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The Politics of Metaphor in Charlotte Bronte's

Jane Eyre

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Dedication

In the name of Allah,

We would like to dedicate this modest work to our dear parents and families who gave us the inspiration to fulfill this dream with their support, patience and encouragement and to all relatives.

In addition, it is an honor to us to dedicate this humble work to all our teachers from primary school till university.

This work is also dedicated to our special teachers

To all those who encouraged us and to all whom we love and respect.

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Abstract

This study is an attempt to analyze the use of metaphor in Charlotte Bronte's Jane Eyre. It aims to cast light on the motives behind the use of such figure of speech in this novel. This present work is divided into three chapters. The First Chapter presents a general overview about metaphor, figurative language and its major theories. The Second Chapter is an overview about the Victorian Age and its literature with some illustrations about Bronte's masterpiece Jane Eyre. Its aim is to show the characteristics of literature in the nineteenth century. The Third Chapter embodies the literary analysis of the novel and the practical study of metaphor.

Key Words: Figurative Language, Metaphor, Victorian Novel

Résumé

Cette étude est une tentative d'analyser l'utilisation de la métaphore dans le roman *Jane Eyre* de Charlotte Brönte. OÙ il a mis en lumière les motifs de l'emploi de ce phénomène linguistique dans ce roman. Cette recherche se divise en trois chapitres. Le premier chapitre donne un aperçu général de la métaphore du la langue figuré et les théories les plus importantes. La deuxième chapitre donne un aperçu général de l'époque de la littérature victorienne et avec une merveilleuse explication de *Jane Eyre* de Charlotte Brönte, afin de mettre en évidence les caractéristiques littéraires qui ont marqué le XIXe siècle. Le troisième chapitre, il incarne l'analyse littéraire du roman à travers l'étude pratique de la métaphore.

Mots Clés : La Langues Figuré, La Métaphore, La Victorien Roman.

المخلص

تعتبر هذه الدراسة محاولة إلى تحليل استعمال الاستعارة في رواية جين آير لشارلوت برونتي. حيث تسلط الضوء على دوافع توظيف هذه الظاهرة اللغوية في هذه الرواية. ينقسم هذا البحث إلى ثلاثة فصول. حيث يقدم الفصل الأول لمحة عامة عن الاستعارة والظاهرة اللغوية وأبرز نظرياتها. والفصل الثاني يقدم لمحة عن عصر فكتوريا وأدبه مع بعض الشرح من رانعة شارلوت برونتي جين آير، بهدف إبراز الخصائص الأدبية التي ميزت القرن التاسع عشر. أما الفصل الثالث فهو يجسد التحليل الأدبي للرواية من خلال دراسة تطبيقية للاستعارة.

الكلمات المفتاحية: اللغة المجازية، الاستعارة، الرواية الفكتورية.

List of Abbreviations

- **CMT:** Conceptual Metaphor Theory
- **G:** Ground
- **T:** Tenor
- **V:** Vehicle

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GENERAL

INTRODUCTION

1. Topic

Literature has passed through many stages, which demands from the learner to be knowledgeable about its developments and the different movements that literature of this nation has gone through. The present study is concerned with the nineteenth century English literature because it was the main age of the flourishing of the novel. For instance, introducing any of Charlotte Brönte's works is a demanding task. Indeed, *Jane Eyre* is an important reference to describe the Victorian Woman and the aspects of life during the era. This age was famous for the flourishing of the novel that was a reflector of the way of living.

This period was named Victorian because of her reign in 1838 as a result many places were named after her all over the world such as Lake Victoria in Africa and a state in Australia is named for the queen and many others. Furthermore, this stage has witnessed many changes and developments concerning literature in many domains such as science and education and many others.

2. Motivation

The masterpiece of Charlotte Brönte *Jane Eyre* gives us a great pleasure when reading it; as a result, we liked the author and the novel too. Jane Eyre as character and a heroine presented the real life of society. She passed a hard life and suffering childhood. The issues that the novel treated such as morality, sacrifice, social class and love motivates us to read the novel and search about the reason behind the use of figurative language specially metaphor.

3. Objectives of The Study

In order to examine the main motives behind the use of metaphor in Charlotte Brönte's *Jane Eyre* we raise the next issues, we tried to explore the fact that metaphor creates a vivid image for the reader.

4. Research Questions

It is observed that metaphor is used in many parts of the novel *Jane Eyre*, for our study, we raise the following questions:

1-What are the main causes behind the use of metaphor in Charlotte Brönte's *Jane Eyre*?

2-Does the use of metaphor add depth to the themes of the novel.

5. Research Methodology

This work is following a qualitative study, it is an analytic and descriptive work, because the stylistic analysis of any literary work makes the reader investigate many aspects such as the author's vocabulary and the use of figurative language. Throughout this research, we will adopt the descriptive and analytical procedures under which we shall analyze and explore the use of metaphor and its function in Brönte's *Jane Eyre*, which is a perfect example of using figurative language.

6. Dissertation Structure

This dissertation is divided into three chapters. The first chapter is a general overview about the Victorian literature as a social context for our analysis. The second chapter sheds light on the literary device in question, which is metaphor constituting as such the theoretical debate. Finally, the last one is an analytical descriptive study of some sample taking into consideration the theoretical stand.

Chapter One

Metaphor :

General Overview

Introduction

Literature is any kind of written works, it is the main field of imagination and creation that has a particular language, which is the figurative language, each author has his own style, which has a big effect on the reader due to its significance in writing, while the style is the mirror of the literary work.

In studying literature, we may clash with its aesthetic language such as metaphor that can be in our daily life. Metaphor has been used in human civilization through hundreds and even thousands of years so that human beings communicate with one another more effectively and more accurately. It is believed that the use of metaphor is not restricted to poetic language, but exists all over our daily lives.

1.1 Figurative Language

Figurative language is widely used in literature, and it is mostly impossible to find a literary work without containing this category, because it is the skeleton of the aesthetic text (Perrine, 1982). Its aim is to serve three components, which are clarity, forth, and beauty.

Many authors use figurative language to give the reader an implicit meaning that makes him imagine and feel the beauty of the text. In other words, Figurative language is an attractive kind of expressions and meaningful ones that refer to a specific aspect of literature (Fadaee, 2011, 20).

Figures of language are language styles used by writers to attract the reader minds, they use it in their writings for entertaining and sense of humor and that clear makes the readers read, understand, learn new things and have much fun. On the other hand, authors use figurative language in literature to give them an aesthetic dimension. Writers use words or terms with meanings that exist on their texts as a tool to help the reader understand what is happening in the story and actually live it (ibid). According to (Fadaee , 2011) clarity and beauty in speech are a result of using figures of speech and figurative language. (Fadaee, 2011, 21).

The appropriate use of Figurative language, enhances one`s fiction and can be an economical way of getting an image or a point across. However, the wrongly use of

figurative language can be confusing or misleading. Many mechanisms can be called figurative language such as personification, irony, metaphor, simile, and so on. As far as our aim, it is concerned with metaphor.

Literature is the main field of imagination, and it is full of many categories of figurative language. The type of imagination is one of the most distinguishing features of literature (Chapman, 1973), which means that style depends on the author because he chooses his own; to illustrate the style of the author has an effect on the reader's mind. Therefore, the style is a reflector of any kind of literary work.

In any stylistic analysis of any literary work, the reader tends to investigate many features of that literary work, such as the author's vocabulary and the use of figurative language. Thus, stylistics is one of the significant domains, which give the reader a clear comprehension about the author and his own style (Leech and Short, 1998, 11).

