

THE DESCRIPTION OF DIFFERENT THEMES IN “JANE EYRE”

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Annotation: *This article aims to describe and explain the history of Charlotte Bronte's Jane Eyre and the various themes in this work.*

Keywords: *Autobiography, first-hand experience, character, romantic, relationship.*

Originally titled *Jane Eyre: An Autobiography*, Charlotte Bronte's novel *Jane Eyre* was written in England. It was released on October 19, 1847, by Smith, Elder & Co. Of London under the pen name “Currer Bell.” The next year, New York's Harper & Brothers released the first edition in the United States. A Bildungsroman, *Jane Eyre* chronicles the life of its title character, including her maturation into adulthood and her love for Mr. Rochester, the melancholy master of Thornfield Hall.

While half of Jane's autobiography is based on the life of her creator, the rest is her own. Charlotte's own experiences at the Clergy Daughters' School are closely reflected in the description of Lowood, as are her friends and teachers (Spark, 1990, p. 78); Jane's interaction with the Ingrams, which illustrates the kind of treatment a governess might anticipate, is also based on Charlotte's first-hand experience. Through the course of the novel, Charlotte reconstructs a number of little incidents from her past. For example, the fire of Rochester's bed is reminiscent of a situation in Branwell's life. Bewick's *British Birds* was a popular title on the shelf at Haworth.

The quality of artistic creation is directly related to the quality of its inspiration and the effectiveness of its medium of expression. Now, the tale of a lady finding true love would be intriguing but perhaps not all that amazing; the tale of a woman struggling to express her unique individuality in love would be even more intriguing but perhaps not all that great. *Jane Eyre* is fantastic because it combines these elements with other elements

The book honours young Jane's drive and perseverance in overcoming hardship and social prejudice. The tone of the book is unmistakably Gothic. Mystery and suspense are created by Rochester's crazy and violent wife as well as the setting (a mansion with a secret attic). The use of technologies like the telling of dreams that predict actual events also adds a supernatural component.

Young Jane's story advances morally and spiritually in addition to being one of a romantic and Gothic heroine. Because of the circumstances, she needs to develop a Christian perspective on her inherent character. Young Jane possesses a few other

notable qualities as well. She has a strong grasp of human sympathies and attachments since she is passionate and imaginative.

One of the key topics in Charlotte Brontë's novel *Jane Eyre* is true and pure love because it was unavoidably the object of such a passionate disposition. Of course, Charlotte's ability to describe it is limited by the nature of her genius. The author of a novel is unable to explain how passion functions or how it affects a character. She can only communicate its real-time throb. Additionally, Charlotte does something that has never been done in English fiction before.

For Jane, romantic love is the foundation of marriage. She is nervous by the intensity of her own sentiments as her love for Rochester comes off as shaking and flushing. She rejects his approach, says no to being showered with jewels and money, and says no to being made his mistress. She believes that when they get married, she will be complete as "bone of his bone and flesh of his flesh." But like her, he may gain wisdom from experience, and he develops through the course of the novel. Like Jane, he develops through pain; after having all of his expectations for happiness and then his physical power taken away, he painfully battles his way to softness and peace.

Jane is appalled by Rivers' assertion that love is not a prerequisite for marriage because, in her view, the two are inseparable. While he sees marriage as a responsibility in the service of God, she sees Rivers' vision of marriage as a form of sacrilege. Jane starts to question whether she should accept his proposal due to the merciless force of his persona. She is put under "an iron shroud" and "a freezing spell" by his moral pressure, and his kiss serves as a seal for her chains. He vehemently rejects her attempts at a pleasant reconciliation and is adamant about taking her to India as his wife. He uses a sneaky form of hypnosis on her, and as she is almost about to give in and go "down the stream of his will," Rochester's cry saves her. Pinion has correctly noted that:

This extraordinary openness to feeling, this escape from the bondage of the trite, continues in the Rivers

Relationship, which is a structural parallel to the Rochester affairs: as in Rochester the old sex villain is seen in a new perspective, so in Rivers the clerical hero is radically refashioned, and Jane's almost accepting a would-be husband is given the aesthetic status of a regretful yielding to a seducer.

Despite her interactions with the spiritual in the form of the saintly Helen Burns and the fleshly in the form of Mrs. Reed, *Jane Eyre* is still a novice when she leaves Lowood School. Being loved by a person is, in fact, the finest thing in life for Jane. We shouldn't be shocked, though, given the child has never experienced any love throughout her brief life. A novice like this, for whom the desires of the flesh and the spirit are, at best, indistinguishable, is exposed to the deceptive temptation of Mr. Rochester, the embodiment of passionate, violent, and impetuous love.

The following day, Jane sets out for Thornfield, but when she gets there, everything has been completely destroyed. She learns that Bertha set it on fire and that

Rochester lost his sight and his left hand while Bertha perished in the blaze. Jane discovers him there, blind and defenceless, in his second home, Ferndean, which is now thirty miles away. He is initially incredulous before becoming ecstatic. They plan their union and come to understand that they both understood the other's desperation-filled cries.

Jane thinks their marriage to be ideal in her writing eleven years after the incident. Rochester can now see their first-born son after recovering the sight in one eye. St. John Rivers, who will soon pass away while performing selfless Christian service in India, is featured in the book's final lines.

After the failed marriage at Thornfield, Jane finds it difficult to leave Mr. Rochester, her lover, even though she is aware of the risk. After a long battle, Jane succeeds in finding true love and returns to Mr. Rochester. She then lives a happy life with him.

In conclusion, Jane Eyre is not only Charlotte Brontë's best book, but also the best book written today. Charlotte Brontë admires strong-willed men. She expected her marriage to be "well managed and orderly" by a demanding, strict, law-abiding and passionate husband.

The author Charlotte Bronte reflects via her main character Jane that a marriage without pure and real love is a lifeless and immobile one; as a result, the choice of an ideal husband or wife is based on pure and pure love. Instead of getting married in the first intense, physical misery that we saw them in, Mr. Rochester and Jane get married in a calmer, nobler mood, with "all passion expended." The Victorians weren't the only ones who struggled with this age-old issue; others also struggled with it, but they did so intensely. Neither the flesh nor the spirit will tear Jane apart again because she has survived both of her ordeals and has come out the other side neither a profligate nor an ascetic. That is how Charlotte Brontë's Jane Eyre appears to us, a fresh contribution to English literature that captures some of the social and economic developments of early Victorian England. What Charlotte Bronte accomplished with Jane Eyre served as a stepping stone for succeeding generations.

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