

AN ANALYSIS OF METAPHOR AND SIMILE IN JANE EYRE NOVEL

BY CHARLOTTE BRONTE

THESIS



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CHAPTER I INTRODUCTION

A. Background of The Study

Language is a purely human and no instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols.¹ It means language is an important part of our life and language is a tool of communication for conveying their ideas, emotions, and solving problems and planning the actions.

Robert Lado stated that one can only learn a language well if Robert deals decisively with its cultural content. One of the aims of teaching a foreign language according to Wilga Rivers "to bring the students to a greater understanding of people across national barriers by giving him a sympathetic insight into the ways of life and ways of thinking of the people who speak the language he is learning, and to increase the student's personal culture through the study of the great literature and philosophy".² Both Lado and Rivers agree that learning and culture is one part which cannot be separated each other. If we want the students have great understanding about the culture, they must study in mastering language.

Literature is a creative expression to reveal the ideas, thoughts, or feeling where its expression will develop in accordance to the times.

¹Edward Sapir, *Language, An Introduction to The Study of Speech*, (New York: Harcourt, Brace, 1921), 7.

²Dra. Juliana Tijaroh Frederik, *English Poetry An Introduction to Indonesian Students*, (Jakarta: 1988), 9.

Literature comes with beautiful language and it can be defined as an object of the author to express emotions, such as feeling of love, happiness, and sadness. Literature is creative activity. It means that literature is a free activity to create a creation and express ideas with their language.

According to McKay, literature will increase all language skills because literature presents language that illustrates a particular dialect which is embedded within a social context. As such, literature is ideal for developing an awareness of language use. Furthermore, literature can foster an overall increase in reading proficiency.³ Its means, if students enjoy reading literature, it may increase their motivation to interact with the text. Reading a foreign culture through literature may also increase their understanding of that culture and increase their writing ability.

The genre or the type or the class of the literature is into poetry, drama and the novel.⁴ Novel can be called fiction. Suzanne Patman states that Novel is a text types which most readers feel familiar, but is has several important attributes, such as novels are long enough to allow significant development of wide range of characters, novel tend to explore a significant passage of time, novels usually offer a detailed analysis of the society on which they are commenting, and novels are able to provide a detailed and often richly symbolic description of setting (physical,

³Ibid, 1.

⁴ Ibid,1.

geographical, social and psychological)⁵. Most novels are concerned with ordinary people and their problems in the societies in which they find themselves⁶. These statements mean that novel is long story which consist of social problems, culture and it is presented by author's language.

Novel has a beautiful language. The authors write with their soul and mind. So, it is created colorful language which represents their heart. This language can bring the readers in novel and feel situation in the novel. The reader can smile and cry. It means the readers enjoy with this novel. This beautiful language which makes the readers smile and cry is figurative language or figure of speech.

Figurative language is any way of saying something other than the ordinary way.⁷ Figurative language divided into several parts. Based on Richard E. Mezo, figurative language is divided into some kinds, namely: simile, metaphor, personification, hyperbole, metonymy, synecdoche, and litotes, etc. The researcher focuses only on metaphor and simile.

Figurative language can be found in some literatures. Language of literature is beautiful and colorful. Metaphor and simile are part of figurative language. Metaphor is comparison between object without words, such as: like, as, seem, etc. for example, you are my sun. It means you are compared with sun, so you are spirit for him. Simile is comparison

⁵ Suzanne Patman, *Cambridge Checkpoints 2006 – 10*, (Australia: Cambridge University Press, 2005), 11.

⁶ *Ibid*, 102.

⁷ Yenni Permata Sari, *"A Study on The Figurative Language Used in The Novel "Jane Eyre" By Charlotte Bronte* "(Jember University: Jember.2007)

between two objects with using words, such as: as, like, seem, etc. For example, if in the novel there is sentence, your smile are like honey, it means simile has been presented. Your smile compare with honey. Its means you have sweet smile.

Jane Eyre is one of the novels which are written by Charlotte Bronte. Charlotte Bronte is a British novelist. He was born in Thornton, Yorkshire, England, and the third of six children. His wife is Maria Branwell. His wife died of cancer on 15 September 1821, leaving five daughters and a son the care of her sister Elizabeth Bawell. He wrote his story in a novel, titled Jane Eyre.

This novel tells about the Jane Eyre life. She was an orphan. She lived with her aunt and cousins. They hated to Jane Eyre. Jane Eyre faced the difficult life and sadness. But she was always patient, intelligent, and honest and never gives up. She always tried to be the good and strong woman. This novel is so familiar to us.

Novel is a long story which has many aspects. Jane Eyre is present with many aspects. They are: social, culture, economic and education. All aspects are described by complicated language. It consists of comparison between some aspect and comparison to make beautiful language. So, the novel has high quality and interest for reading. Finally, the researcher will analyze metaphor and simile in the novel. It is caused Metaphor and simile is comparison that is part of figurative language.

This study explores metaphor and simile in the Jane Eyre Novel by Charlotte Bronte. The study will focus on metaphor and simile. Through this research, the researcher expects can increase knowledge of literature and develop the language through figurative language. Besides that, this study can be tool to open education world largely through language and literature. Based on the explanation above, the researcher conducts a research entitled AN ANALYSIS OF METAPHOR AND SIMILE IN JANE EYRE NOVEL BY CHARLOTTE BROTE.

B. Statement of The Problem

Based on the background of the study, the research problems are formulated as follows:

1. Which are metaphor and simile found in Jane Eyre?
2. What are the reasons for the dominant use of metaphor and simile in Jane Eyre?

C. Objectives of The Study

1. To find metaphor and simile which are used in Jane Eyre.
2. To find the reasons for the dominant use of metaphor and simile in Jane Eyre

D. Significances of The Study

After completing all research activities, this study is expected to give significances presented as follows:

1. The researcher

The researcher hopes that through this study she can broaden his literary knowledge especially on the essential part like metaphor and simile of the novel. This study also will be an experience on how to be a good teacher by connecting the teaching process and novel analysis.

2. The reader

The readers are expected can find information about metaphor and simile in the novel. Besides, the readers can improve their knowledge and this study can be guidance to make a researcher which related to metaphor and simile.

3. The teacher

This study is expected can give learning source addition for the teachers, especially in metaphor and simile. It also can improve the knowledge about novel.

E. Previous Research Finding

The first research is conducted by FitriLonanda with the title, THE USE OF FIGURATIVE LANGUAGE IN CHARACTERIZATION OF THE NIGHTINGALE AND THE ROSE SHORT STORY BY OSCAR WILDE.

In this thesis there are 14 figurative languages occurred in the short story, they are: 8 similes, 1 metaphor, 2 personifications, 2 ironies, and 1 hyperbole.

The writer finds that simile mostly in the characterization of characters in the short story. The simile mostly finds in this story because it is intended for the children. The researcher states that simile expression is more easily recognizes the comparison between two unlike things with the help of connection words. So, the children can understand the meaning in the story easily.

The use of figurative language explains the main characters in the story. The example, the nightingale is a kind bird that scarifies her heart blood for the red rose in helping the young student. She believes that love is more valuable than anything. Her belief in love has proved trough her sacrifices to end her life in coloring the new red rose by her heart blood.⁸

The difference between this thesis and this study is this analyzed the use of figurative language in characterization in the short story and the researcher uses the kind figurative language by Rozakis. He divided figurative language into 5 parts, namely: simile, metaphor, personification, ironi, and hyperbole.

