Brontë's novel examines the pervasive, repressive, and controlling ideology of the "angel in the house" through female characters who embody the construct as they subvert it. At Thornfield, Jane, along with a "range of fallen women," searches for the key to release them from the containment of their "metaphorical attics" (Logan 23). Brontë establishes the dichotomy of male oppression and female rage through both John Reed and Mrs Reed, who essentially functions in a male capacity. From the outset of the novel, Jane demonstrates her rage and is duly imprisoned for her less than angelic behaviour. Works Cited. Archibald, Diana, C. Domesticity, Imperialism, and Emigration in the Victorian Novel. London: University of Missouri Press, 2002. The Bronte Sisters’ works marked a
new stage in the development of the English novels. In the treatment of the social relations and conditions they are realistic and, from this point of view, might be regarded as the first representatives of critical realism in England. But they also established an entirely new, passionately emotional and romantic quality in their novels. Today there is also an institution in England, known as The Bronte Society, which has members all over the world. The nature of boorishness made them an outburst of enthusiasm, strong passion and disregard of other’s opinion. In their endless involvement of love with each other, no matter what decision Catherine made, her cares of Heathcliff was all started from herself. The Brontës (/ˈbrɒntɪ/) were a nineteenth-century literary family, born in the village of Thornton and later associated with the village of Haworth in the West Riding of Yorkshire, England. The sisters, Charlotte (1816–1855), Emily (1818–1848), and Anne (1820–1849), are well known as poets and novelists. Like many contemporary female writers, they originally published their poems and novels under male pseudonyms: Currer, Ellis, and Acton Bell. Their stories immediately attracted attention for their