



College of Graduate Studies
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Analyzing the Emotional Expressions in Charlotte Bronte's
Jane Eyre

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Dedication

To my parents for being kind and caring, who taught me to be strong and believe in myself,
for encouraging and supporting me in all ways.

My husband for being my soul mate, and such a great source of encouragement.

My family and friends for being supportive and helpful.

My supervisor for his insightful and helpful notes,

I dedicate this work

Acknowledgment

Special thanks are to my parents and my husband, who were such a good resource for encouragement and support.

I would like to thank Dr. Nimer Abuzahra for his insightful remarks and advice.

My thanks are for everyone who helped me. I wouldn't have been able to complete my project without your help.

List of Abbreviations

DA: Discourse Analysis

CDA: Critical Discourse Analysis

JE: *Jane Eyre*

SP: Social Psychology

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المخلص

تهدف هذه الدراسة إلى دراسة التعبيرات العاطفية وتحليلها في رواية "جين إير" للروائية البريطانية شارلوت برونتي. وذلك من خلال دراسة الشخصيات، و نفسياتهم، ودراسة العلاقة بين هذه النفسيات والبيئة المحيطة. كما عمدت هذه الدراسة إلى الإجابة عن الأسئلة : ما العوامل المشتركة التي تؤثر على تصرفات الناس؟ و ما الوظائف اللغوية الأخرى لبعض الجمل الاستفهامية والأمرية والخبرية ؟ وبالتالي، فإن هذه الدراسة النوعية الوصفية بحثت في المراجع السابقة المماثلة للإجابة عن هذه الأسئلة. بالإضافة إلى ذلك، حاولت الباحثة من خلال دراستها للرواية تحليل معظم العبارات الوجدانية، كما استخدمت نظرية علم النفس الاجتماعي، وهي إحدى النظريات المتعلقة بالتحليل النقدي للخطاب، إضافة إلى نظرية التمثيل الكلامي لتحليل الوظائف اللغوية لبعض جمل الرواية. ما توصلت إليه الدراسة هو أن تصرفات الإنسان وأقواله تكون نتاج عدة عوامل منها: خلفية الشخص التاريخية، والوضع الاقتصادي و السياسي و الاجتماعي والتعليم و جنس الشخص و العرق. كما حلت الباحثة عدة جمل خبرية وجمل أمرية وجمل استفهامية من نص الرواية، وبينت أن المتحدث قد يسأل سؤالاً، ولكن ليس بغرض معرفة الإجابة، بل ليعبر عن وظيفة لغوية أخرى كالتخويف و التهديد أو الاشتياق. وفي نهاية الدراسة، عرضت الباحثة عدة توصيات للباحثين والمعلمين والطلاب.

Abstract

This paper examines and analyzes the emotional expressions in Charlotte Bronte's *Jane Eyre*. The purposes of this study are to examine the common features which influence people's behaviors, and to examine the different pragmatic functions of some imperative, declarative, and interrogative sentences in *Jane Eyre*. Therefore, the study aims to answer the questions: What are the common features that influence people's behaviors? What are the pragmatic functions for some declarative, interrogative, and imperative sentences? Thus, this descriptive qualitative study explores the novel to answer these questions. Moreover, the researcher tried to analyze the expressions depending on her reading and analysis of most of the emotional utterances in the novel. Social Psychology is used which is related to CDA. What is shown in this paper is that one's personality, wealth, background, social, economic, and politic status impact his/her reactions and utterances. In addition, the researcher used the Speech Act Theory to reveal different pragmatic functions for the same utterance. The researcher found out that a question could be asked not to elicit information but to express gratitude or threat. In the end of the study, the researcher provided pedagogical implications of the novel along with recommendations for researchers and teachers.

1. Chapter One: Introduction

1.1 Background of the Study

Most of the time, words can be stronger than actions. Thus, in literary works, writers have the ability to stimulate and evoke readers' attention and emotions through words. Readers can be delighted, sad, happy, surprised, ashamed, and angry...etc, while reading fiction. For instance, reading Shakespeare's *Romeo and Juliet* may leave the readers sad and depressed for the fate of lovers. Jane Austin's *Pride and Prejudice* would leave the readers happy because of its happy ending since everyone find his/her true love in the novel and it ends with having two married couples. Thus, readers can unconsciously tearing up or producing a loud laughter while reading any kind of literary work.

In addition, Myers (2011) says "Our inner attitudes affect our behavior" (p. 8) this shows that the characters' attitudes and feelings would affect their actions and sayings. Thus, the researcher attempts to analyze the emotional expressions in Charlotte Bronte's *Jane Eyre* in order to increase readers' awareness of the different kinds of emotional expressions so to have a better understanding of the novel. This study takes into consideration the theory of social psychology since "social psychology is the study of social reality. That is to say that it deals with the explanations to which we automatically have recourse in order to explain and understand the world around us" (Rateau et al., 2011, p. 477).

Moreover, Van Dijk (1995) hints that CDA focuses on groups of people who have power, dominance and inequality, such as Mrs. Reed and Mr. Rochester in the novel. The researcher is conducting this study by applying the Social Psychology Theory which is considered to be a branch of Critical Discourse Analysis.

This study, however, examines the different factors that influence people's behaviors by examining Jane's psychology. This character is critically analyzed in accordance with her

social and linguistic interactions with others. This study is divided into five chapters, first of which is an introductory part for the research which includes the research questions, significance of the study...etc. Second, the literature review chapter includes the definitions of the Speech Act theory and Social Psychology theory. The researcher reported what critics and socio-analysts say about the theories, besides mentioning a few related studies in this field. The third chapter includes the procedures that the researcher followed while conducting the study. The fourth chapter includes the analysis of the novel along with the findings. The last chapter concludes the whole study and provides pedagogical implications, strategies, and recommendations.

1.2 Significance of the Study

The importance of this study is to identify the different kinds of emotional expressions in Bronte's novel *Jane Eyre*. The insights resulting from this research will contribute to a better understanding of this novel, after knowing the different factors that have effects on the emotional expressions. The study also provides pedagogical implications for university teachers along with some insightful suggestions.

1.3 Objectives of the Study

The study aims at:

1. Examining the common features which influence one's behaviors.
2. Examining the different pragmatic functions of some imperative, declarative and, interrogative sentences in *Jane Eyre*.

1.4 Purpose of the Study

This study sheds light on the frequency, categorization, and the factors that determines the emotional expressions in Bronte's *Jane Eyre*, so as to increase readers' awareness of different kinds of emotional expressions and to examine the common features which influence

people's behaviors. It also examines the different pragmatic functions of some imperative, declarative, and interrogative sentences in *Jane Eyre*

1.5 Research Questions

This study attempts to answer the following questions:

Question 1: What are the factors that affected the main character's emotions (background, education, gender, wealth, social settings, race...)?

Question 2: What are the common features that influence people's behaviors?

Question 3: What are the pragmatic functions of some chosen declarative, interrogative, and imperative sentences?

1.6 Limitations of the Study

1. The study is limited to Bronte's *Jane Eyre*.
2. The novel contains lots of French phrases which make it hard for the researcher to translate these expressions.

1.7 Definition of Terms

1. Social Psychology:

Stangor (2013) stated that "Social Psychology is the scientific study of how we feel about, think about, and behave toward the people around us and how our feelings, thoughts, and behaviors are influenced by those people" (p. 7).

2. Critical Discourse Analysis:

Wodack (2008) stated that "CDA aims at investigating critically social inequality as it is expressed, constituted, legitimized, and so on, by language use (or in discourse)" (p. 11).

3. Pragmatics:

Leech (1983) stated that pragmatics is "How language is used in communication" (p. 1).

4. Speech Act Theory:

Speech act theory shows how actions can be realized through language creating linguistic and non-linguistic responses (Nemani & Rasekh, 2013).

5. Locutionary Acts:

According to Oishi (2006), it is the actual words of the message.

6. Illocutionary Acts:

It is the message that the speaker wants to convey to the hearer (Oishi, 2006).

7. Prelocutionary Acts:

It is the reaction of the hearer after hearing the message (Oishi, 2006).

2. Chapter Two: Literature Review

2.1 Introduction

This chapter introduces the theories which will be applied in this study such as, Speech Act Theory and Social Psychology. The Speech act theory has recently been one of the most researched topics among linguists and researchers, in general, and pragmatists, in particular. Moreover, Social Psychology theory is important to analyze Jane's emotional expressions and to know the factors that have effects on her life. The researcher refers to some scholars and critics' opinions along with a few studies.

2.2 Speech Act Theory

Speech act theory is “in uttering a sentence, that is, in utilizing linguistic conventions, the speaker with an associated intention performs a linguistic act to the hearer” (Oishi, 2006, p. 1). In other words, speech act theory means how speakers and hearers use the language. *How to Do Things With Words* is a book that contains lectures presented by John Austin at Harvard in 1955 (Austin, 1962). Paraphrasing what Oishi (2006) says is that Austin introduces the concept of illocutionary acts and differentiates between locutionary acts, illocutionary acts, and prelocutionary acts. “Locutionary acts include phonetic acts, phatic acts, and rhetic acts” (pp. 3- 4). In other words, locutionary acts mean the actual words of the message. “Prelocutionary acts are, on the other hand, acts attributed to the effect of uttering a sentence” (p. 4). That means the hearer's reaction to the speaker's message.

Austin classifies, illocutionary acts into five types. i.e., verdictives, exercitives, commissives, behabitives, and expositives ... one can exercise judgment (verdictive), exert influence or exercise power (exercitive), assume obligation or declare intention (commissive), adopt attitude or express feeling (behabitive), and clarify reasons, argument, or communication (expositive). (Oishi, 2006, p. 4).

The previous quotation illustrates that illocutionary is the message that the speaker wants to convey to the hearer. Sadock (2006) mentions in his article how Austin discriminates between the three different kinds of speech acts by giving an example of “shooting her” as follows: In the first kind (Locutionary) the meaning of shoot is “shoot” and the meaning of her is “her”, while in the second kind (Illocutionary) the speaker advises or orders the hearer to shoot her. The third kind which is (Perlocutionary) the speaker persuades the hearer to shoot her.

Oishi (2006) believes that speech act theorists after Austin focus on explaining illocutionary acts in a narrow sense and that they failed to develop the speech situation concept because they describe illocutionary acts in isolation. He also believes that Austin’s theory is promising since it gathers the three aspects of meaning (conventionality, actuality and intentionality) which makes this theory a general one of communication.

2.3 Performatives and Constatives

Austin (1962) distinguishes between performatives and constatives upon which any normal utterance has both of them in which to say something is to do something. He also introduces the term (infelicity). It means that things might go wrong, but that doesn’t mean it’s false, it can be “improper, unsuccessful, or, in general, infelicitous”. In addition, there is more than one kind of performative sentences. According to Oishi (2006), “Austin shows that to utter a performative sentence is to be evaluated in terms of, what we might call, *conventionality, actuality, and intentionality*” (p. 2). He provides an example on the *conventionality* type which is, “I divorce you, I divorce you, I divorce you” in which the speaker and the hearer share a Muslim convention of divorce. So the speaker performs the act of divorce and eventually, divorce occurs. Other examples are:

- I reprimand you for your negligence.
- I order you to release the prisoners.

In the previous examples “the speakers indicate, as the present speech situation, speech situations where associated conventions are activated, and persons and circumstances specified by those conventions are present” (Oishi, 2006. p. 8).

