



THE IMAGE OF A WOMAN IN A VICTORIAN NOVEL

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Abstract

The article discusses the images of women in Victorian novels including Charlotte' Bronte 's novels "Jane Eyre" and Anne Brontë "Agnes Gray".

Keywords: image, woman, Victorian age, strict moral principles and foundation, Victorian female imagery.

Introduction

The boundaries of the Victorian world are associated with years of reign Queen Victoria, who ascended the throne in 1837. England lived and developed under her rule for over 60 years until 1901. Historians, art historians and political scientists study and look at the metamorphoses of the Victorian era with genuine interest. And this it is not surprising, because Victorian England is the country of maximum rapid economic development, which affects the spheres of science and technology. At the same time, it was during these years that Victorian moral: Values and the norms that govern the life of the middle and upper class. The totality of these changes could not but leave an indelible mark on society.

It is important to note that during the reign of Queen Victoria, England became the first country in Europe, and even in the world, where industrial workers exceeded half of the urban population by the 1850s. However, the living and working conditions were far from ideal. It was common for workers to live in several families in close homes, in unsanitary conditions, where there was no running water or heating, people received tiny salaries for their labor. Current conditions often provoked the tendency of ordinary people to alcoholism, early prostitution, committing domestic crimes, which was condemned in high society and did not in any way support the ideas of high Victorian morality in society. Along with what has been said, it deserves to be noted that during the period of Victorian England, three pillars were put at the forefront of the new monarchy: morality, church and family.

In the Victorian era, with its strict moral principles and foundations, a clear idea of a woman was formed, which included archetypal images of a faithful wife, gentle mother, keeper of the home, this also left an imprint on character qualities, meekness, kindness, humility, respect for a man, all this was instilled from the earliest years. Turning to literature, the female image can be briefly and succinctly reflected in the





metaphor of "an angel in the house" created by K. Patmore in the poem of the same name "The Angel in the House" (1854). In the poem of a lady appears as a delightful, sometimes "charmingly capricious child" [17 p. 35]; creating the image of an ideal woman, Patmore makes her not only like angels, but surpassing them, in its perfection approaching the image of the Madonna [17 p. 35].

The image created by Patmore cannot be considered the author's, since he includes both biblical canonical traits and medieval chivalric ideals of a woman - a beautiful lady, the core of merry love. It was this idealized image that was broadcast in the "male literature" of that period. So, for example, the heroines of W. Scott, C. Dickens absorbed all the features of a Victorian lady: modesty, kindness, sincerity, pity and compassion for a weak and helpless person. These traits ultimately disarmed ill-wishers and brought love and respect. However, this typing of traits deprived the individuality and uniqueness of the main and secondary heroines.

In "women's literature," writers have highlighted the problem of family, marriage and talked about the place and role of women, for the British women this issue was acute. The philosophy of "separation of spheres", which limited a woman in her rights to self-development and forbade her to be in the "male sphere", determined the female priority in life, namely, to get married. However, how writes E. Zbrozhek [13] "unnatural system moral conventions, which created deadlock situations for those who wanted to arrange their personal life." The system deprived people of the opportunity to speak, to explain themselves in feelings, to be free in the manifestation of emotions. The novel "Pride and Prejudice" written by Jane Austen in 1813 is ahead of its time and well reveals attitudes towards marriage in the pre-Victorian era. For example a family in which, by chance, five daughters were born without sufficient dowry, shown all kinds of marriage options.

A marriage that will give you "a roof over your head and a piece of bread" is the most suitable for the spirit of the times, it is he who is chosen by Charlotte's girlfriend. The marriage of Lydia, concluded by an "unworthy" chosen one, is the maximum. Tradition-respecting option, but implausible due to the situation family, this is the marriage of the second daughter, Jane, concluded as a result of long courtship, meetings and negotiations. The dream of an Englishwoman in the Victorian era can be called the marriage of Elizabeth, who marries for love, with a man much higher than her in position. Even in "women's" literature, women writers have resorted to depicting unrealistic marriages: marriage for love with a man of the upper class.

It is impossible not to note the innovative type of woman for the Victorian literature, first drawn by the Brontë sisters. Now a woman seems to be more filled with life, she can be strong, harsh, possess non-conventional beauty, and most importantly,





marriage and family are a tribute to sincere love, for which the heroines go to great lengths. The heroines are endowed with masculine traits: courage, nobility, a sense of duty, despite their refinement and fragility.

Victorian writers brought imagery to life in their work ladies who never married. English literature is often associated with contemporaries with old maidens who left the pages of novels, in the images of an elderly girl who deeply feels and loving, her lost chosen one, like the heroine Anne Eliot, or in the image of a grumpy and quarrelsome woman, like Miss Havisham in *Great Expectations*. In any case, many variations of this image will later be created by writers of the Victorian era. These are stories of women who deliberately refused to marry, accepting the attitude of society towards them. Their decision was a symbol of protest, freedom, will of chance. These two striking types symbolize Victorian female imagery in literature.

