

Feminism builds up in romanticism, realism, modernism essay



**ASSIGN
BUSTER**

The evolution witnessed in the realm of literature provides us with a broad perspective regarding what the world is up to. Through diverse aspects the evolution in literary works reflects the changes anticipated in the society.

Hence, the development of such dynamics as romanticism, modernism and postmodernism, these dynamics are well illuminated in Charles Bronte's classic, *Jane Eyre*.

Exploring the significance of the theme as well as the motifs of this piece, it becomes essential to understand that the era of modernism injected individualism in the literary works. Hence, looking at the nature and the content of the book we find that the author has attacked the book from a biblical perspective (Gardner 70).

This is testified by the manner imagination is tied to idolatrous anticipation as well as eschatological desires. In essence, the novel arouses imaginations, which are seen to be informed by the forces of extreme romanticism, images of quest as well as incidents of fire and feelings.

The creative energy thus exploits the excesses of romantic imagination molded by evangelical theology. In essence, Bronte's biblical engagement does not only touch on simple imagination, but also demonstrates its potential obligation in shaping the future.

And this entails defining and explaining the space attained by women during the Victorian era. These aspects are thus presented as the core factors that drive *Jane Eyre* (West 59).

Therefore, the author dwells on diverse aspect which holds biblical comprehension of what is perceived to be imagination, its direction and nature which are two aspects tied to the heart.

Hence, the novel seems to dwell on the platform of rejecting idolatry while relying on the structural context of accepting imagination. The approach gives the novel a profound distinction considering that Bronte assumes romantic imagination and appreciates the eschatological dispensation which is founded on the biblical theology.

As is exported by the pundits of romanticism and modernism this novel greatly touches on the broads scope of both romanticism and modernism. This can be attributed to the fact that the author employed the distinct approach of moving away from the traditional concepts.

By exploring the concept of idolatry we are presented with a suggestion that the conventional approach can no longer sustain the desires of the greater community. Therefore, looking at the authors attempt to examine the theme of idolatry which she achieves by exploring the narrative of the theme biblically.

The dispensation is thus employed to investigate the positive role of passion and imagination as core features of desire. From such a stance we are thus given an opportunity to see Jane imagining and subsequently following a distinct path not defined by poverty, pain or the circumstances of her childhood.

Therefore, the central images explored touches on the scope of God and man. While on the other hand imagination is painted as being bridge linking the created world, man and God.

Looking at the manner the author involves the use of motif and images it becomes apparent that the content of the novel is rooted in the society. As is evident with diverse attributes of romanticism and modernism, the way the novel is linked to the aspects explored within the biblical realm.

It is thus instrumental to point that idolatry is a sensitive subject that has grown from very beginning. These are demonstrated by the manner the author touches on the aspects affecting the women space during the Victorian period and are also evident today.

Basically, the novel is thus an element which is etched in the norm as a core exemplification of the romantic as well as feminist imagination. The author thus substitutes the human affection and adoration for a conventional religious dependence upon the almighty.

Hence, in the novel Jane and Rochester discovers their total satisfaction from each other. Concerning the feminist writings and readings, the novel presents Jane's passionate assertion of liberty and unwillingness to compromise the integrity of personality via relationships with powerful individuals she comes across.

Hence, the author asserts, " Is there not love in my heart, and constancy in my resolves? It will expiate at God's tribunal. I know my Maker sanctions what I do" (Showalter 255).

Looking at Toni Morrison's novel, *Sula* we find that the novel shares certain feministic features with the Bronte's classic, *Jane Eyre*. The centrality of the themes in the two novels offers a considerable consideration of woman space. This touches of the feministic liberty and free will to positive personality.

It ought to be noted that where Bronte explores the aspects of idolatry from feministic approach as is presented during the romantic period. Morrison's touches also on a similar though distinctive theme.

By employing the usage of such historical images as birds, fire and water, He provides a biblical symbolism allied to these images. It is thus instrumental to assert that during the romanticism era feminism was gradually being recognized. Even though, this was being done from a religious perspective.

From biblical perspective, water, birds as well as fire play symbolic roles which are essential in the very survival of society. Hence, looking at the manner these images have been exploited, they present an image that shows love is as tradition a subject of imagination. Too, this establishes that romance is personal.