1.2 Metaphor

Figurative language has been distinguished into two broad categories of, which are schemes and tropes. Schemes include rhetorical figures related to repetition (rhyme, assonance, etc.) while tropes cover figures that involve deviations in form or meaning. Metaphor is included in the latter category.

Metaphors are used spontaneously or consciously to express some specific ideas and to make sense of the world around them. One of the major rhetorical devices in literature is metaphor. It is a figure of speech in which one thing is compared with another by saying something in a different, as in "life is a journey" (Kovecses, 2010, 06).

Metaphor is a figure of speech that compares words in sentences. In the other hand, metaphor has been recognized as a rhetorical device which is an implied comparison between two objects without using "as" or "like" (Lakoff & Johnson, 2003). According to Lakoff and Johnson metaphor is a comparison that shows how two things that are not alike in most ways are similar in another important way.

Shaw (1972) defined metaphor as an implied analogy that imaginatively distinguishes a thing from another. A metaphor is one of the tropes, a device by which an author turns the meaning of a word in a beautiful style. (Shaw, 2006, 10)

Metaphors are traditionally said to be made up of two parts: the tenor (T) and the vehicle (V) which are the same with Lakoff and Johnson's (1980) target and source terms that have become more familiar in the recently developed field of cognitive linguistics. The tenor or the target is the object to which the characteristics are attributed, while the vehicle or the source is the object from which some characteristics are brought, to refer to the object being referred to. A metaphor is sometimes analyzed in terms of its ground (G) and tension. The ground consists of the similarities between the tenor and the vehicle while the tension consists of the dissimilarities between the tenor and the vehicle. To illustrate introducing your sister's new girlfriend Brunhilda when she cannot hear you: here comes the bulldozer. In this sentence only one element is explicitly mentioned the bulldozer, which is the vehicle of this metaphor and the word Brunhilda that can be the image which is an element of this metaphor that is called the tenor. This metaphor is to show that Brunhilda is cruel, insensitive, has no feeling.

In the history of metaphor, Aristotle is considered as the first thinker to study the theory of metaphor. In his *Poetics* (350 BC), he first identifies it as a figure of absolute linguistic mastery and, certainly, it is an absolute type of genius. It is something creative cannot be learnt from others. (Aristotle, 1909, 71), which means that the meaning is implicit. Aristotle has discussed in his *Poetics* some structural relations between the terms in a metaphor. Different interpretations of metaphor exist because of the impact of Aristotle ideas in his *Poetics*, which deal with the nature and the function of the metaphor. Aristotle was interested in the relationship of metaphor to language and the role of metaphor in communication principally in the *poetics*. (ibid)

Metaphor is a device by which the author gives new attributes that are not normally characteristic of the word used metaphorically. Many scholars have studied metaphor and each one has defined it according to his view. For instance, Newmark defines metaphor as Any figurative expression the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote (Newmark, 1988, 104). Stated that the main purpose of metaphor is to describe the structure, incident or quality more comprehensively in a complex way than is possible by using literal language. Metaphor is imaginative and artistic, as it makes language more powerful and takes the reader towards the emotional thoughts. On the one hand, it is similar to simile in some elements that may be implicit; on the other hand, it is like metonymy that makes the reader far away from the reality and makes him closer to the figurative world.

People think that metaphor is a device of the poetic imagination and it is the most used, it is a matter of extraordinary rather than ordinary language. Metaphor is viewed as a characteristic of language, Moreover, it is a group of words rather than thought or action, and metaphors are used to say something about a thing, which is actually not real. They are employed at broader level by different kind of people in their general or particular talk. Metaphors are used by Politicians, Newspaper editors, article writers and by children. For this reason, people think they can do perfectly well without using metaphor in their lives. According to Lakoff and Johnson, metaphor is common in daily life people use it in their general conversations; it is used in thought and action not just in language. (Lakoff and Johnson, 2003)

1.3 Types of Metaphor

Metaphors have been studied and categorized in different ways by different linguists. Considering different categories of metaphor in English, it is obvious that Newmark's classification is more comprehensive than others. Newmark (1988) offered five kinds of metaphors: As dead, cliché, stock that are dead metaphors and live ones such as recent and original.

1.3.1 Dead Metaphor

This metaphor makes both the reader and the listener confused about the image that is used in an ordinary way, which means normal words that lead to a loss in its figurative and connotative meanings. It is also called frozen metaphor. The main parts of the body, general ecological features and the main human activities" (Tajali, 2003, 108). This type is related to universal terms of space and time and to the main human activities. Example of dead metaphor which time is considered as running thing as it is obvious in "time is running out". (Bilal khan, 2015,11)

1.3.2 Cliché Metaphor

This type of metaphor cannot deliver any figurative meaning because its overuse of metaphor is used as a substitute. It makes a clear thought, sometimes emotively, but without any match to the facts of the matter (Newmark,1988, 107). It is different a little bit from dead metaphor because the reader can find some signs that tell him that the expression is not ordinary.

1.3.3 Stock Metaphor

The term stock metaphor was coined by Newmark (1988). This type of metaphor deals with cultural and conventional elements. It has certain emotional warmth and which is not deadened by overuse (ibid). It is used in informal context, an efficient and concise method of covering a physical or mental situation both referentially and pragmatically. As an example I can read him like a book” this sentence means that the person we are talking about him we know him very well.

1.3.4 Recent Metaphor

This kind uses a specific language and includes more colloquial and informal expressions such as “skint” meaning without money. This kind of metaphor is a live one;(Newmark,1988, 111)states that they are fashionable neologisms in the source of language community.

1.3.5 Original Metaphor

It is a new and fresh metaphor, which means not fixed in the language. It is the result of the writer or the speaker’s own thoughts, that depends on the imagination and creation of them, which usually makes the discourse more interesting. It is called creative metaphor.

1.4 Metaphor Theories

One of the main figures of speech that have been studied with the development of literature and many other fields is metaphor. Many linguists attempt to examine and study the nature of metaphor, which leads to some important theories.

1.4.1 Conceptual Metaphor

Metaphor has been viewed as an artistic device that lends vividness and distinction to the author’s style. Lakoff and Johnson (1980) first objected the view of who claimed that it is a productive incident that operates at the level of mental processes. This leads to the fact that metaphor is thus not merely a property of language; it is a property of thought.

The term conceptual metaphor was coined to describe it. This assumption that metaphor is not limited to similarity-based meaning extensions of individual words, which means reconceptualizing terms in another way. Thus, metaphor includes two concepts or conceptual domains: the target (also called topic or tenor in linguistics literature) and the source (called vehicle), to illustrate the conceptual domain that we try to understand is called the target domain, and the conceptual domain that we use for this purpose is the source domain (Kovecses, 2010 , 04).

General conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source (Lakoff and Johnson, 2003, 57). Argument, love, idea, and social organization are all more abstract concepts than war, journey, food, and plant. Thus, if we want to fully understand an abstract concept (Kovecses, 2010, 04).The use concrete or physical concept is more appreciated. According to Lakoff and Johnson, the conceptual metaphor is based on our ability to transform our thinking from one domain, which is the source, in terms of another domain that is the target one. This can activate their respective source domains (Lakoff, 1980).Nevertheless, metaphors are just language, they are much inveterate patterns of association in thought, non-the-less, conceptual metaphor started on the basis of off-line linguistic evidence.