The second type is actuality “in which actual performance and response are executed”(p. 8). Moreover, Oishi (2006) points out that when the speaker orders the hearer to do something and the hearer would simply obey, he might say something like “Yes, sir” (p. 8).

The last type which is intentionality, is illustrated in the following example: ‘I welcome you’. This example shows that the speaker is happy to see the listener and s/he is welcoming his/her presence. Another example, “I promise to support you”. It’s clear that the speaker has the intention to keep his/her promise to the listener.

In semantics, linguistic conventions are generally explained by correlating sentences with states of affairs. In pragmatics, actual performances are studied to describe a certain type or aspect of communication. Intentionality is described semantically, in terms of the relation between sentences and associated intentions.

Or it is described, pragmatically, as actual performances in which the speaker expresses his intention. (Oishi, 2006, p. 11)

Simply, pragmatics study the context, the relation between the interlocutors, the power of them, and everything related to the text to infer meanings. in contrast, semantics study the meanings of words isolated from the context.

Sadock (2006) illustrates that when we greet someone by saying ‘Hi’ is considered as conventional utterance. Additionally, thanking someone by saying ‘oh! I love chocolate’ is not considered as a conventional utterance, but it shows the speaker’s intention. However, success is not always the case because if the hearer in the first example was a foreigner, he might not understand what ‘Hi’ means, since it sometimes means ‘go away!’ but the listener can

understand it from the speaker's gestures. In the second example, saying 'I love chocolate' has another meaning if the other person brought candies.

Furthermore, the conventional aspect is the key by which we can discriminate between illocutionary and perlocutionary acts. Sadock (2006) states that "Austin himself says that to be an illocutionary act; it must also be the case that the means of accomplishing it are conventional". (p. 59). In addition, Yeo (2010) states that "speech act theory also indicates that we perform speech acts even when we send letters, memos or other documents whose role, at first sight, appears to be purely informational" (p. 102).

According to Bach (1994), if the hearer understands the speaker's communicative intention, this will guarantee that communicative success is achieved. He provides an example saying that if someone unintentionally spills some beer on another and then said "oops" in a good manner, that means apology has taken place. He also explains that when someone apologizes, he isn't only showing regret, but he is also seeking others' forgiveness as well by performing the same utterance. Bach (1994) states that:

Communication is not a straight forward process of putting thoughts into words, nor is understanding the reverse but equally straight forward process of decoding those words. Communication is not essentially a matter of conveying linguistic meanings but of expressing attitudes, and understanding is a matter of recognizing the attitudes being expressed. (p. 17)

This means that communication is not merely a process of sending linguistic messages but rather opinions, feelings, and thoughts, etc., to others.

2.4 Defining Pragmatics

Leech (1983) states that "we cannot really understand the nature of language itself unless we understand pragmatics: how language is used in communication" (p. 1).

Additionally, Chen (2011) believes that Pragmatic competence can be interpreted as the competence to employ language for appropriate communication, which can be simplified as the two major aspects of expression and comprehension. He also mentions that whenever people communicate, they often need to appropriately use the target language to convey their intentions or thoughts to others according to the linguistic environment in which they are; otherwise they'll have pragmatic failure. Chen (2011) also believes that linguistic pragmatic failure refers to the expression means which do not conform to the linguistic habits and linguistic behavioural strategy of the target language.

2.5 Emotions and Theory

James (1884) states that emotion is “a distinct bodily expression. That there are feelings of pleasure and displeasure, of interest and excitement, bound up with mental operations, but having no obvious bodily expressions for their consequence” (p. 189). Moreover, Ortony, Colore and Collins (1990) differentiate between the three major aspects of valenced reaction which are consequences of events, actions of agents, and aspects of objects. In the first kind, using the words *pleased* and *displeased*, *hope* and *fear*, *joy* and *distress* ...can be suitable to express one's reaction towards an event and its consequences. Additionally, the other class of affective reactions which is caused by reactions to the actions of agents can be shown in the words *approving* and *disapproving* which can be called the *Attribution emotions*. The last class of affective reactions is caused by reactions to objects and can be expressed as *liking* and *disliking*. It also can be called *Attraction emotion*. Johnson- Liard and Oatley (2008) state that:

Basic emotions are the biological foundation of the complex emotions that appear to be unique to humans. Complex emotions depend on conscious appraisals that relate to our models of ourselves and often no comparisons between alternative

possibilities and between actual events and possibilities that we imagine in alternative histories. (p. 104)

According to Johnson-Liard and Oatley (2008), emotions can be simple and complex, too. That depends on the appraisals in relation to others “Consider jealousy. It springs from our suspicion that a third person might displace us in a relationship with someone we love” (p. 109).

2.6 Emotions and Literature

There is a strong bond between emotions and literature. A reader can't avoid being merged when reading any kind of literary work. Additionally, emotions are essential to fiction reading experience whether it was before, during, or after reading (Mar, Oatley, Djikic, & Mullin, 2011). Mar et al., (2011) state that “when one reads a novel, short story, or poem, one wants to be moved; emotions are central to the experience of fiction” (p. 822).

Furthermore, as Johnson-Liard and Oatley (2008) explain, “When we read fiction, we expect to experience emotions” (p. 108). They also state that “novels, plays, and movies can all prompt real emotions about unreal events” (p. 102). In addition, emotions can be expressed by the characters indirectly, and readers can notice that from the characters' actions and thoughts. Ortony et al. (1990) explain that if the characters' experience of an emotion can be inferred by the readers, writers are not supposed to state any kind of emotions a character is experiencing. Lombardo (2014) states that:

The link between literature and emotion is evident. What else does a novel or a poem or a drama do if not describe, express, or suggest what happens in the mind of various characters, and what is the unfolding of their actions and emotions in time? Literature ... offers some truth about human psychology. (pp. 1- 2)

In other words, Literature is the mirror of life, so it clearly reflects people's reality, dreams, attitudes, etc. It's not a matter of words and fantasy. It should have relation with human's life though.

According to Oatley (1999), audience can better understand the social life problems in specific kinds of narratives when they have personal involvement in these narratives. He also adds “emotions are important in fiction because they arise at the vicissitudes of life brought on by actions with unforeseen results, because of the way in which they can monopolize attention” (p. 111).

2.7 Critical Discourse Analysis

“CDA aims at investigating critically social inequality as it is expressed, constituted, legitimized, and so on, by language use (or in discourse)” (Wodak. 2008, p. 11). In addition, “Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context” (Dijk, 2011, p. 352). CDA is connected to many approaches (ideas) such as; social psychology, Macro vs. Micro, discourse as a source of power...etc. The researcher introduces the ones that are related directly to this study.

2.8 Discourse Analysis and Power

Van Dijk (2011) defines social powers in terms of control “Groups have (more or less) power if they are able to (more or less) control the acts and minds of (members of) other groups” (p. 355). Wodak (2008) states that “For CDA, language is not powerful on its own– it gains power by the use powerful people make of it” (p. 10). He illustrates that this relationship between CDA and power is the reason that makes CDA critically analyzes people

who suffer and analyzes the language of people who are the reason for having inequality in society.

Furthermore, “The defining features of CDA are to be seen in its concern with power as a central condition in social life, and in its efforts to develop a theory of language which incorporates this as a major premise.” (p. 10). Knowing the relationship between power and CDA is useful for the researcher when it comes to apply the Social Psychology Theory and Speech Act Theory as well. For more illustration, a master of a house can utter a declarative sentence in order to give command to a servant. Knowing that this master have the absolute power hints that he commands, orders, and controls the workers.

2.9 Social Psychology

There is more than one definition for social psychology, Stangor (2013) states that “Social Psychology is the scientific study of how we feel about, think about, and behave toward the people around us and how our feelings, thoughts, and behaviors are influenced by those people” (p. 7). According to Stangor (2013), Social Psychology studies the relationship between individuals and people around those individuals. In addition, our social behaviors are connected with our different characteristics that include our emotions, desire, motivation, and personality traits. Furthermore, Stangor adds that our social behavior is also connected to our social situation and the people that we interact with and see every day whether they were our friends, family members, people on TV, people on the web, a religious group...etc. (Stangor, 2013).

Stangor (2013) mentions that Social Psychologists believe that human behavior is more influenced by the social situation than by the person’s characteristics. He states that “Our social situations create Social influence, the process through which other people change our thoughts, feelings, and behaviors and through which we change theirs” (pp. 10- 11).

Moreover, “Discursive psychology is an approach to social psychology that has developed a type of discourse analysis in order to explore the ways in which people’s selves, thoughts, and emotions are framed and transformed through social interaction” (Jorgensen & Phillips, 2002, p. 7).

2.10 Related Studies

Studies have been done on *Jane Eyre*, but the researcher didn’t find a single research or an article written on *Jane Eyre* in terms of analyzing its characters’ emotions based on Speech Act and Social Psychology theories. So, this might be the first study in this field because it combines two theories for the same literary work.

Bennett (2012) studies the relationship of exile and the reconciling power of the natural affection in *Jane Eyre*. She focuses on the relationship between St John and Jane Eyre because of “little has been written about St John Rivers’ influence on Jane’s development. Apart from the fact that his personality contains many attributes either distasteful, incomprehensible, or even repellent to modern readers, his presence in the novel also appears to present a structural problem” (p.20). Furthermore, this study turns to be the only one that tackles the characters’ emotions directly. Bennette (2012) describes both Jane Eyre and St John’s emotions in the novel and how St John’s presence is central to Jane’s life.

Additionally, Jenkins (2012) studies Charlotte Bronte’s *Jane Eyre* writing style in which she uses biblical imagery and language. He stats: “Charlotte Brontë creates a new kind of typology that allows her to retain the power of biblical imagery and language, while channeling it in new directions” (p. 306). He also adds that “Charlotte Brontë rejects the narrow, male-dominated Christianity of her day and offers in its place an alternative vision in which paradise is a present possibility and male and female are truly equal” (p. 306).

Jenkins (2012) brings so many examples from *Jane Eyre* that are either quoted or paraphrased from the bible; the following quote is an example, “The opening paragraph of the pivotal twenty-third chapter sets an idyllic stage: pure sky, radiant sun, flocks of birds, green fields, everything growing and thriving. It is the ‘sweetest hour of the twenty-four’ and the dew is falling in the ‘Eden-like’ orchard where Jane is walking” (p. 309).

Earnshaw (2012) in his article which discusses the influence of name, naming, and identity in light of *Jane Eyre* states that “Such an apprehension of what a name is (or is perceived to be) becomes key to our understanding of Jane’s and the novel’s sense of self and identity” (p. 174). He takes into consideration the importance of the name for the author and how naming was dealt with in the mid-nineteenth century context (Eearnshaw, 2012).

Bennett (2010) stats that shame is “Widely understood as a model of engaging and empowered female voice, *Jane Eyre*’s distinctive “I” has often seemed bolstered, especially, by the emotional display and pull of that voice” (p. 21). In addition, Pearson (2012) stats that: “Some nineteenth-century readers were shocked by Charlotte Bronte's free and easy adaptation of biblical texts in *Jane Eyre* is no surprise” (p. 299).