Therefore, the raise of romanticism thus opens a new door for feminism to develop under the scope of dealing with individualism. Generally, feminisicm flourishes on the elements of individualism. By moving away from the common aspects of story telling, the authors touches on the subject of individualism.

Consider for instance the bond between Sula and Nel. The relationship illustrates the attributes apparent in the evolving platform of feminisms. And this is also the very aesthetic explored in Jane Erye. Therefore, in regard to the objectives of the motifs and imageries employed it would be instrumental to argue that the novel examines the intricacy of building individualism.

The approach is detached from the such dynamics as modernism but more so linked to feministic which advocates for individualism and feministic liberty.

Morrison's examines the aspects of building relationships, he touches on sensational imagination. More so, he attempts to delve into the dynamics of leaving in ones dreams. By examining the intricate aspects of romance, he casts a foreshadowing dimension on the life of the protagonists.

From such a point of analysis, we find the profound line followed by the protagonists in their search for a satisfying romantic life.

The story of Nel and Sula reflects the very attributes examined by Bronte in his novel Jane Eyre. Individualism becomes a subject that most readings and writings regarding feminisms touches on. The way Sula opts to follow a divergent social route presents a vivid picture of how this concept is compactly interwoven.

On the other hand, Nel opts to obey the biblical edict of marrying and equally raise her own family. The fate separating the two women can be singularly defined as selfishness. Though, on a subtle social or religious configuration

they are essential, the similarity of the two novels provides a critical focus on the significance of feminisms.

The comparison of the two novels is tied to the aspects of imagination and individualism. Examining the manner the authors employs the aspects of companionship we find that the natural aesthetics that bring two people together are typically abused.

Therefore, the dynamics of feminisms are thus brought forth as the core factors that shape the women involved. The two stories reflect the religious factors revolving around the axis of unity, love and faith. However, the manner the explanation is offered is symbolically lacking in the biblical convictions of patience.

More so, examining the period the two works were published one cannot failure to note that the scope of feminism was in the process of building up.

It is from such observations that the aspects of romanticism and modernism provide a profound direction on the manner feminism having taken a profound edge in the literary and social realm. This is due to the fact that feminism explores the feminine freedom and more so shed light on the space of woman in the society.

Looking at the manifestations of romanticism, realism projects at the aspects of the life as they appear in our everyday life. Therefore, it would be thus essential to point that the emergence of feminism is more linked to the aesthetics of romanticism.

Consider that the manner the two authors have argued in regard to their imagined subjects. The modern society may reject the way these women carried themselves (Hartt 111).

Hence, the modern challenges facing the evolution of feminism. It ought to be noted that on the religious or biblical context, individual are either expected to be good or evil, to serve God or devil. Such observations provide a controversial question concerning the explosion of feminism.

Therefore, the comparison between the Bronte's novels with Morrison's classic reflects the nature of feminism as explored in diverse literary works. Though, both works have attempted to touch on the theological symbolism it is thus essential to state feminism is essential.

Despite the impact of realism, romanticism has remained to be the driving force behind the development of feminisms. This is due to the fact that aesthetics of romanticism are extremely evident in feminism (Eisenmann 23). Therefore, as the two authors proves the dynamics of biblical explanations offers critical motifs and themes for enhancing the dissimilar elements of human individuality

The imagery, symbolism, motifs as well as the themes examined in the mentioned novels offers a critical insight into the development of feminism.

From the period of romanticism to the wake of modernism and realism, feminism has continued to be etched on romanticism more than is on modernism. This can be linked to the fact that romanticism is more

individual centered and is also allied to imaginations which are in a way philosophical.

Eisenmann, Stephen. Nineteenth Century Art, A Critical History. Thames and Hudson, 2002.

Gardner, Helen. Art through the Ages. NY: Harcourt , 2000.

Hartt, Frederick. Art. New York: Harry N. Abrams, 2000.

Showalter, Elaine. A Literature of Their Own. Princeton: Princeton UP, 2004.

West, Shearer. The Bullfinch Guide to Art. Bloomsbury Publishing Plc, 2003.