In fact, conceptual Metaphor Theory (henceforth CMT) can answer the question, which rises in any person mind that language and our thinking is metaphorically structured. Another main claim of Conceptual Metaphor Theory is that metaphoric mapping is experientially grounded, especially bodily experience. Therefore, experience comes first. Human beings concepts are about their experiences, which are usually expressed in linguistic patterns. These assumptions are presented in the work of George Lakoff and Mark Johnson (1980, 1999).

Actually, not any kind of language or some specific word or expression is metaphor. It is not just any kind of language, but of thought and reason. Conceptual metaphors are reflector to our social/cultural knowledge and confined the way we think of ordinary experience, to illustrate concepts are used in different terms to presents metaphors. An example of one of the commonly used conceptual metaphors is "argument is war"(Koveses, 2010, 04).In this metaphor argument is viewed as conflict or as a battle to be won. Argument can refer to the way we think and the way we argue.

These metaphors are used very often to understand theories and models. A conceptual metaphor uses one concept and links it to another for better understanding. These metaphors are prevalent in everyday life and we do not just use them in language; we actually perceive and act in accordance with the metaphors. To illustrate a metaphor, we lived by (1980). Although, metaphor is about thinking and understanding one kind of things even complex and abstract, in terms of another thing that would be simple or concrete. Therefore, metaphor is not about words by contrast, it is about thoughts.

1.4.2 Cognitive Theory

In the early 1980s, Lakoff and Johnson introduced the cognitive theory of metaphor. Their view was that language is not the only concern of metaphor, but also about the way, we think. This theory suggested that the whole way we understand and relate to the world is metaphorical.

Metaphor is characterized by Cognitive linguistic theories as a process whereby one experiential domain is conceptualized in terms of another (Taylor 1989). Making metaphors is a cognitive process, and is something that the human brain does naturally, which means that our thoughts are shaped or framed by metaphor. Human being mind works by relating new knowledge to old ones, and we are constantly looking at things as if they were something else. This theory of metaphor suggested that the whole way we understand and relate to the world is metaphorical and linguistic.

The most basic assumption in cognitive metaphor theory is that there is a set of ordinary metaphoric. The concepts that our ordinary conceptual system includes structure what we perceive, it about how we can see the world, and how we relate to other people.

In Lakoff's theory of conceptual metaphor that assumed that a metaphor is a mapping of knowledge from a domain sphere to a target sphere (Lakoff, 1993). The conceptual metaphor "Love is a Journey" this mapping is a set of structure ideas belonging to the more abstract domain of love in terms of ideas belonging to the more concrete domain of journey. These include concepts for the travelers. The vehicle used for the journey is a plane, train or automobile. The conceptual metaphor "love is a journey" provides a means of systematically mapping notion from the domain of journey onto corresponding ideas in the domain of love.

1.5 The Importance of Metaphor

Metaphors and symbols are used in the English language every day. Metaphor can be defined as an expression that is used to denote something, not from a literal meaning, but a similar, figurative meaning. It is using symbols in place of reality.

In *Metaphors We Live By*, Lakoff and Johnson discussed the role of metaphors in our language and in our everyday lives. According to them human's conceptual system is metaphorical, to illustrate metaphors are the purpose to use and understand the world. It is the reflection of human being thought or what they do. (Lakoff and Johnson, 2003, 4).

According to Lakoff (1992) metaphor is the main mechanism through which we comprehend abstract concept; because it allows us to understand the experience much better.

The use of metaphors by authors is a way for them to illustrate a point without saying it. It makes the reader think about something that is different from its origin. It also helps the author illustrate a point in the language of everyday, the language of the vernacular. It is a way to have the reader enter a different sphere, a different way of thinking. Metaphors are tools to tell a story. In other words, the use of metaphors make novels, poetry and stories very creative. Moreover, the use of metaphors is also a method to teach you something at a deeper level.

Another reason that metaphors are important for us is that the expressions that we use are part of our cultural consciousness, formed over the course of time. In addition, it explains abstract and complex concepts.¹

¹ <http://www.bodywindow.com/what-is-a-metaphor.html>

Conclusion

Stylistic devices play an important role in the literary works; metaphor is the most important device and one of the mostly used and discussed tropes, which can help the reader to comprehend the story to feel the events and imagine them.

Chapter Two

Victorian Period:

Historical

&

Literary Background

Introduction

In the nineteenth century during the reign of Queen Victoria, English Literature was at its highest because of the growth of literacy .The novel has witnessed changes and development in authorship and readership because it treats a wide range of issues specially the daily life problems.

2.1 The Victorian Era

The Victorian Era is the period dated between (1837-1901), in which queen Victoria set on the throne, after the Georgian period and before the Edwardian. It was a long period of peace, opulent and great progress in technology. This era is regarded as a high point in English Literature. It is one of the longest reigns in the history of England. It lasted 64 years, and it was marked by many important social and historical changes. Queen Victoria's Empire was so large even the population became great. In her kingdom the sun never set,it was known that Britain became the most powerful in this period because many events occurred during her reign in England and in the rest of the world. Colonialism makes The British Empire extends rapidly through large portions of Africa, Asia, and the West Indies, to contain a third of the world, and that is because Britain did not lose a war during the reign on Victoria, making England a superior center of world power and transmit the Society to become more panned and religious. Industry continues to develop and the country gradually becomes more democratic. Many places in the British colonies were named after her. During her reign, Britain was the most successful nation in the world .Also the society much urban than it was before because it was rural one.

Furthermore, the term Victorian is often used to cover the whole of the nineteenth century. During the Victorian time, Britain witnessed greater changes in different fields such as politics, economy, society and science. Thus, is called a transition age (Pollard vii).Due to the change that was reflected in the literature of the age. She also inspired authors to do writings on human rights and saving the poor, Charles Dickens in his novel A Tale of Two Cities described this age as the best and the worst times.²

²<https://www.history.ac.uk/ihr/Focus/Victorians/article.html>

2.2 Overview of Victorian literature

It was in the Victorian Era that the novel became the leading shape of English literature because literacy increased significantly in the period. Literature in this age moves from some of the romantic vision into being more realistic and concerned with the normal man's life. It is the literature that speaks of a period which testified great changes in many fields, it has become a very important fountain for historical realities and the life style of the nineteenth century. Most writers were now more concerned to meet the tastes of a large middle class reading public than to please aristocratic patrons. The circumstances that the Victorian people has gone through or the life of the lower class was the issue that the author treated. They were many great authors in this age including the emotionally powerful works of the Brönte sisters (Charlotte Emily and Anne), Charles Dickens, William Makepeace Thackeray and George Eliot.(Fletcher,2002, 137).

2.3 Victorian Novel

During the nineteenth century, English literature was at its highest because of the growth of literacy in the Victorian Era. The novel was the dominant genre because of its potential to treat a wide range of issues and become the most popular in England and the world. The term novel arises at the end of the eighteenth century. It was regarded as a narrative form thus, a piece of fiction work that treats the of everyday life issues (James,2006, 160). It takes its origin from the Italian word novella, which denoted a short tale in prose. In addition, the novel in that period showed a great variety that can a historical, gothic and a social novel. Furthermore, novels of sensation or detective stories became popular in the Victorian times. It was the ideal form to describe contemporary life and the basis for much of earlier Victorian fiction and the form of literature. Victorian novel is realistic, it is known for its concern for the problems of the daily life. To illustrate, the novel in the nineteenth century was a tool, which the writers used to transmit social criticism. It was easy to be read and understood by ordinary people, it was the source that gave the reader a clear image of the circumstances of that age. in this age some fields and their ideas science, religion and politics affected literature.