Moreover, Owsley (2013) discusses the circumvention of patriarchy: gender, labour and financial agency in *Jane Eyre*

Because *Jane Eyre* is written by a first-person narrator following the consummation of the novel’s events, it is presumable that Jane has not only achieved the temporal freedom needed to pen such a thorough memoir but that she has also begun to recognize and exercise her literary aspirations (p. 55)

Owsley also adds that “By eliminating Jane’s financial need, Charlotte is able to create a female character whose personal enterprise is translated into consummate awareness of identity, romantic agency and literary autonomy” (p. 55).

2.11 Summary

In this chapter the notion of speech act theory has been discussed along with its kinds. The researcher explores the connection between emotions and theory in addition to emotions and literature. Furthermore, in this chapter, Critical Discourse Analysis is defined and its related aspects are mentioned such as; macro vs. micro and social psychology. In addition, the researcher is going to analyze the characters' emotions in *Jane Eyre* critically by applying the social psychological and the speech act theories.

3. Chapter Three: Research Methodology

3.1 Introduction

This chapter reveals the methods of analyzing the data of this study. The researcher explored the novel to analyze characters' emotional expressions in *Jan Eyre*. The researcher used an approach that is related to CDA such as, social psychology in addition to speech act theory. The data, procedures of analysis, the structure of standard novel, and the language of *Jane Eyre* are discussed in this chapter. Besides, the setting of the novel is crucial to the character's behaviors, such as; the weather, month of the year; thus, it was thoroughly analyzed later in this chapter.

3.2 Structure in Standard Novel

One should know the structure of novels. It's a combination of the following elements; setting, characters, style, plot, and theme. Spurgin (2006) states that "The novel is the most popular literary form of the last 250 years. Novels are indeed ubiquitous. They are sold not only in bookshops but also in airports, supermarkets, and drug stores" (p. 1). He also mentions that novels are read in schools and can be read to gain emotional satisfaction.

Spurgin (2006) points out that the English novel tradition has some distinguishing features. Firstly, it reflects the relationship between society and the self. Secondly, it reflects the virtue of love, courtship, and marriage. "Almost all of the greatest English novels of the 18th and 19th centuries are love stories, and some of the great Modernist novels of the early 20th century are dominated by issues of love and marriage" (Spurgin, 2006, p. 1). Thirdly, it strikes preference for comedic plots. In other words, most of the novels in the 18th and 19th centuries end happily. "Each of the characters has found his or her proper place in society. These characters not only end up where they belong but also get what they deserve. Virtue is

rewarded, and vice is punished—which is to say that a larger sense of poetic justice prevails” (Spurgin, 2006, p. 1).

Moreover, Blamires (2003) states that “The word ‘novel’ is scarcely applicable to anything written during the Elizabethan period, but it was from the prose fiction of the period that the English novel was born” (p. 151). He also noted that “At the beginning of the year 1740 the English novel was in its infancy: fifteen years later three great novelists; Richardson, Fielding and Smollett, had published almost all their major works” (p. 201).

In addition, Spurgin (2006) defines novels as “works of fiction; they are written in prose; and they are usually at least 150 to 200 pages long” (p. 3). According to Blamires (2003), Samuel Richardson (1689–1761) is a successful printer and he invented the novel-writing by using the epistolary technique or chapters by accident when two booksellers invited him to write a volume of letters.

In working on this project, Richardson’s imagination was caught by the idea of using the epistolary technique to tell a story he had once heard of a young servant girl who resisted the seductive assaults of her young master, much as she liked him, and thus won not only his respect but also his person in marriage(Blamires, 2003, p. 201).

“Charles Dickens (1812– 70) is as central to the Victorian novel as Tennyson is to Victorian poetry” (Blamires, 2003, p. 301). In addition, writers are influenced by their society and their personal experiences, for instance, Blamires added “The experience of rising from poverty to affluence put feeling into Dickens’s indignant attack on the cruel exploitation of the poor, children especially, as is evident in *Oliver Twist* (1837– 8) and *Nicholas Nickleby* (1838– 9)”. (p. 301).

However, novels that had been written in the Victorian age had specific style of writing. For more illustration, novelists at that time connected the actions, events, and the situations of novels with reality; in that way, readers would feel that they are connected with the characters while reading. Moreover, Ruggieri (2007) reveals that “The typical Victorian novel was directly connected to issues and concerns of contemporary society; authors strove to create realistic views of nineteenth century living” (p. 4). She also added “Bronte wrote during the Victorian Age of British literature, which lasted from 1833-1901, named in connection with the reign of Queen Victoria. The social, political, and historical influences of the Victorian Age permeated its literature” (p. 4).

3.3 Design of the Research

This is a descriptive qualitative study because it classifies, describes and analyzes the emotional expressions in Bronte’s *Jane Eyre*. More than one theory were applied as stated earlier to reveal the factors that influenced the characters’ emotions and reactions. Social psychology is a theory that is going to be applied on the study while analyzing the novel. In order to achieve the aims of the study, most of the emotional expressions in *Jane Eyre* were classified and analyzed.

3.4 The Data

Bronte’s *Jane Eyre* is used in this study in order to achieve its goals. *Jane Eyre* is a novel published on 16 October 1847. The chosen novel is printed on (2009). It consists of 38 chapters. Ruggieri (2007) stats that “Readers will relate to the book’s universal themes including: suffering through social class prejudice, exhibiting loyalty to those we love, longing for family, appreciating gender issues, and surviving a difficult childhood” (p. 3). In addition, Ortony , Clore, and Collins (1988) mention that “Writers use an implicit theory that individual emotions can be specified in terms of personal or interpersonal situational descriptions that are

sufficient to produce them. Thus, writers do not always have to state what emotions a character is experiencing” (p. 3). Therefore, readers can infer the character’s emotional state from the given situations.

3.5 Procedures of Analysis

Every possible utterance for any kind of emotions in the novel was critically analyzed. The aim of this critical analysis is to show the factors that influence characters’ emotions and reactions. Thus, the researcher will collect and identify different kinds of emotions in *Jane Eyre*; and then, classify these expressions and relate them to emotions’ terms; for instance, love, hatred, anger,...etc.

The approach used in this study is the theory of Social Psychology which focuses on the surrounding culture and its influence on people as individuals. Stangor (2012) interprets on social psychology that it grows by “having an increasingly important influence on how we think about human behavior. Newspapers, websites, and other media frequently report the findings of social psychologists, and the results of social psychological research are influencing decisions in a wide variety of areas” (p. 12).

Nevertheless, the researcher attempts to identify the relationship between the language being used to express emotional feelings and the surrounding environment. Myers (2011) believed that “Social psychology is a science that studies the influences of our situations, with special attention to how we view and affect one another. More precisely, it is the scientific study of how people think about, influence, and relate to one another” (p. 4).

In this study, the Social Psychology approach was examined and the model of analysis is as follows:

1. Finding different kinds of emotional expressions in *Jane Eyre*.
2. Collecting, identifying, and classifying the types of different emotional expressions.

3. Finding and analyzing the factors that affect each characters' emotions.

The following are examples on how to identify the kind of emotional expressions from *Jane Eyre*. First of all, "I dislike Mrs. Reed; for it was her nature to wound me cruelly; never was I happy in her presence" (p. 45). In this quotation, Jane expresses her feelings towards her aunt Reed. She was sad, humiliated, frustrated, and angry. Furthermore, "I couldn't sleep unless it was folded in my night-gown; and when it lay there safe and warm, I was comparatively happy, believing it to be happy likewise" (p. 39). Jane as a child is expressing her attitudes towards her doll, she feels safe, comfortable, and happy by holding and sleeping beside it. Another example, Jane's feelings at the end of the novel expresses her self-confidence after establishing herself in the society, and she is happy and grateful after she married Rochester.

3.6 The Language of *Jane Eyre*

Jane Eyre has some qualities that distinguish Brontë's style of writing in which critics argued about; for instance, Stoneman (2012) describes Brontë as a biblical source because she used biblical expressions extensively in her writing. He declares that:

Charlotte Brontë's knowledge of the Bible was so thorough as to amount to a 'mother tongue', and [...], I demonstrate that the characteristic style of *Jane Eyre*, especially in moments of high emotion, echoes biblical forms of sentence structure, vocabulary and imagery, and I argue that specific allusions to the Bible are less important in her work than the powerful emotional force carried by a biblical style. (P. 312)

Moreover, many modern critics examine Brontë's awareness regarding the political and social influence on her writing; while others investigated the similarities between *Jane Eyre* and Queen Victoria; claiming that Brontë referred to Queen Victoria's life in the novel

and after writing it (Fain, 2014). Stoneman (2012) observes that “Balanced words and phrases in *Jane Eyre* often derive from oppositions which pervade the novel and thus become structural: the oppositions between, for instance, ‘fethers and freedom’ or ‘privation and plenty’” (p. 315). Blamires (2003) comments on the novel and describes Bronte’s style of writing:

Jane Eyre, for all the use made in it of childhood memories and other personal experience, is a well-structured work, balancing two contrasting love relationships against each other; the one, with Rochester, a relationship which is deeply passionate but morally wrong until bereavement transforms the situation; the other, with St John Rivers, a relationship which is deeply justifiable on all moral and religious grounds, but devoid of passion. (p. 307)

He also notices Bronte's humor in writing; she “caricatures fine style by comic, ironic exaggeration of it in description and dialogue. With hindsight it is possible to pronounce *Jane Eyre* built to a recipe whose ingredients must guarantee success” (p. 308). The researcher thinks that the novel's style is exciting and makes the reader eager to read more. It’s useful to have the novel divided into chapters because it makes it easier for readers when they had to stop reading. The chapters are neither long nor short, the novel was written in the Victorian age.

3.7 Setting in *Jane Eyre*

It’s clear that there is a strong bond between the setting and human’s feelings (characters in this case) and it also influences one’s psychology. There is more than one setting in *Jane Eyre* and each one represents a certain stage in Jane’s life. To begin with, through reading the novel, readers get to know that the actions take place somewhere in North Central England. For example, Jane at the beginning lived in Gateshead Hall with the Reeds. The name of this

place 'Gateshead' symbolizes that this place is the first gate that Jane will go through to discover her life. This place was the first one that Jane lived in. When she moved to Lowood school, she came through this big gate to start her real life. The incident of the Red-room is an example of Jane's oppression and loneliness besides fear and anger. In addition, the beginning of the novel included a cold rainy day, to give the impression that all the Reeds have cold hearts. On rainy days, members of the family used to sit together around the fire, yet Jane is not sitting between them which clearly proves her loneliness and sadness. Moreover, Jane leaves Gatesheads and goes to Lowood institution to learn. She starts discovering the surrounding world at this specific time. Lowood institution has a great garden but surrounded with a big wall; as it was separating Jane from the outside world. She improved her personality and skills as well, she gets to have some friends such as Helen Burns, who caught a disease and then died in Jane's lap. She started to be independent and well-educated. She became a teacher and after living there for a long time, she thought that this is the time for her to move and continue the journey of life somewhere else.

Furthermore, she moved to Thornfield and started to be a governess. At this exact time she started to have self-confidence. It was autumn, and this gives the impression that her feelings will not be static at this time. After living there and meeting Mr. Rochester, she experienced love for the first time in her life, being courted, proposed for marriage; she was extremely happy. She was relieved by staying there as if it was her real home. Mr. Rochester and Mrs. Fairfax were so kind, generous, and polite to her all the time. This place, affects her positively.

