Ministry of Higher Education and Scientific Research
KASDI MERBAH UNIVERSITY -OUARGLA-

Faculty of Arts and Humanities
Department of Foreign Languages
English Division

N° d'ordre :
N° de série :

Dissertation submitted in partial fulfillment
of the requirements for the degree of

MAGISTER

OPTION: COMPARATIVE STYLISTICS

By: Mr. Salah DAIRA

Theme

THE SIGNIFICANCE OF NAMES IN CHARLOTTE BRONTË'S

JANE EYRE

Submitted publicly on November 8th. 2006
Before the Jury made up of:

Prof. Ali BOUAMRANE   President   Oran University
Prof. Farouk BOUHADIBA   Supervisor   Oran University
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To my mother, father and wife

Without you I would have neither had the confidence nor the will to complete this work

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Professor Farouk BOUHADIBA,

Your efficient supervision has saved me from many errors and problems. Any remaining errors are only proof of my stubborn resistance to clean up my act.

Thank you for your guidance during this process

The Significance of Names in Charlotte Brontë's *Jane Eyre*

La Signification des Noms Propres dans *Jane Eyre* de Charlotte Brontë

Résumé

L'objectif de ce travail est d'explorer la signification des noms donnés par Charlotte Brontë aux personnages, aux lieux et aux animaux dans son chef d'œuvre *Jane Eyre*. Ces noms peuvent suggérer les différentes connotations quand ils sont pris à la valeur nominale, mais le lecteur ne sera pas capable de comprendre la signification complète des noms, à moins qu'il obtienne une idée sur la manière dont Brontë emploie les quatre éléments naturels; air, feu, terre et eau, et la manière dont elle les associe aux personnages. En effet, la signification de ces noms se cristallise dés que le lecteur sait avec quel personnage l'auteur se montre sympathique, et la façon dont l'action se développe pour suggérer d'une certaine manière ce qu'elle veut dire en reliant ou en associant à certains personnages certains éléments naturels. Cette méthode de nommer des personnages, des endroits et des animaux dans le roman dépasse la façon commode de savoir des choses et elle enrichit les noms, comme leur sens et significations deviennent plus claire avec le développement de l'action, et aussi le rôle que joue chacun des personnages, en particulier comme vus du point de vue de l'héroïne qui est elle même le narrateur de l'histoire.

Mots Clés : signification, noms, connotations, valeur nominale, personnages, éléments naturels, narrateur.

دلالات الأسماء في رواية جان آير لشار لوت برونتي

ملخص

يهدف هذا العمل أساسا إلى استكشاف دلالات الأسماء التي ضمنتها شار لوت برونتي للشخصيات و الأماكن و الحيوانات الواردة في رائعتها جان آير. قد تعطي هذه الأسماء إيحاءات عدة ا ذا ما أخذنا معناها من ظاهرها، غير آن القارئ سوف لن يتمكن من فهم الدلالة الكاملة لتلك الأسماء إلا إذا تكونت لديه فكرة واضحة عن الطريقة التي تستعمل بها برونتي عناصر الطبيعة الأربعة، الهواء و النار و الأرض و الماء، وكيف ترتبط شخصيات روايتها بهذه العناصر الأربعة و تتبلور دلالات هذه الأسماء ما أن يتعرف القارئ مع أي الشخصيات كان الكاتب اكثر تعاطفا و الوجه الذي تأخذ ه حبكة الرواية في تطورها موحية لنا المغزى من إلحاق مميزات بعض الأشخاص بعناصر الطبيعة آنفة الذكر.

إن تسمية الشخصيات و الأماكن و الحيوانات على هذا النحو في الرواية يتجاوز معرفتنا البسيطة بالأشياء و يثري هده الأسماء من حيث أن معانيها و دلالاتها تصبح أوضح كلما زادت الأحداث تداخلا و أدوار الشخصيات تشابكا خاصة من وجهة نظر البطلة والتي هي الراوي نفسه.

الكلمــات المفتــاح : دلالات الأســماء، الشخصــيات ، إيحــاءات، الدلالــة، عناصــر الطبيعة، الرواية، الأحداث، الراوي.

Abstract

The objective of this work is to explore the significance of the names given by Charlotte Brontë to the characters, places and animals in her masterpiece, *Jane Eyre*. These names may suggest different connotations when taken at face value, but the reader will not be able to understand the full significance of the names unless he obtains a good idea of the way Brontë uses the four natural elements of air, fire, earth and water and the way she associates her characters with them. The significance of these names crystallizes when the reader knows with what characters the writer's sympathy lies, and how the action develops to suggest in a way what she means by connecting or associating certain characters with certain earthly elements. This method of naming characters, places and animals in the novel goes beyond the convenient way of knowing things and it enriches the names, as their meaning and significance become clearer with the development of the action and the roles of each character, especially as they are seen from the point of view of the heroine who is herself the narrator of the story.

KEY Words: Significance, Names, Characters, Connotations, Natural elements, Naming.

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(Use and Interpretation of Names)

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INTRODUCTION

Charlotte Brontë 's *Jane Eyre* which we chose to work on, belongs to 19th century British literature. *Jane Eyre* is written in the Victorian Era in Great Britain and becomes one of the most popular of all English novels. It is a work of fiction written in a compelling prose style under the pseudonymous name "Currer Bell", though much discussion ensued about whether this identity was a male or female. This is due to the fact that *Jane Eyre* is written in a period of time when discourse making was "a male affair", and yet the conviction that authoresses are likely to be looked on with prejudice determined Brontë to publish under a pseudonym.

When we talk about the Victorian era, in addition to Charlotte Brontë, the names that first come to mind are; Thackeray to whom Charlotte dedicated *Jane Eyre*, Mrs. Gaskell who wrote "*The Life of Charlotte Brontë*", which has long been considered as one of the finest biographies. In addition to Thakeray and Gaskell, Charlotte made friends, mainly by correspondence, with Harriet Martineau and with the novelist and critic G.H. Lewes. She read widely among her contemporaries, in volumes sent by her publishers, including Dickens, Mathew Arnold, Margaret Oliphant and others, but the only reading which leaves a mark on Charlotte Brontë's own works is that from the reading of Shakespeare and Bunyan's *Pilgrim's Progress*. The reading of the Bible had also affected the works of the Brontë sisters.

Charlotte and her sisters Emily and Ann, form a family of women writers who emerged at a time when it was unusual for three (unknowns) to

publish three successful novels in a single year. Perhaps they achieved their literary celebrity because they hadn't shown their real identity since their works were published under male names – as Currer (Charlotte), Acton (Anne) and Ellis (Emily) Bell. *" This sense of identity with their times is of cardinal importance in any consideration of the early Victorian novelists* (Walter Allen, 1991: 140). It makes them different from their contemporaries not only in England but also in all Europe that witnessed the rise of tensions and contradictions. In addition to poverty, diseases and social problems, the European society of that time suffered from the economic depression following the Industrial Revolution. Charlotte was aware of her society's quests and since "*fiction is often the only place in which dangerous thoughts could be discussed*"(ibid, 1940), her novel *Jane Eyre* became a critical means to present her society's moral and religious inquiries. Hence, through the characterization of Jane Eyre, Charlotte Brontë 's writing moves around a contrast of principles between passion and reason, creating a collision between these important values.

Jane Eyre becomes a representation of the rebellious women in Victorian literature who were a challenge against their society which was dominated by the ever present control of men. She reflects the position that Brontë was put into when writing the book.

Jane Eyre is a novel that recounts the development (psychological and sometimes spiritual) of an individual (Jane Eyre) from childhood to maturity.

The detailed exploration of a strong female character's consciousness has made *Jane Eyre* an influential feminist text. The novel works both as the absorbing story of women's quest and as a narrative of the dilemmas that confront the Victorian women. Its mythic quality is enhanced by the fact that at the time of its writing its author was, like her heroine, unmarried and unremarked, and considered unattractive.

In its first-person narration and autobiographical structure, which follows the title character from childhood to adulthood, *Jane Eyre* has much in common with another durable Victorian novel, *David Copperfield*.

Like Dickens' novel, some of the scenes readers are most likely to remember are those in which the child narrator is nearly overwhelmed by cruelty.

Our decision to work on *Jane Eyre* is due to various reasons: first, it is the most successful of Charlotte Brontë's novels: *The Professor*, *Jane Eyre*, *Villette* and *Shirley* (although it was written after *The Professor*). Second, despite the fact that Charlotte Brontë is regarded by many literary critics as emotional, passionate, rebellious and even anti-Catholic, many literary figures consider her as a remarkable novelist. William Thakeray, for instance, sent a letter to Charlotte praising her book *Jane Eyre*, when he writes: "*The masterpiece of a great genius*"(Quoted in the back cover of *Jane Eyre*). Third, it is noticeable, for a reader who has an idea about Charlotte Brontë's life, that there is a direct link between the private life of Charlotte and Jane Eyre, the character. Fourth, although the novel focuses

on the development of the character Jane as a heroine, Charlotte's aim goes beyond a mere objective presentation of Victorian society. Therefore, the

novel can be viewed as an irony and criticism of the social order, moral values and beliefs of that time. Although Charlotte's writing is affected by the moral of the Victorian society that refuses to express openly the themes of passion and sexuality, she is aware that if she expresses such things directly, her book will be rejected. To avoid that, she cleverly creates Jane, Rochester, John River and the other characters and she extensively uses some natural elements to express the internalized feelings of her society.

It is important to note that some of the characters' actions, personalities and even the characters' names are associated with some natural elements. This association had too clear an influence on our decision to devote this research work to the study of the significance of the characters' names in *Jane Eyre*.

We have read three of Charlotte Brontë's novels, then we decided to work on *Jane Eyre* which is, *"The first romantic novel in English"* (Walter Allen, 1991: 189), through which Charlotte Brontë inscribes the anxieties of the Victorian women, particularly those concerning passion and sexuality.

There is a "depth of feeling" within the novel that is due to the reality of the events that occur and the personalities of the characters that

the author is so capable of bringing to life through the vivid portrayal of her characters. All of the morality issues arise from the scene in the book detailing Rochester and his mad wife. These issues, in the nineteenth century, were thought to be inappropriate and immoral when publicized and, therefore, were to be kept out of the eyes of the reader.

It may be argued that the author's upringing as part of the romantic women writers led her to take Victorian psychology of passion on her own. Thus, it becomes the novel's dominant theme. Throughout the novel, Brontë expresses her emotions through a frequent use of natural imagery. This appears as a major stylistic technique used by Brontë to symbolically illustrate the morals that couldn't have been expressed overtly under Victorian times. Therefore, she uses her heroine "Jane" as an embodiment of those morals. In his book, *The Victorians,* Arthur Pollard claims:

" *..Through her heroine, Charlotte Brontë embarks for the first time upon the problem of how the vital needs of the individual soul may be reconciled with those private moral standards, and of the social world in which the individual must occupy a place* " (Arthur Pollard, 1993: 153).

Hence, *Jane Eyre* becomes a means of criticizing and ironizing social and cultural institutions, together with values and beliefs. To achieve this, Brontë cleverly uses her characters as parallel symbols and she associates them with natural elements mainly fire and water. As the novel develops, the natural imagery becomes a representation of the moral and emotional dialectic of the characters. And the positive and negative effects of the natural elements show the positive and negative potentials of the

characters that they represent. Brontë uses natural imagery to show the potential power of her characters which sometimes appears as an uncontrolled one. This can be clearly noticed in the characters' words. For instance, Rochester, one of the main characters, tries to make Jane admit to her feelings to him by using words with specific intention to draw her out: *"you are cold, because you are alone; no contrast strikes the fire from you that is in you"*. (Charlotte Brontë. *Jane Eyre*, p. 196). Another instance shows what Jane feels when she finds herself in loneliness, she says: *" I was left in my natural element; and beginning to feel the stirring of old emotions"* (ibid, 86). In addition to the strong metaphorical use of natural imagery, as a major feature of Brontë's style in *Jane Eyre*, the parallel opposition of natural elements (especially fire and water) comes to govern the novel both literally and metaphorically[1]. This idea is taken into consideration by many critics. For instance, David Lodge, in *Fire and Eyre: Charlotte Brontë's War of Earthly Elements,* notes: "*We should be mistaken in looking for a rigidly schematic system of elemental imagery and reference[2] in Jane Eyre"*. There are characteristics attributed to natural elements which can represent positive and negative implications. There is for example, at the beginning of the novel, a reference to the destructing effects of water, *"a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly"*, *"death white realm"* (snow), and fire is represented as a *"terrible red glare"*. Later fire becomes comforting, *"a genial fire in the grate"*, and water becomes a saviour, *"water in God's service"*.

It is remarkable that nature is used in association with the characters' names. This suggests that Brontë is cleverly using natural imagery and allusions[3]. The association of characters' names and the natural elements means that Brontë wants to say that names mean something that goes beyond using them as mere labels. The use of this technique of associating names of characters with natural elements emerges not only in *Jane Eyre*, but also in Charlotte Brontë's other novels. For instance, the heroine in *Villette* is named Lucy Snow. However, readers vary in understanding fictional characters. This is due to the fact that writers vary in using names of characters, some use names similar to real people (in the real world) whereas others use them as purely artistic creation. 19th century texts for instance, represent characters' names as realistic ones, names that are often the titles of books, such as Charlotte Brontë's *Jane Eyre* or Charles Dickens' *David Cooperfield*. This technique is called eponymy[4].

What sort of linguistic devices are proper names in *Jane Eyre*? Syntactically, they seem to behave just like any other noun phrase (NP). But they are likely to have a more constrained function than the common NPs. So what is the meaning[5] of the character's names chosen by Charlotte Brontë? Do they have a more symbolic significance?

Characters' names in Charlotte Brontë's *Jane Eyre* are not randomly chosen, therefore her choice of names[6] meets a stylistic purpose, a technique that appears as a major element in her style not only in *Jane Eyre* but also in other works (*The Professor, Villette* and *Shirley*).

"Any one who studied her writings, - whether in print or in her letters; any one who has enjoyed the rare privilege of listening to her talk, must have noticed her singular felicity in the choice of words. She herself, in writing her books, was solicitous on this point. One set of words was the truthful mirror of her thoughts; no others, however apparently identical in meaning, would do. She had that strong practical regard for the simple holy truth of expression. " (GASKELL Elizabeth, 1979: 307).

Thus, proper names in *Jane Eyre* can be viewed from a semantic point of view as linguistic signs that consist of a signifier (name) and a signified (the object or the character named). However, names subconsciously build a mythology of Charlotte Brontë's life. Names of characters in *Jane Eyre* may signify something from events in Brontë's life. Her life provides imagery, build a mythology and a personal autobiography. The connection between the name, as a word, and the images that constitute Brontë's personal mythology, seems to come right out of psychoanalysis[7].

Our work is entitled *The Significance of Names in Charlotte Brontë's Jane Eyre.* It is divided into three basic parts. The first chapter (The Theoretical Background) is devoted to a reconstruction and analysis of several influential theories of proper names. The first part of this chapter focuses on the theories proposed in Gottlob Frege, Bertrand Russell and John Stuart Mill. In its second part, we shall introduce the contribution of linguistics in the study of proper names. This includes some semantic theories dealing with the problem of meaning as discussed by De Saussure and Ogden and Richards.

The second chapter (Names and their Senses[8]) is mainly devoted to the use and interpretation of names. We shall first distinguish between the literal sense and the figurative one, then we will try to reveal the function of character's names as they have a crucial role in personalizing the characters. Finally we will give our own interpretation of proper names in *Jane Eyre*. In this chapter we aim at showing that names have an important role in personalizing the characters and have a symbolic significance.

In the third chapter (The Psychological Load of Proper Names), we intend to introduce a psychological analysis of proper names, starting by interpreting the Star of David which contains a description of the four natural elements in accordance with characters' names. They are used in the novel to describe the characters, interpret their traits and help in understanding their personalities. And as it is essential to portray the characters, we intend to devote the last part of the chapter to describe the importance of the weather in the novel.

NOTES TO THE INTRODUCTION

[1] Metaphorically: metaphorical use. Metaphor: the non-linguistic form, designated to draw attention to a perceived resemblance. (R.L. Trask, 1996: 185).

