

"YOSH ILMY IJODKORLAR: SHARLOTTA BRONTENING "JEYN EYRE" ASARI ASOSIDA"

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ALLEGORY IN JANE EYRE

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Abstract. *This article examines the allegorical elements in Charlotte Brontë's Jane Eyre, focusing on how symbolic settings and characters reflect moral, psychological, and social themes. Places like the Red Room, Lowood, Thornfield, and Moor House represent key stages in Jane's personal and spiritual growth. Characters such as Bertha Mason serve as symbolic contrasts, illustrating inner conflict and societal pressure. Through allegory, Brontë critiques Victorian norms and highlights the values of self-respect, morality, and personal strength.*

Keywords: *Jane Eyre, allegory, Charlotte Brontë, symbolism, Victorian literature, moral development, Bertha Mason, Red Room, Thornfield Hall, gender roles, self-identity, gothic novel.*

Introduction. Charlotte Brontë's *Jane Eyre* is often celebrated for its complex characters, rich language, and vivid imagery. However, beneath the surface lies a powerful use of allegory that deepens the novel's meaning and thematic structure. Allegory, as a literary device, allows Brontë to convey abstract ideas through concrete characters, events, and settings. This technique enables readers to engage with issues such as morality, social justice, gender roles, and personal growth on both literal and symbolic levels. In this article, we will explore how Brontë uses allegory throughout *Jane Eyre*, examining how it enhances our understanding of Jane's journey, her moral convictions, and the broader social critique embedded in the narrative.

The Red Room as a Symbolic Allegory of Oppression and Rebirth
First and foremost, one of the most overt allegorical scenes in the novel is Jane's punishment in the Red Room. On a literal level, this scene describes the young orphan's confinement in a cold, eerie room. However, allegorically, the Red Room symbolizes the emotional and psychological oppression Jane experiences not only in the Reed household but also in Victorian society at large. The red color of the room evokes images of blood, danger, and passion, all of which reflect Jane's internal struggle and suppressed identity. Moreover, the room serves as an allegory of death and rebirth. Jane's imprisonment in the Red Room mirrors a form of symbolic death—an end to her innocence and childhood security. Consequently, her release signifies a form of spiritual rebirth and awakening, initiating her journey of self-awareness. Importantly, this moment marks Jane's first confrontation with

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institutional and familial cruelty, preparing her to challenge future injustices she will face [1, 300-323].

Lowood Institution: Allegory of Societal Oppression and Moral Growth
In addition to the Red Room, Brontë uses Lowood School as an allegorical setting representing the oppressive social systems of the time, particularly the harsh conditions endured by the poor and orphaned. The institution's strict religious doctrine and inadequate living conditions reflect the hypocrisy and cruelty of a society that claims to be moral yet fails to provide genuine compassion. Furthermore, Lowood is not just a place of suffering. It also functions allegorically as a crucible in which Jane's character is shaped. Through her friendship with Helen Burns—a Christ-like figure of forgiveness and spiritual strength—Jane is exposed to the power of moral resilience and inner peace. In this way, Lowood symbolizes both societal oppression and moral development. The experience serves to instill in Jane the values of self-respect, integrity, and endurance [3, 43-74].

Thornfield Hall: Allegory of Temptation and Inner Conflict

Thornfield Hall, where Jane becomes a governess, is perhaps the most allegorically rich setting in the novel. On one hand, it represents a place of opportunity, romance, and emotional fulfillment. On the other hand, it is riddled with secrets, most notably the existence of Bertha Mason, Rochester's mentally ill wife hidden in the attic. Allegorically, Bertha functions as a symbol of Jane's repressed emotions and the dangers of yielding to passion without moral consideration. This setting, therefore, becomes a battlefield of moral choice. Jane's growing love for Mr. Rochester challenges her principles. When she discovers his secret, she is forced to choose between emotional satisfaction and ethical integrity. Her decision to leave Thornfield, despite the pain it causes, underscores the allegorical message of choosing righteousness over desire. Hence, Thornfield becomes an allegory for temptation, illustrating the importance of conscience in the face of emotional conflict.

Bertha Mason: The Double Allegory

In line with this, Bertha Mason herself can be interpreted as a powerful allegorical figure. She has been viewed by many scholars as Jane's "dark double" or doppelgänger. While Jane embodies self-control, reason, and moral fortitude, Bertha symbolizes the unrestrained female passion and madness that Victorian society sought to suppress. This binary opposition serves as an allegory of the internal battle many women faced between societal expectations and personal freedom. At the same time, Bertha represents the consequences of denying women autonomy and confining

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them to roles they do not choose. She is literally and figuratively imprisoned, highlighting the destructive nature of patriarchal control. By escaping the fate of Bertha, Jane reclaims her autonomy and asserts her right to define her own identity. Therefore, Bertha is not merely a plot device, but an allegorical warning and mirror to Jane's possible future had she not resisted societal pressures.

The Moor House: Allegory of Spiritual and Familial Redemption

Following her departure from Thornfield, Jane arrives at the Moor House, where she meets her cousins, the Rivers siblings. This setting functions as another key allegorical space, symbolizing spiritual renewal and familial rediscovery. It is here that Jane experiences true kinship, a sense of belonging that had long been absent from her life. More significantly, she inherits a fortune, which levels the socio-economic gap between her and Mr. Rochester. In this sense, the Moor House is allegorical of balance—between passion and reason, independence and intimacy, morality and love. It allows Jane to reflect, grow, and ultimately return to Rochester not as a dependent governess, but as an equal partner. Therefore, the Moor House serves as a critical turning point in Jane's allegorical journey toward self-empowerment and reconciliation.

Conclusion: In conclusion, *Jane Eyre* can be read not only as a compelling gothic romance but also as a profound allegory of personal and spiritual development. Each stage of Jane's journey—marked by key locations and characters—represents broader philosophical and moral ideas. From the Red Room's symbolic oppression to the spiritual rebirth at the Moor House, Jane's path is allegorical of the human struggle to find identity, integrity, and love in a restrictive world. Thus, through the use of allegory, Charlotte Brontë elevates *Jane Eyre* from a personal narrative to a universal exploration of freedom, morality, and the human spirit. By embedding abstract concepts in tangible settings and relationships, Brontë ensures that the novel resonates with readers not just emotionally, but intellectually and ethically. The richness of these allegorical layers continues to invite analysis and interpretation, securing the novel's enduring place in the literary canon.

References

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