been published between 1794 and 1796 and since then was known as the paradigmatic Bildungsroman. It can be translated into Wilhelm Meisters apprenticeship that means it has something to do with education and work. For this reason the most common translations of the term are "novel of development" or "novel of education".

The central feature of the Bildungsroman is the protagonist's process of psychological and moral growing and developing from childhood until finally maturity. The central figure has a good look at certain fields in life and works out his relation to them until he finally achieves true self-knowledge and is in accord with the world and himself.

As a character of a Bildungsroman novel, Jane had been also constantly in a learning process from her childhood through adolescence. There were certain steps she passed through like Gateshead, Lowood, Thornfield, Moor House and Ferndean. Charlotte Bronte makes the readers to observe her behaviors, fears and challenges objectively. Narrating the maturing process of a young girl with the common obstacles the readers live, make the novel more realistic. Readers can find similar problems and features like theirs such as poverty, courage and love. William Makepeace Thackeray said the following after reading *Jane Eyre*:

> …the plot of the story is one with which I am familiar. Some of the love passages made me cry, to the astonishment of John, who came in with the coals. St. John the Missionary is a failure I think, but a good failure, there are parts excellent. I don't know why I tell you this but that I have been exceedingly moved and pleased by *Jane Eyre*.

Jane never hesitates to begin a new life while leaving from Lowood or Thornfield. Her courageous personality encourages her to live with her truths and virtue. Places during Jane's adventure have considerable factors on her matured personality that the metaphors and similes contribute strength and tenacity to her personality. At Lowood, she learns to veil her feelings and be stronger than before. In Thornfield, she starts to unveil her emotions but she is not able to bear against the reality of Rochester's old mad wife. She has to be more resistant than before to be stand for her strong personality. Finally she reaches her deserved status and goes back to Ferndean honorably. In *Jane Eyre,* Charlotte Bronte expresses her life similar to what she experienced in her own life. There is an autobiographical parallel between Jane's and Bronte's life. Jane is an orphan young girl like Bronte, both attend religious institutions with poor facilities. At Cowan Bridge Boarding School, Bronte's sisters Maria and Elizabeth catch typhus and die like Jane's friend Helen Burns. Charlotte Bronte criticizes a man who uses religion as an excuse to act harshly at Cowan Bridge like Mr. Brocklehurst at Lowood. So *Jane Eyre* shows an enormous amount of relevance to the

Victorian era while establishing the Victorian respect for high standards of decorum. Charlotte Bronte wants to prove the results of moral choices of a young girl in Victo society through her own perspective.

In *Jane Eyre*, characters, places and events have significant meanings on Jane's maturity. Poet and critic Adrienne Rich has noted that Jane encounters a series of nurturing women to whom she can look for comfort and guidance. One is Miss Temple at Lowood, she treats Jane with respect and compassion. She is also against Mr. Brocklehurst's cruel authority on girls at Lowood. She is an inspiration for intellectual development of Jane (Teale).

Jane presents her as:

> Miss Temple, through all changes, had thus far continued superintendent of the seminary: to her instruction I owed the best part of my acquirements; her friendship and society had been my continual solace: she had stood me in the stead of mother, governess and latterly companion (chp 10, pg 131).

Adrienne Rich points out that Jane finds two additional mother- figures in the characters of Diana and Mary Rivers. Jane leaves from Thornfield after learning Rochester's old wife Bertha and shelters in Moor House. Both of the two girls refer the names of the pagan and Christian versions of "the Great Goddess": Diana, the Virgin huntress and Mary, the Virgin Mother. They are unmarried and independent, live humbly with their brother St. John who ascribes his life to his religious mission (Teale).

On the contrary to these motherly figures, appearance of Bertha Mason changes the life in Thornfield. She was formerly a wealthy Creole woman but later she becomes violent and insane. Because of her illogical behaviors, she is locked up in the third floor and guarded by Grace Poole. According to some critics Bertha Mason is a statement of Britain feared and psychologically "locked away" the other cultures it encountered at the height of its imperialism. Others have seen her as a symbolic representation of the "trapped" Victorian wife who has no rights in society and hushed up by restrictions (Teale). Bertha Mason presents the situation of typical Victorian women repressed Victorian policy. She is locked up in a room like Jane in her childhood and she has no possibilities to recuperate. She finds her salvation in removing the traces of Victorian repressions and her imprisonment by burning Thornfield Manor. A modern feminist explains the position of Victorian women as:

> The Victorian household was ideally a nonproductive center; therefore, the perfect woman should adopt an image of repose and idleness to emphasize the complementarity of the home and the world outside. Delicacy was first a character trait but came to affect behavior such 'delicacy' aroused concern for some whenever physical activity was suggested. Nervousness and fainting were other commonly accepted manifestations of women's weakness, in contrast to men's strength. Bad or even disagreeable news, shocking sights, or poor manners could cause fainting a range of factors-physical, social and ideological-went toward creating the languishing woman as both an ideal and a reality [Bonnie G. Smith, "The Domestic sphere in the Victorian Age", Changing Lives] (Victorian web).

These weak and tenacious traits of women in Victorian Era, Charlotte Bronte focuses on the result of being decisive, ambitious and virtuous through the strength of Jane in the midst of suffering:

> Hopeless of the future, I wished but this-that my Maker had that night thought good to require my soul of me while I slept; and that this weary frame, absolved by death from further conflict with fate, had now but to decay quietly, and mingle in peace with the soil of this wilderness. Life, however, was yet in my possession, with all its requirements, and pains, and responsibilities. The burden must be carried; the want provided for; the suffering endured; the responsibility fulfilled. I set out (chp 28, pg 521).

Another female character is Mrs. Reed, the unmerciful aunt of Jane. Since her husband loved Jane more than his own children, she hates Jane, sends her to Lowood Institute to get rid of her forever. She expects that Jane will die in a short time in Lowood because of the epidemic or starvation. In spite of her punitive attitudes, Jane forgives her when Mrs. Reed calls to apologize to her in her last breath. Jane presents her cruel aunt as a regretful old woman at her last visit. Like the motherly figures, Mrs. Reed has a significant role on Jane's intellectual development. She can distinguish malice from fairness.