The second research is conducted by DewiZubaidah with the title ANALYSIS OF UNDERSTATEMENT FIGURES OF SPEECH IN A NOVEL BY GEORGE ORWELL ENTITLED ANIMAL FARM. In this

⁸Fitria Yolanda, The Use of Figurative Language in Characterization of The Nightingale and The Rose Short Story by Oscar,(Andalas University:Padang,2013), 49.

thesis, the researcher 139 figure of speech, they are: 67 ironies, 30 sinisms, 23 sarcasms, and 19 satires. Based on the analysis, the researcher found reasons of dominantly using irony in the novel Farm, as follow:

1. George Orwell used irony which contrary between what is really said and what is really meant, in order to avoid the negative interpretations which appear from the story.
2. Animal farm was a fable that understates the Russia's government especially under the leadership of Joseph Stalin. Joseph Stalin was a dictator and cruel leader. The using of irony in this novel can used to minimize the problems or dangerous that would appear from the story.
3. George Orwell used irony to refine the criticism and suggestion that he wanted to say to the government.

The researcher used Bardshaw's theory to analyze figure of speech.

Bardshaw divided figurative language into 4 kinds:

- a. Comparison figure of speech
- b. Assertion figure of speech
- c. Understatement figure of speech
- d. Opposition figure of speech.

Understatement figure of speech is divided into irony, litotes, euphemism, and antithesis.

Contradiction between this research and two researches above isthis research focuses on analysis metaphor and simile uses Richard E. Mezo's theory. Richard divided figurative language into some kinds

namely: simile, metaphor, hyperbole, personification, metonymy, synecdoche, and litotes, etc. Metaphor and simile are comparison with different language and feature.

F. Research methodology

1. Research approach

The researcher uses the descriptive qualitative. Qualitative data are collected in the form of words or pictures rather than numbers. The kinds of data collected in qualitative research include interview transcripts, field notes, photographs, audio recordings, videotapes, diaries, personal comments, memos, official records, textbook passages, and anything else that can convey the actual words or actions of people.⁹ The data are described and analyzed by researchers with their perception.

The focus of qualitative research is on participants' perceptions and experience, how they think, feel, and understand their reality.¹⁰ The researcher uses the descriptive qualitative approach because this research describes the use of metaphor and simile in the novel, which is used by the author to write the novel based on the experience.

⁹Jack R. Fraenkel, Norman E. Wallen, Helen H. Hyun, *How to Design and Evaluate Research in Education* (New York: McGraw Hill, 2012), 427.

¹⁰Donald Ary, *Introduction to Research in Education*. (Wadsworth: Cengage Learning, 2010), 23.

2. Research Design

In this study, the researcher conducts library research. Library research is a research that conducted by analyzing a document, such as: books, novel, poetry, magazine, article, etc

3. Data Sources

❖ Primary Data

❖ The primary data of this study was taken from the novel “Jane Eyre” by Charlotte Bronte. This novel was printed on 1975 in London.

❖ Secondary Data

The secondary data are book, articles, journal, thesis and internet which are related with this study.

4. Technique of Data Collection

The researcher uses the coding to collect the data. Codes are tags or labels for assigning meaning to chunks of data.¹¹ Researcher uses coding in this research because the researcher wants to analysis two kinds of figure of speech, they are simile and metaphor. By using coding it will be easy for the researcher to classify, analyze, and describe them. The researcher uses code MP and SM. The coding applied here is following:

- a. MP indicates sentences contain METAPHOR
- b. SM indicates sentences contain SIMILE.

¹¹Jack R. Fraenkel, Norman E. Wallen, Helen H. Hyun, How to Design and Evaluate Research in Education(New York: McGraw Hill, 2012), 436.

5. Technique of Analysis Data

In this study, the researcher uses content analysis to analyze the data. Content analysis is a technique that enables researchers to study human behavior in an indirect way, through an analysis of their communication (many things produced by human beings, e.g. poetry, songs, etc).¹²

The researcher uses content analysis because the researcher wants to try to analyze the document (novel) to know the content and the meaning contained in the novel. In addition, using content analysis can help the researcher to obtain the information of the topic or message in the novel. Here, analysis of this research as follows:

1. The researcher analyzes metaphor and simile in Jane Eyre.
2. The researcher describes the meaning of metaphor and simile in Jane Eyre.
3. The Researcher describes the reason for the dominant use of metaphor and simile in Jane Eyre.

G. Organization of The Thesis

The thesis organization of this research as follows:

CHAPTER I : Introduction. This chapter server to describe the basic patterns of the entire contents of the thesis that consist of background of the study, statement of the

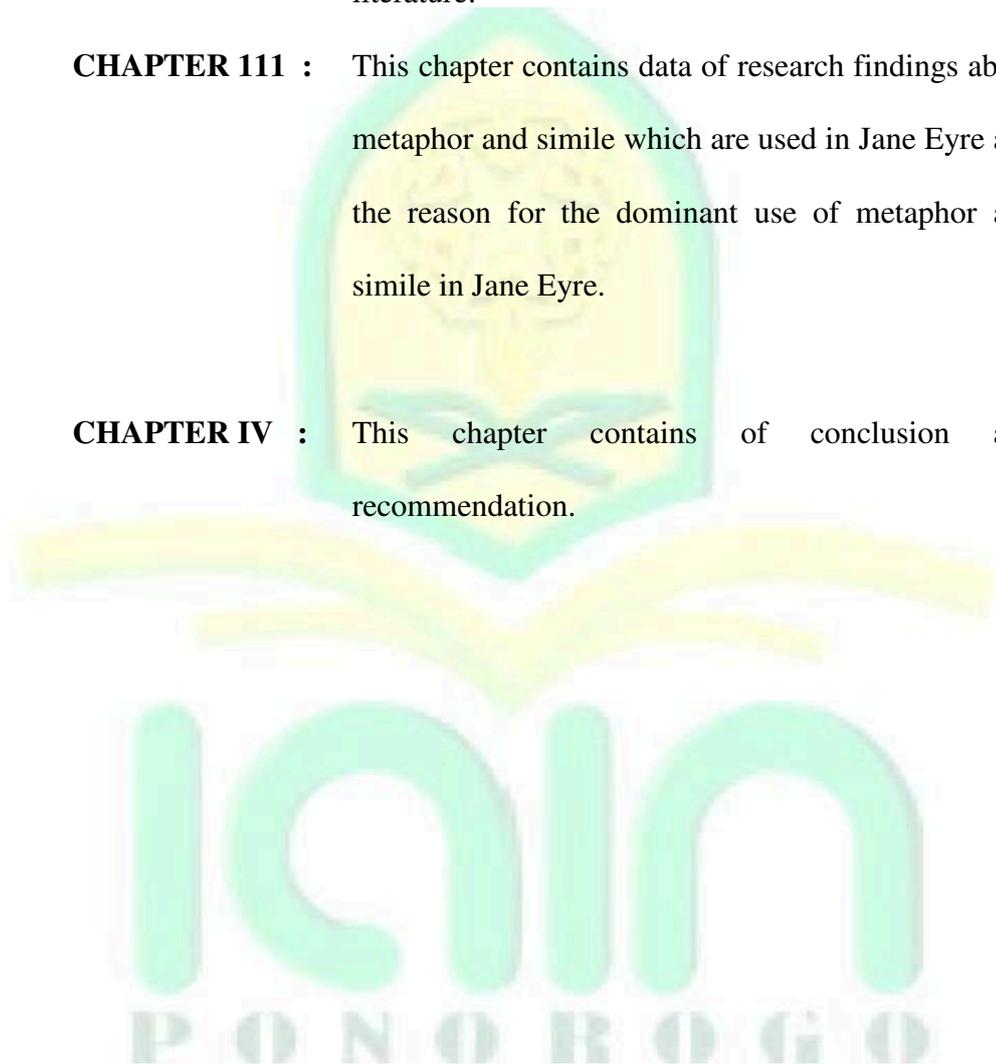
¹² Ibid, 478

problems, objectives of the study, significances of the study, previous research finding, research methodology, and organization of the thesis.

CHAPTER II : This chapter contains data of review of related literature.

CHAPTER III : This chapter contains data of research findings about metaphor and simile which are used in Jane Eyre and the reason for the dominant use of metaphor and simile in Jane Eyre.