[2] Reference: "the term reference has already been used to contrast with DENOTATION. Reference deals with the relationship between the linguistic elements, words, sentences, etc. and the non linguistic world of experience." (ibid, 262).

[3] Allusions: usually an implicit reference. An allusion may enrich the work by association and give it depth. (J.A. Cuddon, 1999: 27).

[4] Eponymy: eponymous "('giving the name to'). An eponymous hero, heroine or protagonist .To give his or her name to the title of the work." (R.L. Trask, 1996: 283).

[5] Meaning: is the characteristic of a linguistic form which allows it to be used to pick out some aspects of the non-linguistic world. (ibid, 181).

[6] A name: "a linguistic form which serves to pick out a unique person, place or thing. Grammatically speaking, a name is a noun phrase, but one with highly distinctive function of pointing at some individual entity: Abraham Lincoln, Paris, the Golden Gate Bridge." (ibid, 196).

[7] Psychoanalysis: the method of treating some mental illnesses by looking at and discussing the effects of events in patient's life as possible causes. (*Oxford Dictionary*, Oxford University Press, 1991: 333).

8 Sense: "it relates to the complex system of relationships that hold between the linguistic elements themselves (mostly the words): it is interested only with intralinguistic relations." (F.R. Palmer, 1996: 29). According to Frege, the sense of a proper name is whatever meaning it has when there is no object to be indicated.

CHAPTER 1

THE THEORETICAL BACKGROUND

1. 1 Proper Names in a Literary Context

In this work, we intend to investigate the significance of names that Charlotte Brontë gives to her characters in *Jane Eyre*. Fictional characters[1] are almost always at the centre of fictional texts.

In modern literature, a significant attention has been paid to the linguistic aspects of onomastics[2] and its contribution to linguistic and sociolinguistic theories and descriptions, since linguists have considered onomastics as etymologically an explanatory discipline rather than a descriptive one. Thus, *"The study of proper names is brought into the fold of etymology and, on balance, of diachronic linguistics as well"* (Yakov Malkiel, 1993: 13). The study of proper names becomes an interesting and rewarding subject for the linguist as well as for the ethnographer. *"Researches in proper names culminated in a cross-linguistic inquiry into anthroponyms or personal names which paid a special attention to family names and gave full consideration to toponyms or place names"* (ibid, 13).

In works of fiction, character names serve a significant function for both authors and readers. They go a long way to personalize the character and their repetition builds a cumulative effect that cannot be ignored.

One of the ways in reading fictional characters would be to think of them as real people or as purely artistic creations that have nothing to do with real life. The style of Charlotte Brontë seems to fall in between.

Writers often convey their characters, personality and attitudes in a variety of techniques. They may use physical description, give direct statements about them or compare them with one another. These are some

ways authors use to tell the readers about their personality, traits and moral values.

In addition to the above techniques, Charlotte Brontë presents her characters in *Jane Eyre* by giving them significant names, since the first thing the reader needs to understand is the character. The name can be employed as a short cut to portrait a character because it can give a preconceived idea about its bearer (the person named). However, *"When you write about character, you should be guided by the principle that a character has only those traits and qualities given by the author and that the character's life is limited to that portion portrayed in the work"*. (Dorothy U. S. & Richard A. W., 1981: 125).

It's nor hand, nor foot,

Nor arm, nor face, nor any other part

Belonging to a man. O! be some other name:

What's in a name? That which we call a rose

By any other word would smell as sweet.

W.J. Craig, W. Shakespeare. *The Complete works (Romeo and Juliet).* (Oxford University Press, Act ii. Scene ii. p. 772.)

There will be no unique name, even if it were the name of Being. And we must think this without nostalgia.

Jacques Derrida, *Margins of Philosophy.*

A name might not always hold true values in real life, but in fiction. Charlotte Brontë herself writes:

> " Novelists should never allow themselves to weary of the study of real life. If they observed this duty conscientiously, they would give us fewer pictures chequered with vivid contrasts of light and shade; they would seldom elevate their heroes and heroines to the heights of   rapture – still seldomer sink them to the depths of despair …" (Charlotte Brontë. *The Professor*, ch. 19: 152).

Once we have determined the importance of names from points of view of some literary men, in the following chapter, we shall deal with theories of proper names. As a background to the discussion, we introduce Frege's analysis of names. From there we proceed to a brief explanation of Bertrand Russel's and Saul Kripke's theories of names. These are contrasted to John Stuart Mill's theory.

We become acquainted with other influential accounts of reference to proper names, to analyse what we thought was problematic about the mainstream theories of reference to proper names. We tried to describe apart a number of related doctrines about the behaviour of proper names, and thus arrive at a better understanding of how the various parts of the theories of reference we chose to analyse are related. This helped us to develop our own proposal regarding both the semantics and the pragmatics of proper names.

The semantic theory dealing with proper names accounts mainly for the descriptive semantics of names. Descriptive semantics focuses on the contribution a proper name makes to the truth-value of the context in which

it occurs (literary corpus). Based on such an analysis, a proper name is assigned a semantic value, which is supposed to provide us with an interpretation of that name.

1. 2 Contribution of the Philosophy of Language in the Study of Meaning

Proper names have been a subject of interest not only for literary men but for linguists and philosophers of language as well. The continuing interest regarding this issue reveals its significance in the study of the philosophy of language which studies and analyses certain features of language such as meaning, sense, reference and speech acts.

One may start asking the question of what is the relation between words and things? Or how can words be "about" things?

The relationship between 'words' and the 'things' they refer to or 'signify', is traced back to the history of traditional grammar. For Greek philosophers, the semantic relationship between 'words' and 'things', was the relationship of 'naming'. (John Lyons, 1989: 403). In the modern philosophy of language, the focus of attention is the relation of words and signs, (the problem of reference).

1. 2. 1 The Origin of the Sense-Reference Distinction in the Philosophy of Mathematics

The modern philosophy of language begins with the German philosopher and mathematician, Gottlob Frege[3] whose major discovery is the distinction between *sense and reference*. Frege worked mainly in the late nineteenth century. He wrote a famous article called "Über Sinn und Bedeutung", (*On Sense and Reference)* in which he says that proper names have sense and reference. (J.R. Searle, 1979: 3).

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Gottlob Frege was the first who made a sense-reference distinction. He suggests that the terms of a language have both a sense and a denotation (reference), i.e., that at least two semantic relations are required to explain the significance or meaning of the terms of a language.

To explain this distinction, he first gives mathematical examples. According to him, the mathematical expressions '3+1' and '2+2' would have the same reference *(Bedeutung)*, viz. number 4, but a different sense *(Sinn)*. The idea behind this is that '3+1' and '2+2' represent two different ways or procedures for obtaining the same result. (Jens Allwood,1989: 161). In the following example, the proposition "5 is 5" or "5 = 5" expresses a true identity, but it gives no new information. However, as Frege notes, not all propositions expressing identities are of this type. For instance, the proposition: (60 divided by 12 is the positive square root of twenty five), also expresses an identity, though both expressions are identical to (5), but (60 : 12 is ($\sqrt{25}$) is informative. It gives us some additional information over and above 5=5. Why is this so? This is the puzzle which had perplexed philosophers of arithmetics for years.

Frege's solution is to distinguish between the sense and the reference of these terms. In the identity 5 = 5, the sense of each term is the same and the reference is the same. (Because the reference is the same, the proposition is an identity). In the proposition, 60 divided by 12 equals the positive square root of 25, both sides of the equation have a different sense but both refer to the same number, 5.

The following is a nonmathematical example: If, we say that Venus is Venus then, even though that identity is absolutely true, it is trivial. It

does not convey any new information. But, if we tell the same listener that The Evening Star is The Morning Star, this identity does convey information. If we say that 'Venus is Venus' this proposition expresses an identity which is absolutely true, but it gives us no new information. When expressed in this way, such a proposition fail to give new information. But, if we say that 'The Evening Star is The Morning Star', this proposition is also expressing an identity (both expressions refer to the planet 'Venus'), but it is more informative. It gives us some additional information over and above 'Venus is Venus', because, according to Frege, when we say 'The Evening Star', we mean *the bright object in the western sky at sunset*, respectively, 'The Morning Star', means *the bright object in the eastern sky at sunrise.* The two expressions seem to have quite different meanings. But, both expressions refer to the same object –the <u>planet Venus</u>.

For proper names, it is trivial to say for example that Jane is Jane or Helen is Helen. In the identity $5 = 5$, the re-use of each term is the same and the reference is the same, but in the proposition $60 : 12 = 25$, the reference is the same but there is no re-use of terms. Both sides of the equation have a different sense but both refer to the same number, 5. In Fregean terminology, an expression is said to *express* its sense, and *denote* or *refer to* its reference.

Here is a comparison between the mathematical and the nonmathematical examples :

(60 : 12) is (√25) - - - - - - - -▶ (The Evening Star)   is (The Morning Star)

  (5)   is (5) - - - - - - - -▶   (Venus)   is   (Venus)

60 : 12 =   5 - - - - - - - -▶The Evening Star =   Venus

 √25   =   5 - - - - - - - -▶The Morning Star =   Venus

60 : 12 = √25 - - - - - - - -▶The Evening Star = The Morning Star

   5   =   5   Venus   =   Venus

Frege examples of 'The evening star is the same as the evening star' and 'The evening star is the same as the morning star' are introduced with the purpose of explaining the identity relation, as used in arithmetics, must take into consideration the fact that '(60 : 12) or (√25)' seems to say more, or to have a richer content than '5 = 5'. Frege labels this notion of content 'sense'. In the proposition (60 divided by 12 = the positive square root of 25) '(60 : 12= √25) both sides of the equation have a different sense but both refer to the same number, 5. Therefore, the number 5 is the reference. In the identity five is five, (5=5), the sense of each term is the same and the reference is the same.

In the nonmathematical example, if we take into consideration the two claims:

(1) the morning star is the morning star

(2) the morning star is the evening star

The first appears to be trivial in terms of meaning, while the second seems to be something that was discovered by astronomers. However, if 'the morning star' means the same thing as 'the evening star', then the two statements themselves would also seem to have the same meaning.

However, it then becomes difficult to explain why (2) seems informative while (1) does not. The solution to the puzzle consists in the fact that there is a distinction between sense and reference.

The expressions 'the morning star' and 'the evening star' refer to the planet Venus. Thus, Frege claims that these two expressions have the same reference but different senses. The reference of an expression is the actual thing corresponding to it, in the case of 'the morning star', the reference is the planet Venus itself. The sense of an expression, however, is the form of expressing it.

Similarly, if we project this dichotomy to the novel under study, we can say:

(1) Currer Bell is Currer Bell

(2) Currer Bell is Charlotte Brontë

The first statement seems to have no meaning, while the second seems to have a new information. The names 'Charlotte Brontë' and 'Currer Bell' denote the same individual(the author of *Jane Eyre*), they express different senses. In fact the sense of each one is the form of expressing it.

1. 2. 2 The Problem of Sense and Reference: Gottlob Frege

1. 2. 3 The Notion of Identity Statements

Frege's theory of meaning is presented in his famous paper "Sinn und Bedeutung." His starting point is the relation of identity[4] *Gleichheit*. In other words, the relation between objects (individuals or things) and the names or signs representing these objects.

The notion of identity statements, which Frege presents, is of the form 'a=b', which can convey factual information about the object designated. Before the distinction which he makes between sense *Sinn*[5], and reference *Bedeutung*[6], Frege thinks that *" identity had to do with the names of objects*[7]. *'a' is identical to 'b' means that the sign a and the sign b have the same signification*[8]*"* (Frege   *Bs*., p. 13-15. Quoted in: *The Meaning of Meaning*.1952: 273)

Lets consider these two examples of identity statements:

30+10 = 40.

Charlotte Brontë is Currer Bell.

Frege believes that these statements have the form '*a=b*', where '*a*' and '*b*' *denote* individuals. He assumed that a sentence of the form '*a=b*' is true if and only if the object *a* is (identical to) the object *b*. For example, the sentence '30+10 = 40' is true if and only if the number 30+10 is the number 40. And the statement 'Charlotte Brontë is Currer Bell' is true if and only if the person Charlotte Brontë is the person Currer Bell which is not true in real terms. Because '*a*' and '*b*' *denote* the same individual, therefore, they have the same signification.

Many people do not know that Charlotte Brontë is the same person as Currer Bell[9]. If they were to discover Currer Bell's identity, this would be knowledge. But what exactly is this knowledge and how is it represented in the statement, 'Charlotte Brontë is Currer Bell'? There seem to be a statement of identity describing a relation which holds between two names which refer to one and the same object. When we say that Charlotte Brontë is Currer Bell, what we actually state is that a certain individual is identical to himself (or a mirror image of himself). Therefore, 'Charlotte Brontë' designates the same individual as 'Currer Bell' will convey information.

If the identity statement ("Charlotte Brontë is the same individual as Currer Bell ") is to be informative, the two proper names in the identity must have a different meaning or sense. But clearly, if the statement is true, they must have the same reference.

Once we have determined the distinction in general terms between sense and reference, the following sub section devotes this distinction to proper names.

1. 2. 4 Sense-Reference Distinction for Proper Names

Frege makes a sense-reference distinction for proper names (nonmathematical ones) as "Aristotle", "Dublin" etc. These names designate or refer to objects or individuals, the object so designated is called the *reference*, the manner in which the object is designated is the *sense* of the name. Thus, the sense of a name or an expression containing a name accounts for its cognitive significance[10], though some names have a sense, but lack reference. In the statement, 'Charlotte Brontë is Currer

Bell', the names on each side of the statement have the same reference but a different sense.

Names should have reference (referent) since they bridge the gap between language, as a conceptualizing means, and the actual object or thing (be it real or abstract). Therefore the sense of a name tells us what is being said while the referent of the name is that about which the something is said.

Frege asks an important question: Why is the referent significant? Why are we not satisfied with the sense? His answer is: *"If we remain satisfied with the* sense, *then we may be confined to the world of fiction."* Frege's own example is:

'Odysseus was set ashore at Ithaca while sound asleep'

This sentence has a sense but the name 'Odysseus' has no <u>referent</u> (i.e., does not refer to a real historical figure). If we are concerned with historical names, we are also concerned with the referent as in the example 'Hitler is a German Nazi' , the name 'Hitler' has reference in history. Without a <u>reference</u> we can have a sense but this exists only in the mythical or literary sense. Frege himself argues: *'It is the striving for truth that drives us always to advance from the sense to the reference'* (Reported in A.W. Moore, 1993: 29).

One of Frege's primary examples involves the expressions 'The Morning Star' and 'The Evening Star'. The expressions seem to have quite different meanings. But, as it turns out, both expressions refer to the same object—the planet Venus. That is, the Morning Star is exactly the same thing as the Evening Star; both of these expressions refer to the planet

Venus, yet they obviously denote Venus by virtue of different properties that it has. Thus, Frege claims that these two expressions have the same reference (denotation) but different senses (connotations). The reference of an expression is the actual thing corresponding to it in the case of 'The Morning Star', the reference is the planet Venus itself.

The two aspects of meaning can be explained as the following: on the one hand, there is the object referred to (reference). On the other hand, there is a more cognitive aspect of meaning[11] (sense). And, as the case of Venus shows, we can recognize a single object in several ways—with different senses corresponding to the same reference. Yet, obviously the statement 'The Evening Star is the Morning Star' does not mean the same as, and is more factually informative than, the statement 'The Evening Star is the Evening Star'. How is this possible? Frege's answer is that in addition to the name and the object it refers to, viz. its reference, there is a third element, its sense (J.R. Searle, 1979: 2) (usually referred to in English as meaning is "the mode of presentation"[12] or cognitive content associated with the expression. (i.e., the mode or the way by which one conceives the denotation of the term). The expressions 'the morning star' and 'the evening star' have the same denotation (they denote the same planet, namely Venus), but they express different ways of conceiving Venus and so have different senses). Therefore,

> "Senses of names are ways in which objects are presented and the connection between a name, its sense, and its reference is such that to a name there corresponds a sense and to that sense a reference, so the sense mediates between a name and its reference. Only by virtue of which it refers to its reference." (ibid, 2).