Adding to the above observations, Jane went to Morton house in which she suffered while searching for a job or a bit of bread and then eventually she discovered friends and relatives who turned to be her cousins. She then gain a fortune from her uncle John whom she

never seen in her life; and divided this fortune into four shares and gave her three cousins a share for each. She is mature now and she was asked to be married for the second time but this time to St. John Rivers and she refused though he was insistent and determinant. She didn't forget her first love and can't imagine her life without Mr. Rochester.

Finally, Jane lived in Ferndean with Mr. Rochester. She reunited with him and experienced mature love. She was happy at last to be with Mr. Rochester and living with him in a new place rather than Thornfield hints of beginning a new chapter in their lives.

3.8 The Role of Discourse Analysis

Van Dijk (1993) paraphrases what Fairclough (1985) said about CDA, he believes that Critical discourse analysis is far from easy. In the researcher's opinion, it is by far the toughest challenge in the discipline. It requires true multidisciplinary, and an account of intricate relationships between text, talk, social cognition, power, society and culture. Its adequacy criteria are not merely observational, descriptive or even explanatory (Van Dijk, 1993). Van Dijk (1993) also emphasizes that "The theory and practice of critical discourse analysis focus on the structures of text and talk. If powerful speakers or groups enact or otherwise exhibit their power in discourse, we need to know exactly how this is done" (p. 259).

3.9 Summary

From the previous discussion, one can sense how the researcher approached the analysis of the novel. This study is analyzing Bronte's *Jane Eyre*, which tackles the life of an orphaned girl who managed to have a strong personality in the society. The structure of standard novel and the language of *Jane Eyre* are discussed. In addition, the collected data are examined in the following chapter by following the procedures outlined above.

4. Chapter Four: Findings and Analysis

4.1 Introduction

This study tries to link the Social psychology theory to human feelings and emotions in *Jane Eyre*, where the actions focus on Jane's emotions and the struggles that occurred in the novel. Grudin (1977) states that "The plot of *Jane Eyre*, from Jane's departure until her marriage, is one of the most mechanical, improbable, and melodramatic to be found in any admired and enduring novel" (p. 156). This chapter is divided into two parts. First of which is analyzing the novel by applying the theory of Social Psychology. The second part is analyzing the novel by applying Speech Act Theory.

4.2 Findings

- Human beings tend to be social whenever they get afraid.

For example, after hearing the low weird laugh at Thornfield, Jane gets scared and then goes out from her room to approach Mrs. Fairfax or one of the servants so that to be safe.

- Human beings tend to be lonely whenever they get angry.

When someone gets angry, she/ he prefers to be alone, to think, recall, and analyze what happens. And some of them like to be alone so that not to utter harsh words that might hurt others.

- Human beings are kind and tend to help others by nature.

As the case when Jane helped Mr. Rochester without knowing him, and when her cousins helped her by giving her food and shelter without knowing that she is their cousin. St. John in helping the poor.

- Injuries of anger and hatred can be healed by time.

When Jane wanted to visit Mrs. Reed, she shows her forgiveness and honesty. She tried to forget the cruelty that she has had.

- Broken promises are part of human manners.
- Forgiving is a great quality in human beings.
- Living conditions might affect human's ability in forgiving others. When someone lives a happy life, it may be easier for him to forgive more than someone who lives in misery and poverty.

Jane, for example, lived happy at Mr. Rochester's house, so she forgave her aunt and her cousins while her aunt and cousins lived in misery and poverty because John asked for all the money that they have, and then he committed suicide; so it's harder for them to forgive Jane though she is not mistaken.

- Forgiving would be easier after living a happy and fancy life with people who help to forget the past. Such as living with Mr. Rochester, and then with her cousins.
- Sacrifice for love.

Jane sacrificed her life and refused to marry anyone except the one whom she loves, and that happened eventually. She mentioned that she would (die for beloved ones).

- Spoiled people may not succeed in life (depending on others).

Being mature and still depending on others is a shame especially for males as John. He was a spoiled child and he was his mother's boy; being irresponsible would destroy a man's life and that what happened to him.

- Depressed people tend to commit suicide (John's case)

John found that his life has no meaning at all, he wasted it without accomplishing something valuable. He gets depressed and eventually committed suicide.

- People who had difficult past, might try to improve their lives, whenever they get the chance.

Jane had a difficult past, so she gathered all her energy to go through life bravely; she improved from all sides and that would not have happened with such determination if she hadn't tasted the life of misery.

- Keeping one's dignity might ruin one's life and would be on the expense of losing many things.

After discovering that Mr. Rochester has a wife, Jane wanted to keep her dignity and didn't accept to be his mistress; she left his house without knowing anyone else to go to. Roaming for a shelter, food and job. She literally lost everything. (home, money, job, food, friendship, and her love, Mr. Rochester).

- Changing one's life style would improve one's psychology.

As when Jane intended to leave Lowood school, for she was sick of living there longer than she did, she sought for change and she improved after leaving the school.

- Oppressed people tend to be angry, sad, unproductive, and lonely.

It's exactly Jane's situation when she was living at Gateshead. She was oppressed by all the members of the family which makes her feel lonely, sad and angry.

- Insanity is underestimated by the society and people tend to hide it rather than heal it.

Mr. Rochester turned out to be ashamed of his first marriage and a shamed of his insane bride. Everyone lives in Thornfield didn't know that Mr. Rochester is married and is keeping his wife in the attic.

- One can't help to be mad; it's an inherent disease. (Bertha's situation).

4.3 Analysis of *Jane Eyre* based on the Theory of Social Psychology

Emotional expressions vary in the novel, such as anger, hatred, sadness, depression, resentment, rejection, admiration, and love, etc. Jane's life in the novel can be divided into three main phases. The first one deals with her personality as she was a little child and being

humiliated at Reed's house and also when she moved to Lowood school as a student. The second phase begins when she grows up at Lowood school and starts to take some responsibility for being a teacher there. The third one begins when she becomes an independent woman and moves to teach Rochester's daughter.

Furthermore, sadness and anger are interrelated in the novel, mainly, at the beginning, when Jane was living at Reed's house. She faces many problems, since her cousins hate her and her aunt humiliates her all the time. Additionally, her cousin John is the main source for Jane's sadness, anger, and depression. She describes her situation by saying:

He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones shrank when he came near. (Ch. 1, p. 18)

Jane describes her cousin's treatment, his abuse and her lack of power to defend herself. Jane fears him since no one supports her. She doesn't wish to meet or to speak to him because she will be blamed for any problem in Mrs. Reed's eyes even when John is the mistaken.

Moreover, when John tries to scare Jane, he uses all his gestures to complete the scary image. Jane describes John's face when he threatens her: "He spent some three minutes in thrusting out his tongue at me as far as he could without damaging the roots" (Ch. 1, p. 18). Unlike Jane, he has self-confidence as he knows that his mother always supports him and blames Jane. He speaks to Jane as if he has the absolute power and unlimited control. He feels secure, since he is the only male in the house and because he is spoiled by his mother more than his sisters Gorgiana and Eliza.

John also has self-confidence because he is older than Jane. This in turn gives him the power and the opportunity to harm Jane in each and every possible way. Jane was beaten by John. Jane says in the novel "I felt him grasp my hair and my shoulder: he had closed with a

desperate thing. I really saw in him a tyrant, a murderer. I felt a drop or two of blood from my head trickle down my neck..." (Ch. 1, p. 20).

However, Jane lacks self-confidence because there is no one to support, encourage, motivate her, and to give her the strength to fight back to anyone who attacks or insults her. "Accustomed to John Reed's abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult" (Ch. 1, p. 19). Moreover, being silent and not talking back is a sign of weakness and humiliation. Jane always tries to be quiet to avoid conflicts with others.

On the contrary, she seldom tries to answer back to John or his mother, but their reactions are always filled with hatred and anger as if she doesn't have the right to defend herself. For example, when Jane gave up and tried to reply back; Jane expresses her feelings by saying: "My terror had passed its climax; other feelings succeeded, "Wicked and cruel boy!" I said. "You are like a murderer—you are like a slave-driver—you are like the Roman emperors!" (Ch. 1, p. 19). As Jane analyses her emotions, though her terror has no limits, she felt angry and abused, and she wanted to defend herself. Her emotions weren't clear even for herself. They were a mixture of fear, anger, hatred, depression, and rejection. However, Jane under these circumstances tried to abuse John verbally and comparing him to a 'murderer' and 'Roman emperors'. In addition, Pell (1977) declares that "John Reed's position as sole male heir gives him an absolute power to harass his dependent female cousin." Also, Jane can't stand in the face of injustice against Mrs. Reed, John, Eliza and Gorgiana; when Jane called John "a murderer, a slave driver... like Roman emperors" (p. 19).

Pell (1977) states that Jane was describing her feelings at that exact time and that her tongue seems to pronounce words against her will. Pell also argues that Jane is perfectly able to grasp the injustice of her punishment for defending herself. Pell also observes another

dimension of Jane's conflict which was driven by: The narrator's interjections, the voice of the adult woman writing at a distance of some twenty years. She tells us that Jane was opposed to her aunt and cousins in temperament, capacity, and propensities and was therefore "a useless thing, incapable of serving their interest, or adding to their pleasure"(p. 401). According to the narrator, Mrs. Reed was "bound by a hard-wrung pledge" to her dying husband to care for his sister's orphaned child and thus obligated through no choice of her own. (p. 401). As Pell believes that the adult woman narrator presents the drama of her own childhood and that "the reader has just been led, moment by moment, through the vivid drama of Jane's violent and tyrannical mistreatment, which takes up again immediately after the "mature" voice stops" (pp. 401- 402). Another point that Pell mentions is that the adult woman narrator uttered Mrs. Reeds words not as they exactly were told but rather as the narrator remembers from her own experience when she was a child (Pell, 1977).

Moreover, Jane loves to read and this might be as a solution for her to escape dealing with Mrs. Reed's presence. What happened in the red room is an example that Jane is eager to read, John has the green light to hit Jane without being blamed, the rudeness of Ms. Reed when she locked the room on Jane, and that Jane was terrified for being locked in the room in which her uncle died. Furthermore, Jane's childhood can be described as a "hard time", since she experienced all kinds of humiliation, feeling lonely, being orphan, beaten by John, treated as a servant, being terrified and having nightmares besides other bad feelings. Pell (1977) states that:

The dramatic presentation of Jane Eyre's struggles at Gateshead Hall, involves the reader not only in the child's awareness of her oppression but also in the analysis of its source. She describes her habitual mood as humiliation, self-doubt, forlorn depression (p. 400).

The researcher believes that if one knows the reason of being humiliated or being ignored that would help to get rid of it. In the novel, the narrator explains children's feelings especially for Jane: "Children can feel, but they cannot analyze their feelings, and if the analysis is partially effected in thought, they know not how to express the result of the process in words" (p. 400). The previous quotation reveals that children can understand the surrounding environment, can distinguish between good and bad, and that they have feelings, just like adults but they can't express their emotions to others. This is the case for Jane, it's not that her emotions aren't respected but that her emotions aren't even expressed. Pell goes on to point out that Jane is aware of her position in the Reed's family; Pell states that: "After fainting during her punishment in the red room, she tells Dr. Lloyd that she cries because she is miserable. "I have no father or mother, brothers or sisters. It is not my house, sir; and Abbot says I have less right to be here than a servant". However, the main reason for her misery is John Reed. He says to her;

You are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my book-shelve so for they are mine; all the house belongs to me, or will do in a few years. (pp.7- 8)

There are many incidents in the novel in which Mrs. Reed expresses her hatred toward Jane and encourages John to insult her: "Don't talk to me about her, John: I told you not to go near her, she is not worthy of notice; I do not choose that either you or your sisters should associate with her." Here, leaning over the banister, I cried out suddenly, and without at all deliberating on my words- "They are not fit to associate with me" (Ch. 4, p. 37).