Victorian authors tried to convey their message though expressing the spirit of the age with all resources, imagination, feeling and thought, and shedding the light on the

condition of England. The novel in the nineteenth century was the main source that gave the reader a clear picture of what was happening during that stage. (Colleen, 2007, 04)

Victorian novel was the starting point for the flourishing of woman writing. The woman's novel was a realistic exploration of the daily lives and values of women within the family and the community but some women used a male pseudonym because for a woman, it was not easy to publish. As an example George Eliot and Charlotte Brönte and many others. In addition, the majority of readers were women because they had much time to spend at home; they had plenty of free time to dedicate to reading.(ibid)

Indeed, Virginia Woolf, as a feminist critic, appeals to the importance of woman writings as a way to express their thoughts, feelings, to communicate and claim for their rights. Woolf supported Charlotte Brönte writings

The writer has us by the hand, forces us along her road, makes us see what she see, never leaves us for a moment or allows us to forget her, at the end we are steeped through and through with the genius, the vehemence the indignation of Charlotte Brönte.

(Woolf, 1925)

Jane Eyre was a seminal work in the development of what Ellen Moers in *Literary Women* (1972) called the "Feminine Gothic", which created a basis for the "sensation novel" of the 1860s.(James,2006, 160)

In addition, authors tried to employ in their novels on some important themes, which are morality, love and passion, independence and some others, such as Charlotte Brönte in her masterpiece. The writer is good at using the writing methods to express her emotions. Her classic novel *Jane Eyre* attracted readers from different countries and it is one of the most concerned novels by scholars. As well as most of the novels had a long and complicated plot, and the narrator is generally omniscient.

2.4 Charlotte Brönte's life

Charlotte Brönte was born in 1816 at Haworth, in Yorkshire, England, the third daughter of Patrick Bronte a Cambridge educated clergyman. After the death of their mother the three Brönte sisters were sent to a boarding school where they could prepare for their future employment as governesses, living in Clergy Daughter's School at Cowan Bridge was very difficult for them and caused death to Maria and Elizabeth, after this tragedy. Mr. Brönte himself educated the children at Haworth She spent as a pupil at the two other schools. Generally, her education was at home .She later as a

young woman served as a teacher at a girl's school, and as a governess for various families in Yorkshire, a career she pursued until 1841. She failed to open her own school for girls at Haworth. (Colleen, 2007, 04)

The three Brontë's sisters under male pseudonyms they published a joint Emily's *Wuthering Heights* was published, as was Anne's *Agnes Grey* but Charlotte's *Professor*, a story loosely based on her own experiences in Belgium collection was rejected, They hence enjoyed a large female readership and have achieved status as classics of literature. (ibid)

Charlotte's second novel was an immediate success. *Jane Eyre* was published in 1847. It was so famous that it was widely read. Then, she went on to write other novels, it was the compelling story of a self-reliant young governess, many events had occurred in her life: her brother Branwell died in 1848, and both of her sisters died of consumption. Charlotte stayed at Haworth in order to care for her elderly father. And continued to write. she married a family friend a year before her death. Finally, She died on March 31, 1855. (ibid)

2.5 The Plot Summary

Jane Eyre opens at Gateshead Hall a cold November day Jane is ten years old; she is reading Bewick's *History of British Birds* in the same room as her cousins John, Eliza, and Georgiana. Jane is reminded regularly that she is not from the same station in life as her cousins, John attacks Jane in front of his sisters, but Jane's aunt blames her for the incident and has her locked in the "red-room," the place in which her uncle died. While she was there. She remembers her uncle, who brought her to his home at Gateshead after her parents died and states that he made his wife promise to care for Jane as one of her own children. (Colleen, 2007, 07)

Jane left to Lowood School, when she meets her classmates and teachers. Jane soon realizes that the living conditions will be harsh at Lowood, she had a friend called Helen but unfortunately. She died of typhoid fever, after all these events she decides to seek a position as a governess and applies for a position at Thornfield. She learned that she would care for a young French girl named Adèle who is the ward of Mr. Rochester. He tells Jane that Adèle is the daughter of a girlfriend for whom he once felt grand passion; sadly, the woman ran off and left her child. A series of events occurred and Jane realizes that she is falling in love with him, and after saving his life from the fire, they fall for each other. Rochester leaves Thornfield for a few weeks, and when he returns he brings

a group of wealthy guests they remain at Thornfield for several days. Among the party there is a woman named Blanche Ingram, to whom Jane believes Rochester will offer his hand in marriage.(Colleen, 2007,08)

Upon her return to Thornfield after her aunt's death, Jane and Rochester prepare for their marriage and exchange vows, but they are interrupted when a man shouts that Rochester is already married. The man introduces his state that he is the brother of Rochester's wife Bertha Mason. It is revealed that Bertha was behind the fire that occurred earlier and that Rochester keeps Bertha hidden upstairs under the care of Grace Poole. Rochester suggests that he and Jane should sneak away and live a life together, but Jane decided to leave Thornfield. After unknown path and spending a night in the woods, a road leads her to three sibling's house Mary, Diana, and St. John Rivers.(Colleen, 2007,09)

A month passes and Jane spends time recovering with Mary and Diana as they prepare to return to their positions as governesses. St. John finds a job for Jane as a teacher of poor girls at the Morton School. St. the working conditions made her feel disappointed. She realizes that St. Jane found that St. John's full name is real St. John Eyre Rivers, which means that they are cousins. After the death of her aunt, she has become an heir, Jane revels in the fact that she has newfound relatives who consider this and decided to split her inheritance with St. John, Mary, and Diana. St. John decided to become a missionary in India, and much to Jane's surprise, he proposes that she accompany him as his wife. Jane rejected his offer. Ultimately, Jane decided that she must return to Thornfield, and when she arrives, she learns that Bertha Mason burned the house to the ground. In his attempt to save Bertha, who jumped to her death, they lived after a long time. Jane goes to Rochester's current home, Ferndean, where he lives with two servants. Rochester proposes to Jane, and she accepts. After ten years they are married and living a happy life. Rochester has regained sight in one of his eyes, and he was able to see the birth of their son. Jane closes the novel by telling her readers that cousins Mary and Diana have married, but St. John still remains single and serves as a missionary in India. (Colleen, 2007, 10)

2.6 *Jane Eyre* Major Themes

Themes are the fundamental and often universal ideas explored in a literary work. *Jane Eyre* is a rich novel that bears variety of Victorian society themes, which aims to depict and tackle the reality of social building at that era. *Jane Eyre* as a romance novel includes thematic elements and reflects the feminist women's views, such as love vs. independence, social class, Gender inequality. Charlotte Brönte in her novel represents those themes in order to point her opinion against the Victorian era issues.

2.6.1 Love vs. Independence

Jane Eyre is a love story. Jane is not searching only for romantic love; she needs to feel that she is a valuable person, of belonging. And that is in her saying when she was speaking to Helen Burns:

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 behind a kicking horse, and let it dash its hoof at my chest.