Frege points out that the same individual may have different names, whose meaning is somewhat different. According to him, the entire meaning of a proper name is in the reference. Frege's model of reference relations has three elements: *Zeichen* (sign), *Sinn* (a linguistic expression or sense allowing us to determine reference), and *Bedeutung* (reference). The reference or, the referent, is the object being referred to. In other words, the connection between ideas (concepts in the head) and objects (the referents, which are real or abstract objects) are mediated by senses. These senses are expressed by signs.

However, names have referent senses and they signify objects directly. That is, a proper name signifies or refers to things[13] or individuals in the world. Therefore, it cannot be empty and it has a sense *Sinn*. In fact, one thing can have more than one name, and in particular that it can have multiple names with different connotations. These names are explained by the use of senses.

There are, however, more examples of names with references from *Jane Eyre*. For, according to Frege's sense-reference theory, names have senses and references. Let us take the name "Jane Eyre", for example. If we were to apply the above picture, we would have to know who is "Jane Eyre"? This is a strange question. In a sense, "Jane Eyre" is the heroine of Charlotte Brontë's *Jane Eyre*. But it may refer to Charlotte Brontë herself. If we know that the life of Charlotte Brontë is more or less similar to the one of her heroine Jane Eyre, then, on our account, there is a possible

context in which "Jane Eyre" denotes an individual in the real world which is Charlotte Brontë.

1. 2. 5 Direct Reference Theory: Bertrand Russell

Bertrand Russell[14] developed a theory called the Direct Reference Theory. He differs from Frege on many points. He rejects Frege's sense-reference distinction. He holds that, in logic, there is no meaning except reference. The referential theory is that the *meaning* of a proper name is simply the individual to which, in the context of its use, the name refers to.

If proper names really represent the set of possible descriptions, they would lose their function in language:

> " The uniqueness and immense pragmatic convenience of proper names in our language lies precisely in the fact that they enable us to refer publicly to objects without being forced to raise issues and come to agreement on what descriptive characteristics exactly constitute the identity of the object." (Searle 1979: 273).

Searle obviously introduces reference into the realm of *pragmatic phenomena*. The question of which referring expression to use becomes a question of contextual relevance.

But isn't it wrong to say that a proper name like "Jane" can mean any *one* woman in particular? Not really, because when we use proper names, we usually understand by the overall context which individual we're referring to. So, when we say that the name "Jane" means the main character in Charlotte Brontë's *Jane Eyre*, then all people understand, of course, that when we use the name "Jane", we mean the fictional woman character named "Jane."

Here, there is a one-to-one correspondence between the name and the object or the individual it refers to. For example, the name *The Parthenon* refers to the object the *Parthenon* in Athens. The name *William Shakespeare* refers to the individual who wrote *king Lear*. This relationship between a word and an object is called the relationship of reference. According to Bertrand Russell (1902), all items of language refer to objects. Therefore, the meaning of a word is explained in terms of the relationship between that word and object or objects to which it refers. (Ruth M. Kempson, 1992: 13). Russell's proposal holds that only some words actually denote objects; they have a meaning that is derived from the more basic use.

In fact, many scholars think that Russell misunderstood Frege more than he disagreed with him, *" I regard the rejection of the theory of sense and reference by these two as a major mistake, and the reasons they*[15] *give for rejecting it seem to me bad reasons."* (Reported in: Ruth M. Kempson, 1992: 3).

Later on, the philosopher Saul Kripke[16] defends direct reference theory when it comes to proper names. Kripke claims that proper names do not have any "senses" at all, because senses only offer contingent facts about things. In fact, many philosophers agree with Kripke and say that proper names are empty of meaning.

> "Au moins depuis Mill (1843), beaucoup de philosophes et de linguistes ont accepté que les noms propres sont vides de sens. Kripke a repris cette thèse dans son analyse des noms propres." (Reported in: D. Van de Velde & N. Flaux, 2000: 48).

However, Kripke's view seems, according to some critics, somehow contradictory. Otherwise, how can a proper name refer if it does not have a sense at all? D. Van de Velde & N. Flaux say: *" Mais si le nom propre n'a pas de sens, comment se fait-il alors qu'il réfère au particulier associé? "* (ibid, 48).

John Stuart Mill[17] rejects and denies Frege's central view that, in addition to the reference of a name, there is its sense. As an opponent to Frege's views on sense and reference, Mill argues that proper names lack connotation. He regards connotation as information or signification and says, *"the only names of objects which connote nothing are proper names; and these have, strictly speaking, no signification.(i.e. meaning)."* (John Stuart Mill, 1961: 170).

He argues that names have denotation[18] but no connotation[19]. His division is presented as one between two kinds of terms: A non-connotative term is one which signifies a subject only. They denote just the individual that bears the terms as names. A connotative term is one which denotes a subject, and implies an attribute of bearing the term as a name. The relation of denotation to connotation can be summed up as follows: The connotation of a word determines its denotation which in turn determines its comprehension. For instance, the connotation of the term 'city' is given by its definition and its denotation is the objects of which the predicate 'city' is true, this includes geographical places such as Dublin, Paris, Rome, New York. According to Mill, *"proper names are non-connotative."* (Reported in C.K. Ogden and I.A. Richards, 1952: 190). He argues that

names just denote the individuals or things that are called by them i.e., the individuals or things bearing them.

1. 2. 6 The Nature of Proper Names

What sort of linguistic objects are names, and in particular proper names? Are they merely labels?

Gottlob Frege, the German mathematician holds that:

> "if one wanted to be somewhat simple-minded about linguistic communication, one could perhaps describe it as involving essentially two things: (1) picking out some entity in the world; (2) saying something about that entity. The most typical way to pick out some entity is to use a NAME, and the typical way of saying something about that which has been picked out is to utter a SENTENCE".(J. Allwood & Lars G.A. & Östen D., 1989: 132).

According to Frege, there is a difference between 'the bearers of reference' and the bearers of the truth'. If someone 'picks a name' and 'says something about it', then he has produced a sentence. Thus, by uttering a sentence containing a proper name (the bearer of reference), then that sentence can have a truth value only if the proper name has a semantic value .

Searle agrees with Frege that names have senses and says that we teach the use of proper names by (a) identifying an object, and (b) explaining that this name applies to that object. According to him, we can only identify an object by "description", and in both cases, we identify the object by virtue of some of its characteristics.

This is an argument that supports the descriptive theory of proper names. It views the meaning of a given use of a proper name as a set of properties (characteristics) expressed through a description that picks out an object that satisfies the description being embedded in what Frege calls "the sense of the name". So, according to the descriptivist theory of meaning, there's a description of the sense of proper names, and that description, is like a definition. It picks out (denotes) the bearer. In other words, the name designates its bearer. The problem with the descriptive theory is that of the characteristics that the bearer of the name must have. According to John Stuart Mill:

> "The characteristics are not rules for using the name. They are simply pedagogical tools for teaching the name to someone who does not know how to use it ... In short, explaining the use of a name by citing characteristics of the object is not giving the rules for the name, for the rules contain no descriptive content at all. They simply correlate the name to the object independently of any description of it"(J. S. Mill, 1961: 168).

The question which still hasn't been answered is: What are the characteristics of those cases of statements of the form 'a = b' which succeed in conveying factual information?

Every object that we are acquainted with, potentially has sides from which it would be unrecognizable to us. It is, therefore, absurd to claim that the semantic value of names like 'Charlotte' or 'Geoffrey' is the object which they refer to. If that were the case, one would have to conclude that we never know the exact meaning of any name. If one did know the

meaning of a name, then one would have to know the object from every possible side.

But do names really have a semantic value, in Frege's sense? Is there any useful point in looking for the mode of presentation, or *sense* of a name like 'Charlotte', or 'Geoffrey'? One would have to conclude that Frege's argument for a *sense-reference* distinction for proper names as a solution to the problem of identity statements is not fully convincing. Names have fluid and variable *meaning*s, not a fixed 'semantic value'.

As the theory of the sense-reference works to some extent, for it lies slightly problematically alongside Frege's account of meaning of fictional names. According to him, fictional names are not like names of people in real life since they have senses but lack references.

So it would be meaningless, and that would make the sentence also meaningless, and not true. Anyone who did not know Charlotte Brontë's *Jane Eyre* and heard the story of Jane Eyre, would suppose there was a real person called "Jane Eyre ".

1. 3 Contribution of Linguistics

Frege and Kripke are logicians. Therefore, they study proper names from a logico-linguistic point of view, whereas linguists handle this issue from a semantic and syntactic one. In his book, *Semantic Theory,* Ruth M. Kempson suggests that a semantic account of proper names analyses the relationship between a proper name, as a word, and what it is used to imply, i.e., the problem of what we mean when we refer to the meaning that a word has in terms of the image in the speaker's (or hearer's) mind. To capture this insight, we shall introduce the semantics of proper names from different points of view.

Linguists differ over the extent to which a study of language involves its independence from other related disciplines such as psychology, sociology and so on. One of the primary notions that is first introduced in the study of language is the relation that exists between words and sentences. To know the meaning of a sentence requires a prior knowledge of the meaning of the words[20] contained in it and the syntactic relation between binding sentences together.

Linguists agree that a theory of meaning is adequate only on the assumption that it can fulfill the following three main functions: (R. Kempson, 1977: 9) .

> (1) characterization of the nature of word meaning and sentence meaning and the nature of the relation between them.
> (2)An account of logical relations such as synonymy, entailment, contradiction, ambiguity and so on.

(3)An account of the finite set of rules from which certain regularities are drawn.

The theory of word meaning takes various forms, but only one will be mentioned in this context. This is known as the notion of 'naming' where each term in the language refers to a particular object in the world. In other words, the semantic role or function of a proper name is to stand for, or refer to, a particular object or individual in the world: for example the name *Salah Daira* refers to the individual who wrote this memoir.

1. 3. 1 The Semantics of Proper Names

One of the most controversial issues in the history of philosophy has been *the problem of meaning*. In linguistics, the fields that are most closely associated with meaning are semantics and pragmatics. The former deals most directly with what words or phrases mean, and the latter deals with the impact of environment or context on meaning.

The field of semantics examines the ways in which words, phrases, and sentences can have meaning. Semantics usually divides words into their sense and reference. The reference of a word is the thing it refers to. The sense, on the other hand, is that part of the expression that helps us to determine the thing it refers to. For example, in the sentence "Ask the lady wearing the gray veil to come ", *the lady* refers to a specific person, a female one wearing the gray veil. This person is the phrase's reference. The sense, on the other hand, is that part of the expression that helps us to determine the individual it refers to. In the example above, the sense is every piece of information that helps to determine that the expression is referring to the female human wearing the gray veil and not any other

individual or object. This includes any linguistic information as well as situational context, environmental details, and so on.

Despite the philosophical controversy about sense and reference of proper names, held by theoreticians of proper names (mainly Gottlob Frege and John Stuart Mill), traditional semantics is mainly concerned with the assumption that the word is the basic unit of syntax and semantics. It is a 'Sign' composed of a form and meaning. Traditional grammar studies the relationship between 'words' and the 'things' they refer to or 'signified'. *"The semantic relationship holding between 'words' and 'things' was the one of 'naming'"*. (Lyons, 1989: 403). Therefore, a name is a sign which stands for a 'person, an animal or a thing'. For instance, the name 'Black Pussy' stands for a dog or a cat, and the name 'Rose' stands for a flower. The relationship between a name and a 'person, an animal or a thing' is therefore referential: the name *stands* for the a 'thing' as its *representative*. The, 'thing' on the other hand, is the reference of the name.

The signs are names of independently existing things, actions or relationships and the meaning can be built up by understanding the meaning of each sign and the meanings of their combinations.

So what is a sign and what can it mean?

Peirce (Reorted in N. Winfried, 1990: 42) defines it as:

> " A sign, or *representamen*, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretent*, of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea."

The object may be material, or "merely mental" (perhaps another sign). Thus, Peirce's definition can be recursive. A sign is something which connects a meaning (a sign) to a thing (which might also be a sign).

Far from the philosophical differences, the focus of traditional grammar is the distinction between the meaning of a word and the 'thing' or 'things' which were named. However, traditional grammar holds that: *"The form of a word signified 'things' by virtue of the 'concept' associated with the form of the word in the minds of the speakers of the language and the 'concept' was the meaning of the word. "* (ibid, 403). It is important to mention the fact that the modern term for "things" which are "named" or "signified" is "referent". Therefore, words refer to (rather than 'signify' or 'name') things. Also the term 'things' includes persons, animals or objects.

1.3. 2 The Meaning of Meaning

1. 3. 3 De Saussure's Contribution

Meaning (Concept)

WORD

Form   *stands for*   Referent

(Cited in: F.R. Palmer, 1996: 24)

38
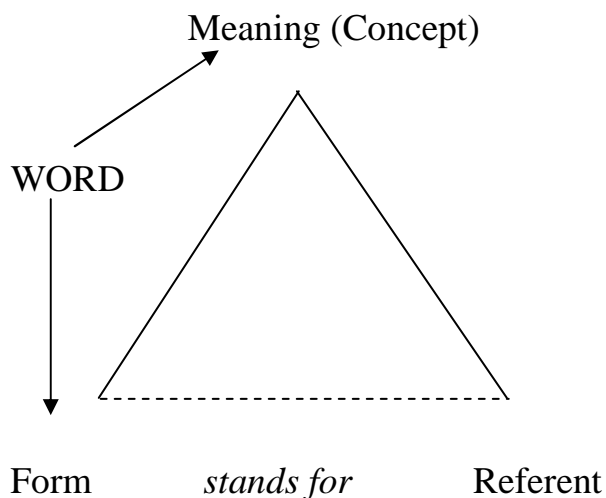
According to the Swiss linguist, Ferdinand de Saussure:

> "The linguistic sign consists of a signifier and a signified; these are, however, more strictly a sound image and a concept, both linked by a psychological 'associative' bond. Both the noises we make and the objects of the word that we talk about are mirrored in some way by conceptual entities."(Cited in F.R. Palmer, *Semantics*, 1996. p. 24).

De Saussure proposed a more sophisticated view of meaning. In his version of semiotics (semiology)- there is no reference to objects; signs do not point to anything, they simply have form and meaning. And the sign is completely mental. The signifier is a kind of a sound image or an aggregate of phonemes as in / buk /. This is associated with the signified, the concept, the image of the book, i.e., the object itself. The sound image and the concept are two sides of the same thing; one does not point to the other, they simply exist together, or the faces of the same coin. This idea of the inseparability of the signifier and signified has later been rejected, as cases in languages have been found not to corroborate this. For example, the Finnish word 'hän' means 'he' or 'she'. De Saussure's model is quite different from that of Chomsky (*Aspects of Linguistics*, 1965). He argues that languages differ only on the surface, sharing some common "deep structure" which gives them meaning. For de Saussure, different languages have different concepts; there is no possibility of accurate translation between languages. If the sound images are different then the concepts will almost always differ as well.

So where is the meaning? De Saussure's view of meaning is systemic - the meaning of a particular sign (in the most general sense) is in

its connection with other signs. We use signs in sentences, we sometimes choose one sign rather than another sign. As the series of connections widens the meaning of any (and all) signs becomes clearer. We see the connections in the visible language, among the sound images which are "not actually sounds", but "the hearer's psychological impression of the sounds", and the significations are the concepts (which are just the other sides of the sound images). Therefore, a linguistic sign is not a link between an object and a name, but between a concept and a sound image.

In fact, de Saussure's account of meaning in terms only of concepts is, for some linguists, unempirical. De Saussure's Suiss cntemporary, Sapir says: *"If meaning is to be explained in terms of concepts, it is essential that the term 'concept' itself be given a rigorous definition."* (Reported in: R. M. Kempson, 1992: 17). In the case of words such as *and*, *or*, *for*, etc., it is not clear whether their interpretations can be analyzed in terms of concepts. For Sapir, it is meaningless to explain 'and' as having the 'concept' of co-ordination.