CHAPTER IV : This chapter contains of conclusion and recommendation.



CHAPTER II

RIVIEW OF RELATED LITERATURE

A. Novel

1. Definition of Novel

Novel is long works with a great amount of detail on every page.¹³ This statement is supported by Suzanne Patman that Novel is a text types which most readers feel familiar, but is has several important attributes, such as novels are long enough to allow significant development of wide range of characters, novel tend to explore a significant passage of time, novels usually offer a detailed analysis of the society on which they are commenting, and novels are able to provide a detailed and often richly symbolic description of setting (physical, geographical, social and psychological).¹⁴ In other source, novel is the story which form prose rather long and observe in daily life.¹⁵ Based on the definition of William Hazlitt (English critic and essay writer) about novels:

¹³ John Peck and Martin Coyle, *Literary terms and criticism* (London:Macmillan education Ltd.,1984),103.

¹⁴ Suzanne Patman, *Cambridge Checkpoints 2006 – 10*, (Autralia,:Cambridge University Press, 2005), 11.

¹⁵Priyatni, Tri, Endah, *membacasastradenganancanganliterasikritis*, (Jakarta:PT. Bumi Aksara,2012), 125.

“A novel is a story which has been written from human and his habit and also the modes of human (based on approximate criticism) and by any one of the means, reflects society.”¹⁶

In conclusion, novel is a story which must be told to the people about the problems in the society and the life. In the past, novel tells about an essentially religious view of life and everyday experience. Its development, novel begins to write an education, social culture, romance, and critic for government etc.

2. Kind of novels

Novel is a fiction is divided into some kinds. Nurgiantoro stated that novel is divided into two kinds as follows:

a. Popular novel

Popular novel is a novel that popular in its time and has many readers, especially the teenagers. It displays actual problems. Novel is easy to read and enjoyed. Popular novel follows the readers' taste, commercial, and entertain the readers.¹⁷

In general, the popular novel is an artificial, temporary, outdated, and no force people to read it once again along with the emergence of new novels are more popular during the years

¹⁶ZahraIranmanesh, Narrative Prose and Its Different Types,(Journal of Language and Culture:2012)

¹⁷Nurgiantoro, TeoriPengkajianFiksi,(Yogyakarta: GadjahMada University Press, 2010),18.

there after. On the other hand, the popular novel is more readable and more easily enjoyed as simply telling a story.

b. Serious novel

Serious novel is a novel that does not follow the readers' taste. It has few readers but it is nothing. The number of novel and the readers are not so many, but serious novel will be not outdated the whole year. The love problem also often adapted into serious novel, but that is not the one important and interesting problem to be told, because the life problem is not only about love story but also social relationship, theology, and so forth.¹⁸

Nurgiantoro reveals that in reading a serious novel, if we want to understand it takes a high concentration of power is accompanied by willingness for it. This kind of novel, besides providing entertainment also implied purpose of providing valuable experience to the reader or at least invite the reader to take in and ponder more seriously about the issues rose.¹⁹

Based on John Pick and Martin Coyle, novel divided into some types. They are:

¹⁸John Peck and Martin Coyle, *Literary Terms and Criticism* (London: Macmillan education Ltd, 1984), 14.

¹⁹ *Ibid*, 14 – 15.

a. Comic Novel

Novels primarily intended to make us laugh. Comedy is, however, at the heart of comic novels. Comedy consists of laughing at characters caught in difficult situations. The comic novelist writes from a detached position in which he surveys the whole picture in an amused way. The example of comic novel is Thomas Love Peacock's *Nightmare Abbey*.²⁰

b. Realistic novel

The realistic novel can seem like a clear window on the world and as readers we can become fully involved with the characters and events.

A realistic approach allows the writer to create a very full impression of what it must be like for certain people to be caught in certain dilemmas: there is a searching presentation of the full range of psychology and social factors that are involved in every experience.²¹ In Jane Austen's novels, for example, such as *Sense and Sensibility*, *Pride and Prejudice* and *Mansfield Park*, the standard story concerns young women living in a society where they are expected to make a good marriage. Austen examines the very real

²⁰ Ibid, 106

²¹ Ibid, 115.

difficulties her heroines experience, and we feel that she is acknowledging all the issues that need to be taken into account.

The realistic novelists are often moralists, concerned with how correct conduct can be achieved in the complex conditions of the real world. There are a great many realistic novelists such as Richardson, Trollope, Henry James, D.H. Lawrence, and E.M. Forster, and all novels are realistic to a degree if they present a convincing environment and character.²²

c. Romance novel

This novel tells the story that is more adventurous or more fanciful than in realistic novels. Something grander than the novel's familiar concerns with social issues is involved, for 'romance' suggests a search for some truth beyond that which we might encounter in ordinary experience. Both characters and events are removed from the everyday, so that there is always an air of the extraordinary about romance.²³

d. Reflexive novel

Reflexive, self – referential or self – conscious are labels that can be applied to novels where the writer

²²Ibid, 116.

²³John Peck and Martin Coyle, *Literary Terms and Criticism* (London: Macmillan education Ltd., 1984), 118.

draws attention to the fact that he is writing a novel. In Laurence Sterne's *Tristram Shandy* (1760-7), Tristram attempts to write an autobiography but hardly makes any progress at all.²⁴

B. FIGURATIVE LANGUAGE

1. Definition of Figurative Language

Figure of speech (figurative language) is a departure from ordinary form of expression or the ordinary course of ideas in order to produce a greater effect.²⁵ Figurative language is used to create a special effect or feeling. Its effects are like text to be interesting to read, have colorful language, and have wide meaning and the readers will enjoy with the text.

Figurative language is a way which is used to make the beautiful language. This beauty of the language is not far from comparison, exaggeration, or meaning of something. These are characterization of figurative language.

Figurative language makes an analogy of likening something to else so sketch becomes clearer, more interesting and lively.²⁶ It means figurative language gives explanation, and life to the text. So, the text will be clearer, more beautiful and interesting to read.

²⁴Ibid, 117.

²⁵Siswantoro, *Apresiasi Puisi – Puisi Sastra Inggris* (Surakarta: Muhammadiyah University Press, 2005), 24.

²⁶Rachmat Djoko Pradopo, *Pengkajian Puisi* (Yogyakarta: Gadjah Mada University Press, 2012), 62.

Ricard E. Mezo divided the figurative language into several kinds, namely: metaphor, simile, personification, hyperbole, metonymy, synecdoche, and litotes etc.

2. Types of Figurative Language

a. Simile

Simile is an “indirect” comparison between two different things using the word “like” or “as” or an equivalent term.²⁷ Based on the Wren and Martin, simile is a comparison made between two objects of different kinds which have, however, at least one point in common.²⁸ Simile is a comparison marked out by a specific word of likening- “like or as”.²⁹ Simile usually followed by words, such as: like, as, so, appear, seem, and more than.³⁰ For example:

O my love, is like a red, red rose,

That's newly sprung in June.

O my love is like the melodie

That's sweetly played in tune

²⁷ Richard E. Mezo, "Fire I' The Blood": A Handbook of Figurative Language (Barrigada:USA, 1999, 1.

²⁸ Siswantoro, Apresiasi Puisi – Puisi Sastra Inggris (Surakarta: Muhammadiyah University Press, 2005), 24.

²⁹ The Major Authors, The Norton Anthology of English Literature, (Seventh Edition), A-49.