Furthermore, the previous example shows the rejection from Reed's side towards her. They don't like to talk to her and play with her, which makes Jane sad and depressed. She feels the rejection in their eyes. The Reed's family always tries to exclude Jane from daily routine, habits, and activities. Being pushed away is not something easy to take (handle) by a nine old little girl. This affects her psychology negatively.

Moreover, as for loneliness, children shouldn't be kept alone for a long time. Doing this would affect their social personalities; for they will feel that nobody likes them or have the desire to talk to them. This will have negative impact on their confidence and social skills. Human beings are sociable by nature, no one can stand to live alone. Furthermore, Jane went through hard circumstances when she was young, she was ignored and kept alone. For example, she describes a daily routine practice when Eliza and Gorgiana go to the drawing-room: "From every enjoyment I was, of course, excluded: my share of the gaiety consisted in witnessing the daily appareling of Eliza and Gorgiana, and seeing them descend to the drawing-room..." (Ch. 4. p. 38). Jane likes to go to the drawing-room, but she was not allowed to enter this room. This room was an opportunity for escaping from the rough reality and entertainment and this was prohibited to Jane. In addition, in Lowood school the situation didn't change to Jane much, she also felt lonely. "As yet I had spoken to no one, nor did anybody seem to take notice of me; I stood lonely enough: but to that feeling of isolation I was accustomed; it didn't oppress me much" (Ch. 5. p. 62). The previous two lines reveal that loneliness is an inherent emotion that she used to live with and shows that she was kept alone for a long time at Reed's house.

In addition, any normal orphan would feel lonely because he/she keeps thinking about his lost parent/s even if this child is surrounded by cared relatives or persons. However, Jane feels the double because she is surrounded by cruel family. She feels that there is something

missing deep down in her heart. There is no one around her that loves her, cares for her, and gives her love and attention.

Jane dislikes the Reeds, she never felt relieved at their house, after having a horrible nightmare, she felt of someone who is lifting her tenderly and then discovered that it was a stranger. She even felt in ‘protection and security’ when there is a stranger in the house. “I felt an expressible relief, a soothing conviction of protection and security, when I knew there was a stranger in the room, an individual not belonging to Gateshead, and not related to Mrs. Reed” and it was Mr. Lloyd. (Ch. 3. p. 27). However, after Mr. Lloyd departed, she felt sad and when he closed the door, she talked to herself: “all the room darkened and my heart again sank: inexpressible sadness weighed it down” (Ch. 3. p. 28).

“O aunt! Have pity! Forgive me! I cannot endure it—let me be punished some other way! I shall be killed if...” (Ch. 2. p. 26). This was Jane’s appealing to Mrs. Reed when she orders that Jane must be locked on in the red room.

Jane didn’t like her aunt because she felt that her aunt hates her, humiliates her, and treats her badly than her daughters. Mrs. Reed kept Jane in her house only because she wants to keep a promise for her dead husband (Jane’s uncle) who made her promise to him before he died to treat Jane as one of her own children. However, Mrs. Reed didn’t keep that promise. Jane describes her relationship with Mrs. Reed as such: “Well might I dread, well might I dislike Mrs. Reed; for it was her nature to wound me cruelly; never was I happy in her presence; however carefully I obeyed, however strenuously I strove to please her” (Ch. 4. p. 45).

Also, when someone feels that there is nobody around to love and care about, s/he would create strong bond with inanimate objects just like the doll in Jane’s case. Jane likes her doll, she believes that everybody must love something and that the thing she loves is her doll.

She adds: “I could not sleep unless it was folded in my night-gown; and when it lay there safe and warm, I was comparatively happy, believing it to be happy likewise” (Ch. 4. p. 39).

Though Jane has somehow a weak personality, she acts out of courage and honesty especially when she talks to Mrs. Reed. Jane didn't like the way Mrs. Reed talks to her and how she describes Jane as a deceitful child. However, Jane couldn't keep silent and tried to defend herself strongly for the first time in the novel. She tells Mrs. Reed that if she is a deceitful child, she would say that she likes Mrs. Reed but she didn't say such a thing because she is not a liar. She expresses her emotions freely by saying: “I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Gorgiana, for it is she who tells lies, and not I” (Ch. 4. p. 48). She also added: “I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you...I will say ... you treated me with miserable cruelty... It is the truth!” (Ch. 4. p. 48).

In addition, Jane was relieved after expressing her hatred to Mrs. Reed; she had a sense of freedom. It's quite natural that one would feel calm and relief after revealing what was hidden in the heart for a long time. “I was left there alone- winner of the field. It was the hardest battle I had fought, and the first victory I had gained...I smiled to myself and felt elate...” (Ch. 4. p. 49). Even that Jane admitted that she was kept alone in that moment, but she didn't feel lonely, on the contrary, she was happy and proud of herself.

Mrs. Reed seems to like the idea of sending Jane to Lowood school. She felt that taking care of Jane is a major responsibility and a heavy burden to tackle. “I will send her, then, as soon as possible, Mr. Brocklehurst; for, I assure you, I feel anxious to be relieved of a responsibility that was becoming too irksome” (Ch. 4. p. 46). Jane, moreover, welcomes the

idea of going to school; she says “I’m nor your dear; I cannot lie down: send me to school soon, Mrs. Reed, for I hate to live here” (Ch. 4. p. 49).

As for love, Jane never felt that her aunt loves her, nor her cousins. However, she always felt that they hate her and they prove that either verbally or behaviorally. Bessie, a servant at Reed’s house, treats Jane kindly because she notices the sufferings that Jane faces daily and continually. Bessie seems the only person who takes care of Jane. After knowing that Jane will go to school, she told her: “And won’t you be sorry to leave poor Bessie?” (Ch. 4. p. 51). She also adds: “I don’t dislike you, Miss; I believe I am fonder of you than of all the others.” (Ch. 4. p. 52). Jane was astonished to hear that, she says: “You don’t show it” (Ch. 4. p. 52). Additionally, this shows that children can’t understand other’s feelings unless they are clearly expressed or shown by specific acts like kissing, hugging, or saying; I love you, I miss you... etc.

Moreover, when Jane moves to Lowood school, she starts meeting new people and having some friends such as, Helen Burns. They become quite friends and expose their secrets to each other, learn from each other. Jane seems to learn from Helen and talks about life, friendship, and school matters. When Helen wasn’t there with Jane, the latter one felt lonely “Now I wept: Helen Burns was not here; nothing sustained me; left to myself, and my tears watered the boards” (Ch. 8. p. 85).

Jane’s personality improves positively at Lowood school. She expresses her happiness when one of the teachers praises her and another one smiles to her. She even felt that she was treated as an equal by those of her own age. She starts to have self-confidence. Her teachers encourage her especially Miss. Temple “To gain some real affection from you, or Miss Temple, or any other whom I truly love, I would willingly submit to have the bone of my arm broken, or to let a bull toss me, or to stand its hoof at my chest--” (p. 86) speaking to Helen.

Even though Jane is considered to be a child, she knows that one would sacrifice for the sake of beloved persons. It's normal that Jane would think or react in this manner, because she has never been surrounded by people who love her or appreciate her. She misses to be loved and that's why she would give this sacrifice by being harmed just to gain others' love. Additionally, Jane becomes a close friend to Helen and she feels as much love as Helen. Helen was kind, intelligent, educated girl, and she had a reasonable way of talking while arguing with Jane. Helen must have been loved Jane, for Jane feels it deep down in her heart, she notices that in Helen's acts and speech. "Resting my head on Helen's shoulder, I put my arms round her waist; she drew me to her, and we reposed in silence" (Ch. 8. p. 87).

Jane has spent eight years at Lowood school, six as a student and two as a teacher. Having the desire to excel in all subjects and to gain the most encouragement from the teachers, Jane rises to be the first girl of the first class. Being hard-working and an excellent student, enables her to be a teacher at the same school. This enhances her self-confidence and self-esteem.

The second stage in Jane's life is when she becomes a teacher at Lowood school and at Mr. Rochester's house which can be described as a turning point in her life. In this particular stage, Jane shows progress in her social skills and intellectual abilities. After she was accustomed to Lowood school, she wants to change her routine. Jane says: "I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered... grant me at least a new servitude!" (Ch. 10. p. 105). As she expresses later that she has served in the school for eight years and this is the time to serve elsewhere. She must have gained enough power and much of learning which will enable her to teach out of the school. She feels independency and wants to taste it along with liberty. She seeks freedom in a hard and strict society for women. She wants to change her future, she

dreams of a better life and she acts accordingly. She advertises and sends a letter in which she mentions her qualifications. Doing that made her happy and she had a relieved heart before even getting any news of a new job.

After moving to teach Adele in Thornfield at Mr. Rochester's house; Jane feels afraid for the first time at Thornfield Hall when she heard a loud laugh at noon. "I should have been superstitiously afraid. However, the event showed me I was a fool for entertaining a sense even of surprise" (Ch. 11. p. 131). In addition, this incident was repeated more than once, which increases her fears along with her curiosity about the person who laughs as such.

Jane seems to criticize everything at Thornfield. Her mental abilities have improved, for she tries to notice and learn from everything. "I valued what was good in Mrs. Fairfax, and what was good in Adele" (Ch. 12. p. 133).

When she meets Mr. Rochester for the first time, she wasn't afraid but rather little shy because as she expresses, "I had hardly ever seen a handsome youth; never in my life spoken to one" (Ch. 12. p. 138). This is considered to be awkward, but not in Jane's case who lived her life almost in a prison. She is so kind to offer her help to him though he is a completely stranger, but helping others and doing favors is a good characteristic of human beings. Furthermore, Jane is pleased for helping Mr. Rochester though it is nothing to mention but because "it was masculine; and secondly, because it was dark, strong and stern" (Ch.12. p. 141).

Moreover, living in a male-centered society, has negative impacts on females especially in the Victorian age. However, while Jane was taking her journey to establish herself, seek justice, find love, and be an independent person; she tried to show her mental power.(She was slim and she has a weak body) yet she has strong ideas and fruitful points of view. She believes that women should hold a big message in life and that they share men

equally in the society. Being a female with such beliefs at that time is rare to find since women's job is to be servants for their husbands and to be only responsible for the housework:

Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex (Ch. 12. p. 134)

In general, Jane is pleased because Mr. Rochester notices Adele's improvement after he examines her. He reveals to Jane that he appreciates the effort that she puts, and the pain that she goes through while teaching this young girl. He also seems to like her drawings and he told her so frankly. He is also frank when Mrs. Fairfax told him how much Jane is a good person and a good governess, he tells her that he shall judge by himself, "Don't trouble yourself to give her a character," (p. 149) addressing Mrs. Fairfax. Saying this didn't affect Jane because she has self-confidence and she is considered now to be a responsible person.