Structuralists (such as de Saussure) credit signs with meanings which are universal within a language system. Systemic linguists such as (Halliday) see signs having meanings within a particular text. Halliday speaks of text and context. Context refers particularly to *context of situation,* but *context of culture* is also significant (Halliday & Hasan, 1985: 6).

1. 3. 4 Ogden and Richards

The problem discussed by Ogden and Richards is about the referentiality of language. The major aspect in the study of language is the recognition of its tripartite structure, as illustrated by Ogden and Richards' famous triangle. Richards argues that the key to understanding meanings is through the context because symbols change from one context to another. In their book, *The Meaning of Meaning*[21], C.K. Ogden and I.A. Richards analysed the issue of meaning and the influence of language upon thought.

> "Words, as every one now knows, 'mean' nothing by themselves, although the belief that they did, was once equally universal. It is only when a thinker makes use of them that they stand for anything, or in one sense, have a 'meaning' They are instruments" (C.K. Ogden and I.A. Richards. 1952: 9-10).

For the analysis of the senses of 'meaning' which we are here chiefly concerned with, it is desirable to begin with the relations of thoughts, words and things. The indirectness of the relation between words and things is the feature which first deserves attention. But 'the indirectness of the relation' does not mean no relation at all. The problem involved here is about the referentiality of language.

This may be illustrated by a diagram in which the three factors involved whenever any statement is made, or understood, are placed at the right angle of the triangle. The relations which hold between them being represented by the sides of the triangle. The base of the triangle is quite different in composition from either of the other sides.

A causal relations holds between a thought and a symbol:

"When we speak, the symbolism[22] we employ is caused partly by the reference we are making and partly by social and psychological factors-the purpose for which we are making the reference, the proposed effect of our symbols on other persons, and our own attitude. When we hear what is said, the symbols both cause us to perform an act of reference and to assume an attitude which will, according to circumstances, be more or less similar to the act and the attitude of the speaker" (ibid, 11).

There is also a relation between the Thought and the Referent; more or less direct or indirect (as when we 'think of' or 'refer to' Charlotte Brontë), in which case there may be a very long chain of complex relations intervening between the name and its referent.

There is no relevant relation between the symbol and the referent other than the indirect one. Symbol and Referent are, therefore, not connected directly.

Thought or reference

Symbolises   *Refers to*

Symbol   *stands for*   Referent
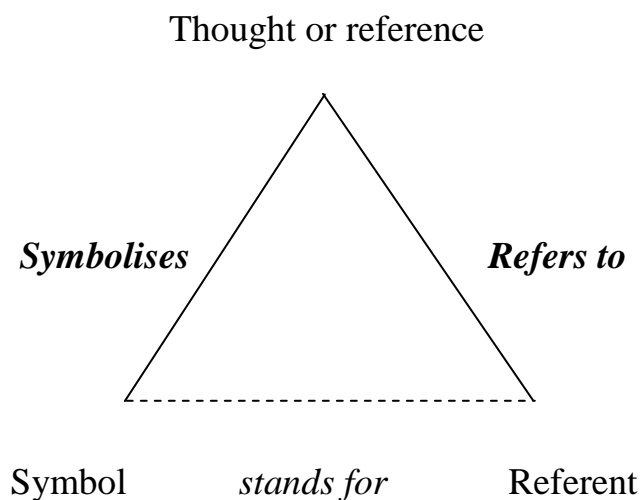
Triangle of Signification. By: Ogden and Richard.

(Cited in: F.R. Palmer, 1996: 24)

The diagrammatic representation proposed by Ogden and Richard shows the relationship under the form of a triangle (The Triangle of Signification), also called: 'The Semiotic Triangle'(F.R. Palmer, 1996: 24). 'The symbol' is the linguistic element – the word (the name) …, and the 'referent' or the 'object' in the world of experience, while 'thought or reference' is the meaning (concept). The dotted line between the symbol (the linguistic element or the 'form') and the referent means that the relationship between them is indirect: the symbol (form) is related to its referent by the mediating (conceptual) meaning (thought or reference). F.R. Palmer says that this theory avoids many of the problems of naming. According to him, the relationship between symbol and concept is a psychological one. Therefore, when we think of a name we think of the concept and vice versa. Proper names then constitute a significant mental category.

By introducing Ogden and Richard's Triangle of Signification, we only want to emphasize that the extra-linguistic is always present in language and that, through language, we can have access to reality.

In this chapter, we tried to study different theories dealing with proper names as presented by logicians and linguists. In fact, there is a continuing interest regarding this issue for philosophers of language as well as for linguists. In fact, there is a certain amount of evidence that none of theories dealing with proper names is regarded as definitive. We tend to think it otherwise, for it seems to us that any logical or semantic theory should not neglect the language use. We are neither saying nor implying that we should reject the other theories of proper names. We are rather

suggesting bridging the gap between these theories and the theory of language use.

Frege's theory of the sense-reference, for example, says that fictional names have senses but lack references. Therefore, if a theory of meaning works only on this analysis, then a reader of a work of fiction would fail to say anything about fictional characters. However, there must be a reference in the mind of the literary men. Then, the question of referentiality should be taken a step further, since it does not only concern the way objects are denoted in language, but also the ways in which the individual speaker or author manages denotation. Within this 'pragmatic view of language', the focus is on the linguistic traces of the communicative context.

A theory of meaning should, therefore, be able to provide some explanation of differences in understanding and interpreting senses and references of proper names as well as being able to intermingle a theory of meaning with a theory of communication.

NOTES TO CHAPTER 1

[1] Fictional characters: a fictional character is any person who appears in a work of fiction. More accurately, a fictional character is the person or conscious entity we imagine to exist within the world of such a work.

[2] Onomastics: a branch of philology concerned with the study of names.

[3] Gottlob Frege (1848-1925) was a German logician, mathematician and philosopher who played a crucial role in the emergence of modern logic and analytical philosophy. His theory of meaning, especially his distinction between the sense and reference of linguistic expressions, was groundbreaking in semantics and the philosophy of language. He had a profound and direct influence on such thinkers as Russell, Carnap and Wittgenstein.

[4] Identity: before making the distinction between sense and reference, Frege thought that identity had to do with the names of objects; "A is identical to B" means, he says, that the sign A and the sign B have the same *signification*. (C.K. Ogden and I.A. Richards, *The Meaning of Meaning*, p. 273).

[5] Sinn: is a technical term of a German origin. It means sense or meaning.

[6] Bedetung-reference or Indication: the indication of a proper name is the object which it indicates; the presentation which goes with it is quite subjective; between the two lies meaning, which is not subjective and yet is not the object. A proper name expresses its meaning, and indicates its indication.

7 Objects: this term is often used by Frege to mean individuals, things or abstractions.

8 Signification: the act of signifying or being a sign or meaning. The term *signification* is also used to mean importance or consequence.

9 Currer Bell: the pseudonymous name under which *Jane Eyre* is written.

10 Cognitive Significance: the way by which one conceives of the denotation (the meaning) of the term, there are some expressions having the denotation but express different senses. For example, the descriptions 'the morning star' and 'the evening star' denote the same planet, namely Venus, but express different ways of conceiving of Venus and so have different senses.

11 Cognitive aspect of meaning: for the cognitive aspect of meaning, writers have used the terms: sense, meaning, intention, connotation, and content. They all appear in our work, and they evidently have the same significance.

and they all have the same function.

12 Mode of presentation: in the Fregean terminology means *sense*.

13 Thing: the word 'thing' is a technical term used to stand for whatever we may be thinking or referring to. 'Object', though is its original use. Later, the word 'referent', has been adopted.

14 Bertrand Russell: (1872-1970) Bertrand Arthur William Russell, was one of the most influential mathematicians, philosophers and logicians working (mostly) in the 20th century. In 1950, Russell was made Nobel Laureate in Literature in recognition of his varied and significant writings.

15 They: refers to Russel and his student Wittgenstein.

16 Saul Kripke (1972/1980) pointed out the problem with denying Millianism. Within the propositionalist tradition, the natural alternative to Millianism is that the semantic content of a name is the same as that of an identifying definite description.

17 John Stuart Mill was born in London on May 20, 1806. From his earliest years, he was subjected to a rigid system of intellectual discipline. His first great intellectual work was his *System of Logic*.

18 Denotation: has important similarities to sense, which is essentially a more directly linguistic way of interpreting the same kind of meaning. It is something signified or referred to; a particular meaning of a symbol.

19 Connotation: an idea or meaning suggested by or associated in one's mind with a specific person or thing.

20 In this work, we shall focus on word meaning.

21 *The Meaning of Meaning*: perhaps the best-known book ever written on semantics, that which C.K. Ogden and I.A. Richards published in 1920. (Geoffrey Leech, *Semantics*. Penguin Books, 1990).

22 Symbolism: the study of the part played in human affairs by language and symbols of all kinds, especially of their influence on Thought.

CHAPTER 2

Names and their Senses

(Use and Interpretation of Names)

2. 1 Literal Sense vs. Figurative Sense

We often want words to mean what the dictionary says they mean for very good reasons. However, there are several other good reasons why literature might contain hidden meanings, that is, meanings that are not readily obvious to the casual reader and that can't be found in ordinary dictionaries. These two common types of "hidden meaning" are the products of the author's clear intentions and his own choice of words.

> "Under the heading of vocabulary we shall thus give information about the choice of specific lexical items in a text (a choice which will of course be closely related to the subject matter), their distribution in relation to one another, and their meaning.." (David Crystal and Derek Davy, 1974: 19).

Therefore, meaning can be recognized by a close reading of the text, with no necessary need for additional background.

One must distinguish the literal meaning (sense) of what the author meant to say as well as the meaning based on competent reading. We read obviously double or many meanings in the forms of irony and sarcasm, which may state the author's real meaning.

In literature, we can find many meanings by putting a literally statement or action into a context which overcomes its meaning. Furthermore, authors seem to delight in multiplying structural features of their works to embellish their beauty. They create multiple layers of meaning within their works through linguistic or thematic repetition.

2. 2 The Function of Character Names

Character names serve significant and overlapping functions for both authors and readers. Names have a crucial role in personalizing the character. They are not the only method of characterization[1]. Names are often the first method of characterization readers are exposed to. Their use in relation with objects in the real world such as natural elements, as for the case of character's names in Brontë's works, namely *Jane Eyre* and *Wuthering Heights* has a significant effect on the author's style.

Characters in *Jane Eyre* are frequently split so that they function at once as individuals and as parts of a personality. Brontë's themes and style are characterized by the continual conflict of opposing drives in the novel.

The author had a childhood similar to her heroine Jane Eyre. The suffering tragedies within her lifetime made Charlotte Brontë capable of redirecting the pain during her life into a creative energy. Therefore, *Jane Eyre,* can be regarded as an autobiographical account of Charlotte's own life. The development of the characters in the novel recounts the psychological development of the author in the real world. The narrator says:

> "My sole relief was to walk along the corridor of the third story, backwards and forwards, safe in the silence and solitude of the spot and allow my mind's eye to dwell on whatever bright visions rose before it ... and, best of all, to open my inward ear to a tale ... a tale my imagination created" (*Jane Eyre*, 111).

The natural imagery used by Brontë has a strong metaphorical and symbolic significance. It represents the themes of passion, sexual desire and comments on both the human relationship and the human nature.

> "Not a tie holds me to human society at this moment- not a charm or hope calls me where my fellow-creatures are- none that saw me would have a kind thought or a good wish for me. I have no relative but the universal mother, Nature: I will seek her breast and ask repose". (*Jane Eyre*, 319).

In this instance, we see how Jane seeks protection as she searches for a stable place. Fire imagery is used by Brontë to develop Jane's character throughout the novel. Imagery appears in the novel in the form of the four natural elements of fire, water, air and earth. They symbolize the four forces competing for dominance in the real world (nature) and in the fictional world (*Jane Eyre*) both on a symbolic and a metaphorical levels. The link between the two worlds is strengthened by the way Brontë associates names of characters in *Jane Eyre* and nature. The main characters have a sense of natural elements in their personalities. This is displayed through their emotions and their actions. As the novel develops, the corresponding natural elements change to show different aspects of Jane's character. Through a series of character traits, Brontë expresses her view of how the conflicting drives in the human spirit (reason, instincts, passion..) can redirect human behaviour.

2. 3 The Name "Eyre"

The name of "Eyre" is a common British name, and one that is repeated 100 times in Charlotte Bronte's novel, *Jane Eyre*. It is the name of two characters, Jane Eyre, the orphaned protagonist of the story, and John Eyre, Jane's uncle. The two characters in the novel are of particular interest, because they are complex figures, exhibiting good qualities. However, there is a reference in the British history to the figure, Edward John Eyre, the British explorer and later Governor of Jamaica. There may be an inspiration for the fictional character of St. John Rivers. There are definite similarities between Edward John Eyre, the fictional figure, and St. John River, the real one. The similarities in the lives of these two men, are evident. Both do share a number of qualities, and both are explorers. The clear similarity between these two persons is their names. St. John is related to Jane Eyre, so his full name is actually St. John Eyre Rivers. Although he calls himself St. John Rivers, he is actually Jane's cousin. He is described in the novel as a cold and an excessively zealous person. He is unhappy with his humble position as minister at Morton, St. John wants to become a missionary in order to meet his ambitions for power and glory. During the conversation in which Jane learns of her uncle's death, St. John explains that he is a relation of Jane: *"You are not, perhaps aware that I am your namesake?—that I was christened St. John Eyre Rivers?"* (*Jane Eyre*, 380).

Jane becomes overjoyed with the prospect of a true family: *"It seemed I had 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" (ibid, 381).

St. John Eyre Rivers is a clergyman who wants to become a missionary. We find out that he is a nice man, with a mission in the life to help people. He seems to be a man of integrity, with a warm heart. St. John Rivers is introduced in the novel as a savior. In fact, he saved Jane from certain death as she collapsed at his doorstep after running away from Thornfield (ibid, 335). As the second part of his name suggests, "Rivers" is symbolically linked with the natural element of water. *"Water is the source both of life and of death, is creator and destroyer"* (*The Penguin Dictionary of Symbols*, 1996: 1082). Therefore, St. John Eyre Rivers has a double function, he is a source of life, when he saved Jane Eyre from death, and a source of death for his ambition to become a missionary (colonizer).

Although St. John is a "missionary", at times, he is also a "colonizer" in a way, as was Edward John Eyre. Jane says about St. John: *"he forgets, pitilessly, the feelings and claims of little people, in pursuing his own large views."* (*Jane Eyre*, 411). Although Charlotte occasionally describes St. John negatively in all sections of the novel, her description of him in the final chapter of *Jane Eyre* shows that he is doing the good work of England in his mission in India. *"A more resolute, indefatigable pioneer never wrought amidst rocks and dangers"* … *"he may be stern; he may be exacting; he may be ambitious yet; but his has the sternness of the warrior Greatheart, who guards his pilgrim convoy from the onslaught of Apollyon"* (*Jane Eyre*, 447).

St. John is a clergyman doing Christian work as a missionary. The first part of his name contains a symbolic religious connotation. Etymologically, the name "John" owes its consistent popularity to some New Testament characters, including John the Baptist.

The names of the other characters in *Jane Eyre* are not less significant or suggestive if examined in the light of the circumstances in which they appear or the events that they cause or get affected by.

2. 4 Interpretation of Proper Names in *Jane Eyre*

It is important to distinguish between the study of language and the study of language use. The object of study in the former is English, French, etc., and the object of study in the latter is the linguistic behaviour of the speakers and the pragmatic structure of sentence types. The study of proper nouns (names) belongs to this area of study (language use).Yet, Brontë is likely to reveal the real identity of each character by the names she printed on them.

In his essay *"Fire and Eyre: Charlotte Brontë's War of Earthly Elements, "* David Lodge[2] explores the symbolic implication of the name of Charlotte Brontë's heroine Jane Eyre in her masterpiece *Jane Eyre.* Through the events she goes through, the ideas and tendencies with which she is associated in the novel, Lodge gives his own interpretation of the name 'Jane Eyre'. However, he does not explore the significance of the rest of the names of other characters, places and animals. In this work, we intend to explore the significance of most of the names by examining their

actions or connections from the point of view of the narrator and heroine Jane Eyre.