³⁰ Ibid, 25

b. Metaphor

Metaphor is a “direct” comparison, explicit or implicit between two different things. ³¹It is like simile, metaphor also compares between objects that have same point, but without use the words, such as: like, as, seem, etc. Wren and Martin state that a metaphor is an implied simile. When we omit the word of comparison but imply a likeness, it is called by metaphor. ³² It does not, like the simile, state one thing is like another or acts as another, but takes that for granted and proceeds as if the two things were one. ³³ For example:

You are a tulip seen to-day
 But, dearest, of so short a stay
 That were you grew scarce man can say

c. Personification

Based on Richard, personification is a comparison of something not human (abstract or concrete) to a human being. ³⁴Personification (or in the term derived from Latin **prosopoetia**) is the attribution of human qualities to an inanimate object (for example, the sea) or an abstract concept (freedom); a special variety of it is called (in a term of John Ruskin’s invention) the

³¹ Ibid, 1

³² Ibid, A-49.

³³ Ibid, 27.

³⁴ Ibid, 1.

pathetic fallacy.³⁵ Personification is the description of a nonhuman force or object in term of a person or living thing. For example:

My car decided not to start this morning.

d. Metonymy

Metonymy is a figure of speech in which the name of one thing is applied to another with which it is closely associated.³⁶

Metonymy is the substitution of one term for another with which it is closely associated.³⁷ Metonymies are very common in everyday speech. For example:

The pen is mightier than the sword. (persuasion is associated with the pen: might or force is associated with the sword)

e. Hyperbole

Hyperbole is an overstatement of the literal – an exaggeration.³⁸ In this case, the statement or the sentence is made

to have over. Barnwell (1977:49) proposed that “a hyperbole is a deliberate exaggeration, used for emphasis and dramatic effect.

This statement is supported by Murfin and Ray (2003:2015), “A figure of speech that uses deliberate exaggeration to achieve an effect, whether serious, comic, or ironic.”³⁹ It means that

³⁵Ibid, A- 51.

³⁶Dra.JulinaTijarohFrederik, English Poetry An Introduction to Indonesian Students,(Jakarta:1988), 48

³⁷The Major Authors, The Norton Anthology of English Literature,(Seventh Edition), A-50.

³⁸Richard E Mezo, Fire I the Blood; A Handbook of Figurative Language,(Universal PublisherS:USA, 1999), 2.

³⁹Ibid, 18.

hyperbole the overstatement that makes an effect in a sentence. For example:

I was so angry (mad) I could have killed him!

f. Synecdoche

Synecdoche is a part is used to designate the whole.⁴⁰The synecdoche mentions an important part of the thing for itself.⁴¹

The synecdoche is divided into 2 parts:

1. Pars pro toto : part for all
2. Totum pro parte: all for part.

For example :

All hands on deck! (part: hands; whole: person)

g. Litotes

Litotes is an understatement of the literal – an exaggeration.

Litotes is understatement which using doubles negatives to express positive statement by negating the opposite.

The example:

Say, that is not bad at all. (Meaning it is very good)

C. The Biography of Charlotte Bronte

⁴⁰Siswantoro, Apresiasi Puisi – Puisi Sastra Inggris, (Surakarta: Muhammadiyah University Press, 2005), 39.

⁴¹Rachmat Djoko Pradopo, Pengkajian Puisi (Yogyakarta: Gajah Mada university Press, 2012), 78.

Charlotte Bronte is one of those writers whose works are better appreciated when seen against the background of their lives. The background of Charlotte Bronte's life is well set out in Mrs. Gaskell's biography. Charlotte was the second child of a large family, and lived most of her life in Haworth, a village on the Yorkshire moors, where her father was parson. The country was bleak and wild, and as roads were bad and travel difficult there was little intercourse with the larger life of towns and cities. The children, however, were educated well, but their school life was hard and their home life lonely, and there was little occupation for them except what they made for themselves. Also a dark fatality seemed to brood over the family. Of five sisters, two died in childhood, and a single brother and two other sisters died in quick succession when Charlotte was a little over thirty, leaving her to face the last six years of her life had been bound up with her two younger sisters, Anne and Emily. In spite of their solitude they lived an intense intellectual life together, writing stories and poems while still children, discussing their literary aims and ambitions with one another, and making – their first literary venture with a joint volume of poems. After this they all three published novels, outstanding among which are Charlotte's *Jane Eyre* and Emily's *Wuthering Heights*. There are many who rank *Wuthering Heights* as the greater book of the two. Its setting is the wild moors which Emily knew and loved, and its spirit is the spirit of the moors, a spirit so fierce and powerful that it seems to shape the characters and destinies of the people in the story: and however one may

compare it with *Jane Eyre*, there is no doubt that its somber savage atmosphere of passion and revenge grips the mind with the sure spell of genius.

Jane Eyre is a more impersonal story. There is a great deal of the autobiographical in it, but it does not spring so immediately from the author's surroundings as *Wuthering Heights*. Its fascination lies in its intense imaginative power. Though the characters are vividly real, yet in the circumstances and the action, and particularly in the dialogue, there is a peculiar quality as though of a spirit watching and brooding or as though the human mind itself lay like an unfathomable force beneath and behind the surface of speech and conduct. It is this quality – sometimes terrible, sometimes incantation – which gives the book its power, because it enlarges and ennobles the vision of the mind by its suggestion of mystery it reserve and depths unsounded.⁴²

D. The Synopsis of *Jane Eyre*

Jane Eyre begins on a cold November day at Gateshead with somber wind and penetrating rain. Jane is ten years old: she is reading Bewick's *History of British Birds* in the same room as her cousin John, Eliza, and Georgiana. An orphan, Jane is reminded regularly that she is not from the same station in life as her cousins, with whom she now resides "You are a dependent...you have no money," she is told by her bullying cousin John.

⁴²Drake, *An Approach To English Literature For Students Abroad*,(London: Oxford University Press,1953),146.

John attacks Jane in front of his sisters, but Jane's aunt blames her for the incident and has her locked in the "red-room," the place in which her uncle died. While in the red-room, Jane reflects on her life. She remembers her uncle, who brought her to his home at Gateshead after her parents died—and states that he made his wife promise to care for Jane as "one of her own children." She imagines that her Uncle Reed's ghost has entered the room because his wife did not keep the promise and she begins to scream. The servants, Bessie and Abbot, come to her rescue, but Mrs. Reed orders Jane back into the room where she falls unconscious. Jane awakes with the feeling that she's had a nightmare. Mr. Lloyd, the family doctor, is there. He leaves the room and Jane overhears Bessie and Sarah talking about her condition. Jane declares that the incident gave her nerves a shock, and that she feels the "reverberation to this day". After talking to Jane about her life at Gateshead, Mr. Lloyd suggests to Mrs. Reed that Jane should be sent away to school. Through Abbot and Bessie's discussion, Jane learns that before she was born, her mother married a poor clergyman and was cut off by her father. Her mother and father died within a month of each other from typhoid fever. November, December, and half of January pass, while Jane still hopes to be sent away to school. Meanwhile, she continues to endure cruel treatment from her aunt. Mr. Brocklehurst, the director of the Lowood School, arrives and speaks to Jane about religion. Mrs. Reed tells him that she wants Jane to be raised with humility and consistency; she adds that Jane has a tendency to be a liar. When Brocklehurst leaves, Jane

confronts her aunt about the hardships she has endured and in doing so feels as if she has experienced a sense of vengeance. Four days later, Jane begins her fifty-mile journey to Lowood School, and on a dark and rainy day, she arrives at her new home. The next day she meets her classmates and teachers. Jane soon realizes that the living conditions will be harsh at Lowood, as the girls are overworked and given scant meals. Mr. Brocklehurst arrives at the school and informs the teachers and students that Jane is a liar. Thankfully, she is later vindicated. While Brocklehurst preaches humility and poverty to the girls, he misappropriates the school's money to fund a posh life for his family. Jane endures several months at Lowood, and as spring arrives, so does an outbreak of typhoid fever. Helen dies, and when a doctor arrives, he finds Jane sleeping next to her. His cruelty exposed, Mr. Brocklehurst is discharged from his duties. Jane spends six more years at Lowood, and then she stays and teaches there for two more years. She decides to seek a position as a governess and applies for a position at Thornfield. She accepts the position and learns that she will care for a young French girl named Adèle who is the ward of Mr. Rochester. Rochester tells Jane that Adèle is the daughter of a girlfriend for whom he once felt grand passion; sadly, the woman ran off and left her child. Though she sees little of Rochester and describes him as "changeable and abrupt," Jane realizes that she is falling in love with him. One evening, after hearing a demonic laugh, Jane gets out of bed and discovers that

Rochester's room is on fire. He tells her that it must have been started by his drunken servant Grace Poole.