The last female is Blanche Ingram, a beautiful wealthy woman despises Jane and expect to marry Rochester. Her exaggerated attitudes and ambitious of money present a typical Victorian upper class woman. In this respect Charlotte Bronte expresses positive perspectives of women in *Jane Eyre*. Mrs. Reed recognized her fault and regretted her unfair attitudes towards Jane. Bertha Mason did not attack Jane even though she got closer to her. They are presented as the victims of Victorian policy.

Since *Jane Eyre* was written in the period of male dominated society where women considered to inferior than men, besides women, men act on Jane's life. The first one is her cousin John Reed. He does not like her, hit her and lock her up to the red

room. The second one is Mr. Brocklehurst, he directs the girls in Lowood, compels them to wear old clothes, eat stale food and obey his authority. Girls are educated so as to be a virtuous and dependent woman in Lowood. He humiliates the girls among their friends and teachers because of their social classes. Third one is her beloved Edward Rochester. In the beginning he behaves her in a cruelly, criticizes her and gives her offensive answers. Gradually, he realizes his feelings towards her because of her decisive personality and immaterial thoughts. Although his feelings towards Jane, he can not dare to tell the details of his whole life like the woman in the attic. He is afraid of losing Jane when he tells the truths about Bertha. The last one is St. John who devotes himself to be a religious commissary without taking the advantages of life. He wants to go to India with Jane as his wife. Although he tries to persuade her about marriage, Jane can not stop loving Rochester, so she rejects his proposal (Tong, 1998: overview).

Besides the women and men, places have some roles on Jane's personal development:

_ Gateshead

"Gate" shead symbolizes a kind of "gate" opens new doors (facilities) to Jane for the rest of her life. This is the beginning of her life.

_ Lowood Institute

Lo "wood" is really a school for the development of Jane's personality. The rules are so strict that she learns how to content with little food. The rules are so rigid like a "wood" that no one can dare to behave childishly.

_ Thornfield

Jane becomes a young lady when she goes to "Thorn" "field" Manor. She has never felt happier than before coming here. She loves Rochester and wants to live with him here forever. After Bertha's emerging upsets her and Thornfield seems like a thorn-field, every thorn in the field pricks into her heart.

_ Moor House (Marsh End)

Jane escapes from Thornfield and finds herself in the Moor House. She is poor and hopeless until coming here. She becomes a rich woman owing to the heritage from her dead uncle. So this place symbolizes the end of poverty and her previous "harsh" life. Later her new position helps to balance with her and her lover however she does not care it. She becomes an equal position with her lover here.

_ Ferndean

Fern "dean" is the final and beginning place in Jane's travel. Finally she reunions with her lover Rochester and starts a new life with a new status, she becomes the "dean" of Rochester, her life and her house. This is the victory of females in a male dominated society. Jane expresses her thoughts by these words at the end of the novel: "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" (chp 37, 718).

Jane has inner conflicts which take place in her whole life like the conflicts and chaos in Victorian era. She overcomes all of them while changing her location, she passes the obstacles step by step. She struggles with her self control and her desire to express her emotions of love while struggling with the male dominance of her time and her desire to be free and equal and at the same time she struggle with her spiritual and moral values and her desire for a physical relationship with Rochester. Through these conflicts, Jane has a sense of growth by the end of the novel. Besides its realistic and romantic elements, *Jane Eyre* expresses the inner evolution of her truths and the complement of being a free individual in a patriarchal society. Charlotte Bronte proved the possibilities of changing one's fate by her own decision and virtue with her life experiences.

"It is a curious proof of the present feeling towards governess, that they are made the heroines of many popular novels".

***Mary MAURICE**, Governess Life (1849)*

2.3. *Çalıkuşu*-A Turkish Bildungsroman

Reşat Nuri Güntekin firstly wrote *Çalıkuşu* as a drama named "İstanbul Kızı". He explained his aim of writing this novel:

> Happiness and freedom of girls were not regarded as normal and moral in that period. Girls educated and brought up in different places were seen as naughty girls, women and citizens. Even traditional families were afraid of marriage between their sons and those girls. I want to prove that a little happiness with a little levity, freedom and education of an Istanbul girl are not fearful things, they will easily look after themselves than dignified ones when the time is ripe. Although there is no right given to theatre and novel to prove the reality, it is at least a gain to make people sympathize them (Emil, 1989, s.11).

Definitely Reşat Nuri summarized his aim by narrating a story of a young naive Istanbul girl, coped with difficulties and became a successful Republican teacher. In general this novel is about a young girl lost her hope after Kamuran's unfaithfulness and devotes herself to Anatolian people and children. Reşat Nuri conveyed Feride's enthusiasm with these words:

> Who knows what beautiful places I will go, I know Arabia dreamy, it is said Anatolia is more beautiful than there, people are not the same as here, they do not know what the stake is, they are poor but they are so generous that they never rub anything in neither their relatives nor their enemies. I will have a small school there, decorate it with flowers from up to down then I will have lots of students, have them call me 'sister'. I will sew black school uniforms for poor ones with my hands and sew socks in my spare times (chp 2, 127).

There were so many poems and stories about Anatolia but Reşat Nuri presented Anatolia with his novel *Çalıkuşu* for the first time. Poverty, being neglected, superstitions and social problems of Anatolian people were expressed in the novel. Authors wrote about the same subjects limited with Istanbul until Meşrutiyet, Reşat Nuri remarked the life styles of people out of Istanbul. He dealt with realistic parts of life and focused on the effects of war on lower class people. At this point, *Çalıkuşu* has a considerable role on realistic novels. He tried to awake the society about realities in Anatolia (Kudret, 1967: 268).

Ahmet Hamdi Tanpınar commented on the theme of *Çalıkuşu*:

> Escaping to Anatolia goes beyond the limitation of the novel as well in the period of beginning of the Anatolian struggle. Some of the people, like me, who remember the process of the novel when it was published in installments, know how it replied the situation lived in Istanbul (Tanpınar, Cumhuriyet Gazetesi).

Reşat Nuri represented Feride as an intelligent, friendly, determined, cheerful and warmhearted Istanbul girl. He presented different places of Anatolia as a result he was an inspiration for other writers by his realistic point of view of Anatolia. He also encouraged young girls to go and work for ignored people. Feride is the leading figure for young girls and hope for Anatolian people. Even the directors of education in Anatolia are astonished at her willingness of working in provinces: "I have never met a teacher wants to work provinces voluntarily" (chp 2, 134).

"Çalıkuşu becomes a symbol and pioneer of new intellectual generations who want to develop poor Anatolia".