Consider the history of the 20th century impossible without modernism. In order to understand the significance of this movement in art and literature, we must consider social, intellectual foundations. The Victorian era with its strict social codes and ethical values, and attempts to categorize experience into good and bad, right and wrong, ended. The transition from the Victorian era to modernity was almost as rapid as the transition from the Middle Ages to the Renaissance. The change caused a noticeable sense of disorientation in society. The First World War caused a large damage. From the largest economic center, it has become one of the largest debtors. In formulating a conclusion about economic damage, military historian Correlli Barnett noted that the objective truth is that the Great War did not cause a critical economic damage to Britain, the war only "psychologically crippled the British." The war was extremely traumatic and resulted in Europe to a deep depression. In natural science, philosophy and psychology, new theories arose, who could not help but influence the mentality of people, art and, literature, of course. Here we are talking about the theory of intuitionism

Henry Bergson, the philosophy of existentialism by Jean Paul Sartre and the theory of relativity Albert Einstein, Sigmund Freud's psychoanalysis. The Victorian family life model was no longer the benchmark in society. The main feature of the new post-war morality was a life without rules, obligations and sanctions from society, people began to believe in personal morality that violates generally accepted social norms. Nietzsche's commandment "You will become who you are" has become the highest moral law. The spiritual crisis affected everyone: young and old, women and men. Paul Valéry accurately described the mood of society: "The mind was severely wounded. All the affairs of people are in terrible uncertainty. "





The emphasis was on spirituality, the inner, the unconscious. From here we can talk about endless melancholy, neuroses, escape from reality, which is reflected in the term "lost generation", people "Gone through the First World War, spiritually traumatized, lost faith in the jingoistic ideals, who once carried them away, sometimes internally devastated or acutely aware of their restlessness and alienation from society." [14].

Frustrated by antiquated moral values, writers aspired to renewal and revival of the world. They proclaimed the denial of the established framework, the absolute nakedness of thoughts and feelings, alienation from public life. Artists' search for novelty expressed in their disregard for morality. The artists believed that art is not equal to morality, freedom of vision is the writer's reward- modernist.

It is important to emphasize the fact that the modernist artist has become a sexual rebel. For him, sex was a means of rebellion, a means of liberation from social restrictions, vital and irrepressible energy. In England formed a group Writers and Artists, Cambridge Alumni, Bloomsbury Group. This group included some of the most prominent creative thinkers and artists of the time. They were united by a willingness to break the established rules in behavior, thinking, art and literature. They denied western tradition in literature. They believed in personal morality and responsibility, which should take the place of socially imposed rules. They proclaimed the destruction of the familiar, the absolute nakedness of thoughts and feelings, the truth was in the interpretation of art as a quasi-religion and was considered as something completely creative and emotional.

All of the above allows us to conclude that there are serious changes, English society underwent modernization and began to transform with it. Transformations took place not only in the economic sector, but also affected important social institutions such as religion, remained an important element of consciousness, now acquired more symbolic, rather than ideological meanings. Significant influence on the perception of religion was made by the spread of free churches, they were also called Protestant. At the same time, the Roman Catholic Church was restored in 1850, for the first time after the Reformation. The basis outlook has become a commitment to strict standards and traditions, these ideas coexisted with the realities of the new world with difficult working conditions.

In terms of science, there is a lot of growth in England interest in science, which leads to new discoveries. In general, science, culture and art aimed at an ever wider audience, so women of any social class by the end of the 19th century could get an education, then find a job and provide for themselves materially. impoverished families teaching opened the governess, however, this type of activity, according to





apt comments. E. Cooty [16], put the girl in an intermediate position between the servant and the fallen woman.

The changes did not bypass British politics. If you turn to changes in domestic policy, it was in the Victorian era that parliamentary regime based on the responsibility of the cabinet of ministers to parliament. In 1876, Queen Victoria was proclaimed Empress of India, so Great Britain became

an empire, and an imperial parliament. The country receives the status of a colonial power, possessing a large number of colonies and dependent territories, it focused on strengthening its resource bases and preserving interests in foreign policy and their colonies.

Thus, the Victorian era changed the vector of development country. England became an economic and political power. The era of Queen Victoria was a period of folding and strengthening of the liberal conservative parties, changes in the parliamentary system that exists in England to this day. The image of the royal family became a symbol of Victorian norm and morality for the British. A similar tradition has survived to this day. An important part of the era was the industrialization of production, which led to the growth of the middle class and urbanization of cities.

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