Jane is surprised that the fire causes no reaction; Rochester's servants believe that he fell asleep with a candle by his bed, and Grace Poole shows no signs of guilt or remorse (156). Rochester leaves Thornfield for a few weeks, and when he returns he brings a group of wealthy guests. Among the party is a woman named Blanche Ingram to whom Jane believes Rochester will offer his hand in marriage. Jane is lovesick, lamenting that "he made me love him without even looking at me". The guests remain at Thornfield for several days. Meanwhile, a man named Mr. Mason appears, saying that he is an old friend. A gypsy also arrives and begins telling fortunes. Blanche's mood visibly changes after spending time with "Sybil," the gypsy. When it is Jane's turn to have her fortune read, she is told that Blanche's mood changed after the gypsy told her that Rochester's estate may not be as grand as she had hoped. Eventually, Rochester reveals that he had disguised himself as the gypsy. News arrives that Jane's cousin John has died, and as a result her aunt, Mrs. Reed, has had a stroke and is requesting that she return to Gateshead. Upon her arrival, she hopes to reconcile with Mrs. Reed. To pass the time, she sketches portraits of her cousins, Eliza and Georgiana, and they are impressed by her talent. During the visit, Jane learns the root of her aunt's animosity toward her—Mrs. Reed believed that her husband had more affection for Jane than he had for his own children. Before her death she

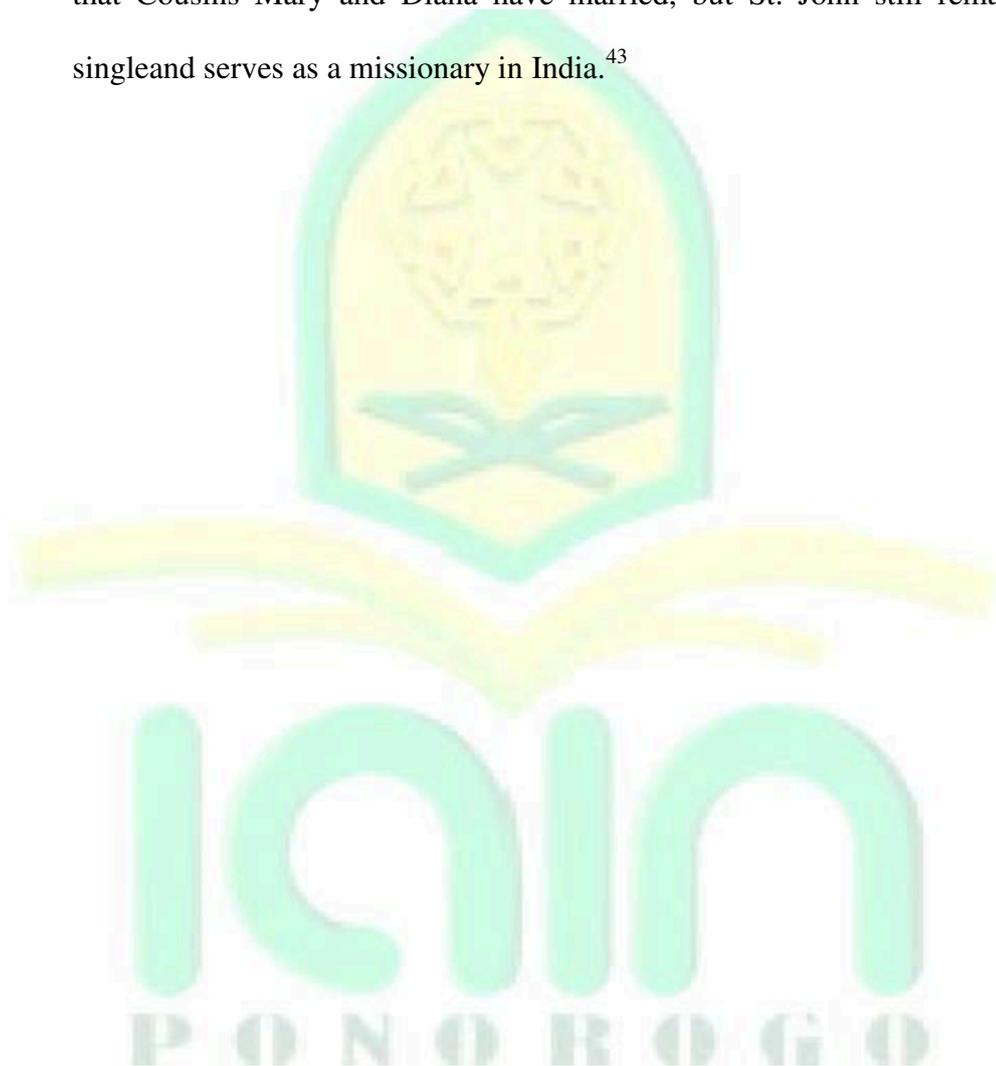
gives Jane a letter that had arrived three years earlier from Jane's uncle John Eyre. From the letter Jane learns that her uncle intended to adopt her and leave her his fortune.

Upon her return to Thornfield after her aunt's death, Jane anticipates an engagement between Rochester and Blanche; much to her surprise, he proposes to her. Jane and Rochester prepare to exchange vows, but they are interrupted when a man shouts that Rochester is already married. The man introduces himself as Mr. Mason and states that he is the brother of Rochester's wife Bertha Mason. Rochester announces that Bertha has gone mad, and when the wedding party returns to Thornfield, they witness Bertha behaving crazily. It is revealed that Bertha was behind the fire that occurred earlier and that Rochester keeps Bertha hidden upstairs under the care of Grace Poole. Jane then learns that Mr. Mason was sent to Thornfield with the news that the uncle who had planned to adopt her is now on his deathbed. Rochester suggests that he and Jane should sneak away and live a life together, but Jane realizes that she would not be happy as his mistress. She makes the decision to leave Thornfield. Jane roams without direction, and a coachman eventually carries her to Whitcross. With no money she is forced to beg. She is nourished by the charity of a farmer who gives her a piece of bread. After spending a night in the woods, Jane follows a road that leads to the house of three siblings—Mary, Diana, and St. John Rivers—and initially introduces herself as Jane "Elliot." St. John tells Jane that he will try to find her a job.

A month passes and Jane spends time recovering with Mary and Diana as they prepare to return to their positions as governesses. St. John finds Jane a humble position as a teacher of poor girls at the Morton School. St. John tells his sisters that their uncle has died and that he has left his fortune to another relative. Jane begins her teaching position at Morton, and she initially feels disappointed in her working conditions. St. John visits Jane, and they are interrupted by the arrival of Rosamond Oliver, whom Jane describes as an “earthly angel”. She realizes that St. John is in love with Rosamond. After discovering Jane’s real name, St. John reveals to her that her uncle has died and left her twenty thousand pounds. She learns that St. John’s full name is actually St. John Eyre Rivers, and that they are actually cousins. Though she has become an heiress, Jane revels in the fact that she has newfound relatives and considers this true “wealth to the heart,” and decides to split her inheritance with St. John, Mary, and Diana.