***Ahmet KABAKLI**, Türk Edebiyatı, 1966*

Like Charlotte Bronte, also Reşat Nuri told about his life in his novel. He choses two main characters from his life, Feride is a teacher like him and Hayrullah Bey is a military doctor like his father. Hayrullah Bey is remedy for soldiers, Feride is a hope for illiterate people in Anatolia. Both of them have considerable roles on society. Feride is a brave girl, endeavors to educate new generation, she never hesitates to go to a neglected place like Zeyniler. Feride has a strong personality and tries to be an optimist even she learns the classroom she will teach in is an old barn: "This was an old barn, they laid down woods onto the floor, enlarged the windows and glazed. There are pictures of farm and a snake, a skeleton panel and a map hanged upside down on the black covered columns like an oven chimney" (chp 2, 180).

Here is an Istanbul girl, educated from a French school, brought up with foreign culture, has no tendencies of westernization, goes to Anatolia in order to educate pupils. She decides to change their life and be a hope for them when she sees the hopeless in the eyes of the children: "There is a dark sorrow in the heart of children here like in the house, streets and graveyard. Their colorless lips do not know smiling, their placid eyes think death heavily" (chp 2, 187).

Reşat Nuri removes the prejudice against Anatolian people through Feride:

After the Turkish revolution, young female teachers from all quarters of the country, see Feride as a destiny partner of themselves while reading *Çalıkuşu*. She strengthen their resistance, she also becomes a pioneer of women freedom. Most of our girls learn how to overcome difficulties by following Feride (Kudret, 1967: 271).

This novel is one of the rarely published books, we directly entered into the real life through it. Feride creates an ideal female teacher character; beautiful, intelligent, sensitive, such an idealist that run towards villages in order to teach and finally rewarded. Feride lives in all of the graduated girls from teachers' training school for years (Habib, 1956).

Beside Anatolia, Reşat Nuri expresses the importance of time by War of Independence. Effects of the war also contribute to Feride's process of maturity. These are the social effects on society, so the compatibility of time and place makes the novel realistic like Bronte's *Jane Eyre*. Both of the writers expose the limited life styles and the impressions of social events on lower class people. Lower class people are deeply affected by the war that children in Zeyniler village play a horrible game; one of the children pretends to be a died man and the others wash him then burn a part of his body under the ground and pray for him. Unlike Feride, Jane sees a different life in Thornfield, people have a luxurious life, have parties, travel arboad, learn foreign languages in their houses and live obliviously. Both of Jane and Feride have to live a life which is different from theirs. They learn the life styles of people who do not belong to their social classes and inform the readers about the realities. Bourneur and Quellet state that "description has a function of giving information from writer to reader, consequently from an informed person in the story to uninformed reader" (Bourneur, Quellet, 1989: 110).

Jane and Feride witness the two faces of life and both of them struggle against rules and prejudices on lower class people especially females. They are aware of the meaning of their existence and enable females to aware of theirs. Reşat Nuri's Feride and Bronte's *Jane Eyre* have parallel messages about women status in their periods. Main characters of them are female, as a last chance they avoid making mistakes, escape from their lovers and devote themselves to their professions. May be Feride and Jane chose to teach children in order to believe the innocence of human being have not disappeared. Like places they went and people they met, children present the purified sides of the society. In addition they want to feel themselves superior than other males, leading the students by their own style, form their style of teaching and live independently with their own money, so being a teacher is the merely solution for them in their period.

Munise is one of Feride's students in Zeyniler village. She is the victim of social discrimination. Her mother falls in love with a man whom she works as a maid in his house. Although she is pregnant, the household object to their marriage due to her social status and take her to the nearest village with her baby in her arms. She has to marry with an old forest official who is older than her then she escapes from her house to a soldier. Unfortunately this soldier leaves her and she has to beg to satisfy her hunger, villagers expel her from the village. Sometimes she comes to the village and sees her daughter secretly. Munise stays with her forest official father and a step mother in the village. Her stepmother does not like her, sends her to school with dirty dresses. One day her father tends to hit Munise with a piece of wood and she sheltered in the hayloft, she flees there and knocks at Feride's door in a cold winter evening. Fortunately Munise can find a house and a real mother but she dies of diphtheria at the age of fourteen.

Reşat Nuri emphasizes the inequalities between social classes. Although wealthy people can easily have love affairs with poor people, they are not allowed to marry with them. People's social classes can shape their fates both in *Jane Eyre* and *Çalıkuşu*. Here Munise and her mother are the victims of this hierarchal system. As this novel was written before the declaration of Republic, women from lower class had no more social rights as males. After the declaration of Republic by Atatürk, this inequality and discriminations was changed in favour of females.

Hatice Hanım is an old woman deals with the cleaning of the school and at the same time teaching the students before Feride. She hits the children and locks them into a cupboard when they do not keep quiet. Instead of teaching, the children required to memorize hymns about death, hell and tombs by Hatice Hanım. She is an insensitive Anatolian woman and a victim of illiteracy and ignorance of government. Reşat Nuri narrates the matters of Anatolian women. Munise's mother looks for happiness in different men and Hatice Hanım vents her unhappiness on innocent children. These are the portraits of females in Anatolia and the author tries to break the disordered system through Feride. Women are presented as victims of the social system, they are shaped and involve in these society unintentionally like Munise, Munise's mother and Hatice Hanım and lastly they can not escape from their fate, they are the losers from the beginning.

Contrary to females, males have passive personalities like Kamuran, he is an educated young boy and cousin of Feride. Although he loves Feride since his childhood, she can not rule his feelings that he deceives her with Münevver. This is his fateful mistake that he has to pay it by losing Feride. Another dishonest male figure is Burhanettin Bey. Because he is refused by Feride, he sets a trap to marry her. He presents the male's point of views on females in that period. The only male character presented as a conscientious character in the novel is Hayrullah Bey who protects Feride from desperate-straits with his merciful and honest personality. As the author's father is a military doctor, he presents Hayrullah Bey as a fatherly figure, encourages Feride to reconcile with her relatives especially Kamuran, he sends her diary to Kamuran and unveils the realities during their separation.

A Bildungsroman is, most generally, the story of a single individual's growth and development within the context of a defined social order. The growth process, at its roots a quest story, has been described as both "an apprenticeship to life" and "a search for meaningful existence within society" (Hader, 1996).