In addition, Mr. Rochester's way of speaking to Jane declares his strength and superiority. He orders her continually since he is used to talk to servants most of the time. The different social classes are clear in the novel. There are basic points in which both of them differ. For one thing, he is a rich, handsome, and strong man while she is a poor, plain, orphaned woman. Another thing, he is 20 years older than her which makes him more experienced and he travelled a lot which means that he knows how to deal with obstacles more

than she does. On the contrary, she spent the whole of her life in Gateshead and Lowood institution which means that she was somehow ignorant comparing to him.

Addressing the issue of the difference in belonging to a high or low class in society makes distinguished characteristics of each one. First of all, the economic situation, for instance, Mr. Rochester is a wealthy man who owns more than one house and inherent a good fortune from his brother and father. He travels so much and he can travel whenever and wherever he wants. He spends most of the year in France. He, moreover, used to buy precious and expensive gifts for (his mistress/ Adele's mother). And he used to buy beautiful dresses and gifts for Adele whenever he turns home to Thornfield. Secondly, the social status and the people who accompany him. Since Mr. Rochester belongs to the high status, he has servants who cook for him, serve him, and do whatever he needs to be comforted. Additionally, rich, famous, high classed people surround him. Such as, the people who were invited to his party. They are usually attractive and elegant such as, Miss Blanche Ingram and Mary. Thirdly, the way of talking and acting gives a hint to which status a person belongs. For instance, people of high class are selective in their words and have a polite language while talking. They also used to command and give orders for servants and for people who belong to lower status in society. People like Mr. Rochester have well-furnished houses with a library room and special rooms for servants. On the contrary, Jane is considered to be from low- social status. Because she is a poor and an orphaned girl though she used to live with her aunt Reed who is considered part of an upper class, Jane isn't a member of this family since she wasn't treated justly; but she becomes rich and she inherits a great fortune from her uncle and turned to be a lady of the high status.

Differences in social status are essential, especially in the Victorian age. They also plays a great part in the novel. At that time, lower class people would be treated as servants;

they are humiliated all the time; they also couldn't stand up in the face of cruelty. Jane was humiliated and oppressed when she was at her aunt's house and at Lowood charity school. Another crucial point is that people who belong to the low class are neither worthy nor welcomed to sit and share a conversation with high class people. For instance, Jane refused to join the guests of Mr. Rochester in his party and she thought of herself that she doesn't belong to them. However, even when she joined the guests, eventually, no one seemed to notice or to talk to her.

When meeting Mr. Rochester, Jane found him attractive at least from her sight; yet when Mr. Rochester asked her: "Do you think me handsome?" she was surprised by the question and then she replied: "No sir" without being aware of her answer. After that she confirmed that "it was not easy to give an impromptu answer to a question about appearances." (Ch. 14. p. 159). This reaction is quite normal for a girl who almost never spoke to a man in her life. She can't express her feelings to him and be honest in cases of deep feelings. Though she is honest and clear in illustrating her thoughts, her emotions are out of discussion.

Mr. Rochester encourages Jane to talk continually, for it is clear that he likes her speech and he likes her ideas as well. He told her: "I mentally shake hands with you for your answer" and he adds "Not three in three thousand raw of school girl-governess would have answered me as you have just done. But I don't mean to flatter you" (p. 163). He also asks her: "Do you ever laugh, Miss. Eyre? Don't trouble yourself to answer – I see you laugh rarely; but you can laugh very merrily: believe me, you are not naturally austere, any more than I am naturally vicious" (p. 167). Thus, the conversation between these two reveals their feelings, thoughts, and their way of thinking. Speaking of jealousy; this term is introduced by Mr. Rochester when he asked: "You never felt jealousy, did you, Miss Jane Eyre? of course not: I

need not to ask you because you never felt love” (Ch. 15. p. 171). Mr. Rochester knows her perfectly as if he has been living in her heart. He understands her the best. It’s clear that depending on her age, appearance, intellectual abilities, and the way she stares and talks to him, that she has never fell in love. These lines illustrate that jealousy and love are interfering emotions.

There was nothing to cool or banish love in these circumstances, though much to create despair. Much too, you will think, reader, to engender jealousy: if a woman, in my position, could presume to be jealous of a woman in Miss Ingram’s. but I was not jealous: or very rarely;-- the nature of the pain I suffered could not be explained by that word. Miss Ingram was a mark beneath Jealousy: She was too inferior to excite the feeling. (Ch. 18. p. 221)

The previous lines confirm that Jane is jealous of Miss Ingram, but she doesn’t show it. She states that she rarely gets jealous, and the researcher thinks that since Miss Ingram came once to Mr. Rochester’s house; that includes her in Jane’s rarely jealous. It was clear because Jane was looking and staring to the ladies and especially Lady Ingram all the time. First of all, she isn’t acquainted to see fancy, rich and gentle people and because she is interested to see the nature of the relationship that gathers both Miss Ingram and Mr. Rochester. As Jane expressed later that she only thought of her master and his future bride. She only sees them (Mr. Rochester and Miss Ingram), hears only their conversations for she, as the researcher believes, is curious and jealous at the same time.

In addition, Jane loves Mr. Rochester but that didn’t happen immediately. At the beginning, she admires him and the way he talks, smiles, and thinks. She even likes the way he treats her; she is thankful to him. “He had always a word or sometimes a smile for me” (Ch. 15. p. 176) and then she starts to be interested in him and in his topics. She feels happy

whenever he sends for her to talk. She is honored to feel that she amuses him and that “these evening conferences were sought as much for his pleasure as for my benefit” (Ch. 15. p. 176). The benefit as Jane illustrates is that talking to Mr. Rochester frees her “from painful restraint: the friendly kindness” (p. 176) as she describes her relationship with him at that exact time. Meeting and talking to him again and again make Jane’s feelings grow more and more. His face becomes the object that she likes to see the most and that his presence is more cheering than the brightest fire. She feels happy whenever he is happy and feels sad and grief whenever he grieves. She describes his gestures and affirms that he is not beautiful in people’s eyes but he is very handsome in hers. She adds: “I had not intended to love him... He made me love him without looking at me”(p. 177). She knows the similarities between both of them; she is quite sure that she understands him and his feelings more than anyone else. She is proud of that “He is not to them what he is to me, he is not of their kind. I believe he is of mine; I am sure he is—I feel akin to him, I understand the language of his countenance and movements” (Ch. 17. p. 209). When both of them get closer, he calls her: “My little friend” he also informed her the following: “I wish I were in a quiet island with only you; and trouble, and danger, and hideous recollections removed from me” and then she replies back: “Can I help you, sir? I’d give my life to serve you” (Ch. 19. p. 242). Jane says that because she appreciates his kindness and treatment, she has always been surrounded by cruel people who don’t appreciate her existence such as; (Mrs. Reed, her son, her daughters, and the servants at Gateshead Hall and like Mr. Brockelhurst at Lowood school) she is grateful to him and always will be.

Moreover, Jane tells her aunt that she would be glad if her aunt allows Jane to love her when she was a little girl then, Mrs. Reed expresses the reason behind her anger on Jane when she was a little girl is that “the tone in which you declared you abhorred me the worst of

anybody in the world; the unchildlike look and voice...” (p. 284). For now, it’s clear for Jane why Mrs. Reed hated her so badly. Jane, however, politely asks for forgiveness and says that her aunt must forget about the matter because she was just a child. Jane took the first step and said: “Love me, then, or hate me, as you will, you have my full and free forgiveness: ask now for God’s, and be at peace” (Ch. 22. p. 284).

As for fear, Jane “was chilled with fear” and then she talks to herself that it’s “impossible now to remain longer by myself” (p. 178). She acts naturally because any one would do the same thing whenever s/he feels afraid. When one seeks for company whenever getting afraid is a normal practice. This will give the sense of security and protection. Jane isn’t afraid of someone in particular but rather from an extraordinary power that creates the incident of the low scary laugh that happens repeatedly. Her fears were bigger when she saw the fire burning Mr. Rochester’s room right after hearing the scary laugh which concludes that this laugh was the reason behind this fire.

Jane is surprised and disappointed when she knows that Mr. Rochester is going to get married. She had great expectations and now all her dreams were in vain. She starts blaming herself for not being wise and careful with her emotions. Jane talking to herself:

That a greater fool than Jane Eyre had never breathed the breath of life; that a more fantastic idiot had never surfeited herself on sweet lies, and swallowed poison as if it were nectar”. She questions herself ironically, “YOU are favorite with Mr. Rochester? YOU gifted with the power of pleasing him? YOU of importance to him in any way? Go! Your fully sickens me (Ch. 16. p. 192).

She explains that it’s not useful for any woman to be flattered by her superior while he can’t marry her. Moreover, there has been a struggle between her mind and her heart, since her heart starts to fail and feels a strange chill, she is disappointed while her mind tells her that she has

nothing to do with him except the salary, as a result, she shouldn't make him the object of her own feelings.

Jane, in addition, knows that there is a hidden mystery in Thornfield that she is ignorant about. "And that from participation in that mystery I was purposely excluded" (p. 217). She confirms that when she heard Leah talking to somebody else about the incident and they stopped talking immediately when they feel Jane approaching them. She also is rejected and humiliated in the party. She even heard Lady Ingram refusing her and saying: "she looks too stupid for any game of the sort" (Ch. 18. p. 217). As Jane expresses: "Her eyes seemed to demand. what can the creeping creature want now? And when I said, in a low voice, Mr. Rochester, she made a movement as if tempted to order me away" (Ch. 20. p. 264). When the novel was written, it was expected and accepted for the upper class people to humiliate the lowers. Humiliated people don't have the authority to speak out and defend themselves because they might be afraid to lose whether their lives or their jobs. Jane didn't ignore Miss Ingram's reaction but that doesn't mean she didn't notice it. Jane respects Miss Ingram only because she is a guest at Mr. Rochester's house. Jane is also rejected by Eliza and Gorgiana when she comes back to Gaetshead to visit the sick lady Mrs. Reed. Gorgiana informed Jane that "Everybody knows you are the most elfish, heartless creature in existence... you couldn't bear me to be raised above you, to have a title, to be received into circles where you dare not show your face" (p. 280). Obviously, the previous lines reflect Gorgiana's black hatred. She uses impolite language besides false information. Gorgiana doesn't have the right to talk to Jane as such, yet Jane didn't reply back.

Moving to anger, when Jane seems to be angry at Mr. Rochester when she discovered that the gypsy (the fortune teller) turns to be Mr. Rochester himself. He even asks for her forgiveness but she refuses to give him a clear answer because she doesn't know how to react

at that moment. She loves him but at that time, she experiences the feeling of being angry at someone she loves.

Noticing the emotion of hatred, Jane didn't hate anyone while she is in Thornfield and she seems to forget what she had gone through at Gateshead: "I had left this woman in bitterness and hate, and I came back to her now with no other emotion than a sort of ruth for her great sufferings, and a strong yearning to forget and forgive all injuries—to be reconciled and clasp hands in amity." (p. 270). She seems to forget the hatred that she holds towards her aunt when she asks her about her health and then she kisses her. She calls her dear aunt though "I had once vowed that I would never call her aunt again: I thought it no sin to forget and break that vow now." However, Mrs. Reed didn't forget the old feelings; Jane describes her aunt's feelings as "unimpressionable natures are not so soon softened...Mrs. Reed took her hand away, and turning her face rather from me, she remarked that the night was warm" (Ch. 20. p. 273). These cold and hard feelings cause pain to Jane "My tears had risen, just as in childhood: I ordered them back to their source" (p. 274). Living in Gateshead and being a friend with Mr. Rochester improves her health "my bodily health improved; I gathered flesh and strength" (p. 250).