(*Jane Eyre*, 59)

On the other hand, her life at Moor House was a test for her there, she enjoys economic independence and engages in worthwhile and useful work, teaching the poor was her usual work. Although St. John proposes to her, Jane knows their marriage would remain loveless.³

2.6.2 Religion

Throughout the novel, Jane receives three different models of Christianity, that each one represents a model of religion which she rejects as she forms her own ideas about faith and principle, and their practical consequences. Mr. Brocklehurst's represents the dangers and hypocrisies that Charlotte Bronte perceived in the nineteenth-century. Also at Lowood, Helen Burns's Christianity of absolute forgiveness and tolerance is too meek for Jane's tastes; Helen constantly suffers her punishments as a result she dies silently. St. John, on the other hand, practices a Christianity of utter piousness, his Christianity of ambition, glory, and extreme self-importance. Jane rejects his marriage proposal as much for his detached brand of spirituality as for its certain intrusion on her independence. (ibid)

³ <http://www.sparknotes.com/lit/janeeyre/themes.html>

Although Jane ends up rejecting all three models of religion, but her look to God was in her own way throughout the novel, when she found about Mr. Rochester's previous marriage. After the bad situations she passed through she decided to return to Mr. Rochester when she feels at ease and that she is ready to accept him again. She finds a comfortable middle ground with Mr. Rochester that brings them together through a spirituality of profound love.(ibid)

.2.6.3 Social Position

Brönte uses the novel to express her critique of Victorian class difference; the author exploration of the complicated social position of governesses is perhaps the novel's most important treatment of this theme. Jane is from an ordinary class living in a wealthy environment, especially living at Thornfield with the Reeds. Jane was a sample of woman who criticized for being poor as a servant. As John Reed told her that she is less than a servant. Her poverty creates numerous obstacles for her and her pursuit of happiness, which makes her feel insecurity.(ibid)

Indeed, Jane's refusal to marry Mr. Rochester was because of their difference in social status, which demonstrates her morality and belief in the importance of personal independence, Although Jane asserts that her poverty does not make her an inferior person. But after a while when she became wealthy because her inheritance she generously divide her it with her cousins, but also her financial independence solves her difficulty with low self-esteem and allows her to fulfill her dream to the wife of be Mr. Rochester.

2.6.4 Gender Inequality

Charlotte Brönte in her novel *Jane Eyre* tried to picturize the importance of the equality between women and men. Jane struggles continually to achieve equality and to overcome oppression. Jane must fight against those who believe women to be inferior to men and try to treat them as such. She struggles for equality and dignity. The three characters who threaten this are Mr. Brocklehurst, Mr. Rochester and St. John Rivers. All three are distinguished on some level. Each one of them tries to keep Jane in a tributary position, where she cannot express her own thoughts and feelings. She is searching for independence and self-knowledge, Jane must remove Brocklehurst, reject St. John, and then unite with Rochester only after ensuring that they may marry as

equals. As well as, Rochester is blind at the novel's end and thus dependent upon Jane to be his guide and that is in her saying in Chapter 12:

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.

(Jane Eyre, 95)

At the end of her novel, she put an image of the blind Rochester and his loving Jane. In this passage Jane had drawn the equality that she achieved:

What, Jane! Are you an independent woman? A rich woman? If you won't let me live with you, I can build a house of my own close up to your door, and you may come and sit in my parlor when you want company of an evening. But as you are rich, Jane, you have now, no doubt, friends who will look after you, and not suffer you to devote yourself to a blind lameter like me?"

(Jane Eyre, 385)

2.6.5 Gothic Elements

Throughout the novel, Brönte uses many elements of the Gothic literary tradition to create a sense of suspense and drama in the novel. In other words, she employs Gothic techniques in order to set the stage for the narrative. Most of the events in the novel take place within a gloomy mansion (Thornfield Manor) with secret chambers and a mysterious demonic laugh belonging to the Madwoman in the Attic. The novel has a sense of the supernatural, incorporating the terrifying spirit of Mr. Reed in the red-room and creating a sort of clairvoyant connection between Jane and Mr. Rochester. Brönte uses the Gothic stereotype of the Byronic hero to formulate the primary conflict of the text; Mr. Rochester is the focal point of the passionate romance in the novel and ultimately directs Jane's behavior beginning at her time at Thornfield. On the other hand, his dark past and unhappy marriage to Bertha Mason set the stage for the dramatic conclusion of the novel.⁴

⁴ <http://www.sparknotes.com/lit/janeeyre/themes.html>

2.7 Charlotte Brönte's Style in *Jane Eyre*

Language is the most way of expression in a literary work. It shows the writer's method as a male or female writer, also gives an idea about the writer's thought and style. That is to say, the writer creates a new kind of language in his work that gives the readers unexpected surprise and attract their attention and excite them to read his work.

Charlotte Brönte's *Jane Eyre* (1847) is an autobiography of women's struggle and adventures in fictional Victorian Era dealing with novels, to determine the hard living, women substitution, social issues and so on. That is the reason why so feminist writers wrote their novels in a pseudonyms; to publish their works. According to Zheugkelu the Victorian age was controlled by men .women were discriminated against by men at that period.

In Brönte's masterpiece *Jane Eyre*, the author uses various techniques to create her assorted form. Thus, she incorporates these techniques to make certain ideas stand out to make passages become more expressive as diction, imagery and symbolism. In fact, the great vocabulary that the author uses with the mixture of various complex words, descriptive and long sentences shows how well educated she is and how organized she makes the novel.

Brönte used specific words to express her feeling and thought to deal with her situation and describe her condition, also her independent passion “ I am no bird; and no net ensnares me; I am a free human beings with an independent will, which I now exert to leave you.”(*Jane Eyre*, 223)

The author addresses her reader directly through her heroin, which means the narrator is telling a story, and the reader can feel that it is real. Moreover, she is reading into people's faces and thoughts.

Through this she informs her audience about the people she lives with and that is embodied in her saying:

Reader, do you know, as I do, what terror those cold people can put into the ice of their questions? How much of the fall of the avalanche is in their anger? of the breaking up of the frozen sea in their displeasure.

(*Jane Eyre*, 365)

Brönte's writing style is highly educated, complex, and filled with emotion. Some readers appreciate her unique style. The reader is able to identify with Jane Eyre as a character through the complex sentence structure that is filled with emotion and imagery. Thus, the well-known Victorian critic of literature George Henry Lews was much moved by the novel, which he admires for its excellent plot, its vivid characterization, he admits that the book made him weep specially the part of Jane's childhood and the romance with Rochester. In his opinion the novel is a worthy addition to English literature.

Charlotte's mixture of moods may have affected the style of the book that is vigorous and supple. The heroine and the writer shared common values in the novel in which it revealed about her attitude and that was presented in her choice of words and the figurative language she used.

The story is written in the first person point of view, as a result the reader is allowed to see the events, characters, and setting through Jane's eyes, Jane addresses the reader specifically. Actually, one of the most famous lines in literature is, "Reader, I married him," which begins the final chapter of the book. The first person point of view gives Jane the ability to control what information the reader receives and when he or she receives the information about the main characters or the subordinate ones. Also, using the first person allows the author to show the heroine's inner self or experience. She speaks directly to the reader telling her own story and expresses her contemplation, her feeling as a oppressed woman.

As well as the use of Gothic elements, although the novel is not generally considered a Gothic novel. The settings are Gothic: castles, wild countryside, and mansions that have seen better days. In addition, the character of Rochester has Gothic elements. He is a mysterious and alone figure. The author employs Gothic techniques in order to set the stage for the narrative.

Jane Eyre's tone reflects the atmosphere of the novel and the author's attitude. Thus, the heroine and the author shared common values in the novel in which it revealed about her attitude. Hence, the tone is imaginary and knowledgeable. She uses figurative language that is imaginative and creative. In addition, she writes as talking about an experience she lived her own issues.⁵

⁵<http://study.com/academy/lesson/jane-eyre-time-period-historical-context.html>

Indeed, the tone of the novel was sympathetically to Jane who is an intelligent and kind person. Also, she had many problems in her life. This makes the reader feel as Jane feels connected with her. Furthermore, this technique and the common line between the heroine and the audience makes Brönte explain better the internal struggle of *Jane Eyre* as a strong woman and her way of thinking. As an example: "I can live alone, if self-respect and circumstances require me so to do. I need not sell my soul to buy bliss." (*Jane Eyre*, 176)

Conclusion

Victorian Era can be considered as the golden age of novel. After the initial experimentation, the novel had become the most eligible art form for reflecting complications of modern world. Moreover, it was the main source of entertainment for educated middle class. Thus, the role of literature is to illustrate the real facts about society and to identify the nations about his culture.