Reşat Nuri Güntekin started to write little stories in the term of World War I and he became well known with his novel *Çalıkuşu.* He successfully reflected the characters and places where he visited during his profession in Ministry of Education. He published some of his observations about his trips in 1936 named Anadolu Notları I-II. Events in *Çalıkuşu* are about the last term of Ottoman Empire, Anatolia and Anatolian people life style. *Çalıkuşu* was written as a diary form on behalf of the main character Feride. The main theme is love agony and the events passed in different cities, towns and villages of West Anatolia. Reşat Nuri broke the chain of novel writing with the theme and the characters of his book. His book is different from the others with its rebellious female character and its places outside Istanbul.

Feride who struggles with difficulties for the wealth of Anatolian people and their education is a young girl educated in one of the French school (Dam De Sion) in Istanbul. She devotes herself to her students and tries to change the social repression on them by her modernist attitudes. Her leaving from Istanbul is not for making radical changes in the life styles of Anatolian people but for getting over her lover's deception.

Hence Anatolian people are remedy for her agony and she has also curative factors on them.

"To spur the hero or heroine on to their journey, some form of loss or discontent must jar them at an early stage away from the home or family setting" (Hader, 1996). Feride had a comfortable life before leaving Istanbul but she is courageous enough to risk all her possessions in order to overcome her disappointment. This choice provides to be a matured woman through the realities outside Istanbul. The process of maturity is long, arduous, and gradual, consisting of repeated clashes between the protagonist's needs and desires and the views and judgments enforced by an unbending social order. Eventually the spirit and values of the social order become manifested in the protagonist, who is then accommodated into society. The novel ends with an assessment by the protagonist of himself and his new place in that society (Hader, 1996).

Reşat Nuri as an educator reflects the educational problems of his term in *Çalıkuşu* which was the main problem in Republican Era. *Çalıkuşu* expresses the ignorance of government in children's education in Anatolia. This ignorance is not only in education but also the life conditions of Anatolian people. In order to attract the readers' attention on these problems he chooses an educated, beautiful, respected Istanbul girl goes to Anatolia and cope with difficulties. She has her first experience in Zeyniler village. With her enthusiasm, she proves the probability of being a female educator in these places. Even though she does not go to Anatolia willingly, she only wants to escape from her love agony but she really tries to help people there. Thus, her escapism is not for her idealistic thoughts in the beginning, but it changes later. Ahmet Hamdi Tanpınar explains her idealist but stubborn personality "There is a kind of a duality in *Çalıkuşu.* Love and annoyance of Feride, happy ending of the novel, getting her freedom suddenly, her loneliness and the world she finds in her loneliness are different things" (Tanpınar 1998: 441).

Feride is so stubborn that she decides not to turn back to her previous life, stays and bears all troubles: "why do I keep the real secret in this last separation? I wrote this note book for you which you will never read, Kamuran. Yes, what I said or wrote is all for you. Now I will confess what a wrong way I chose" (chp 4, 383). She lives her

homesickness far away from her homeland: “I start to watch the mountains opposite smoking subtly like a faded blue in the evening horizon. Again *Çalıkuşu* smells homesickness from these mountains. Homesickness smell! What a nonsense word it is who can not smell it with their whole spirit” (chp 3, 303).

She confesses her regret of leaving from Istanbul: “Do you suppose that I did not regret about my going” (chp 5, 429). Feride tells her adventures as a young girl and at the same time educational problems of Anatolian people as an idealist young teacher. She works in a very different school from hers in Istanbul in Zeyniler village, so she hardly accustoms herself to Anatolian life style: “My heart is choked like falling down to an airless cellar, my hands and feet are cold” (chp 2, 174). She is regretful of coming here though she does not want to turn back she worries about the children who have to be educated in such a frightful place: “There is a feed next to the wall of the class in the garden side, they did not take it away, moreover covered it and make a cupboard from it” (chp 2, 180). She gradually becomes familiar with these places and loves her students. “I am getting used to school gradually the ruined classroom has been converted into a clear and lovely place” (chp 2, 197). Despite the bad conditions in the village, she remains hopeful and feels happy with her help. “What a shameless heart I have. How quickly I love people around me” (chp 3, 231).

Feride also shows the rude behaviors of uneducated families towards their children. They punish them cruelly that even the former teacher find a solution for naughty students, Reşat Nuri focuses on the results of being uneducated:

> There is a feed next to the wall of the class in the garden side, they did not take it away, moreover covered it and make a cupboard from it. Students hide their food, books and bushes picked up for being burned in the class. Hatice Hanım says this cupboard has another function naughty children who did not keep quiet are locked up in this cupboard (chp 2, 180).

Even the mukthar of the village confirms this method and says he locks up his naughty son in one of the cupboards at his home. On the other hand, students are used to the punishments and they lock themselves in that cupboard by their own hands when they misbehave. Reşat Nuri compares the authoritative training system with Feride’s modern training perspective. Feride chooses free training system instead of punishment “Ladies, your laughs have to be only smiles, I have nothing in my hand like pincers as

the director said, but I will be offended" (chp 2, 251). Her attitudes show the differences in education in the same country.

As an old teacher, Reşat Nuri gives the realities directly that being an educator requires an idealist personality, you can not earn enough money with this profession but create a civilized society: "I accepted to be a teacher in order not to die of hunger. My thoughts did not come true. This profession can kill you one day". But Jane compensates it for his spiritual satisfaction". But it has no importance. My heart finds consolation in devoting it for others happiness and satisfied when it filled up with affection" (chp 4, 335).

As a result the story of *Çalıkuşu* manifests both an idealist young teacher by her trials and a disappointed lover by devoting herself to others in order to relief her suffer. The book starts and ends with romantic relationship between Feride and Kamuran, it informs the realities in Anatolia entirely.

Çalıkuşu is the first representative realistic book in its period reflects some important social realistic features and poverty, illiteracy and difficult life conditions of Anatolian people. Beside these he also narrates the tendencies of westernization, their style of judgement and conflicts between generations. He creates a symbolic female character trying to do something for ignored society. Anatolian literature changes with this novel. The Bosporus scenic literature leaves its place to real works about the public realities. Reşat Nuri is successful in giving the vivid descriptions of places, he chooses his characters from the society that reader can find themselves closer to one of the characters. There are no fantastic elements, so *Çalıkuşu* has more realistic elements than *Jane Eyre* at this point. Idealism and escapism come together and become complementary elements of these two books. Through their idealistic characters, they become inspirations to young female teachers. *Çalıkuşu* can be classified both love and adventure story. Its daily language and realistic events make it popular and more realistic than *Jane Eyre*. The varied of descriptions are fascinating elements that readers can feel themselves into the novel.