Jane is searching for equality and yet she has already gained it when she inherited a fortune from her uncle John Reed. She becomes equal to Mr. Rochester and she is now an independent woman and she can't ask for more. Jane, in addition, is already equal to Mr. Rochester mentally, but not socially neither economically. She also tries to find her identity in the society and she becomes a quite lady eventually. Pell (1977) informs that "Throughout *Jane Eyre* Charlotte Bronte presents marriage in the context of equality between the partners. Equality, for Jane, always has an active social definition which is first made explicit, apart from marriage", (p. 407) and that when she meets Mrs. Fairfax for the first time, she thought

that she will be treated coldly and hardly, but Mrs. Fairfax was kind to her and she started to have friendly conversations. At that time, Mrs. Fairfax interprets that one shouldn't treat the servant equally, otherwise she/he will lose the sense of authority. Jane's feeling was as such, "I felt better pleased than ever. The equality between her and me was real; not the mere result of condescension on her part: so much the better-my position was all the freer" (p. 407) Moreover, the existence of Mrs. Fairfax at that time serves as a "continuing reminder" of the inequality in society between Mr. Rochester and Jane Eyre, since Mrs. Fairfax knows the role of the distinction of class and custom, she was astonished when she knows that Mr. Rochester intends to marry Jane Eyre (Pell, 1977).

Grudin (1977) explains that "When Jane makes her crucial decision and leaves Rochester, this message is explicit in her stated and unqualified rationale for doing so, and it is implicit in the shape of the subsequent action, which is designed to show that her decision was correct" (P. 145) when Jane left Mr. Rochester, she didn't give up to love him, but she couldn't stand to be his mistress. It's either to be his wife or to depart from him. This decision is a turning point for her, because she left his house without knowing anyone to whom she could go. At that particular moment, she has lost everything. She didn't have enough money that would maintain her to eat or to be alive. But in the end, readers know that this was the right decision to make. Grudin also elaborates that "When all other arguments fail, she decides that she... leaves Rochester because God's law prohibits adultery, even when extremity of circumstance would seem to permit it" (p. 146). He also adds that "In fact, Rochester's opposing argument is more attractive, and this is not only because he is on the side of individualism, romance, and passion" (p. 146).

Miller (2010) emphasizes the idea that art and painting in the novel correlate with Jane's identity. "By expressing an interest in Jane's painting, Rivers unwittingly discovers the

key to Jane's real identity and restores 'Jane Eyre' to herself." In which Jane retains the initial letters 'JE' while she wrote the full name on her artwork (p. 248). Moreover, readers can notice that the writer focuses on art from the first chapter of the novel when Charlotte Bronte mentions the drawing room. And then in showing Jane's talent in drawing and painting. Miller (2010) also believes that women's art in the novel suggests more than one meaning such as, "self-expression, psychic, development, rebellion, solace, identification—beyond the cultivation of 'true women hood' and female accomplishment" (p. 251). Miller thinks that "Not coincidentally, readers return again and again with delight to Jane's story; it remains one of the most beloved Victorian novels. I contend that a significant reason for *Jane Eyre's* lasting popularity rests in the heroine's development as a female artist" (p. 249).

Furthermore, the last stage in Jane's life is when she moved to live with the Morton's in their house. When Jane left Thornfield, she was lonely and didn't have anything but a little money and then pays all of them to a coach man who sits her down at a place called Whitcross, "He could take me no further for the sum I had given, and I was not possessed of another shilling in the world" (Ch. 28. p. 378). She continued the journey alone, suffering from isolation and hunger. She was thinking and telling herself: "With that refreshment I could perhaps regain a degree of energy: without it, it would be difficult to proceed" (Ch. 28. p. 382). She then sees a cake shop, the woman who works there seems to be kind, but she didn't offer Jane a loaf of bread or a cake. Jane goes to a church that she finds there to seek food and shelter, but she didn't find the minister there. She is about to give up until she sees two sisters from a house's window. Jane is happy to be part of human society again, the woman, however, who opens the door didn't let Jane come in though it was raining outside. The coincidence occurs when a man came by the house and turns to be the brother and the minister in the church at the same time, whose help Jane was looking for. The servant who

opens the door says: “There has been a beggar-woman – I declare she is not gone yet! – laid down there. Get up! For shame! Move off, I say!” (Ch. 28. p. 394). Obviously, Jane was helpless and she also needs food and shelter immediately. The man whose name is St. John lets her in and treats her kindly until she recovered.

Moreover, Jane was happy when she lived with this new family. She also got astonished when she knew that her uncle gave his fortune for her. “Here was a new card turned up! It’s a fine thing, reader, to be left in a moment from indigence to wealth—a very fine thing; but not a matter one can comprehend, or consequently enjoy, all at once” (Ch. 33. p. 447). She also couldn’t express her surprise when she knew how much he left her: “Here was a new stunner—I had been calculating on four or five thousand. This news actually took my breath for a moment: Mr. St. John whom I had never heard him laugh before, laughed now” (Ch. 33. p. 448). Jane was extremely happy and didn’t believe at the beginning that the people whom she lives with are her cousins. “It seemed I have found a brother, one I could be proud of, --one I could love; and two sisters, whose qualities were such, that, when I knew them but as mere strangers, they had inspired me with genuine affection and admiration” (Ch. 33. p. 450). She was happy because she didn’t have any kind relatives, she didn’t know anyone except her aunt Reed and suddenly three cousins joined her family.

In addition, Jane didn’t think of St. John except as a mere brother whom she can be proud of and depend on. Similarly, St. John welcomes Jane as a sister. “I feel I can easily and naturally make room in my heart for you, as my third and youngest sister” (Ch. 33. p. 454). After a couple of months, St. John seems to have other intentions for Jane. He asks her to marry him only to be a missionary’s wife. He doesn’t love her and he will never do. She can feel that from his tone.

God and nature intended you for a missionary's wife. It's not personal, but mental endowments they have given you, you are formed for labour, not for love. A missionary's wife you must—shall be. You shall be mine: I claim you—not for my pleasure, but for my Sovereign's service. (Ch. 34. p. 471)

Jane refuses this marriage by saying: "I'm not fit for it, I have no vocation" (Ch. 34. p. 471). After this rejection, St. John changes his treatment to her, Jane exclaims:

That night, after he had kissed his sisters, he thought proper to forget even to shake hands with me, but left the room in silence. I who though I had no love, had much friendship for him—was hurt by the marked omission: so much hurt that tears started to my eyes. (Ch. 34. p. 479).

Jane didn't forget her love for Mr. Rochester and will never do, though she is waiting for him to ask about her "When half a year wasted in vain expectancy, my hope died out, and then I felt dark indeed" (Ch. 34. p. 467). Jane starts to give up and all her life turns into a dark one because Mr. Rochester is away from her sight. Jane didn't understand St. John's mysterious personality. "I had silently feared St. John till now, because I had not understood him" (Ch. 34. p. 475).

Moreover, Mr. Rochester's happiness can't be described when Jane visits him. At this exact moment he asks a servant for a cup of water and he thought that the servant is the one who's holding the tray, but she was Jane Eyre. Jane declares: "I took it from her hand: she pointed me out the parlour door. The tray shook as I held it: the water spilt from the glass; my heart struck my ribs loud and fast" (Ch. 37. p. 506). This moment wasn't easy even for Jane. She misses him, yet at the same time she is afraid to meet him after this long time to find him blind and useless.

Furthermore, to conclude this stage in Jane’s life, she becomes a strong, independent, and self- confident woman; especially after leaving Mr. Rochester’s house and living at St. John’s house. She learns how to depend on herself and be equal to men in almost every aspect in life.

The main theme and emotion in this novel is love. However, this doesn’t exclude other issues such as, anger, hatred, jealousy, depression, and frustration; most of the time as appeared in the novel such feelings stem from one-side. In addition, love has more than one dimension. For example, there is one sided-love, broken promises, love’s commitment, fake love, and true love.

4.4 Analysis of *Jane Eyre* based on the theory of Speech Act

The researcher analyzed sentences and phrases from the novel based on the theory of speech acts. There are three kinds of sentences that could achieve these speech acts, namely, declarative, interrogative, and imperative. The researcher provided examples on each.

The following tables show the locutionary acts which are the exact words that a speaker utters besides the illocutionary acts which are the message behind the uttered words. The first table reveals the declarative sentences which show different illocutionary speech acts.

1: Declarative sentences that show different kinds of illocutionary speech act

Example number	Locutionary acts	Illocutionary acts
1	“You ought to be aware, Miss, that you are under obligations to Mrs. Reed: she keeps you: if she were to	The use of the conditional clause if she were to.... Gives a clear indication that the speech act conveyed by this declarative sentence is

	turn you off, you would have to go to the poorhouse.” (p. 21).	threatening and warning at the same time because the speaker (Bessie) tells Jane that unless she stayed with Mrs. Reed, she would be in a bad situation that she wouldn't like. Besides, the tone of the speaker is serious by using certain words like "aware" and "obligation". Moreover, the speaker doesn't use any strategy to mitigate her speech, which clearly means that the speech act realized is neither request nor advice.
2	“From every enjoyment I was, of course, excluded” (p. 38).	The speaker is talking to herself. Saying the word (every) means that this thing happens regularly and not by a mere coincidence, while saying the word (of course) declares that the speaker emphasizes being alone and rejected by people around her. The speaker is regretting her fortune in life. The illocutionary act is rejection.
3	“Everybody knows you are the most selfish, heartless creature in existence” (p. 280).	By uttering these words, the speaker Gorgiana wants to express her hatred for Jane. She is also humiliating and degrading her. Gorgiana used to humiliate Jane when they were young and she is doing the same after they grew up. Using the word (creature) and not (person, one, or

		human) declares that the hearer isn't a human being but a creeping creature. The illocutionary act here is humiliation and degradation.
4	"while I breathe and drink I must love him" (p. 209).	The speaker is thinking while uttering the words. So she is making an obligation not a promise. It's not a promising speech act because she isn't talking to someone. But she obliged herself to love Mr. Rochester as long as she lives. The speaker is obliging herself to love her master 'while she breathes and drinks' that means she will never stop loving him because no one can forget to breathe or drink, otherwise, she would die if she stops loving him. The illocutionary act is obligation and not promise.
5	"I'd give my life to serve you" (p. 242).	The speaker is showing her sacrifice and loyalty to the hearer. The speaker is showing high loyalty by uttering the word "serve you" and not "rescue you" means that the hearer isn't in danger and doesn't have any obstacle and yet, the speaker is ready to give her life to the hearer, although her life is so precious and can't

		be given, but to a very dear person. The illocutionary act is sacrifice and expressing love.
6	<p>“You are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my book-shelve so for they are mine; all the house belongs to me, or will do in a few years” (p.7-8).</p>	<p>The speaker utters these words not to inform the hearer (Jane) of her situation but rather to humiliate her and reminds her that she has no father, no mother, no family, no one to go to, no shelter...etc. The speaker (John) shows his arrogance and pride by saying “with gentlemen’s children like us”. He is insulting Jane and reminding her that he is the only male in the house and that he is going to be the master of the house in a couple of years.</p>

2: Imperative sentences that show different kinds of illocutionary speech acts

Example number	Locutionary acts	Illocutionary acts
1	<p>“Don’t talk to me about her, John: I told you not to go near her; she is not worthy of notice; I don’t choose that either you or your sisters should</p>	<p>The speaker uttered imperative sentence not for the sake of ordering someone to do something, but rather to humiliate not the direct hearer (John) but another hearer who is just listening</p>

	associate with her” (p. 37).	like Jane in this case. The speaker intends to speak in such a way to show Jane that she doesn’t like her presence. The speaker (Mrs. Reed) intends to harm Jane and hurt her heart.
2	“Grant me at least a new servitude!” (p. 105).	Although the speaker is using the imperative verb (Grant), she is not commanding but rather praying and begging God. In addition, the speaker has less power than the hearer and the distance between them is very high. The speaker is also showing that she is useless when saying (at last) as if there is nothing to do and the final solution for her is to pray to God to change her life. Thus, the illocutionary act is not command but a kind of praying.
3	“Continue to act as a good girl, and you will satisfy us” (p. 88).	The speaker Miss. Temple uses the imperative verb (continue) just to encourage and praise Jane. She tries to make Jane discover the good thing about herself and makes her proud by telling her that she will (satisfy us). “Us” refers to the teachers at the institution. This shows that people of high status like teachers need to observe specific qualities in a student in order to be satisfied and it’s to be (good) in this case.