St. John decides to become a missionary in India, and much to Jane’s surprise, he proposes that she accompany him as his wife. Jane repeatedly rejects St. John, and he reacts coldly toward her. Ultimately, Jane decides that she must return to Thornfield, and when she arrives, she discovers “a silence of death” about it (432). She learns that Bertha Mason burned the house to the ground. In his attempt to save Bertha, who jumped to her death, and his servants, Rochester lost his sight and one of his hands. Jane goes to Rochester’s current home, Ferndean, where he lives with two

servants named John and Mary. Rochester proposes to Jane, and she accepts. Time has passed; Jane and Rochester have been happily married for ten years. Rochester has regained sight in one of his eyes, and he was able to see the birth of their son. Jane closes the novel by telling her readers that Cousins Mary and Diana have married, but St. John still remains single and serves as a missionary in India.⁴³



CHAPTER III

⁴³ Colleen, *a teacher guide to the signet classics edition o charlotte bronte's Jane Eyre*. (canfield High School and Youngstown State University:OHIO), 9 – 10.

**THE ANALYSIS OF METAPHOR AND SIMILE IN JANE EYRE NOVEL
BY CHARLOTTE BRONTE**

This chapter discussed about statement of problem, analysis of metaphor and simile which are used and reason for the dominant use of metaphor and simile in Jane Eyre.

A. Metaphor and Simile are found in Jane Eyre

According to Richard Mezo, figurative language consists of 3 kinds, namely: comparison, substitution, and exaggeration. Comparison consists of metaphor, simile, personification, and analogy. Substitution consists of metonymy, synecdoche, symbol, and allegory. The last, exaggeration consists of hyperbole and litotes. The researcher focuses only on metaphor and simile. The data that is analyzed is novel titled Jane Eyre by Charlotte Bronte. The novel consists of 38 chapters. The researcher presented the sentences which are identified as metaphor and simile and the researcher gave the reasons for the dominant use of metaphor and simile in this novel.

A. METAPHOR

1. “**..you rat!**”(ch. 1/p.5)
2. “**..you are less than a servant**, for you do nothing for your *keep.*” (ch. 2 / p.7)
3. “***She’s an underhand little thing.*** “ (ch. 2/p.7)

4. “ *they will have a great deal of money, and you will have none: it is your place to be humble, and to try to make yourself agreeable to them.*” (ch. 2/ p.8)
5. “*it was in chamber he breathed his last.*” (ch.2/ p.9)
6. “**My blood was still warm.**”(ch. 2/ p.9)
7. “I was a **discord** in *Gateshead Hall.*”(ch.2 p.10)
8. “*Silence! This violence is all most repulsive:’ and so, no doubt, she felt it. I was a precocious actress in her eyes...*
“ (ch.2/ p.12)
9. “*I heard voices, too, speaking with a hollow sound, and as if muffled by a rush of wind or water.*”(ch.2/ p.13)
10. “**Long is the way, and the mountain are wild.** “(ch.3/ p.16)
11. “**Heaven is a home and rest will not fail me.**”(ch.3/ p.16)
12. “**God is a friend to the poor orphan child.**”(ch.3/ p16)
13. “*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.*” (ch.4/ p.28)
14. “**Your decisions are perfectly judicious, madam.** “(ch.4/ p.29)
15. “**Deceit is not my fault!** I cried out in a savage, high voice.”(ch.4/ p.32)

16. *"You **little sharp thing!** You've got quite a new way of talking."*(ch.4/ p.35)
17. *"I remember but **little of the journey.**"* (ch.5/ p. 37)
18. *"I only awoke to hear **the wind rave in furious gusts,..**"*
(ch.5/ p. 40)
19. *" I have **a word** to address to the pupils."*(ch.5/ p. 43)
20. *"Miss Temple is **full of goodness.**"*(ch.6/ p.52)
21. *"But by every word that proceedeth out of the **mouth of God... "*** (ch.7/ p.58)
22. *"..**the sovereign hand** that created your frame, and put life into it, .. "* (ch.8/ p.64)
23. *"**This world is pleasant.**"* (ch.9/ p.73)
24. *".. **andthe illness which is removing me is not painful, it is gentle and gradual.**"* (ch.9/ p.76)
25. *"**I am going to God.**"* (ch.9/ p.76)
26. *"I am sure there is **future state.**"* (ch.9/ p. 76)
27. *"**God is my father, God is my friend.**"* (ch.9/ p. 76)
28. *"During these eight years **my life was uniform.**"* (ch.10/ p.78)
29. *"Yes, she said, 'it is **a pretty place...**'"*(ch.11/ p. 94)
30. *"I lived long ago with mama, but she is gone to **the Holy Virgin.**"* (ch.11/ p.96)

31. *"I discerned in the course of the morning that Thornfield Hall was a **changed place.**" (ch.13/ p.113)*
32. *"You said error brought remorse, and you pronounced remorse **the poison of existence.**" (ch.14/ p.133)*
33. *"**My inward tranquility was broken.**" (ch.15/ p.143)*
34. *"She is a **good hand,** I daresay, said the charwoman."
(ch.17/ p.159)*
35. *"I never could guess a **riddle** in my life." (ch.19/ p.191)*
36. *"and whether you are my home , my only home." (ch.22/
p.242)*
37. *"you know I am a **scoundrel,** Jane, .." (ch.27/ p.295)*
38. *"Your mind is **my treasure**". (ch.27/ p.297)*
39. *"**Jane, my little darling** (so I will call you, for so you are),
you don't know what you are talking about." (ch.27/ p.297)*
40. *"This life, said I at last, is **hell**". (ch.27/ p.304)*
41. *".. I was a nice neat little soul enough, but he was **an
angel.**" (ch.32/ p.364)*
42. *"The very name of love is **an apple** of discord between us".
(ch.34/ p.403)*
43. *"He is **stone – blind,** he said at the last. (ch.36/ p.424)*
44. *"All the **melody on earth** is concentrated in my **Jane's
tongue to my ear.**" (ch.37/ p.434)*

45. "I had belief she loved me even when she left me: that was **an atom of sweet in much bitter.**" (ch.37/p.439)
46. "Mr. Rochester, I have just discovered **the sun is far declined from its meridian**, and Pilot is actually gone home to his dinner..." (ch.37/p.442)
47. "I began to see and acknowledge **the hand of God** in my doom." (ch.37 p.443)

B. SIMILE

1. "I mounted into the window- seat: gathering up my feet, I sat cross-legged, **like** a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement." (ch. 1/ p.2)
2. "... and yet there were certain introductory pages that, child **as** I was, I could not *pass quite as a blank.*" (ch. 1p. 3)
3. "Of these death-white realms I formed an idea of my own: shadowy, **like** all the half-comprehended notions that floats *dim through children's brains, but strangely impressive.* (ch. 1/ p.3)
4. "You ought to beg, and not to live here with gentlemen's children **like** us, and eat the same meals we do,....." (ch. 1/ p.5)
5. "you are **like** murderer, you are **like** a slave driver, you are *like Roman emperors!*" (ch. 1 p.6)

6. “ *I was conscious that a moment’s mutiny had ready rendered me liable to strange penalties, and, **like** any other rebel slave, I felt resolved, in my desperation, to go all lengths.* (ch. 2/ p.7)
7. “*She’s like mad cat.*” (ch.2 / p.7)
8. “*My impulse was to rise from it **like** a spring; their two pair of hands arrested me instantly.*” (ch. 2/ p.7)
9. “*Then she and miss Abbot stood with folded arms, looking darkly and doubtfully on my face, **as** incredulous of my sanity.*” (ch. 2/ p.7)
10. “*a bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out **like** a tabernacle in the centre.*”(ch. 2/ p. 8)
11. “*scarcely less prominent was an ample cushioned easy – chair near the head of the bed, also white, with a footstool before it; and looking,as I thought, **like** a pale throne.*” (ch. 2/ p.8)
12. “*and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit. I though it **like** one of the tiny phantoms..*”(ch. 2/ p.9)