Chapter Three

Practical Part:

The Use of Metaphor in Bronte's *Jane Eyre*

Introduction

Authors in literature use different devices to serve the whole piece of work in both form and content. One of the most used devices is metaphor. In this paper, we will deal with this device in Charlotte Brönte *Jane Eyre*. We will study its use and illustrate its effect on the work.

3.1 Investigation of Metaphor

Metaphor has a significant role in Charlotte Brönte's novel *Jane Eyre* in describing vividly the main element of characters and settings. The author uses elements of weather in her novel *Jane Eyre*, to convey moods and experiences; Brönte employs weather as a powerful metaphor. Weather can be cold, wet, pleasant, and frightening. We deduced a great understanding of what Jane is going through, the author made us knowledgeable about every single detail in Jane's life. This is an effective technique because weather, just like moods and emotions, can be unpredictable at times.

3.2 The Use of Elements of Weather

3.2.1 Bad Weather

Brönte uses the weather as a powerful metaphor to show her mood and emotions. Also to give some positive or negative events that is embodied in her saying: "There was no possibility of taking a walk that day" (*Jane Eyre*,3)

The structure of this metaphorical statement is that the tenor is the day and the vehicle is the bad weather. Here, Brönte gave the image of the circumstances around her in metaphorical way to criticize it and to enable the readers imagine the difficult life in the beginning of the novel. This metaphor can be under the conceptual metaphor theory because it is a concept.

3.2.2 Nice Weather

The nice weather is a conceptual metaphor, which shows the strength and the independence of the author, Jane is looking outside with a sense of hope. She may not know what the future holds but she is not afraid. She looks over the horizon, which leads her to think positively. The author used this type of metaphor to explain how abstract feelings were shown through concrete things that are blue peaks, rock and so on ,Brönte embodied that through her character Jane in her saying:

My eye passed all other objects to rest on those most remote, the blue peaks: it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. I traced the white road winding round the base of one mountain, and vanishing in a gorge between two: how I longed to follow it further.

(*Jane Eyre*, 73)

Another example where Bronte uses the metaphor of weather is when Jane first arrives at Thornfield in describing the house especially her room. According to the describing of the room from the first sight, Jane is hoping for a bright future. The author said: “The chamber looked such a bright little place to me as the sun shone in between the gay blue chints window curtains.” (*Jane Eyre*, 85)

In this example, the tenor is the chamber and the vehicle is hope because she was hoping for a better future. As well as it is a cognitive metaphor because Jane is searching for a wonderful life and that is presented in her describing through the room she is hopeful.

3.3 Metaphor to Describe Mood and Feeling

In every day conversation, people use some words in a metaphorically way, they use them to express an idea by referring to something else. That is to say, metaphor express emotions and feelings.

3.3.1 Metaphor of Mood

Another series of metaphors describing Jane's mood and emotions is especially how drastically they have changed in only a few hours, which means unstable emotions Jane used a conceptual metaphor to describe the warm examples of midsummer, June, flowers, among others, are crushed by a numbing blanket of cold and are rendered almost unrecognizable. Through the use of nature features which are concrete Jane described her mood. And that is embodied in her saying:

A Christmas frost had come at midsummer; a white December storm had whirled over June; ice glazed the ripe apples, drifts crushed the blowing roses; on hayfield and cornfield lay a frozen shroud: lanes which last night blushed full of flowers, to-day were pathless with untrodden snow; and the woods.

(*Jane Eyre*, 261)

3.3.2 Metaphor of Feeling

Mr. Rochester proposes to Jane by using a conceptual metaphor, not exactly, but by insisting that they themselves are an embodied metaphor a matched likeness:

Come, Jane — come hither.
Your bride stands between us.
He rose, and with a stride reached me.
My bride is here, he said, again drawing
me to him, because my
equal is here, and my likeness. Jane,
will you marry me?

(Jane Eyre, 224)

Jane still doubts Mr. Rochester words, until he develops the textual metaphor, which is a cognitive one she wants to know his exact emotions, she has introduced:

Mr. Rochester, let me look at your face: turn to the moonlight.
Why?
Because I want to read your countenance—turn!
There! You will find it scary more legible than
a crumpled, scratched page. Read on: only
make haste, for I suffer.

(Jane Eyre, 224)

Through the novel, Mr. Rochester has expressed his feelings by using cognitive metaphors. Rochester takes up and pursues a metaphor that Jane has proposed, after ten years he proposes to Jane:

“Ten years since, I flew through Europe half-mad; with disgust, hate, and rage, as my companions: now I shall revisit it healed and cleansed, with a very angel as my comforter.” *(Jane Eyre, 228)*

Then Jane repeated in a couple of lines with some cognitive metaphors in her saying: “I laughed at him as he said this. I am not an angel, I asserted; and I will not be one till I die: I will be myself.” *(Jane Eyre, 228)*

In this sentence, Mr. Rochester admits that he is not an angel because in this world he may make mistakes until he dies he will stop making wrong because he will return to an angel. It is a cultural saying, which means no one is impeccable.

“I will leave you by yourself, white dream.” *(Jane Eyre, 242)*. This saying is used in figurative way to analogize the dress as her dream too. She felt that it was an impossible thing to get. Jane here compares the tenor the dress, to the vehicle, the dream she saw

the dress she wears as the impossible dream to get. In this sentence, Jane used a cognitive metaphor.

The wedding is broken before the vows are pronounced that made Jane feel disappointed and enter her in whirlpool of emotions. Yet, even after this disaster, the text still offers cause for hope, in the form of perhaps the most subtle and most touching shared metaphor in the novel. At the beginning of the proposal scene, he introduced a memorable image to describe his feeling of connection to Jane, which is a set of cognitive metaphor:

I sometimes have a queer feeling with regard to you especially when you are near me, as now: it is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame. And if that boisterous channel, and two hundred miles or so of land come broad between us, I am afraid cord of Communion will be snapped; and then I've a nervous notion I should take to bleeding inwardly.

(Jane Eyre, 222)

Jane expressed her feeling through conceptual metaphor to show that she is a human being that feels and can be sad or happy because of her dealing with, who can be healthy or ill. In this passage, there is a comparison between Jane who is a human to a machine that is a concrete, as she said: "a machine without feelings." (*Jane Eyre*, 223). The tenor is the machine and the vehicle is her unstable emotions the other used this image to represent the harsh life that Jane had lived.

As well as Jane is describing her feelings of anger because of the daily dealing with Mrs. Reed and her children that led her to think of staying hungry till death but then she lost courage. It means that the feelings her aunt and cousins were small compared to her anger which was quickly leaving her but that did not affect her or made her feel angry. Jane used a cognitive metaphor that was noticed in her saying: "My habitual mood of humiliation, self-doubt, forlorn depression, fell damp on the embers of my decaying ire." (*Jane Eyre*, 111)

St. John is in love with Miss Rosamond Oliver but he is not willing to sacrifice his heavenly ambition for worldly pleasure in the coming words he is imagine himself married to Miss Oliver, and then reflects on his own reactions to that fantasy in his saying: "I rested my temples on the breast of temptation." (*Jane Eyre*, 330)

“Her promises are hollow-her offers false: I see and know all this.” (*Jane Eyre*,330) In first statement, the author used a conceptual metaphor to shows the emotions are lure and make people behave wrongly while in the second sentence she used cognitive metaphor to express her thought through the feelings of St. John.