The reader can discover the meaning of any name, by first thinking of what the name generally means or what it apparently suggests, " *our understanding of names is that "if x refers to y by means of name N, then x has y in mind and y is the thing that x intends to be saying something about.*"* **3**

In *Jane Eyre*, the reader needs to see what the name means from the point of view of the heroine Jane Eyre and the kind of action in which it is involved. In this novel, the reader needs to take into consideration the symbolic meaning of the four elements of air, fire, water and earth that Charlotte Brontë uses in order to associate some of the characters with them.

The elements are supposed to reflect upon the names of the characters involved as the names themselves are significant. It seems that Jane Eyre, according to the way she is described in the novel, can be closely associated with the element of fire and with its additional connotations or associations. The significance of the name of the protagonist is the most apparent one in the novel. Mr. Rochester (a character in the novel) refers to Jane Eyre on many occasions as a 'genie' or an 'elf', and a genie (or genius) is traditionally associated with disappearance, lightness and cleverness. This is as far as the first name is concerned, and when it comes to the surname, Eyre, it is suggestive of air in terms of sound and it is close again to the word 'fire' if the name is

pronounced with the triphtong [aiə]. In fact, the association can be proved right not only because of the sound or the meaning, but rather because of the character's role in the novel or the way the character acts. This appears strongly in Jane's passionate nature which is the strongest characteristic of her personality and Mr. Rochester describes her as such because he finds her small in size, agile, and quite ready to offer help. She is especially ready when she is needed by him. Her light and quick movement associates her with the world of the geniuses. When she first meets him, she is ready to help after he is thrown from the back of his horse on the ground although she has no idea about horses. She does not mind holding the rein of Mesrour, Mr. Rochester's horse. His wife, Bertha Mason Rochester, is described as insane. She was always locked up in the attic on the third floor where she can escape the watching eye of Grace Poole. One day, she set fire to Mr. Rochester's bed. Jane is the only person who wakes up when she hears Bertha's noise. She runs quickly to extinguish the fire and manages to save Mr. Rochester from burning to death.

Throughout the novel, Jane appears as a symbol of help and sympathy to Mr. Rochester, as she is a source of liveliness and intimacy in Thornfield, and these two elements suggest the presence of warm feelings, which are symptoms of the presence of life. Jane's maiden name, Eyre, suggests Jane's connection with the elements of air and fire. When 'Eyre' is pronounced as [eə(r)], it is closer to the pronunciation of 'air' than to 'fire'. The suggestion of fire, however, seems clear in the word 'Eyre' when it is pronounced as [aiə], as Lodge suggests in his afore mentioned

essay. This name associates Jane Eyre directly with fire. She is most of the time disposed to keep the fire going on in Thornfield. Likewise, Mr. Rochester is keen on having the fire going on all the time when he is at home. Jane spends her best time in spring and summer, the somehow warm seasons in England. When she sets out from Lowood school to Thornfield, it is in the summer time. Her departure From Lowood is a symbol of a happy stage in her life. She spends her best time in Thornfield where she sees the warmth of summer in addition to the fire that Mr. Rochester keeps going on there.

Also, Jane's physiognomy suggests her association with the element of fire. Mr. Rochester describes her when he disguises himself as a gipsy woman who tells Jane about her fortune. He (the gipsy woman in disguise) describes Jane's eye in this way: *The flame flickers in the eye; the eye shines like dew; it looks soft and full of feeling; it smiles at my jargon: it is susceptible; impression follows impression through its clear sphere it ceases to smile, it is sad, "* (*Jane Eyre,* 200). And when Mr. Rochester moves to describe her mouth, he describes it in this way:

> "it delights at times in laughter, it is disposed to impart all that the drain conceives, though I dare say it would be silent on much the heart experiences. Mobile and flexible, it was never intended to be compressed in the eternal silence of solitude; it is a mouth which should speak much and smile often, and have human affection for its interlocutor" (ibid, 200).

Mr. Rochester continues to describe her face and skull using his skills of physiognomy and phrenology in which he emphasizes the

presence of warm feelings and love of life. Jane's happy and cheerful moments of warm and intimate feelings are those which appear when she is beside, or expecting, the one she loves, Mr. Rochester .

And when he examines her forehead, it tells him the same thing and this gives us a clear picture of her. He says*, "The passions may rage furiously, like true heathens, as they are; and the desires may imagine all sort of vain things"* (ibid, 200). Jane's constitution seems to be formed from these two strong elements of fire and air. While still examining her forehead, Mr. Rochester continues to say: *"Strong wind, earthquake-shock, and fire may pass by: but I shall follow the guiding of that still small voice which interprets the dictates of conscience"* (ibid, 200). As it is suggested by Charlotte Brontë, these two elements of fire and air should be controlled so as not to go out of bounds or control. Otherwise, real destruction can result because of their destructive powers.

Like Jane's surname, the surname of Mr. Edward Rochester suggests the element of fire in it. 'Rochester' can be clearly suggestive and significant if the name is divided into parts and then examined individually or collectively to refer to Mr. Rochester to conclude certain symbolic connotations that are potentially inherent in his name. 'Ro' is suggestive of the word 'raw', which means crude, primitive, uncultivated, spontaneous, impulsive, childish. On the other hand, the second part of this name 'chester' includes 'chest' which is that part of the body containing the heart, the source of blood and life, and the center of emotions, rather than reason. The parts of the name put together suggest a person with a primitive way of life based on a spontaneous and impulsive way of living.

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This 'raw' 'chest' becomes Mr. Rochester' s guide to live full of sin and vice, and both of these things come because of the presence of so much fire and passion. Mr. Rochester finds himself restricted by the social and religious principles of society after his marriage to mad Bertha Mason. He, therefore, resorts to a new environment with a warm climate, where the instincts are satisfied at the expense of morality or principles. He finds in the south of France an appropriate environment for the satisfaction of his lusts. It is in such a place that he gives a free rein to his passions with such women as the French Celine Varens, the Italian Giacenta, the German Clara and others. All these women are symbols of illegitimate desire or sin.

Mr. Rochester is associated with fire through his moods and actions. This supports further the significance of his name. He is temperamental and moody and it is very difficult to expect what kind of course of action he will follow, because this seems to depend on his inherent feelings of caution and fear. His presence at home is usually accompanied by fire. His extreme indulgence in warm feelings and passion leads symbolically to his partial destruction. When his mad wife sets fire to his house, he tries to save her when she throws herself from the roof of the house. By doing so, he loses one of his arms and his eyesight. Fire, in this case, plays a directly destructive role, and Jane Eyre, like Mr. Rochester, suffers because she lets her imagination and passion free and succumbs to her sensual passions in Thornfield. Her passionate love to Mr. Rochester prevents her from seeing the real world of Mr. Rochester. The fire of her passion dispels her out of

the false sensual 'heaven' of Mr. Rochester, in whom the element of fire is strongly felt. Jane's desire throws her out and she is driven by providence to a cold place, to Moor House, where her cousin St. John Rivers tries to impose himself on her as a prospective husband.

St. John Rivers is described by Jane Eyre as a man who is determined to marry her, because he believes that she can be a good missionary's assistant. He is leading a very cold life, similar to the wintry life of Morton, and he is determined to impose the same kind of life on her. His surname 'Rivers', suggests the danger lying in his character as rivers can be destructive and annihilating because of their water. Water is used as a threatening element in the novel, as it suggests flood, frost and frigidity. Water appears in the novel in the form of black clouds, rain, rivers, seas and oceans threatening of death. Jane sees St. John Rivers as a source of death; he threatens to wipe out her identity in order to make her follow him blindly. He consciously and unconsciously tries to bring cold into her life. That is why he is always associated with cold rainy winter. Most of the times when he comes to visit Jane, the weather tends to be cold, rainy and the earth is muddy. The rain spoils the dry earth and, St. John, in turn, spoils Jane's house. Contrary to Mr. Rochester who brings warmth and life with him, St. John brings rain and death. He is even described as a pillar of marble, which has no sense of sympathy, pity, compassion or affection. He abandons the beautiful Miss Rosamond Oliver because he thinks that she may seduce him away from his religious missionary activities in India with

her charming beauty. His sources of pleasure are not those which others appreciate or seek. Jane says about him:

> "Nature was not to him that treasury of delight it was to his sister. He expressed once...a strong sense of the rugged charm of hills, and an inborn affection more of gloom than pleasure in the tone and words in which the sentiment was manifested; and never did lie seem to roam the moors for the sake of their soothing silence - never seek out or dwell upon the thousand peaceful delights they could yield"(ibid, 348).

Even during his preaching, St. John conveys the idea that he is devoid of emotion and Jane can feel this tangibly. She says: *"There was a strange bitterness; an absence of consolatory gentleness; stern allusions to Calvinistic doctrines"* (ibid, 348). He visits her later on and she is determined to understand why he refuses to marry Rosamond Oliver. She tries to find *"an aperture in that marble breast through which [she] can shed one drop of the balm of sympathy"* (ibid, 367), and he tries to correct her interpretation of him: *"Know me to be what I am - a cold, hard man... I am simply, in my original state - stripped of that blood bleached robe with which Christianity covers human deformity - a cold, hard, ambitious man"* (ibid, 370-71). Such passages offer the reader an insight into the building up of his personality and suggest the significance of his name.

St. John Rivers represents the opposite extreme from Rochester. Where Rochester is a man of fire, St John is one of ice. When he goes to visit Jane after their long discussion about Miss Oliver, Jane first mistakes him for the wind shaking the door, which is again a menacing power to

Jane. He is described in association to water (the cold elements which represent the antithesis of fire). Jane adds:

> "No, it was St. John Rivers, who, lifting the latch, came in out of the frozen hurricane - the howling darkness - and stood before me, the cloak that covered his tall figure all white as a glacier. I was almost in consternation, so little had I expected any guest from the blocked up vale that night." (ibid, 373).

Therefore, Jane asks about whether something wrong has happened, *"Any ill news... has anything happened?"* and, in cold blood, he says to her, *"I shall sully the purity of your floor"* (ibid, 373). Quite surprised that he has come all the way to tell her the rest of his story at such an inconvenient time, she thinks that she *"had never seen that handsome featured face of his look more like chiseled marble"* (ibid, 374).

This significant contrast between Jane Eyre and St. John Rivers is not only in terms of significance of names, but also in terms of nature which each of them has. He belongs to water; she belongs to fire. Significantly, he says to her: *"I am cold: no fervour infects me"* (ibid, 379), and in the same way, she replies, *"Whereas I am hot, and fire dissolves ice. The blaze there has thawed all the snow from your cloak; by the same token, it has streamed on to my floor, and made it like a trampled street"* (ibid, 379). She urges him to tell her the rest of his story in which he refers to himself as a stone corroded by continual dropping of water. All of Jane's attempts to dissuade St. John from asking her for marriage seem to fail and he insists upon his marriage proposal. She resorts to physiognomy and phrenology to examine his character and she finds out that they do not

match. She explains to the reader: *"As I looked at his lofty forehead, still and pale as a white stone - at his fine lineaments fixed in study - I comprehended all at once that he could hardly make a good husband; that it would be a trying thing to be his wife"* (ibid, 388). Just contrary to the way she describes St. John River, Charlotte Brontë introduces Rosamond Oliver to mean just the opposite of him. As her full name suggests, she is a symbol of everlasting beauty. She is a beautiful rose with the quality of olive trees in it. Like an olive tree, this rose is not supposed to fade in winter like other plants, but to survive and keep green and beautiful. St . John refuses to associate himself with her: he thinks that she is a symbol of earthly pleasures which can prevent man from achieving his heavenly mission.

Besides the above names, the reader can feel that most of the other characters' names are significantly employed and their meanings can be discovered with the development of the plot. Lets start with the Reed family. Etymologically speaking, a reed is a tall grass that grows in swamps and shallow water and has jaunted hollow stalks. Likewise, the Reed family is a group of reeds 'whose hearts are empty of affection', as the stalks of the reeds are hollow inside. It is good for generating sound, but not substance. Mrs. Reed is like a reed that gives out sound, but not substance or truth. She pretends to be a benefactress, while in reality, she fails to keep her promise to her dead husband i.e., to take care of Jane Eyre as one of her children. The hollowness of Mrs. Reed, and her children, John, Eliza and Georgiana is revealed further in the middle of the novel.

When Jane visits Mrs. Reed before her death, she confirms her belief about the Reed family by learning about the failure of its members. John Reed wastes most of his family's money, threatens to kill his mother and finally commits suicide. Mrs. Reed starts to hallucinate and dies lonely, as both of her daughters ignore her and wait to hear from anyone that she is dead. The complete absence of the emotions of affection and compassion in such a scene which Jane witnesses is clearly felt. Jane, the one who has been excluded from joining the Reed family circle, comes to run the affairs of the family, to make peace with the two daughters and to insure that Mrs. Reed is not in pain. Jane forgives her and asks her to forgive her before her death. She keeps the fire going in Mrs. Reed's room, listens to the Reed girls, and tries to be as helpful as possible. Jane's view about them proves right and her previous hatred seems somehow justified, as it is not based on flimsy reasons. While their mother is dying, both Eliza and Georgiana quarrel about what they should do and start accusing each other of being good for nothing. In other words, they seem like the reed plant (hallow at the core).

The manager and treasurer of Lowood Institution, Mr. Brocklehurst, is not outside this circle of people with significant names. The way his name sounds suggests the sound or pronunciation of 'rock heart', which is clearly felt in the novel, especially when he ironically tells Jane to ask God to take her heart of stone, or rock, and replace it with a heart of flesh. With the development of the action, the reader can realise that it is his heart that is as solid as a rock. He deprives the little orphans of Lowood of good food,

heating and clothing, which puts a short end to the lives of many of the children, including Helen Burns, who suffers greatly because of the wrong way of supervising the school on which Mr. Brocklehurst is responsible. When he comes to inquire about the deteriorating health of the children, he hardly appears in front of the children. This shows how "hard-hearted" he is. He does not know what affection is and seems to be strict but he contradicts himself because of his "rigidity". When he interviews Jane for the first time at Gateshead, she looks at his unproportionate appearance and sees him first as a *"black pillar"* (ibid, 33) and *his "grim face at the top was like a carved mask, placed above the shaft by way of capital"* (ibid, 34). His shape, like his name, can suggest the unproportionate shape of the dune, as his features were large and *"all the lines of his frame were equally harsh and prim"* (ibid,   34). The kind of questions he asks Jane show further Jane's unease to stay with him as a man who is "unsympathetic and cruel". In addition, he tries to bring up the school children according to strict laws which he uses to suit his purposes, and brings up his own children according to a different set of criteria. His family members are indulged in wealth and social rank, while the children at Lowood are left to starve, freeze and perish.

Miss Scatcherd is one of Lowood schoolteachers. She has no reason whatsoever to treat the children cruelly apart from her lack of human and feminine pity. She cannot recognize in Helen Burns a good and intelligent girl. Her name, Scatcherd, has no direct link with the natural elements but it is significant as well. It suggests the word 'catch'. This is exactly what

Miss Scatcherd seems to have set herself all the time to do with Helen Burns and other children at Lowood. She always runs after them and strikes violently the first one she catches. One naturally realizes how Bronte felt about some, if not many, schoolmistresses at her time. In fact, one may confidently say that Miss Scatcherd is a catcher not a teacher. Miss Schatcherd has a negative effect on children. In her presence, Helen seems to be disturbed as she fails to think clearly. Contrary to Miss Scatcherd, Brontë introduces another teacher, Miss Temple, who seems to be in direct contrast with Miss Scatcherd. Miss Temple's name is significant because she represents its meaning extensively. In her presence, children, particularly Helen and Jane, feel better, she guards the children against cold and hunger when she takes risks against being reproached by Mr. Brocklehurst's instructions. She allows the orphans some freedom within the school by asking them to have their dinner in the garden, and tries to compensate for the il1-treatment of Miss Scatcherd and Mr. Brocklehurst. One of Lowood children, Julia Severn, appears in one scene, as if only to reveal what will happen to her through what her name means. "Severn" suggests "sever" or "cut" and this girl appears to have hair cut as a punishment by Mr. Brocklehurst who believes that one should not abide by nature, he orders that this girl's hair should be cut.