While Feride has a strong personality, her lover Kamuran is not as active as her. Reşat Nuri shows the portrait of a decisive woman against a shy male. Because of his passive personality and his deception, he never finds happiness in his life. This can

be a female punishment of male's infidelity. Reşat Nuri presents his feministic aspects through Feride's personal determination and accomplishment. Her confession of love to Kamuran only in her diary is the demonstration of her pride: "Yes, why do I say a lie? Although all of my hates, insurrections and all of things lived in past I am a little bit yours" (chp 4, 351).

Reşat Nuri emphasizes feministic elements through the relationships between Feride and Munise, Doctor Hayrullah and Feride. Feride loves Munise affectionately that she is devoid of affection of her own father and mother. As her mother left her for a man, she is alienated by people in the village. This is the general outlook of people on women but Feride breaks this prejudice and adopts her. The other feminist idea is between Feride and Doctor Hayrullah after the death of Munise. Feride gets really upset for Munise's absence and does not want to work as a teacher anymore. She works in a hospital with Doctor Hayrullah. When she becomes ill, Doctor Hayrullah looks after her in his house, but people talking about their living together without marriage then Hayrullah Bey decides to marry her in order to put an end to the gossips. Their marriage is an unusual one that they love each other as a daughter and a father. Love, separation and death unite with the theme of feminism in *Çalıkuşu*. Feride is an orphan girl like Munise, for this reason she can understand her need of love. After her death, Feride devotes herself to the health of the soldiers but she loses her hope after the death of Hayrullah Bey:

> Whatever I love dies. My young-girl dreams died in an autumn evening three years ago then Munise, then my pupils whom I hoped my heart would be consoled by them(…) I am not at the age of twenty three yet, traces of childhood has not vanished from my face and body but my heart is full of death bodies of my lovers at all (chp 4, 376).

Its social content makes this novel different from other traditional love stories. Poverty, illiteracy and absence of life happiness attract are general social problems of Anatolian people. Before Feride goes to Anatolia, she imagines small lovely villages surrounded with herb-gardens, but she witnesses the realities especially in Zeyniler village. She describes the houses as ruined buildings and the children are miserable. "They have such poor clothes that none of them have shoes or socks. Their heads are wrapped with old pieces of cloth tightly, they come to the door of the classroom with naked foot jingling their clogs, they take off them there and arranged in a row side by

side" (chp 2, 182). People never smile in Zeyniler village children always sing chants with horrible words "death, zombie and tomb".

Reşat Nuri also emphasizes distortions in bureaucracy. Feride is unaware of the ignorance and irresponsible attitudes of the officials. She supposes that she will be assigned to a well-built school when she brings her diploma to the Directory of Education. She meets the unauthorized bureaucracy there in a government office. They delay her application for a while and send her to a farthest village. This is the other reality of classification of people according to their wealth. Reşat Nuri tells the story through the main character, Feride, so he is irresponsible for the readers' reactions. Birol Emil agrees with his thought and states: "All readers from low ranked officials to government president, from high school student to a professor and other social and cultural groups unite the name of this author, Reşat Nuri Güntekin".

Tablo 2.1. Relationship between *Çalıkuşu* and *Jane Eyre*

	JANE EYRE		***ÇALIKUŞU***	
	Jane	**Rochester**	**Feride**	**Kamuran**
Love Dichotomy	No She merely loved Rochester despite his deception and refused St John's proposal.	Yes He hoped to marry with Miss Ingram. He did not confess his love to Jane until her confession.	No She merely loved Kamuran, sacrificed everything she possessed, married with Hayrullah Bey only for preventing gossips.	Yes He deceived Feride and did not go after her when she left Istanbul. He chose the easiest way and married with Münevver.
Escapism	Yes Escaped from Thornfield in order to forget about her disappointment.	Yes Escaped from Jane in order not to confess her mad wife but sooner he was surrendered to his emotions.	Yes Escaped from Istanbul due to Kamuran's deception and looked for a new life in Anatolia.	No He did not have a forceful disposition, acquiesce the events he encountered.
Soul versus Body	Yes Having a strong personality and pride, she was undecided about listening her reason or heart.	Yes As a married man he hesitated to get closer to Jane but he could not stop loving her either.	Yes As a stubborn girl, she could not ignore her pride though however much she loved Kamuran.	No He was not a contender man, so he accepted the conditions unwillingly.
Dualism of Existence	Yes Her escapism and becoming a governess were not only for teaching but forgetting about her past.	No	Yes By teaching she could help Anatolian people and get rid of her disappointment.	No

It is obvious in the table that the two females, Jane and Feride was affected deeply from their love and tried to remain stronger against their lovers. They were more faithful and virtuous than males, so they were rewarded by their creators, Reşat Nuri and Charlotte Bronte. Though they took the decision of escaping from their homelands, they left their souls and took their honor with them. Rochester and Kamuran did not care about the situation as females, so they were punished by their creators unlike females. Jane threw over her emotions and possessions on her back and walked to her freedom without feelings. At the end of the novel Rochester had to throw over his possessions and even his eyes, he paid for his mistake by himself. Also Feride left everything on her back and escaped to unknown places with unknown feelings. Kamuran was another punished male character at the end of the novel like Rochester, his wife Münevver died and he had to turn back to Istanbul with his son in his arms.

Although Rochester was presented as a strong character, he shared the same with Kamuran, they became poor characters in the end. Unlike males, the two females became matured women and started to draw their own fates with their decisiveness. They not only reached their freedom but also became representatives for young girls from their periods.

"Government which does not educate females looks like a person using only his right hand".

Platon

Çalıkuşu is one of the representative novels about life of a young female who sacrifices her life in Istanbul for being a teacher in various cities, towns or villages in Anatolia by struggling against many difficulties. Reşat Nuri aimed to give a new social place to women through creating a strong character challenges with the superstitions, dogmatic believes and prejudices of illiterate people in his novel. He reinforced the status of women by using a female teacher as a main character. This novel is a narration of the maturity process of a young girl away from her homeland.