A long conversation between St John and Jane that describes the differences in their personalities; while St. John is so cold, Jane is "hot, and fire dissolves ice." Which means that she is a strong woman and she can handle the situation. The author used conceptual metaphors in this conversation.

“Whereas I am hot and fire dissolves ice.” (*Jane Eyre* ,339)

“Till morning dawned I was tossed on a buoyant but unquiet sea.” (*Jane Eyre*, 133)After saving Mr. Rochester’s life for the second time Jane's own feelings for Rochester, her feelings are unstable. At one moment, she feels vigorous pleasure; at another, doubting them, erotic passion and temperate reason pull her in two different directions. She has an internal struggle. In this statement, the tenor is Jane and the vehicle is her conflict of emotions. In addition, this sentence is a conceptual metaphor because Jane is comparing her feelings to a concrete thing that is the sea. Her emotions are unstable like the rough sea or the quiet one.

In addition, Jane used some unstated comparisons of her feelings about Rochester in conceptual metaphors to show her love in her saying: “Torrent of wordy wonderment.” (*Jane Eyre*, 397)

In this sentence, Jane is describing Mary and she was astonished because of Mary’s choice of words that were many for Jane. This sentence is a conceptual metaphor because the comparison here because the terms and the torrent Jane is describing her emotions because of the plenty words she heard from Mary and that was through comparing between abstract thing that is emotions and concrete thing which is the torrent.

“The slow fire of indignation and a trembling trouble of grief, which harassed and crushed me altogether.” (*Jane Eyre*, 364) This is unstated comparisons describing Jane feeling. The feelings she had are a result of St. John dealing with her. That he is literally killing her with his icy chill. Moreover, she wondered about her life what it would be if she was his wife. In this sentence, the author used a cognitive metaphor.

3.4 The Different Uses of Metaphor

Besides, food is metaphorically used throughout the novel to represent harsh living conditions of the heroine during her childhood. To illustrate, food is used when Jane is at Lowood School. For girls the food is lacking, and they often take it from Jane in the beginning. Examples such as the burnt porridge are given. Despite the hunger, Jane's feelings are not just a physical desire for food, but for personal growth as well. It means that it is a description about Jane emotions, when she is accepted at the school and begins to accomplish things for herself in drawing class. She no longer focuses on her hunger. In a conceptual metaphor she says:

That night, on going to bed, I forgot to prepare in imagination the Barmecide supper, of hot roast potatoes, or white bread and new milk, with which I was wont to amuse my inward cravings. I feasted instead on the spectacle of ideal drawings, which I saw in the dark - all the work of my own hands.

(Jane Eyre, 63)

In addition to that, Fire is used throughout the novel to represent passion as an uncontrollable force. Some events had occurred between Rochester and Jane. When she has just saved him from the fire in his bed, it becomes truly obvious that Rochester has feelings for Jane. When Rochester tries to keep her with him after this incident, she says, "strange energy was in his voice, strange fire in his look" (*Jane Eyre*,133).In this example the tenor is the fire that was compared to the vehicle which is passion, both fire and passion had the same ground that is the force. Moreover, this is a conceptual metaphor because she used the fire as a concrete object to represent the look of Mr. Rochester and the look can be a sign to the person's feeling and character.

Another example, which is a conceptual metaphor, is when Rochester suggests that he and Jane should stay together without marriage. Jane writes, "A hand of fiery iron grasped my vitals. Terrible moment: full of struggle, blackness, burning! Not a human being that ever lived could wish to be loved better than I was loved."(*Jane Eyre*, 279)

When I saw my charmer thus come in accompanied by a cavalier. I seemed to hear a hiss, and the green snake of jealousy, rising on undulating coils from the moonlit balcony, gilded within my waistcoat and ate its way in two minutes to my hearts core.

(Jane Eyre, 125)

Mr. Rochester had fallen in love with an opera woman named Celine Varens, and he went to visit her one night, but she was out. He sat on her balcony, waiting for her. Unfortunately, she arrived in a carriage with another man. He became extremely jealous and could not stand it. In this example, the snake represents the jealousy. Snakes are thought to be evil. Jealousy is among the worst feelings in the world. Therefore, the metaphor between the snake and jealousy works very well and it is a conceptual one, as snakes are conceived to be evil as well as jealousy. The structure of this metaphorical statement is that the tenor is jealousy and the vehicle is the snake. Mr. Rochester's jealousy was like the snake because it slithered into his heart and caused him to lose the love in his heart for Celine.

Moreover, metaphor is frequently used in Bronte's narration of both settings and characters. In the following statement, the writer describes a character metaphorically as fellow: "His eye was a cold, bright blue gem; his tongue, a speaking instrument." (*Jane Eyre*, 364). In this sentence, Jane is using a conceptual metaphor to describe St John's eyes as a highly attractive and valuable piece of mineral or rock, which is concrete and precious stone also she compares his tongue to a tool. Jane thinks that St John is not a talkative person but his words are sharp ones and that hurts her it was a torture for her. This made her astonished because of his character.

Before the wedding Jane was confused because she saw some nightmares that disturbed her comfort. After the return of Mr. Rochester, she told him about her bad dreams specially the dream when she saw a woman who took her curtain and tore it in two. Mr. Rochester told her metaphorically that she is precious to him and this dream cannot be real that was embodied in his saying: I must be careful of you, my treasure. (*Jane Eyre*, 250)

In this sentence, Rochester compared Jane with a treasure, which is priceless. That is to say, it is a precious object that is always hunted by thieves. In a conceptual metaphor Rochester described how much Jane is worth for his life. She is his treasure in his life. Here Jane's life, which is abstract, is compared with treasure a concrete thing. The metaphorical structure of this sentence is that the tenor is the treasure and the vehicle is the precious life of Jane.

A long conversation, when the talk becomes more distinctly metaphorical. In addition to the use of conceptual metaphor:

Besides, since happiness is irrevocably denied me, I have a right to get pleasure out of life: and I will get it, cost what it may. Then you will degenerate still more, sir. Possibly: yet why should I, if I can get sweet, fresh pleasure? And I may get it as sweet and fresh as the wild honey the bee gathers on the moor. It will sting — it will taste bitter, sir

(Jane Eyre, 119)

The first “it” refers to the bee, while the second to the honey. However, the coherence of metaphors is less significant than Jane’s willingness to enter into a shared metaphorical discourse with Rochester even for the purpose, once more, of correcting or reprimanding him. Such willingness distinguishes Jane from Blanche Ingram.

The relationship between Jane Eyre and Mr. Rochester is entirely through conceptual metaphors that they share. Already in the first dialogue in which they engage after their accidental encounter in Hay Lane, Jane displays ability for picking up Rochester’s tone and imagery to the bewilderment of the elderly Mrs. Fairfax, who is sitting nearby. And that is embodied in the coming saying:

And so you were waiting for your people when you sat on that stile?
For whom, sir?
For the men in green: it was a proper moonlight evening for them. Did I break through one of your rings, that you spread that damned ice on the cause way?

I shook my head. The men in green all forsook England a hundred years ago, said I, speaking as seriously as he had done. And not even in Haly Lane or the fields about it could you find a trace of them. I don’t think either summer or harvest, or winter moon, will ever shine on their revels more.