When Jane moves to Thornfield, she not only obtains a job, but also acquires new friends and acquaintances and she deals with people who have a certain amount of effect on her character and can be related to her according to the names they bear and according to the role they play in the

novel. In addition to Mr. Rochester, there are other people, like Mrs. Fairfax, Grace Poole, Bertha Mason Rochester, Adele, Miss Blanche Ingram and her relatives and friends, not to mention the other minor characters in the novel.

Mrs. Fairfax's name can be interpreted in the light of the role she plays in relation to Jane Eyre. It is suggested that Mrs. Fairfax is fair. She tries to be fair and kind to Jane, *"I cherished towards Mrs. Fairfax a thankfulness for her kindness, and a pleasure in her society proportionate to the tranquil regard she had for me, and the moderation of her mind and character"* (ibid, 110). Mrs. Fairfax praises Jane to Mr. Rochester as a valuable and important governess through her duty and hard work. The second part of her name, 'fax', suggests the verb 'fix' which means to put things right. This can be explained by Mrs. Fairfax's attempt to warn Jane against her master's flirtation with her. She asks her to keep Mr. Rochester at a distance, and not to allow him do all what he wants with her, because a gentleman like him cannot be interested in marrying a governess. Although Mrs. Fairfax seems wrong, as Mr. Rochester is completely honest about his marriage proposal to Jane, Mrs. Fairfax is proved right later on as it becomes known that Mr. Rochester is already married to another woman. It should be said, however, that Mrs. Fairfax continues to be honest and faithful to her master in spite of the change in his life and circumstances and she continues to serve him at times when he suffers from health problems. Like Mrs. Fairfax, Grace Poole's name seems to have even two contrasted connotations, one is good for Mr. Rochester and the other

inspires uneasiness and doubt for Jane. The first name, Grace, is clearly significant because it means grace for Mr. Rochester who needs such a woman to look after his mad wife. Otherwise, things will not be as he wants. It is true that she gets five times as much as he pays other servants at Thornfield, but she is special because of the service she offers him and his mad wife, Bertha. She offers secrecy for him, and care for his wife. As for the surname, Poole, it suggests the watery content of pools which Jane does not feel easy about: it is a symbol of overwhelming flood and death. As far as Jane is concerned, she plays a negative role by keeping Bertha's presence a secret and never informs Jane of the truth about Mr. Rochester's living wife.

Adele, Mr. Rochester's ward, as the sound of her name suggests, is an addition to Mr. Rochester, and not his daughter, as her mother Celine Varens claims. Adele Varens is a foreigner, like her mother. Her name suggests that she adds a "new French culture" to the life of Jane. In Jane's opinion, Adele initially shows unpleasantly French characteristics such as sensuality and materialism. However, Jane's British education changes all of her negative characteristics, *"As she was committed entirely to my care, and no injudicious interference from any quarter ever thwarted my plans for her improvement, she soon forgot her little freaks, and became obedient and teachable. She had no great talents, no marked traits of character, no peculiar development of feeling or taste"* (ibid, 110). By the end of the novel Adele has become a kind companion for Jane.

The name of Celine Varens portrays her character and her actions. The first name, Celine, suggests that she is silly and sells herself to those who accept to pay her for her services and, at the same time, her surname suggests variance or changeability. She keeps changing men, which, also, suggests that she is faithless. She even dares to abandon her daughter behind her in Paris and run away with her new lover.

The group of visitors invited by Mr. Rochester to spend some time at Thornfield and to have a party seems to have significant names, too. Miss Blanche Ingram is the most important visitor and becomes the center around which most of the action revolves and the center of attracting attention. Her name is significantly suggestive of her personality and action. To start with 'blanche', as an adjective in French, means white, and in English, 'to bleach' means to whiten something or to make it lose its color by boiling .When this color is related to Jane Eyre, it presumes a sense of death and frigidity because Jane is generally associated with liveliness and passion, i.e., redness. Unlike Jane, Blanche Ingram is as white as a dead person, she is void of life and emotions. In the meantime, to use the word as a verb, it suggests that she will make Mr. Rochester's life colorless and passionless. She is described by Jane as being dry and superficial. In fact, this is what she tries hard to achieve, when she speaks Italian, plays the piano, sings, and talks about music and about the young men of her age. Through her pretentious acts, she tries to suggest to Mr. Rochester that she is a unique woman with special personal characteristics. However cunningly she tries to convince Mr. Rochester of her capabilities

and qualifications, Mr. Rochester and Jane Eyre end up discovering her real nature and her plans for marriage of convenience. Jane's critical *descriptive*[4] and *analytical* eye relates how Blanche tries to show off before others during the party when she says:

> "Miss Ingram, who had now seated herself with proud grace at the piano, spreading out her snowy robes in queenly amplitude, commenced a brilliant prelude - talking meantime. She appeared to be on her high horse to-night; both her words and her air seemed intended to excite not only the admiration, but the amazement of her auditors; she was evidently bent on striking them as something very dashing and daring indeed " (ibid, 178).

And like Miss Blanche Ingram, her mother, Baroness Ingram of Ingram Park, always insists on using her full title to show her high aristocratic rank, which in turn may convince Mr. Rochester of the benefits of marrying her daughter. Mrs. Amy Eshton is like ashes, she is easily carried off, silly, absent-minded and childish. The Dents, like the Ingrams, suggest what their surname means, i.e., hollow or dip in the surface of something or metaphorically in the surface of someone because of pressure.

The list seems to be endless, but it is still worthwhile considering the names of some other characters in the novel. Mr. Richard Mason, Mr. Rochester's brother-in-law, plays a role which reveals the solid passionless attitude towards Mr. Rochester, particularly when he shows his carelessness about Mr. Rochester's difficult life with his wife, Mr. Mason's sister. A mason deals with masonry or stones, and he seems to have derived so much from the name because his heart seems to be made of stone; he

does not sympathize with Mr. Rochester in his difficult marriage because of his mad sister, Bertha, whose name, is also not less revealing about her personality. Her name suggests that she was born but has never matured and continued to live in her birth moments of mindlessness. She lives only physically, like an animal, and she is referred to frequently by Jane as an animal when Jane hears some strange voices. She, like animals or children, shrieks, screams and murmurs, but never speaks as a normal human being. She tends to attack and devour her victims on more than one occasion. She plays havoc at Thornfield by setting fire to Mr. Rochester's bed, stabbing her brother and biting his neck, tearing Jane's wedding veil and finally setting fire to Thornfield, which puts an end to her life, destroys the place, and cripples Mr. Rochester.

Another minor character which plays an important role in Jane's life is her uncle's solicitor, Mr. Brigg. The name suggests that there is a connecting bridge between Jane who is about to be seduced into a guilty marriage and her caring uncle who continues to take care of her welfare although he is far from her.

Even the names of the places[5] and animals in the novel are significantly introduced in the novel. Their meanings, like the names of people, are revealed as the action develops. Lodge examines the attributes for which Gateshead, Lowood, Thornfield, Moor House and Ferndean stand, but again, he does not explore the significance of all the names.

Gateshead is regarded by Jane Eyre as a prison from which she wants to escape. She does not want to stay there because she is treated almost like a prisoner in an individual cell. When she is excluded from

sharing the warmth of the family, she goes into the adjacent room to be separated from the other children, first, and then climbs into the window seat to sit there behind the curtain so that she is separated from the rest of the Reed family by two barriers, a wall and a curtain. It is suggested, from the name of the place, Gateshead, that she is imprisoned behind a big prison gate. She is literally imprisoned in the red room when John Reed attacks her and Mrs. Reed orders that she be imprisoned upstairs like a criminal in the same room where her uncle died. Therefore, when she is given the chance to replace this place or prison of big gates with another one, she is happy to leave it and go to Lowood Institution.

Lowood, likewise, is not less suggestive than Gateshead. The significance of the name, Lowood, is clarified when Jane realizes what kind of place it is for the general attitude held by Mr. Brocklehurst and Miss Scatcherd towards the orphan girls. Lowood, it seems, is a real low wood or jungle. It is low because of the low morality of the treasurer of the school and it is a wood because it is the law of the jungle, which dominates there. In such a place, the little children are victimized by the big ones as they prevent them access to food and heating. It is here that Helen and many other children expire; being helpless and poor, they are left there to die in a place like a jungle.

Mr. Rochester's house, Thornfield, is, like the other places, clearly suggestive and significant. It is called so because of the various menacing dangers that Jane is exposed to. Jane is threatened by hidden perils, that she cannot explain or find rational answers to. It becomes like a field of thorns and Jane has to walk through this field very carefully. She is threatened by

her own wishes regarding Mr. Rochester. She suffers from a huge conflict between passion and reason, between heart and mind, or between the love of God and the love of man. She has to choose between two difficult alternatives, neither of them being an easy solution for her new situation. Thornfield is the place where she feels happy near Mr. Rochester. Things start to mean more to her, as she realizes what happiness, joy and pleasure mean after missing all of them before her coming to Thornfield. That is why Jane finds it very difficult to extract herself from or quit Thornfield.

Moor House is like a moor, which threatens to overwhelm Jane with its flooding water and with the overwhelming power of St. John Rivers, her cousin. He claims that she has been created by God to be a missionary's wife, that is, his wife. In that place, she is threatened of annihilation and perishing as she is being imposed upon by St. John who asks her to marry him and accompany him to India, may be, to perish there, as Jane sees this at one stage in her experience with him.

Ferndean, according to the action and the end of the novel, is the best place for Jane Eyre. It suggests that it is, unlike Thornfield (a field of thorns), a garden or a heavenly paradise, where Jane and Mr. Rochester can live happily covered by the big ferns of Ferndean. It is more open than closed and it opens new opportunities for both Jane and Mr. Rochester to live as husband and wife.

Even the names of animals in *Jane Eyre* are significantly used by Brontë. The name of Mr. Rochester's horse, Mesrour, is evidently suggestive, it means pleased in Arabic. It may be called so because it shows its feeling of pleasure to be Mr. Rochester's horse who takes care of it. The

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dog is called Pilot and it plays the role of a pilot, especially at the end of the novel, after Mr. Rochester loses his eyesight and cannot find his way without the help of a guide. The dog becomes a pilot or a guide, which leads Mr. Rochester to his destination safely.

All of the above-cited names suggest that Charlotte Brontë had been greatly careful in the way she selected the names for her characters, places and animals. They are, as such, used not only as purely neutral names referring to particular things, but they are rather used as rich names bearing various connotations. Their true meaning is revealed through their sound as well as through the development of the plot in the novel. Names of persons, places and animals in *Jane Eyre* are chosen with an intent of expressing the very character of the person or thing named.

In their role-playing, the reader of *Jane Eyre* makes judgments not only on the characters appearance, but also on their names. They are relatively meaningful and appropriate in describing the personality of each character.

NOTES TO CHAPTER 2:

1 Characterization: the method a writer uses to reveal the personality of a character in a literary work.

2 LODGE, D. 1970. *Fire and Eyre: Charlotte Brontës War of Earthly Elements* , in The Brontës, ed by Ian Gregor, Englewood Cilff, Prentice Hall.

3 Hunter: http:// www.hunter. Pdf.

4 Descriptive: derived from descriptivism identifying and recommending from and usages favored by the analyst ... In the descriptivist approach, we try to describe the facts of linguistic beahaviour exactly as we find them, (R.L. Trask, 1997: 72).

5 Names of places: onomastics study both anthroponyms (personal names, especially surnames, but also given names) and toponyms (place names). (ibid, 215).

CHAPTER 3

The Psychological Load of
Proper Names

3. 1 Interpretation of David's Star

By interpreting David's Star[1], we aim at showing that the existing opposition of natural elements presented in this star seems to be used in a similar way within some characters in *Jane Eyre*.

It clearly makes sense to use psychoanalysis in literary study. The analyst (psycho-analyst) and the reader may deal with the same phenomena, but in significantly different ways. However, psychoanalysis studies give us explanations of human behaviour, whereas literature gives us truth to experience because it enables us (as readers) to observe people and enter into their mental universe.

> "What psychoanalysis can teach us is to substitute the art of listening for the seizure of meaning. The literary text, like the analytic patient, provides the terms of its interpretation, and the reader has to learn to wrestle with this idiom rather than replace it with prepacked theories. " (Maud Ellmann, 1994: 11).

In this chapter, we intend to argue that names of characters in *Jane Eyre* are not arbitrarily chosen since they can be viewed as a reflexion of their bearers personality and behaviour (the characters). They are used in the novel to describe the personalities of the characters and interpret their traits. As shown in chapter two, names of characters in *Jane Eyre* reflect their personalities. From a pragmatic point of view, a name is bound to bear a psychological load in all cases of its interpretation by the reader. The latter can give different readings to one fictional character's name. If he fails in doing so, (when the meaning is not recognized), there arises a

process of persuasion ending in conviction or rejection. The reader of a literary corpus whether it is a novel or any other work of fiction, the first thing he remembers is not the action or the plot but the character or characters. As far as *Jane Eyre* is concerned, to us, as to most readers, the first thing to be remembered is the characters' names. Therefore, the primary goal of the author behind choosing certain names and not others is to affect the reader who often notices the names and speculates on them. It is like seeing someone in person. However, a good name is the one that tells about the personality of its bearer (the character).

As mentioned in chapter two, some characters in *Jane Eyre* have the sense of the four natural elements especially 'fire' and 'water'. This sense is displayed through their emotions, actions and even their names. To prove the personalities of characters, we need to identify the characters' psychological situation and try to describe the four elements of nature using the Star of David as presented in (*The Penguin Dictionary of Symbols,* 1996: 930).

The Star of David is also known as the Seal of Solomon. The six-pointed star, or hexagram, is the symbol[2] of initiation and spiritual illumination. The upward-pointing triangle represents the aspiration of the magician to the Gods, and the downward-pointing triangle represents the divine power, flowing down to the world. These meet at the moment of magic and the interlaced triangles forming the hexagram symbolize the power of this meeting.
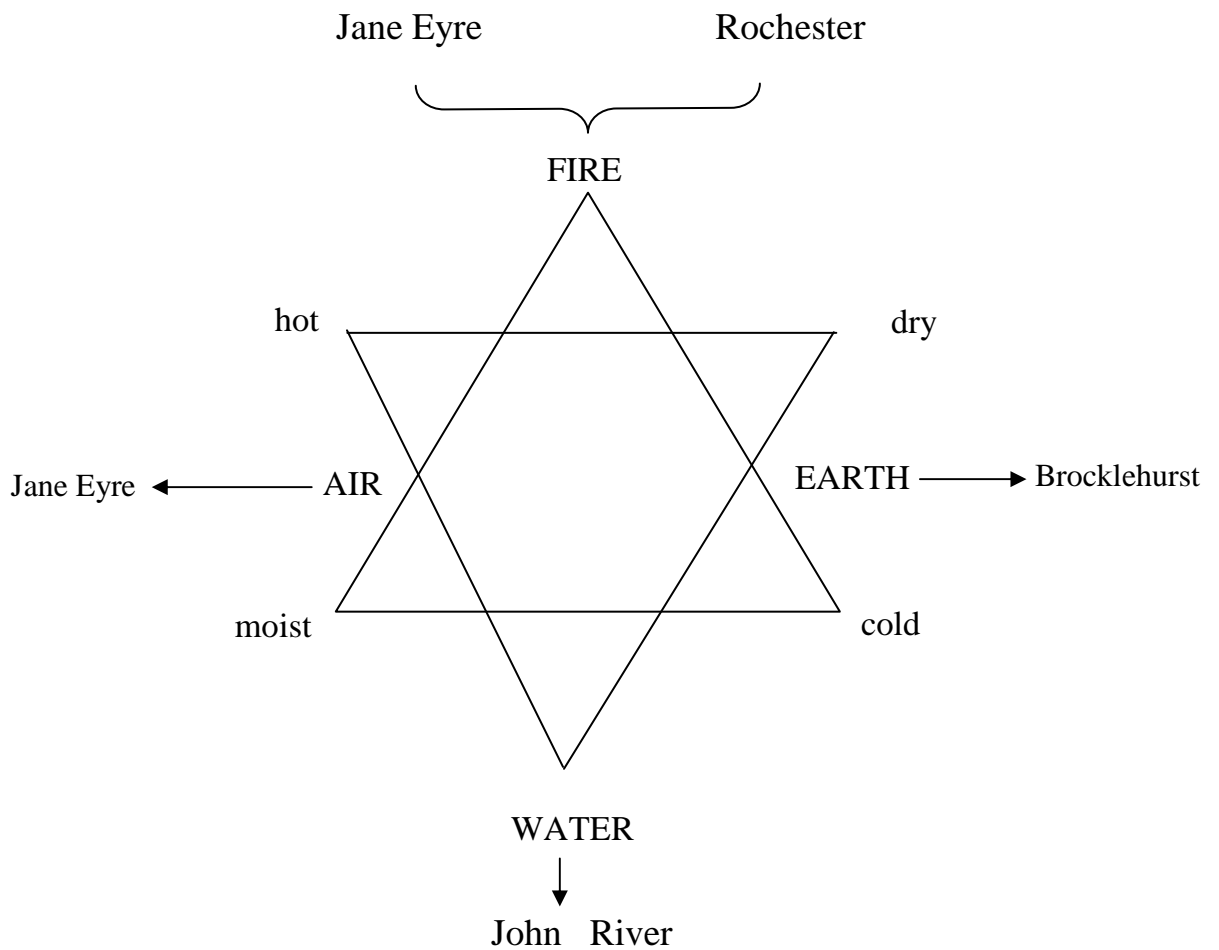
The Star of David

" This six-pointed star is formed by the intersection of two equilateral triangles. In the first place it contains the four elements. The regular triangle stands for fire and the inverted triangle for water. The "fire" triangle cut by the base of the "water"-triangle stands for Air, while the "water" triangle cut the base of the "fire" triangle stands for Earth. " (*The Penguin Dictionary of Symbols*, 1996: 930).