Feride's adventure starts with the decision of working one of the villages in Anatolia where is not as lovely as she expected: "My certificate which has stood on the side of the shelf with its red ribbon for a long time has become valuable. This piece of paper is my only hope that I can be a teacher and pass the rest of my life among children and live happily" (chp 2, 123).

Feride endures the low life conditions in Zeyniler village and the reactions of peasants. She has to leave the village for an orphan girl Munise to provide her a more comfortable life but she upsets as a result of her death, this is another step for her development after Zeyniler village:

> Whatever I love dies, all my hopes I believe, my dreams which disappeared in an autumn evening three years ago, Munise, then my students whom I hope to console my agony were lost. They fell down one by one like an autumn leaves. I am at the age of twenty-three yet but my heart is full of death bodies of my lovers (chp 4, 376).

Her love disappointment gradually starts to disappear under the shadow grievous days in Anatolia. Realist view replaces with her romantic view and she becomes stronger than before. After the students she devotes herself to veterans and tries to be a remedy for their physical and spiritual wounds. She lives and works with Hayrullah Bey who feels himself responsible to her after the death of Munise. She was a naive young girl till her experiences in Anatolia but by regarding the position of women in neglected places outside Istanbul and confrontation with the realities and effects of war on society change her viewpoint. At the end, Feride leaves her romanticism and spite on her back and becomes a realist matured woman when she turns back to Istanbul. Now there is another person needs her affection after the students and the soldiers in Anatolia, an orphan son of Kamuran.

2.4. A Comparative Analysis of the Novels on the Thematic Level

Charlotte Bronte and Reşat Nuri Güntekin use contrast elements and characters to create a perpetual and effective work. In *Jane Eyre*, Bronte uses narration and her characters portray the struggle between Victorian Realism and people's repressed Romanticism. Bronte uses different characters in order to discern between the Victorian and Romantic themes. Firstly Charlotte Bronte gives the realities of being an orphan living as a member of lower class, their problems, impossibilities, diseases and prejudices. Bronte completely gives the realities of Lowood Institute through Jane as an orphan girl like her.

Mrs. Reed is the perfect representative of Victorian realism. She possesses gentry and lives a luxury life in Gateshead. Beside her luxurious life and gentility, she also maintains Victorian insularity. Mrs. Reed lives with her children, alienates Jane from her wealthy life. She never bears Jane's presence until her death. Her scornful

behavior towards Jane is not only for her personal animosity but also the general view of upper class people on lower class. This is the main problem in Victorian age especially for women. Contrary to Mrs. Reed as a realistic character, Mademoiselle Celine Varens is a model of the Romantic woman. As a French opera dancer, she is in love with Mr. Rochester but it ended with Rochester finding her out with another man. Then, she abandons her child and runs away with that man. She is also free, irrational and irresponsible she does not act rationally but emotionally. Bronte gives the two extreme characters in order to unite romanticism and realism under the same title. They are the examples of contrast between the Romantics controlled by emotion, freedom and the Victorians conservatism. This may be seen characteristics of those periods' novels, but Bronte is successful in unifying two of them in one person, *Jane Eyre*. Jane was irrational and emotional impulses, during her life at Lowood Institute, she learns that emotions and imaginative fancies are considered as shame by society. She soon learns to repress her emotional and romantic tendencies from her classmate Helen: "Hush, Jane! You think too much of love of human beings; you are too impulsive, too vehement; the sovereign hand that created your frame, and put life into it, has provided you with other resources than your feeble self, or than creatures feeble as you" (chp 8, 107). Jane becomes a docile and modest woman and lives a quiet moral life. She wants to unveil her emotions, so she leaves Lowood to search for her freedom.

On the other hand, Mr. Rochester is a typical Victorian gentleman, lives a luxury life as an upper class man. Unlike the other gentlemen, he can not find the happiness in his life, so he is in search of true love. Though he had lots of love affairs, he has not met her ideal woman:

> I sought my ideal of a woman amongst English ladies, French countesses, Italian signoras, and German grafinnen. I could not find her. Sometimes, for a fleeting moment, I thought I caught a glance, heard a tone, beheld a form, which announced the realization of my dream: but I was presently undeserved (chp 27, 498).

Rochester has simple needs and desires that need to be satisfied, his aimless travels end with disappointments. Later Rochester realizes his 'dream' and Jane gains her 'freedom' to each other. Jane's expectation of freedom explodes in Rochester's dream:

> I never met your likeness. Jane, you please me, and you master me-you seem to submit, and I like the sense of pliancy you impart; and while I am twining the soft, silken skein round my finger, it sends a thrill up my arm to my heart. I am

> influenced-conquered; and the influence is sweeter than I can express; and the conquest I undergo has witchery beyond any triumph I can win (chp 24, 417).

Charlotte Bronte makes Victorian realism and the Romantic age understandable by giving certain character representation through Mrs. Reed and Celine Varens. Moreover she unites these two fighting foes into two personalities of Jane and Mr. Rochester.

There is also a relation between realism and romanticism in *Çalıkuşu.* Feride is not a realistic character at the beginning furthermore she is an immature young girl before her adventures in Anatolia. She left her homeland not completely because her desire of realizing her ideal but for compensating for her disappointment. Her eyes open with the realities in Anatolia; poverty, illiteracy and dearth.

> At first sight Zeyniler looks like a fired ruin which still smokes. Beautiful views surrounded with greenness in the dovecote of an old Bosporus house occur in my mind when I think a village, but these houses are only jetblack ruins (chp 2, 171).

Çalıkuşu can be regarded as a romantic and an impossible love story with its two contrasting characters; Feride and Kamuran. The realities in Anatolia are more dominant than romantic relationship. Feride becomes a matured young woman after her experiences in Anatolia. Even she acquiesces to Kamuran's son although she left him due to his deception. Feride also works as a nurse for injured soldiers with Hayrullah Bey. The inescapable traces of war changes her reactions towards events, she becomes more docile than before. Her proposal of marriage to İhsan Bey is the evidence of her mercifulness. İhsan Bey is one of the veterans, he has been treated in a hospital, Feride looks after him like other veterans and wants to encourage him by her proposal even though she refused his proposal before, but reality precludes romanticism and İhsan Bey refuses her proposal in order to get rid of her commiseration without love. "…ten minutes later they separated from each other as an unhappy brother and a lonely little sister with tears on their eyes" (chp 4, 353). Consequently as an experienced woman Feride accepts all realities that life presents her. Life converts romanticism into realism.