13. *“all John Red’s violent tyrannies, all his sister’s proud indifference, all his mother’s aversion, all the servants’ partiality, turned up in my disturbed mind **like** a dark deposit in a turbid well.” (ch.2/ p.9)*
14. *“Her beauty, her pink cheeks and golden curls, **seemed** to give delight to all who looked at her, and to purchase indemnity for every fault.”(ch.2/ p.9)*
15. *“I was **like** nobody there, I had nothing in harmony with Mrs. Reed ... “ (ch.2/ p.10)*
16. *“I grew by degree cold **as** a stone, and then my courage sank.” (ch.2/ p. 10)*
17. *“...and that in his last moments he had required a promise of Mrs. Reed that she would rear and maintain me **as** one of her own children.” (ch.2/ p.11)*
18. *“She sincerely looked on me **as** a compound of virulent passions, mean spirit, and dangerous duplicity. “ (ch. 2 p.12)*
19. *“I felt so sheltered and befriended while he sat in the chair near my pillow and **as** closed the door after him,... “(ch.3/ p.13)*
20. *“At last both slept: the fire and the candle went out. For me, the watches of that long night passed in ghastly*

wakefulness; strained by dread: such dread **as** children only can feel. *“(ch.3/ p.14)*

21. *“This state of things should have been to me a paradise of peace, accustomed **as** I was to a life of careless reprimand and thankless fagging. “(ch.3/ p.14-15)*

22. *“The word book acted **as** a transient stimulus and I begged her to fetch Gulliver’s travels from the library.”(ch.3/ p.15)*

23. *“Fall! Why, that is **like** a baby again! Can’t she manage to walk at her age?.... “ (ch.3/ p.17)*

24. *“I scarcely knew what school was: Bessie sometimes spoke of it **as** a place where young ladies sat in the stocks, wore backboards, ...“(ch.3/ p.19)*

25. *“I gathered enough of hope to suffice **as** a motive for wishing to get well: a change seemed near, I desired and waited it in silence.”(ch.4/ p.22)*

26. *“John thrust his tongue in his cheek whenever he saw me, and once attempted chastisement; but **as** I instantly turned against him... “(ch.4/ p.22)*

27. *“I heard him in a blubbering tone commence the tale of how ‘that nasty Jane Eyre’ had flown at him **like** a mad cat.” (ch.4/ p.22)*

28. *"I remember her as a slim young woman, with black hair, dark eyes, capricious and hasty temper, and indifferent ideas of principle or justice. "* (ch.4/ p.24)
29. *"They are almost like poor people's children!... "* (ch.4/ p.29)
30. *"A child cannot quarrel with its elders, as I had done; cannot give its furious feelings uncontrolled play, as I had given mine, without experiencing afterwards the pang of remorse and the child of reaction."* (ch.4/ p.32)
31. *"Something of vengeance I had tasted for the first time; as aromatic wine it seemed, on swallowing, warm and racy. "* (ch.4/ p.33)
32. *"It's after-flavour metallic and corroding, gave me a sensation as if I had been poisoned. "* (ch.4/ p.33)
33. *" .. and a person like a servant was standing at it."* (ch.5/ p. 38)
34. *"I scarcely noticed what sort of a place the bedroom was, except that, like the schoolroom,..."* (ch.5/ p.39-40)
35. *"The next day commenced as before, getting up and dressing by rush light. "* (ch.6/ p.48)
36. *" The kind whisper went to my heart like a dagger. "*
(ch.7/ p. 60)
37. *".. he treated you as an especial favourite.."* (ch.8/ p.64)

38. *"We feasted that evening **as** on nectar and ambrosia."*
(ch.8/ p.67)
39. *"Hollyhocks had sprung up tall **as** trees,... "* (ch.9/ p.70)
40. *"They let us ramble in the wood, **like** gipsies,...."* (ch.9/
p.71)
41. *"The flowers smelt so sweet **as** the dew fell."* (ch.9/ p.73)
42. *"I was noting these things and enjoying them **as** a child
might, ..."* (ch.9/ p. 73)
43. *"You are sure, then, Helen, that there is a place **as**
heaven... "* (ch.9/ p.76)
44. *"I saw a woman attired **like** a well-dressed servant.(ch.10/
p.84)*
45. *"You look **like** a lady,.. "* (ch.10/ p.86)
46. *"A new chapter in a novel something **like** a new scene in a
play." (ch.11/ p.88)*
47. *"She treats me **like** a visitor.,"(ch.11/ p.91)*
48. *"The chamber **looked such** a bright little place to me,... "*
(ch.11/ p.92)
49. *"But the old lady seemed to regard his existence **as** a
universally understood fact,..."(ch.11/ p.94)*
50. *"Her appearance always acted **as** a damper to the curiosity
raised by her oral oddities. "* (ch.12/ p.104)

51. *"You have not an umbrella that I can use **as** a stick?"*
(ch.12/ p.109)
52. *"The new face, too, was **like** a new picture introduced to the gallery of memory,.. "* (ch.12/ p.110)
53. *"I had a single little pearl ornament which Miss Temple gave me **as** parting keepsake."* (ch.13/ p.114)
54. *"The fact is, once for all, I don't wish to treat you **like** an inferior."*(ch.14/ p.129)
55. *"What! You revert to Mr. Rochester **as** a model!..."* (ch.16/ p.156)
56. *"She had Roman feature and double chin, disappearing into a throat **like** a pillar. (ch.17/ p.165-166)*
57. *"Blanche and Mary were of equal stature, straight and tall **as** poplars. (ch.17/ p.166)*
58. *"She worried me **like** a tigress, when Rochester got the knife from her."* (ch.20/ p.207)
59. *"When news came of her death, he wept **like** a simpleton. (ch.21/ p.229)*
60. *"Whether she won't look **like** Queen Boadicea, leaning back against those purple cushions."* (ch.22/ p.242)
61. *"Jane, be still; don't straggle so, **like** a wild frantic bird that is rending its own plumage in its desperation."*
(ch.23/ p. 249)

62. *“But, Jane, I summon you **as** my wife. It is you only I intend to marry.” (ch.23/ p.250)*
63. *“If the man who had but one little ewe lamb that was dear to him **as** a daughter ... “ (ch.27/ p 295)*
64. *“You must regard me **as** a plotting profligate.” (ch.27/ p.296)*
65. *“Concealing the mad woman’s neighborhood from you, was something, **like** covering a child with a cloak and laying it down near a upas tree. (ch.27/ p.297)*
66. *“The air **like** sulphur steams. (ch.27/ p.304)*
67. *“The sea, which I could hear from thence, rumble dull **like** an earthquake.” (ch.27/ p.304)*
68. *“The moon was setting in the waves, broad and red, **like** a hot cannon ball.” (ch.27/ p.304)*
69. *“You open my eyes **like** an eager bird,... “ (ch.27/ p.306)*
70. *“..What countless systems there swept space **like** a soft trace.” (ch.28/ p.319)*
71. *“I discriminated the rough stones of a low wall- above it, something **like** palisade,... “ (ch.28/ p.326)*
72. *“I lay on it motionless **as** a stone.” (ch.29/ p.334)*
73. *“but they always said there was no place **like** home. (ch.29/ p.339)*

74. "Diana had a voice toned, to my ear, **like** the cooing of a dove." (ch.29/ p. 339)
75. "The old fashioned chairs were very bright, and the walnut wood table was **like** a looking glass. (ch.29/ p.340)
76. ".. and the fear of servitude with strangers entered my soul **like iron.**" (ch.30/ p.351)
77. "Above, a chamber of the same dimensions **as** the kitchen." (p. 355)
78. "I have dismissed, with the fee of an orange, the little orphan who serves me **as a** handmaid." (ch.31/ p.355)
79. "And then she would pout **like** a disappointed child." (ch.p.363)
80. "She said I was **like** Mr. River, only, ... " (ch.32/ p.364)
81. "Human love rising **like** a freshly opened fountain in my mind.... " (ch.32/ p.368)
82. "the cloak that covered his tall figure all white **as** a glacier".(ch.33/ p.372)
83. "As I looked at lofty forehead, still and pale **as** a white stone." (ch.34/ p.388)
84. "we trod a soft turf, mossy fine and emerald green, minutely enamelled with a tiny white flower, and spangled with a star **like** yellow blossom". (ch.34/ p.396)