Each of the four elements of nature is given a symbolic realm. Air is a symbol of the mind and the thinker. The breath of life and sign of inspiration. When a new idea comes to our minds, we say: "like a breath of fresh air."

Fire is the symbol of Energy and Will. It is the symbol of Passion. It is the force with which we can destruct the world. We usually speak of burning desires, or actions. Fire is associated with the hot summer and sun.

Water is the realm of the unconscious, the ocean of dreams, the depths of emotions. It is a sea from which all life springs. Water is associated with rain in Autumn.

Earth is the realm of the body and all that is physical, tangible, solid and real. We are down to earth. Earth, too, is mystery and wildness, deserted mountains, and forests.

In *Jane Eyre,* we notice that the majority of the characters are female. In fact, out of forty four characters, twenty eight are female. This may suggest that Charlotte Brontë does not have a wide repertoire when it comes to male characters on account of her narrow experience with men. Besides, the theme that she develops requires more female characters than male ones. Or perhaps because Charlotte Brontë has a feminist philosophy going against the Victorian social traditions. In Victorian age, as Jane says: *"women are supposed to be very calm"*, women are thought to be absolutely different from men: they cannot think themselves, neither do they feel, nor do they have passions like men do. Brontë declares that idea is wrong, she has a feminist philosophy, that is, she believes that women can be equal to men. In the novel, Jane says,

> "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*, 111).

Throughout the novel, male characters seem to have the characteristics of water and earth, which are, according to traditional cosmology[3], held to be active with a male connotation. On the contrary, female characters, as Jane Eyre, seem to have the nature of fire and air which are passive and carry a female connotation. In Charlotte Brontë's *Jane Eyre*, her characters, Edward Rochester, St. John Rivers, and Brocklehurst are good examples of typical gentlemen in Victorian literature. All of these gentlemen are also drawn together with another characteristic of pride. In fact, Edward Rochester has the characteristics of earth and St. John Rivers has the characteristics of water. Whereas, Jane Eyre has the characteristics of fire and air.

3. 2 Description of the Four Elements of Nature

The element of 'Air' is the most frequently used element in the novel. This word is repeated 565 times. Throughout *Jane Eyre*, Jane's association with 'Air' is symbolically linked with WIND and BREATH. It is *"a palpable symbol of invisible life, a universal driving force, and a purifier"* (*The Penguin Dictionary of Symbols*, 1996: 9).

Air has long been seen as a means for showing Jane's spiritual intensity. It is remarkable that the word 'ere' frequently appears in this story before she got married. Such a recurrence is often used to introduce Jane herself (e.g., *"Ere long I became aware ...,"* *"Ere I had finished ...,"* *" ... Ere I rose ...,"* *"Ere I permitted myself ... "* [21, 39, 99, 163]. The

'spiritual' intensity Jane receives is understood from repetition of 'ere'. This emphasizes her associations with 'air' and 'fairy.

The second natural element that is frequently repeated in the novel is 'Fire'. The word 'fire' is repeated 145 times in the novel. Jane's association with fire has long been seen as a means for showing her passionate nature, or, more specifically, her embittered rage, anger, and ire. In *Jane Eyre*, 'Fire' has a strong metaphorical significance, representing passion, sexual desire, and emotion. Brontë uses it may be because fire can provide warmth but can also burn. 'Fire' is represented as a *"terrible red glare"* (*Jane Eyre*, 21). It is the romantic passion between Rochester and Jane. When she is sad about becoming his mistress. Rochester tells Jane he is *"paving hell with energy"* (ibid, 139). When Rochester returns to Thornfield, the atmosphere changes, *"a fire was lit in the upstairs apartment"* (ibid, 120). Sense of fire and heat comes through, *"Come to the fire"* (ibid, 123).

> "Fire symbolically corresponds to the south, the colour RED, Summer and the HEART – This last correspondence is constant perhaps because fire symbolizes the passions (especially those of love and hate), perhaps because fire symbolizes spirit. Fire has a negative aspect that is the destructive function" (*The Penguin Dictionary of Symbols*, 1996: 379).

Symbolism of fire serves to create the passionate nature of the characters. "Fire" and "Burning" are both used to illustrate Jane's emotions. Visions of fire also link Jane to Bertha. Both characters are repeatedly involved with fire, especially in regards to Rochester. This can be seen with the physical presence of fire in the case of Bertha or with the

fiery passion that Jane has for Rochester. Fire is used to describe many aspects of Rochester's life.

Fire destroys Thornfield Hall, injures Rochester, and kills Bertha. It possibly symbolizes the death and rebirth of both Rochester and Jane. Since the passionate love that Rochester and Jane first held was sinful, it was accompanied by images of fire and burning possibly symbolizing Hell. After Jane leaves Thornfield, her "burning" desires for Rochester are no longer openly present. The next and final image of fire occurs in the fire that destroyed Thornfield. Shortly after the fire, Rochester proved his "burning" passions for Jane when he reunites her, and each proves to be reborn. Jane has undergone her own final period of personal and spiritual growth, and Rochester has faced his inner evils.

Jane Eyre usually regards expression of ire or anger as an error. She knows that strong anger makes her a strange person. She learns nothing new from Rochester's injunction, *"Dread remorse when you are tempted to err, Miss Eyre"* (*Jane Eyre*, 120).

Psychoanalytists interpret 'Fire' as a symbol of the intellect and consciousness in all ambivalence. *"Unlike the flame which casts light, the fire which smokes and devours symbolizes an Imagination inflamed".* Paul Diel (cited in: Jean Chevalier and Alain. Gheerbrant, *The Penguin Dictionary of symbols*, 1996: 382).

Therefore, the symbolic meaning of 'fire' is linked to those characteristics of purification and regeneration.

> "Once more we gave the positive aspect of destruction and a fresh reversal of the symbol. Water too purifies and regenerates, but fire is distinct from it, in that it

symbolizes 'purification through understanding the highest degree of spirituality, by enlightenment and by the truth" (*The Penguin Dictionary of Symbols*, 379 – 382).

The word 'Water' recurs throughout the novel 68 times. It appears in the novel in the form of rivers, seas, ice, rain, etc. Water takes on various forms, but it appears mainly in the form of cold. The descriptive imagery of coldness symbolizes the emotional repression of passion endured throughout the novel. Water may symbolize the source of life, coolness and comfort as it can also chill. It may represent the potentially destructive power and death especially when it appears in the form of sea storms or ice.

> "The symbolic meaning of water may be reduced to three main areas. It is a source of life, a vehicle of cleansing and a centre of regeneration. As opposed to fire, water corresponds to the north, to cold, and to winter solstice… Nevertheless, like all symbols, water is the source both of life and of death, is creator and destroyer. Frozen water –ice– is an expression of the extremes of stagnation, lack of warmth in the soul, and an absence of that life–giving and creative emotion which is love. Frozen water is an image of total stagnation of the psyche, the dead soul" (ibid, 1081-1089).

Water is the opposing force of fire. It is used by Brontë to show the reader that an equilibrium needs to be reached between the two. For instance, in the scene when BerthaMason lits fire in Rochester's room, Jane extinguishes it with water.

The fourth element (Earth), is repeated only 71 times. It appears mainly in the form of rock. The latter recurs 104 times. *"Earth is symbolically contrasted with Heaven as the passive with the active*

principle; the female with the male aspect of manifestation; darkness with light" (ibid, 331).

'Rock' is *"a symbol of unchanging motionlessness"* (*The Penguin Dictionary of Symbols*, 810). Throughout *Jane Eyre*, it symbolizes both the repression of passion, physical and emotional, and the tribulations endured throughout the course of the novel.

3. 3 Names as a Portrait of the Characters' Psychological Situation

Putting into practice the symbolic meaning of the four natural elements in accordance to the psychology of the characters in *Jane Eyre* is not an easy task. But, portraying them may help in understanding their traits and personalities, *"Analyzing a character is always a challenge because we must infer and then describe a unified personality from a few words, gestures and actions."* (Dorothy U. Seyler & Richard A. William, 1981).

The opposition of the elements: air, fire, earth and water, highlights the need for the characters to find an equilibrium between them. Fire can describe passion and warmth, but it can also burn. Water, air, and earth can describe coolness and comfort, but they can also chill. Because of Charlotte Brontë's use of natural imagery in her book, *Jane Eyre*, the reader understands better what the characters of Jane Eyre, Mr. Rochester, St. John Rivers, and Bertha Mason feel and think.

Charlotte Brontë associates the character Jane Eyre with both elements Air and Fire which are displayed through her emotions and

actions. This association with elements from nature can help portray her personality.

In the first chapters of the novel, Jane is presented as a an alienated orphan who is not allowed to express her feelings of anger and rejection of the Reed family. We notice a lack of dialogue (verbal expression) which is common to children. Brontë substitutes this lack with visual expressions including natural images. For instance, in the first five chapters the word 'air' is repeated fifty times, ' wind ' thirty three times and 'ice ' thirty three times. This high frequency of occurrence of the words air, wind, and ice illustrates symbolically Jane's emotions of solitude and instability. Brontë also uses other words belonging to the same semantic field such as clouds and somber.

As Jane matures, she is able to overtly express her inner feelings of passion including (love and hate), emotional and sexual passions… which are symbolized by 'fire'.

The second main character Mr. Rochester is like Jane Eyre. He seems to have the sense of coldness. In the first chapters of the novel, Rochester is introduced with a cold and icy appearance and personality. Jane notices his sense of coldness: *"his full nostrils, denoting. I thought, choler, his grim mouth, chin, and jaw – yes, all three were grim and no mistake"* (*Jane Eyre*, 231-232). As the novel develops, and when Rochester meets Jane, his psychological state of mind changes. We find that he has the warmness of fire within himself, with the *"strange fires in his look"* and particularly his *"flaming and flustering eyes*. Thornfield and his wife Bertha Mason are associated with fire.

'Fire' symbolizes the spirit and passion (*Penguin Dictionary of symbols*, 379). On the one hand, 'Fire' is the romantic passion between Rochester and Jane. On the other hand, 'Fire' symbolizes destruction and hell. For instance, when he realizes that Jane is not satisfied with being his mistress he tells her: *"I am paving hell with energy"* (*Jane Eyre, 138*). Unlike warmth, hell represents the negative aspect of fire. According to Jane, Rochester represents temptation of passion and sexual desires over reason when he tells her: *"you are cold because you are alone,.. " "come to the fire"* (ibid, 196). Later on in the novel, Rochester is described as having a much darker face, it may symbolically be burnt and become dark as a consequence of his "uncontrolled passion".

The third element of nature 'Water' is represented mainly by St. John Rivers who is similar to Jane in regard to the repression of emotional passions. Both seem to deny themselves any pleasures of emotional love. Brontë draws a parallel between the water and their feelings to reflect and dramatize the situation. The fierce storm produces chilling rain symbolizes not only Jane's heartbreak, but also the cold personality of St. John Rivers. The coolness he exerts portrays his personality.

His last name (River), means that he belongs to 'Water'. As such, he stands as the opposite of 'Fire', which is represented by Jane Eyre and Rochester. John River, the clergyman, is not introduced in the novel until chapter twelve. He appears as a man of integrity with a warm heart and his mission in life is to help people. Later on, he turns cold and icy. He is described as pale like ice and white like a glacier – Brontë depicts him as a heartless, self centered and distant man (distant from passion that is natural

in human beings). To dramatize the situation, Brontë makes him confess his cool and repressive personality. Ironically, the coldness depicted by the clergyman has a hypocritical religious connotation. St. John River metaphorically talks about his personality in his description of the sea:

> "When I colour, and when I shake before Miss Oliver, I do not pity myself, I scorn the weakness. I know it is ignoble: a mere fever of the flesh: not, I declare, the convulsion of the soul. That is just as fixed as a rock, form set in the depths of a restless sea. Know me to be what I am--a cold, hard man. Reason not feeling, is my guide: my ambition is unlimited; my desire to rise higher, to do more than others,. . ." (ibid, 293-94).

This huge contrast between Jane Eyre and St. John Rivers is a contrast between fire and ice (frozen water). He belongs to water; she belongs to fire. Significantly, he says to her *"I am cold; no fervor infects me"* (ibid, 379). In the same way, she replies, *"Whereas I am hot, and fire dissolves ice. "*

The natural element "water" is largely used to identify the character St John. In their first meeting, Jane sees St John and says, *"I have never seen that handsome face of his look more like chiselled marble…as he put aside his snow wet hair from his forehead"* (ibid, 374). It is stated that he was *"at the fireside a cold, cumbrous column, gloomy and out of place"* (ibid, 388). Although he is nice and warm, he turns cold and icy in an instant. Jane really started to become aware of St. John's coldness when she felt as if she had *"fell under a freezing spell"* (ibid, 393) cast by St. John. She could no longer talk, laugh, or be merry in his presence. A kiss is supposed to be a warm and wonderful thing, but Jane described St.

John's kisses as *"marble kisses, or ice kisses"* (ibid, 394). St. John's icy attitude and cold actions made Jane want to stay in England instead of traveling with him to India. When Jane refuses St. John's proposal of marriage and decides not to travel to India, St. John's attitude toward Jane turns icy.

The following passage is loaded with repetitive natural imagery to emphasis Brontë's use of cold imagery as a stylistic device to symbolise a certain idea or concept.

> "Jane Eyre, who had been an ardent expectant woman---almost a bride---was a cold, solitary girl again: her life was pale; her prospects were desolate. 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 . . .[m]y hopes were all dead---struck with a subtle doom . .. my cherished wishes, yesterday so blooming and glowing; they lay stark, chill livid corpses that could never revive" (ibid, 293-294).