Reşat Nuri's and Bronte's characterization of Feride and Jane evince their inner conflicts between reason and desire. During their maturation process in other places, they live in different conditions they have never known before, especially Feride, as an educated girl, has to live in Zeyniler village as an Anatolian woman.

Process of her intellectual development has great impact on her moral growth that she is able to challenge with illiteracy. Also Jane perceives her feelings towards Rochester after the proposal of St John Rivers. Though she loves and trusts him whole-heartedly, she does not hesitate to abandon him. Lady Eastlake admits Jane's decision:

> She exerts great moral strength, but it is the strength of a mere heathen mind which is a law unto itself… *Jane Eyre* is proud and therefore she is ungrateful too. It pleased God to make her an orphan, friendless and penniless-yet she thanks nobody and least of all Him, for the food and raiment, the friends, companions and instructors of her helpless youth… The doctrine of humility is not more foreign to her mind than it is repudiated by her heart. It is by her own talents, virtues and courage that she is made to attain the summit of human happiness and as far as *Jane Eyre*'s own statement is concerned, no one would think that she owed anything either to God above or to man below [Poovey (QR 1739)].

Jane could marry with St John and live in tranquility and also Feride marry with Burhanettin Bey or anyone else, but they prefer keeping their virtue to have a marriage without love while escaping love without marriage. Finally they achieve happy endings owing to their patience and virtue. In fact Jane has to struggle with the severe realities that she not only overcomes the poverty but also the prejudice and the social norms. She is a real rebel of governess of her period because governess is a prevalent profession among middle class Victorian women and becomes a subject of various novels as well. Due to the economic problems, unmarried middle class women, widows and daughters of respectable bankrupts become governesses. As a teacher, the governess was charged with domestic virtues, and especially in the case of young girls, "with teaching the accomplishments that would attract a good husband without allowing the sexual component of these accomplishments to get the upper hand." For Lady Eastlake, the governesses were the victims of Victorian policy. Governess was also represented as 'white slavery' at mid century and symbolized working women for the early and mid-Victorian public (Poovey, 194). Although being a governess was not regarded as a precious profession, it was the only chance for women to be individuals. By the way governesses from lower class were free and changed the outlook of the society.

It was the same in 1920s Turkey, since the republic was just declared women could gain freedom they deserved. When Feride decided to work in Anatolia as a teacher, a young girl working and living away from her family did not approved by

society. Because of the transition period of that period from traditional to modernity, Feride has to cope with the prejudice of society against females more than Jane. She faces with problems of being a woman in Anatolia and their identity crisis. She has never realized the distinction between men and women in Istanbul before because women live more liberal than Anatolia. Anatolian people preserve their traditional life styles and try to lessen the impacts of the west in their homelands, especially men do not want to have the same rights with women because women have to work both in their houses as mothers and in their fields as workers. Westernization means division of labor for men so, this will constraint their freedom and conflicts will come out. Feride tries to remove this unnecessary distinctions between men and women, she defends children have to be educated without regarding their sexes and they never deserve any punishments whatever they do. While she manages to awake the society, she finds herself among the troubles as Anatolian women have because the perception of women is the common view in Anatolia. At this point her rebellious personality appears that she does not care of the common view and tries to work in order to forget about her agony. Though she struggles against the problems for lessening her love disappointment, she becomes a model for young girls with her strong and decisive personality.

Like Reşat Nuri, Halide Edip Adıvar also defends women rights as a female in her novels. She touches on the class distinctions and the inequalities between men and women and the problems women have to expose to especially in Anatolia. She states the ideal female and the meaning of being a woman in Anatolia in one of her articles: “Do not behave us like ornaments which were made and put on the shelves only for satisfy your visual gusto or servants provide you comfort in your house” (Enginün, 1975: 51). Because the limitations in women rights, they did not dare to take place in their societies. The borders of educational opportunities for women and their alienation from society did not leave them much option; either they became housewives or a governess. They were responsible for all needs of the children they looked after, so they had to abide all conditions to earn money. Nevertheless Reşat Nuri and Charlotte Bronte create new perspectives to governess and lower class people. Though Feride is different from Jane in financially, she becomes the same position with Jane when she leaves all her possessions and social status on her back and takes the decision of working in Anatolia. They only overcome the problems owing to their decisiveness and virtue.

Unlike Feride, Jane is an unobtrusive young girl she has no attractive manners and appearance because of her deprivation of family affection. Under an unsophisticated culture, she has to cover her feelings and hides behind of the mask of an insensitive girl. Hope and sense of power appear again in Thornfield, she unveils her forgotten senses and firstly opens her heart to a man.

Jane learned how to be stronger against poverty and lock of feeling at Lowood Institute. She was in need of love and affection while coming Lowood but the strict rules made her strong both physically and spiritually. One of her friends Helen Burns used to live as required she never remonstrated against the strict rules and punishments. Her death was the last agony for Jane. She had a realist and virtuous personality before coming Thornfield as a governess. Henceforth she had her own rules and truths leading her own life freely. She fell in love with Rochester and captured by her feelings till the truth of Rochester's old wife. This was the second disappointment in her life after the death of Helen. She turned back to her real inner world, veiled her feelings and hide behind the realities again. She disguised her identity in Moor House, this was the only way to forget about her past. She grew stronger and started a new life with her cousins there and her status was changed by the inheritance from her uncle. Eventually she turned back to her lover Rochester with a new status and personality she became superior to him both physically and spiritually. Thus she gained her life again through her endurance and decisive personality. While Jane left poverty behind her at the beginning of her adventure, Feride had to leave her luxurious life due to the same reason. Unlike Jane, Feride was a beautiful, attractive girl, knew the sense of being loved but these did not prevent her to share the same destiny with Jane. She started her adventure after learning the deception of her lover, Kamuran. She left from her house and went to work as a teacher in Anatolia. She was stronger than a man but simpler than a child in a neglected village she had never known before. Like Jane, Feride had to obey the customs at the beginning, she tried to teach illiterate students of ignoramus families, in a classroom where was an old barn before. She had to remove from one place to another one due to the gossips of peasants and married with Hayrullah Bey only for precluding the gossips. Contrary to Jane, Feride became more sensitive about the problems and events she encountered. Because of her unawareness of life outside Istanbul, she was impressed by the life conditions and treatments on people in small

places. People were ignored by government moreover women were ignored by men in their houses. They had no rights neither in their homes nor their countries. Feride tried to educate and teach especially the girls so as to be appreciated by society but her attitudes had to be formed according to the social orders at a certain extent. She felt despondent and expressed her feelings in her diary which she could not dare to confess to Kamuran. Finally she became matured at the end of the novel and witnessed the predicament life styles of Anatolian people, her disappointment gradually disappeared with the realities of life and turned back to her homeland as a realist, matured woman.