		Moreover, the speaker mentions the result if the hearer continued to be a good girl (and you will satisfy us).
4	“Don’t trouble yourself to give her a character... I shall judge for myself” (p. 149).	The uttered phrase reflects the speaker’s way of thinking. He isn’t convinced of others’ point of view. On the contrary, he is the master of the house and that’s why he thinks that he is capable of judging others. He also used a command as illocutionary acts. Saying the word (character) declares that he doesn’t think that Jane has good personality and that’s why he wants to judge by himself. In addition, the distance between the speaker and the hearer is high; that’s why the hearer didn’t reply back.
5	“Promise me only to stay a week” (p. 265).	The speaker is begging the hearer not to stay far for a long time. The speaker is asking (Jane) to go only for a week. He is also showing his interest and love for Jane because he insists on her not to be away from his sight.
6	“God keep you from harm and wrong, direct you, solace you, reward you well for your past kindness to me” (p. 374).	Although the speaker (Jane) is praying to God to protect her beloved, her aim of praying isn’t protection, but rather for showing her gratitude to her master. The speaker intends to say such

		prayer in front of the hearer to express her thankfulness and gratitude.
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3 Interrogative sentences that show different kinds of speech acts

Example number	Locutionary act	Illocutionary act
1	“Do you know where the wicked go after death?” (p. 43).	The speaker here is warning the hearer; he isn't asking to know the true answer. He asks in order to remind the hearer that wicked people always go to hell after death. He wants to warn, threaten, and scare the hearer only by employing the interrogative sentence.
2	“How dare I, Mrs. Reed? How dare I? because it is the TRUTH” (p. 48).	The speaker (Jane) is challenging the hearer. She is speaking the truth and that's the reason she didn't get afraid to reply back although the distance between her and the hearer is high. The speaker is challenging because she repeated the same words twice by using the word (dare) and she gives an answer at the same time. The word (TRUTH) is capitalized to indicate that the speaker (Jane) is raising her voice and being serious.
3	“How dare you affirm that, Jane	The speaker reflects her threatening by asking

	Eyre?" (p. 48).	this question. The speaker also uttered the hearer's full name which shows that the tone is serious. Moreover, saying the word (affirm) declares that Jane affirmed something that is supposed to be true, and that the speaker didn't like when Jane expressed her opinion.
4	"The head I see now on your shoulders?" (p. 151).	The speaker, who is the master, is mocking and underestimating Jane when she says that she got the copies of her drawings out of her head; which means her imagination. Moreover, the speech act that can be realized through this interrogative is sarcasm.
5	"Do you never laugh, Miss Eyre? Don't trouble yourself to answer, I see you laugh rarely" (p. 167).	This interrogative sentence isn't asked to be replied. The speaker doesn't want the hearer to answer but rather to know that the speaker understands the hearer's personality and criticizing it. The speaker noticed that the hearer doesn't laugh and he is encouraging the hearer to laugh more. The tone is serious and there is no mitigation strategy employed in this interrogative because the speaker says the hearer's full name.
6	"If all these people came in a body	The speaker is asking to test the hearer's

	and spat at me, what would you do, Jane?" (p. 243).	loyalty. Mr. Rochester wants to know Jane's feelings towards him and whether she is going to be a loyal person or not. The tone of the speaker is serious but he also can't stand the idea of being alone and that no one would stand by his side, so he wants to make sure if Jane is going to be his companion in his tribulation. The illocutionary act is questioning.
7	"You never felt jealousy, did you, Miss Jane Eyre? of course not: I need not to ask you because you never felt love" (p. 171).	According to John-Liard and Oatley (2008), emotions can be basic and complex, too. "Consider jealousy. It springs from our suspicion that a third person might displace us in a relationship with someone we love" (p. 109). The speaker noticed that the hearer (Jane) never fell in love and that's the reason she never experienced jealousy. The speaker already knows the answer because he asked a positive tag question and that the answer of such question is negative (No, I haven't, No, I never did).
8	"And won't you be sorry to leave	The speaker is Bessie herself but she is asking

	poor Bessie?" (p. 80).	Jane not to get some information from her but rather to express her love. It's an indirect message to tell Jane that she is going to miss her and that she hopes from Jane to remember her. The speaker also uttered the word (poor) in order to declare that she is not going to be fine after Jane's departure.
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Moreover, The previous tables reveal that a speaker can utter an interrogative sentence but the illocutionary acts is not questioning but rather, sarcasm, criticizing, challenging, expressing love besides other illocutionary acts. For instance, "The head I see on your shoulder?" the speaker didn't ask to have a reply but he is making sarcasm about the hearer and isn't convinced that the head he sees can be that smart!. The same is applicable to declarative sentences. Some declarative sentences show gratitude, threatening, insulting, etc. For example, "everybody knows that you are the most selfish, heartless creature" declares that the speaker is humiliating and insulting the hearer and not informing her. Moreover, the last kind is the imperative sentences. A speaker might say: continue to do that, and s/he doesn't mean to command but to encourage the hearer. Another example, when a speaker prays to God, s/he doesn't command but making a polite request though she/ he uttered imperative sentence.

4.5 Summary

Applying the speech act theory to different languages and kinds of speech has recently risen to prominence among linguists and researchers. This study proves that structures such as declarative, imperative and interrogative can serve different functions based on different contexts.

The emotional expressions of *Jane Eyre* are critically analyzed in this chapter. The analyses reveals that Jane, who is the protagonist of the novel went through many challenging phases in her life; however, these obstacles affected her psychology directly and yet she improved herself in an unequal, male-centered society. For more illustration, the researcher analyzes Jane's love for Mr. Rochester and vice versa. The emotions, anger, hatred, jealousy, and humiliation were analyzed.

In addition, the researcher reveals examples of declarative, imperative and interrogative sentences that were uttered in the novel. She analyzes the different illocutionary acts of each utterance. For example, uttering the sentence "God keep you from harm and wrong" is an imperative sentence, but the speaker prays to God to protect her beloved.

5. Chapter Five: Conclusion and Recommendations

This study investigates the factors that influence people's behaviors such as the character Jane Eyre. The researcher applied two theories while analyzing the novel, first of which is Social Psychology which was applied to Jane's Psychology. The second theory is Speech Act in which the researcher exemplified three kinds of sentences namely, declarative, interrogative, and imperative; the researcher also mentioned the speech act for every example she provides.

In addition, the study concluded that there is more than one factor that affects people's behaviors, such as, people's background, gender, age, economic, political, and social factors. For instance, Jane had a difficult past, she suffered a lot, so her social circumstances encourage her to change her life into a better one.

The researcher also found out that analyzing the imperative, interrogative, and declarative sentences taken from Bronte's *Jane Eyre* proved that one structure could serve multi-functions depending on the interlocutors, the context, and background information. That's why the researcher gave careful attention through analysis to the speakers, the hearers, and the circumstances. For instance, some of these speech acts show gratitude, warning, commanding, praying, and requesting.

Moreover, It was found that certain speech acts are frequently linked to a particular group, of participants. For more illustration, high status people used to order the maids and the poor; so, their speech serves commanding illocutionary acts in most cases. For example, Mrs. Reeds makes commands to Jane all the time because she is more powerful than Jane. The same is applicable to Mr. Rochester when speaking to Jane or Miss. Fairfax. On the contrary, low status people used to beg and request their masters, so the common illocutionary acts are begging, requesting, and honoring.

Furthermore, the study also revealed that one's feelings affect his speech whether positively or negatively. For instance, people tend to utter emotional expressions to reveal their emotions to others. These emotional expressions vary, so they can show someone's love, hatred, anger, frustration and jealousy. The findings showed that human beings are kind and tend to help others by nature, and they also tend to be social specially when they get afraid.

Moreover, the researcher drew certain suggestions for pedagogical implications for teaching *Jane Eyre*. In addition, there are some strategies that teachers need to follow before, while, and after reading the novel. Before reading, the teacher needs to introduce the historical, social, and economical dimensions in the Victorian era that would affect the novel's incidents. For example, for the social factor, it's useful to know that women at that time were humiliated and weren't treated equally to men. They were not allowed to be educated or to have jobs like men. Their position in society was to serve, raise children, and to do house work. The society at that time can be described as a male-centered one.

In addition, for the historical dimension, most of the literary works are connected in a way or another to the historical era in which those works are written. There are some literary works that their main issues are based on history; such as the novels that tackle the issue of war and freedom. The economical and the political dimensions are worthy to talk about and discuss in the class along with any other possible dimensions.

Furthermore, during reading periods of the novel, the teacher can come up with certain ideas and strategies that draw students' attention. For instance, when discussing the themes, the teacher can ask students questions about the themes in general and listen to their answers and discuss them whenever needed. The teacher can define the meaning of theme and provide some examples on main themes from the novel, asking the students to provide other themes

too. Doing that will enhance students' knowledge and awareness of any possible idea that the author might be referring to. Papers can be done on analyzing a theme or two.

Additionally, teaching vocabulary can be beneficial for students in order to enhance and enrich their vocabulary. Students, while reading, can write unfamiliar words they come across and find out the meaning from the dictionaries. They can write a list of them and their meanings along with their parts of speech, and then, distribute that to class in order to benefit from each other. The teacher can provide an open option for any student who wants to write a descriptive essay by using descriptive expressions for the novel is rich in such phrases. Ruggieri (2007) suggests some questions through reading which students can answer individually or in groups. For instance, "Review the details Bronte provides about the weather in the opening chapter of the novel. How does this establish the mood of the story when it begins?" (p. 17)

Ruggieri (2007) also provides three suggestions that both teachers and students can consider after reading the novel, first of which is dealing with the novel as a whole. Teachers can test students by giving objective or essay tests, or they can leave some options to students so that they would choose whatever they want. She also provides some topics to demonstrate students' understanding of the novel in her book.

Based on the findings of this study, the researcher recommended English teachers and researchers to:

- Conduct a study on speech act theory to investigate other illocutionary acts in the novel.
- Encourage students to infer other emotional functions from literary texts.
- Draw teachers and students' attention to the importance of pragmatics in teaching and learning literary works.

- Students should use different structures to express one function or one structure to convey different functions. This would greatly enhance their linguistic abilities.

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