The fourth element of nature ' Earth' is well presented by Bocklehurst. Charlotte Brontë makes an implicit association between this natural element and two male characters, Mr. Rochester and Mr. Brocklehurst. The way their names sound suggests the sound or pronunciation of 'roch' in Rochester and 'rock' in Brocklehurst. Rock has long been seen as a means for showing their cruel nature. Mr. Rochester is presented in the novel as a dark, passionate, brooding man. He appears as the stingy, mean-hearted manager of Lowood. He "hypocritically" feeds the girls at the school starvation-level rations, while his wife and daughters

live luxuriously. He is the minister of Brocklebridge Church. Therefore, he is supposed to be a religious "merciful" person, but he behaves as a person that lacks all compassion or kindness. Brontë presents him as a harsh, cruel man who treats girls in his school in a very rigid manner. Metaphorically, he displays his cruel4 (rocky) personality through his insults to young Jane Eyre: *"That proves you have a wicked heart; and you must pray to God to change it: to give you a new and clean one: to take away your heart of stone and give you a heart of flesh."*(*Jane Eyre*, 35). This passage foreshadows the emotional nature of Mr. Brocklehurst.

From the previous characteristics given to characters and the way Charlotte Brontë associates them with natural elements and in addition to the frequent use of the weather, all this suggests the conflict endured by characters which turns to be like marrying opposites. Fire, water, air and earth symbolize the four forces competing for dominance in the world of fiction and in the real world.

3. 4 The Importance of the Weather in *Jane Eyre*

In fiction, the weather often plays an important role in determining the mood of a scene. It may foreshadow, reflect, or affect the feelings of the characters. This technique is used throughout the novel, alerting the readers to understand what is happening and what is going to happen.

In Charlotte Brontë's *Jane Eyre*, the use of the weather is essential to portray the characters. It gives the reader an idea about what is going on. The weather is used in the novel either to describe a positive or negative mood or event, sometimes both. Brontë was consistent with this use of the weather.

An example of a positive predicted event is, when Jane is walking through the Eden-like garden on *"A SPLENDID Midsummer shone over England: skies so pure, suns soradiant as were then seen in long succession, seldom favour even singly, our wave-girt land."* (*Jane Eyre*, 246). The perfection of the day reflects Jane's return to Thornfield where she feels acceptance, contentment, and love. Another instance is when Rochester asks Jane for marriage. Jane is dazzled and excited about the idea. The weather echoes her excitement. *"A waft of wind came sweeping down the laurel-walk and trembled through the boughs of the chestnut... "* (ibid, 248). Jane who appears full of joy at Mr. Rochester's proposal of marriage, notes with surprise: *"a livid, vivid spark leapt out of a cloud at which I was looking, and there was a crack, a crash, and a close rattling peal; and I thought only of hiding my dazzled eyes against Mr. Rochester's shoulder"* (ibid, 178). Another positive event was predicted when Jane described her surroundings,

"Some heavy clouds swept from the sky by a rising wind, had left the moon bare; and her light streaming in through a window near, shone full both on us and on the approaching figure, which we at once recognize as Miss Temple" (ibid, 72).

A Further instance of this is Jane's first morning at Thornfield. A positive mood was foreshadowed when Jane described the weather in the following terms: *"The chamber looked such a bright little place to me as the sun shone in between the gay blue chintz window and carpeted floor, so unlike the bare planks and strained plaster of Lowood, that my spirit rose at the view"* (ibid, 99). This not only foreshadowed the positive mood of Jane, but also the experience she would have in the near future living in Thornfield.

Poor weather in the novel is used to foreshadow negative events or moods. In the opening of the novel, when Jane was living in Gateshead, she was reading while an unpleasant visit of John Reed was foreshadowed: *"After it offered a pale blank of mist and cloud: hear, a scene of wet lawn and storm-beat shrub"* (ibid, 9).

The weather is occasionally used to show the gloom and despair of the character's psychological state. For example, when St. John visits Jane, she describes him as being cold and wet. After his visit, she feels sad and decides to stay outside in the weather. She weeps with anguish, feels despair, and rejection. The weather echoes her in that it is *"such a wild night"* (ibid, 332). There is a driving rain and it is cold. The weather can be a reflection of just about any human emotion.

Another instance is, on the day of Jane and Rochester's wedding, the weather turns bad, it becomes cloudy and windy. *"...the great horse-chestnut at the bottom of the orchard had been struck by lightning in the night, and half of it split away. "* (ibid, 246). This displays the coming of tragedy and the separation of Jane and Rochester.

NOTES TO CHAPTER 3:

1 By presenting David's Star, we are not concerned with its religious connotation. We use it because it represents well the opposing natural elements.

2 Symbol: an object, animate or inanimate, which represents or "stands for" something else. Light, for example, symbolizes knowledge. Fire symbolizes the intellect and the consciousness. (J.A. Cuddon, 1989: 884-885).

3 Cosmology: the scientific study of the universe and its origin and development. *Oxford Dictionary*. Oxford University Press,1995.p. 262.

4 Cruel: this is a value judgment, we consciously used such terms as an illustration to show the relationship between the name and its meaning.

CONCLUSION

We believe that the study of proper names is needed in order to bridge the gap between names in the real world and names in the world of fiction. This issue is held by philosophers, linguists and even psychologists. We would not be surprised to find systematic accounts of proper names in other cultures. Once we are able to see that all significant proper names are names of objects, we may simplify the philosophical-style definition of truth for languages in which names of non-existents appear along with names of existents. The truth conditions may be specified more systematically. Apparently, however, these results are not yet persuasive to 'modern' philosophers who believe that the only truthful names are those of the existing things (they deny the existence of fictional things). Some of these philosophers such as John Stuart Mill and Saul Kripke are unwilling to accept a semantic analysis of proper names, at least until certain further questions have been answered to their satisfaction. But, if the role of names were simply to refer to their bearers, names without bearers would be meaningless. Yet, names without bearers seem perfectly meaningful and sentences in which they occur seem to express propositions. Otherwise, how could a sentence like 'Jane Eyre does not exist' be not only meaningful but true? Descriptivism about proper names avoids this problem, as well as Frege's famous puzzle (about the informativeness of identity statements).

In this work, we described what we thought was problematic about the mainstream theories of reference in order to arrive at a better understanding of proper names. This helped us to develop our own

interpretation regarding the meaning and the reference of the character's names in Charlotte Brontë' *Jane Eyre*. In such a description, a proper name is assigned a semantic value which is supposed to provide us with an interpretation of that name. A crucial part of this task is to see just what kind of thing the semantic value of a proper name is. Therefore, the semantic account of proper names seems to be more convincing.

We also tried to give some interpretation of the character's names in Charlotte Brontë's *Jane Eyre*, which refer to nonexistent objects i.e., to fictional characters whose full identity is revealed only after obtaining a clear idea of the way Brontë uses the four natural elements of air, fire, earth and water and the way she associates her characters with them. As readers, we need to understand clearly how such names acquire these connotations and how those who use the names succeed in referring to the characters that are depicted in the novel.

Proper names play an important role in a literary work. They point to the setting, social status and origins of characters. The names containing in their stems components of common nouns and of other parts of speech can, along with their nominal function, carry out the function of characterizing a person or a place.

To conclude, the key to understanding the relationship between language and thought during a storytelling lies mainly in the Fregean philosophy of language. We assume that it is a mistake to think that the theory of direct reference invalidates all of Frege's ideas about the senses of names. Fregeans would argue, however, that senses are not the entities

which determine or secure the denotation of the names with which they are associated.

Our aim from devoting this research work to the study of proper names is to open new horizons to handle language studies not only on literature or linguistics but on "logico-linguistic" issues as well. Nevertheless, an appeal to Fregean senses remains part of the simplest explanation of how language works in contexts.

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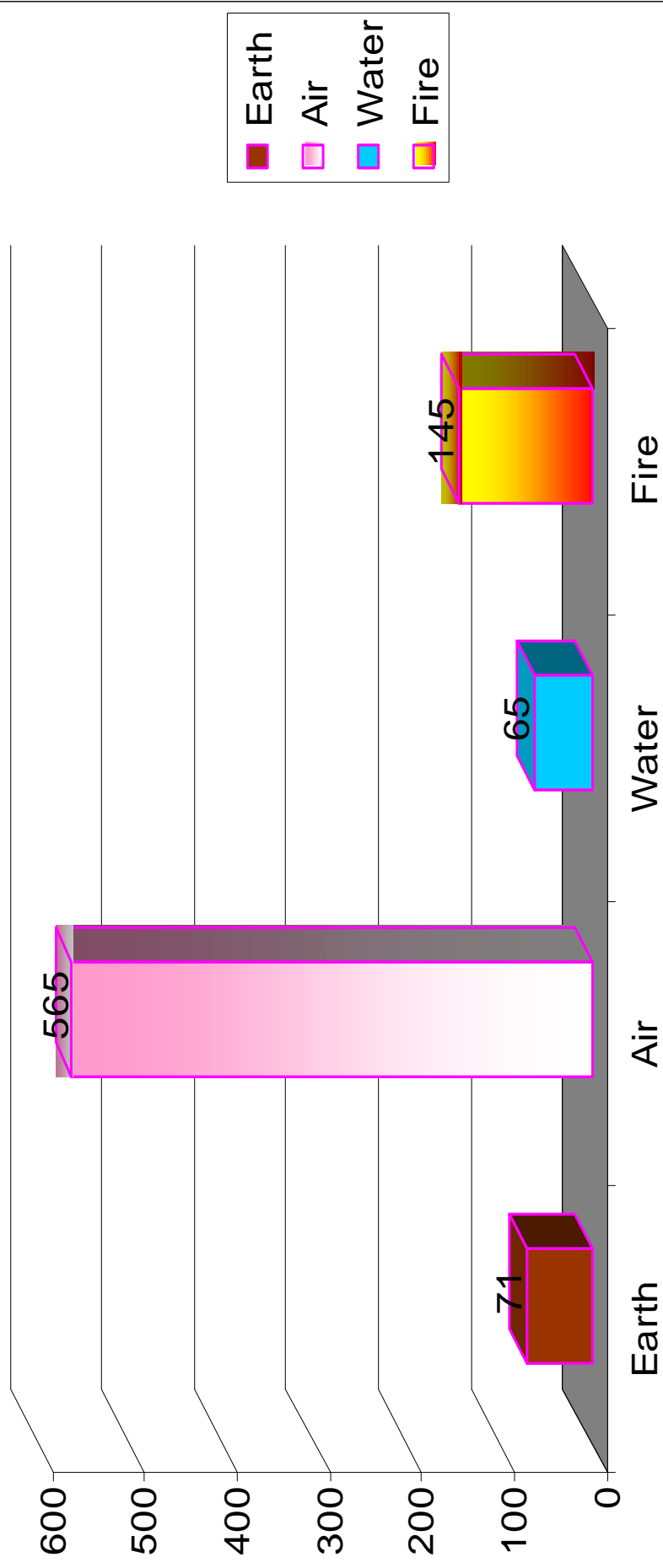http://www.nd.utm.cfm/k/kripke.htm - 15 Oct. 2004

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Analytical Study of *Jane Eyre*

	The natural elements											The characters										
	Fire	Water	Air	Earth	Hot	Cold	Dry	Ice	Wind	Stone	Rock	Brocklehurst	Eyre	Jane	Rochester	Helen	Burns	River	Reed	Temple	Pool	Blanche
Ch.1	01	00	07	01	00	03	00	05	05	01	00	00	01	00	00	00	00	01	11	00	00	00
Ch.2	01	00	06	01	02	02	00	00	04	01	00	00	04	00	00	00	00	00	17	00	00	00
Ch.3	04	01	04	02	00	00	00	06	01	00	01	00	03	00	00	00	00	00	15	00	00	00
Ch.4	04	02	17	01	00	06	00	13	09	03	20	16	05	00	00	00	00	00	36	02	00	00
Ch.5	06	03	16	03	01	03	01	09	06	03	09	06	01	00	00	00	00	00	02	08	00	00
Ch.6	02	02	01	00	00	01	01	09	08	00	01	00	00	00	00	11	16	00	05	06	00	00
Ch.7	01	02	12	03	01	05	01	06	03	01	19	00	00	00	00	03	02	00	02	20	01	00
Ch.8	06	01	03	02	02	01	00	55	02	00	06	05	02	00	00	26	07	00	03	16	00	00
Ch.9	00	01	08	00	04	00	01	05	04	03	03	00	00	07	00	22	05	00	00	08	00	00
Ch.10	01	03	11	00	00	01	00	11	00	00	07	00	02	06	00	00	00	00	09	04	00	00
Ch.11	06	00	55	00	04	00	00	08	10	00	07	00	05	01	00	00	00	01	02	00	01	00
Ch.12	06	00	22	03	00	03	00	08	04	01	00	00	00	00	04	00	00	00	00	00	01	00
Ch.13	05	02	33	00	00	00	00	09	02	00	04	00	09	00	22	00	00	00	00	02	00	00
Ch.14	06	02	20	00	00	00	01	05	01	00	02	00	14	00	09	00	00	00	00	00	00	00
Ch.15	06	08	42	00	05	04	04	20	08	00	02	00	07	05	35	00	00	00	02	00	12	06
Ch.16	00	02	22	00	01	00	01	14	03	00	00	00	02	02	26	00	00	00	00	00	06	06
Ch.17	07	01	47	05	01	02	01	18	08	00	03	00	01	00	32	00	00	00	02	01	02	06
Ch.18	05	00	23	01	03	03	01	10	03	00	01	00	00	00	25	00	00	01	00	01	00	00
Ch.19	09	00	09	00	05	00	00	13	03	00	00	00	00	09	17	00	00	00	00	00	03	01
Ch.20	03	06	14	06	05	01	11	08	00	00	00	00	00	24	00	00	00	02	00	00	03	00
Ch.21	06	06	18	00	00	04	02	20	05	00	02	00	12	21	09	01	01	00	29	02	02	00
Ch.22	02	01	12	02	00	02	00	07	00	01	00	00	02	05	00	00	00	00	01	00	00	01
Ch.23	01	02	04	01	00	05	00	09	05	00	00	00	02	27	14	00	00	00	00	00	00	00
Ch.24	04	00	24	04	00	03	00	12	02	01	01	00	06	27	28	00	00	00	01	00	00	00
Ch.25	05	03	15	02	03	03	01	03	13	01	01	00	00	26	11	00	00	01	00	00	01	00
Ch.26	06	02	14	02	02	03	00	11	01	01	01	00	05	05	35	00	00	01	00	01	00	01
Ch.27	04	02	31	05	01	03	00	24	05	02	02	00	00	57	15	00	00	01	01	00	00	00
Ch.28	08	01	15	01	02	07	04	15	04	03	01	00	00	01	04	00	00	00	00	00	03	00
Ch.29	02	00	11	02	02	02	03	11	01	04	04	00	00	01	00	00	00	11	00	00	02	01
Ch.30	00	02	08	02	01	00	01	27	05	01	00	00	00	02	01	00	00	15	02	00	00	01
Ch.31	01	01	06	03	00	00	00	12	00	01	01	00	00	00	01	00	00	06	01	00	01	01
Ch.32	02	00	05	01	01	02	01	09	00	01	00	00	00	00	01	00	00	07	00	01	00	01
Ch.33	06	01	11	03	02	04	01	10	03	02	00	00	10	08	09	00	00	10	03	00	00	01
Ch.34	06	01	12	03	00	05	01	20	03	01	04	00	00	19	03	00	00	07	03	00	00	00
Ch.35	02	00	06	01	02	00	12	04	00	02	00	00	00	12	03	00	00	00	01	00	00	00
Ch.36	05	02	06	01	00	00	00	08	05	09	00	00	01	01	14	00	00	00	00	00	00	00
Ch.37	06	08	18	07	02	01	00	30	05	00	01	00	06	58	13	00	00	07	00	00	00	00
Ch.38	01	00	04	04	04	00	06	00	00	00	01	00	00	02	06	00	00	03	01	00	00	00
Total	144	68	591	71	52	79	55	464	141	43	104	05	100	326	337	63	31	73	149	72	33	24

Statistics : Frequent Use of Natural Elements in *Jane Eyre*

Legend: Earth, Air, Water, Fire

Earth: 71
Air: 565
Water: 65
Fire: 145

Statistics : Frequent Use of Natural Elements in *Jane Eyre*

Legend:
- Earth
- Air
- Water
- Fire

Earth 8%
Air 67%
Water 8%
Fire 17%