Mrs. Fairfax had dropped her knitting, and with raised eyebrows, seemed wondering what sort of talk this was.

(Jane Eyre, 106)

At the time, Jane had been too overcome with emotion to respond. A month after her failed wedding, and even as she resolves to leave Rochester forever, Jane used his previous metaphor:

If I could go out of life now, without too sharp a pang, it would be well for me; I thought; then I should not have to make the effort of cracking my heart-strings in rending them from among Mr. Rochester’s must leave him, it appears.

(Jane Eyre, 264)

The passage is cast as direct discourse, but silent: the metaphor is articulated, but it cannot be spoken. Nevertheless, Jane's willingness to adopt Rochester's cognitive metaphor holds out a promise of reconciliation.

This comes after months later in novel, in the garden at Ferndean, when Rochester compares himself to a tree, and Jane, According to her old habit, embraces his conceptual metaphor:

I am no better than the old lightning-struck chestnut-tree in Thornfield orchard, he remarked ere long. And what right would that ruin have to bid a budding woodbine cover its decay with freshness?

(Jane Eyre, 393)

A conceptual metaphor is used through the example of the tree. It had been struck by lightning during a storm represents the relationship between Jane and Rochester. When Jane is running in the rain towards Rochester, she saw that the tree did not divided into pieces, while there was a hole in it and it was separated much, the roots held it together. In this sentence, the tenor is Mr. Rochester and the vehicle is the tree. At the end of the novel, when Rochester compares himself to the ruined tree, Jane says that he is not, but that plants will grow again

You are no ruin, sir — no lightning-struck tree: you are green and vigorous. Plants will grow about your roots, whether you ask them or not, because they delight in your bountiful shadow; and as they grow they will lean towards you, and wind round you, because your strength offers them so safe a prop.

(Jane Eyre, 393)

Jane chooses some important points of a conceptual metaphor comparing Rochester to a tree, herself to a flowering plant and a dialogue to show their strong relationship and finally they got married after ten years of suffering

“Jane says that she wanted to arrange every chair and table, bed, carpet, with mathematical precision.” *(Jane Eyre, 335)*. In this sentence with mathematical precision, is a comparison to Jane's accuracy and tidiness. In other words, this phrase shows how accurately and carefully Jane is as well as in arranging planning or doing something. Moreover, this example is a conceptual metaphor.

When the holidays arrive, Jane closes her school and spends a happy Christmas with Mary and Diana her newfound cousins at Moor House. She cleaned the house, made some arrangements as a result St. John spoke to Jane, and told her about the preparation for the charismas and she was so speed in her woke according to his metaphorical saying: "I thought you were for flying off on some excursion." (*Jane Eyre*, 345) a conceptual metaphor for hurrying out.

"Don't cling so tenaciously to ties of the flesh." (*Jane Eyre*, 346) Comparison here is made with physical desires. In addition to the use of conceptual metaphor.

"The humanities and amenities of life have no attraction of him-its peaceful enjoyments no charm." (*Jane Eyre*, 347). It is a conceptual metaphor for things that make one's life more enjoyable. Here Jane is describing St John. That he was so calm and peaceful no one can know his reaction. Who can be described as a vague man.

St. John declares, "The battle is fought and the victory won." In this conceptual metaphor, the tenor is the battle because the battle is compared to his religion, which is the vehicle; because his work is worthy and the victory is that he succeed in his religion. In this statement the battle is a concrete object because of all the destroys that we can see and St. John religion is sentimental.

Conceptual metaphor is used to put human forms on the heavens. Jane hears oracular voices that guide her on the path of moral righteousness, a kinder voice, the moon transformed into the white human shape of her mother, advising her to escape from Thornfield. She compares the moon to her mother and she is advising her live Thornfield:

She broke forth as never moon had yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon but a white human form shone forth in the azure, inclining a glorious brow earthward.

(*Jane Eyre*, 282)

As well as using conceptual metaphor to put animal forms on humans, she compared Mr. Rochester to many animals that are enemies, in other words his feelings or mood is unstable the sleek gander is a domestic while a fierce falcon is predatory in her saying:

"I compared him with Mr. Rochester, the contrast could not be much greater between a sleek gander and a fierce falcon: between a meek sheep and the rough-coated keen-eyed dog, its guardian."(*Jane Eyre*, 282)

In contrast, she gave an organ a human being power, which is the heart in her saying: “My heart struck my ribs loud and fast.” (*Jane Eyre*, 283). In this sentence or in a conceptual metaphor Jane is describing her feeling after she is again with to Mr. Rochester. The author gives the power to something concrete, which is the heart and compared it to her feelings that is an abstract.

Charlotte Brönte makes use of repeating metaphors especially conceptual ones is to form themes and symbolism. Metaphorically, she used some unstated comparisons of her feelings about Rochester and her difficult life. We have deduced that she used many conceptual metaphors because her work is an autobiography and she is telling her experience through the eyes of her heroin.

Conclusion

Throughout this chapter, some examples of metaphor in Charlotte Brönte’s *Jane Eyre* have been investigated to uncover the motive behind using such device. Bronte uses different literary devices to convey her criticism and messages mainly metaphor, in order to portray her characters, and setting in a vivid way and depict the theme of the Victorian society and the characteristics of that time.

From the analysis of the novel, it has been noticed that Bronte uses different literary devices to describe and portray her characters, settings and mood mainly metaphor, which is frequently used in the novel. Overall, from the analysis, the motive behind the author use of metaphor is to attract the reader attention and gives information about the Victorian values and characteristics. As well as the writer represents her thoughts in aesthetic language to be memorable for the readers.

**GENERAL
CONCLUSION**

Conclusion

To put it in a nutshell, literature is a wide field of study, it is a principle tool for authors to create, imagine and even to criticize. Literature is the mirror of the society par excellence because it approaches its common issues projected onto universal human experiences. For instance, English literature has passed through many different stages; each stage has its impact and significance on literature, such as the Victorian one, which is considered as one of the most important stages in the history of English literature.

In our work, we have attempted to give an overall review of metaphor and its most common theories. A metaphor is usually defined as an indirect comparison between two or more seemingly unrelated subjects.

This study have focused not only on the use of metaphor, but also provided a general survey of the story such as plot summary, a general review about the Victorian Era and some aspects about literature of that age, without forgetting the writing style of the author in her work.

This study aimed at extracting and interpreting this rhetorical device. Analyzing the novel and identifying metaphor and that would help readers understand its implication and function in literary texts in general and in *Jane Eyre* in particular.

In fact, the author has various objectives behind the use of metaphor in *Jane Eyre*. She uses this literary device to facilitate the narration in this literary work. The reason behind the use of metaphor is to create a vivid image for the reader about all the main events in this work. Actually, the main aim behind the use of such stylistic device is involving the reader in a cognitive mode and process with a view to enhance the narration. In other words, it has a psychological motive and to give the reader an idea about the author's life and the people who lived during the Victorian Era.

Indeed, Charlotte Bronte's *Jane Eyre* was a masterpiece that made her one of the prominent novelists of the history of English Literature. Besides, *Jane Eyre* is one of the greatest heroines that reflected the atmosphere of the Victorian Time. The novel is history portrayed in paper written by a female gold pen, which is still read and admired by many readers all over the world until now.

Brönte through metaphorical description adds depth in meaning to her themes, and asserts different issues tackled in the novel, such as social classes, education, love, and bad living condition. She symbolizes all these elements and detailed them metaphorically. In order to involve the reader in the story and to make the events attractive and interesting.

Finally, we hope that this study would foster the reader comprehension about the implications of this rhetorical device through this investigation.

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