At the beginning Jane started her adventure with her realistic viewpoint but her feelings were dominant than her reason and reunited her lover with a new identity. As a spoiled young girl, Feride went to Anatolia with an optimistic viewpoint, she was courageous enough to do everything in order to get rid of her disappointment. She turned back Istanbul with a realistic viewpoint and had no choice except accepting the truths. Both Jane and Feride reunited their lovers however the finals were romantic or realistic. While they are rewarded by their authors, the two disloyal males are punished. As a strong character, Rochester's fate changes at the end of the novel, he loses his house and esteem, becomes a maimed man. He is no longer the master of Jane, moreover he faces with forfeiture all of his properties. Jane became the superior position with her new economic independence and freedom. Jane called Rochester "sir" in Thornfield, after her new status she called him with his own name "Rochester". This is the declaration of her victory. On the other hand, Feride turns back to her house in Istanbul as a matured woman her animosity towards Kamuran is not as much as before that she accepts to look after his little boy. Both of the two heroines proved their decisiveness and strong personalities by struggling with financial and emotional poverty. They ignored social prejudices and proved their identities and ruled their hearts with their minds.

Bronte's *Jane Eyre* is a critical view of women status in Victorian society. She criticizes the socio-economic disorder, dual-standards in genders and social classes. The author emphasizes the importance of self-education and living with their own truths by disguising her gender, using a pseudonym of a male to give the message freely.

CONCLUSION

After the end of 19th century, the status of women started to change with some improvements in economy, society and literature. Firstly they got rid of their passive identities and then take part in public life. Female writers had important role in these changes they expressed their own feelings and thoughts through their novels. They bravely proved the strength of women without regarding their social classes. They tried to demonstrate the real strength was not bound to the gender, but to the virtue and decisiveness. In this thesis, the female victory has been focused in a male dominated society through *Çalıkuşu* and *Jane Eyre*. The two female characters reached their aims and gained new identities within impossibilities in their periods.

We believe that reality is against romanticism, in this thesis it is expressed that realism is an inseparable part of romanticism, one is the complementary element of the other. The two female characters listen their inner voice, follow their romantic feelings in order to reach their own realities. The two novels focus on how difficult is being a woman in patriarchal society, but they success to become models of women in their periods. They emphasize the limited rights of women especially in lower class and the outlook of the society against these women.

Thus, *Çalıkuşu* and *Jane Eyre* present the status of women in Ottoman and Victorian societies, the trials of females in order to prove their identities in their societies by risking even their life. This is the transition period from traditional into modernity and indication of the chain of realism and romanticism. Both Reşat Nuri and Charlotte Bronte give the feelings of the main characters by presenting the realities in lower class members.

Although Jane had much more disadvantages than Feride, they became the same position later. Feride preferred shortages for her new identity. Both of them never submitted males though they loved them so much and struggled against the male domination. Finally they gained new identities and become superior to their lovers. Experiencing the difficulties of being a woman or being a witness of their position in patriarchal societies, Charlotte Bronte and Reşat Nuri have significant roles on the changing concepts of women status in Victorian and Ottoman societies. They sent messages to their societies by creating virtuous, determined mind rebellious females. They advocated the rights of women in their own periods and awaked their societies

about ignored women they provided them to obtain the chance of getting education as well. Through their novels, Reşat Nuri and Charlotte Bronte created strong female characters who had the capacity to struggle with the obstacles in patriarchal societies.

Except from Feride and Jane, the two writers expressed the troubles of other women like Bertha and mother of Munise. In *Çalıkuşu,* mother of Munise was frustrated from the village because of she had a baby from her lover without marriage, so she escaped with another man. They loved each other but their social status did not allow them to marry, though her lover was at the same position, social norms sacrificed not the male but the female. In *Jane Eyre*, the other unfortunate woman is Bertha Mason who was locked in a room because of her madness. She had to live in the manor without taking the advantages of her possession, finally she committed a suicide, took her revenge from him even sacrificing her life which was her only salvation. Bertha and mother of Munise were not presented as pioneer characters because death or escaping were not the real solutions, so main characters Jane and Feride were presented stronger and virtuous in order to give the true messages to the young females who were the same position to them.

While Charlotte Bronte and Reşat Nuri defend female rights, they touched on the social problems at the same time. Charlotte Bronte expressed the difficult life conditions in institutes through Lowood Institute, treatment of leaders to young poor girls. Like Bronte, Reşat Nuri also expressed the ignored places in Anatolia, schools which were barns in the past, children who were punished in a cruel way by their parents and females who were obliged to work and give birth without demanding any social rights. He attracted the readers' attention to the necessity of education for women to gain the equal rights with males.

The woman personification of Reşat Nuri was different from Bronte's, as an educated wealthy girl, Feride had to cope with moral values and poverty which she was not accustomed in Istanbul. She recognized the women perception and status by sharing the same conditions of them. Bronte's female protagonist Jane went to a place where females behaved freely than women in Lowood. She gave information about comfortable life styles of wealthy females. These are the maturity places of their maturity process and they create a new woman identity in Ottoman and Victorian eras.

Their main characters were fearless and powerful enough to resist to the patriarchal order, they proved the necessity of being virtuous and decisiveness through reuniting the females with their lovers. It is an undeniable fact that the two writers created independent women models in their periods and gave the chance of defending their deserved rights to new generations.

The conclusion of this study is that, while reading these novels, readers can easily see the male domination on females both in Victorian and Ottoman eras, on the other side the female determination and the importance of female existence in the society. However Reşat Nuri and Charlotte Bronte presented the status of women in their periods, they led the readers through their novels by creating strong female characters. By realizing their victories and new status, *Jane Eyre* and *Çalıkuşu* have continued to be inspirations to females in every culture.

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