85. *"I wish I could make you see how much my mind is at this moment **like** a rayless dungeon,.."* (ch.34/ p.398)
86. *"Your wish is reasonable , and I am far from regarding you **as a stranger**".* (ch.35/ p.407)
87. *"I cannot give you up to perdition **as** a vessel of wrath."* (ch.35/ p.413)
88. *"Life rolled together **like** a scroll, death's gates opening, showed eternity beyond."* (ch.35/ p.414)
89. *"The feeling was not **like** an electric shock, but it was quite as sharp, as strange, as startling.* (ch.35/ p.415)
90. *"She was a little small thing, they say, almost **like a child**".* (ch.36/ p.421)
91. *"Dead! Ay, dead **as** the stones on which her brains and blood were scattered."* (ch.36/ p.423)
92. *"I am not cold **like** a corpse, nor vacant **like** air, am I? "* (ch.37/ p.429)
93. *"You talk of my being a fairy, but I am sure, you are more **like a brownie**."* (ch.37/ p.433)
94. *"I never thought of it, before; but you certainly are rather **like** Vulcan, sir".* (ch.37/ p.437)
95. *"He hews down **like** a giant the prejudices of creed and caste that encumber it."* (ch.38/ p.449)
96. *"John is **like** me and like my brothers."* (ch.21/ p.229)

97. "I do, especially when I've customers **like** you to deal with.... " (ch.19/p.190)

98. "Lord Ingram, **like** his sisters, is very tall." (ch.17/ p.167)

99. "but her face? Her face was **like** her mother's." (ch.17/ p.166)

Based on the analysis and discussion above, it could be concluded that Charlotte Bronte used figurative language, especially on metaphor and simile. Metaphor consisted of 47 data and simile consisted of 99 data.

B. The reason for The Dominant Use of Metaphor and Simile in Jane Eyre

Table 3.1 Table of Metaphor and Simile Used in Jane Eyre

No.	Type of figurative language	Number of data
1.	MP	47
2.	SM	99
Data total		146

Based on the table 3.1 above, it can be concluded that Charlotte Bronte uses metaphor and simile in his novel entitled Jane Eyre. Metaphor and simile were dominant in this novel.

Metaphor was a direct comparison, explicit or implicit between two different things. ⁴⁴Metaphor was used to describe things or something, so it could be clearer. Simile was an indirect comparison between two different things using the word “like” or “as”.⁴⁵ Same with the metaphor, simile had role to describe the things but simile could describe things clearly than metaphor, because simile described more specific using the word “like or as” or equivalent term.

The function of metaphor and simile were used by Charlotte Bronte to write the novel, so this novel was written using metaphor and simile. On the other hand, metaphor and simile were used to describe about the moral of society in the Victorian era.

Based on the analysis, the researcher found some reasons of dominantly using metaphor and simile in Jane Eyre Novel, as follow:

1. Novels in Victorian are used as the facility to comment about pain of poor society. Charlotte Bronte used the novel to show her pain when she lives in Victorian era and pain of her sister. Metaphor and simile is used to explain pains which happen in this era. So, she hopes the change will come. The example:

*“You are a dependent, mama says; you have no money; your father left none; you ought to beg, and not to live here with gentlemen’s children **like** us, and eat the same meals we do, and wear clothes at our mama’s*

⁴⁴Richard E.Mezo, “*Fire I’ The Blood*”: *A handbook of Figurative Language* (Barrigada:USA, 1999), 1.

⁴⁵Ibid, 1.

expense. (ch.1 / p.5) From this paragraph, the writer shows that poor society get pain and insult.

2. Metaphor and simile are used by Charlotte Bronte to tell her life experience. Charlotte Bronte combined naturalism and gothic melodrama and entered metaphor and simile so it produced innovative novel.⁴⁶ In this novel, Bronte tells experience with combining between horror and romance. The example:

a. Horror condition

*“All looked colder and darker in that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it **like** one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers. I returned to my stool.” (ch.2 / p.9)*

b. Romance condition

*“The very name of love is **an apple** of discord between us”. (ch.34/ p.403)*

⁴⁶https://en.wikipedia.org/wiki/Charlotte_Bront%C3%AB, Accessed on May 05, 2017.

3. Metaphor and simile are used by Charlotte Bronte to explain big Victorian themes on its mind, like marriage, love, economic and ethic.⁴⁷ Marriage and love are aspects which is familiar in the life. Economic is one of the aspects which have many problems. In the Victorian era, the poor societies are spread in every area. They have not proper life, famine and illness are part their life. The last, ethic is important aspect but in this era, the society have low ethic.

The example:

a. Marriage and love

“Concealing the mad-woman's neighbourhood from you, however, was something **like** covering a child with a cloak and laying it down near a upas-tree: that demon's vicinage is poisoned, and always was. But I'll shut up Thornfield Hall: I'll nail up the front door and board the lower windows: I'll give Mrs. Poole two hundred a year to live here with my wife, as you term that fearful hag: Grace will do much for money, and she shall have her son, the keeper at Grimsby Retreat, to bear her company and be at hand to give her aid in the paroxysms, when my wife is prompted by her familiar to burn people in their beds at night, to stab them, to bite their flesh from their bones, and so on-’

⁴⁷<http://www.shmoop.com/victorian-literature/charlotte-bronte-author.html>, accessed on May, 2017.

'Sir,' I interrupted him, 'you are inexorable for that unfortunate lady: you speak of her with hate- with vindictive antipathy. It is cruel- she cannot help being mad.'

'Jane, my little darling (so I will call you, for so you are), you don't know what you are talking about; you misjudge me again: it is not because she is mad I hate her. If you were mad, do you think I should *hate you?*'

'I do indeed, sir.'

*'Then you are mistaken, and you know nothing about me and nothing about the sort of love of which I am capable. Every atom of your flesh is as dear to me as my own: in pain and sickness it would still be dear. **Your mind is my treasure,** and if it were broken, it would be my treasure still.'* (ch.27 / p. 297-298)

b. Economic

"Oh, dear papa, how quiet and plain all the girls at Lowood look, with their hair combed behind their ears, and their long pinafores, and those little holland pockets outside their frocks- they are almost like poor people' children! and,' said she, 'they looked at my dress and mama's, as if they had never seen a silk gown before". (ch.4 / p.29)

c. Ethic

*"A child cannot quarrel with its elders, **as** I had done; cannot give its furious feelings uncontrolled play, **as** I had given mine, without*

experiencing afterwards the pang of remorse and the chill of reaction.”(ch.4 / p.32)



CHAPTER IV

CLOSING

A. Conclusion

Based on the theory and result analysis which were done, it can be concluded, as follow:

1. In the Jane Eyre, Charlotte Bronte used the figurative language, especially metaphor and simile. Metaphor consists of 47 data and simile consists of 99 data. So, the total data of metaphor and simile which are used in the Jane Eyre were 146 data.
2. Based on the analysis, it can be concluded that metaphor and simile is dominant in Jane Eyre. The reasons of dominantly using metaphor and simile in Jane Eyre, namely: the using of metaphor and simile is used to describe thing or person clearly. Besides that, the using of metaphor and simile is used to explain her experience which is combined with naturalism and gothic melodrama. So, the novel is interesting to read.

B. Recommendation

1. For teachers

English teachers are suggested to use the simile and metaphor in the learning. The example, when the teacher begins lesson about descriptive text. The teacher guides the students with some questions using the simile or metaphor, such as: *“I have a thing; it is like pencil but not pencil. It can use to write in the whiteboard. What is it?”*

2. For students

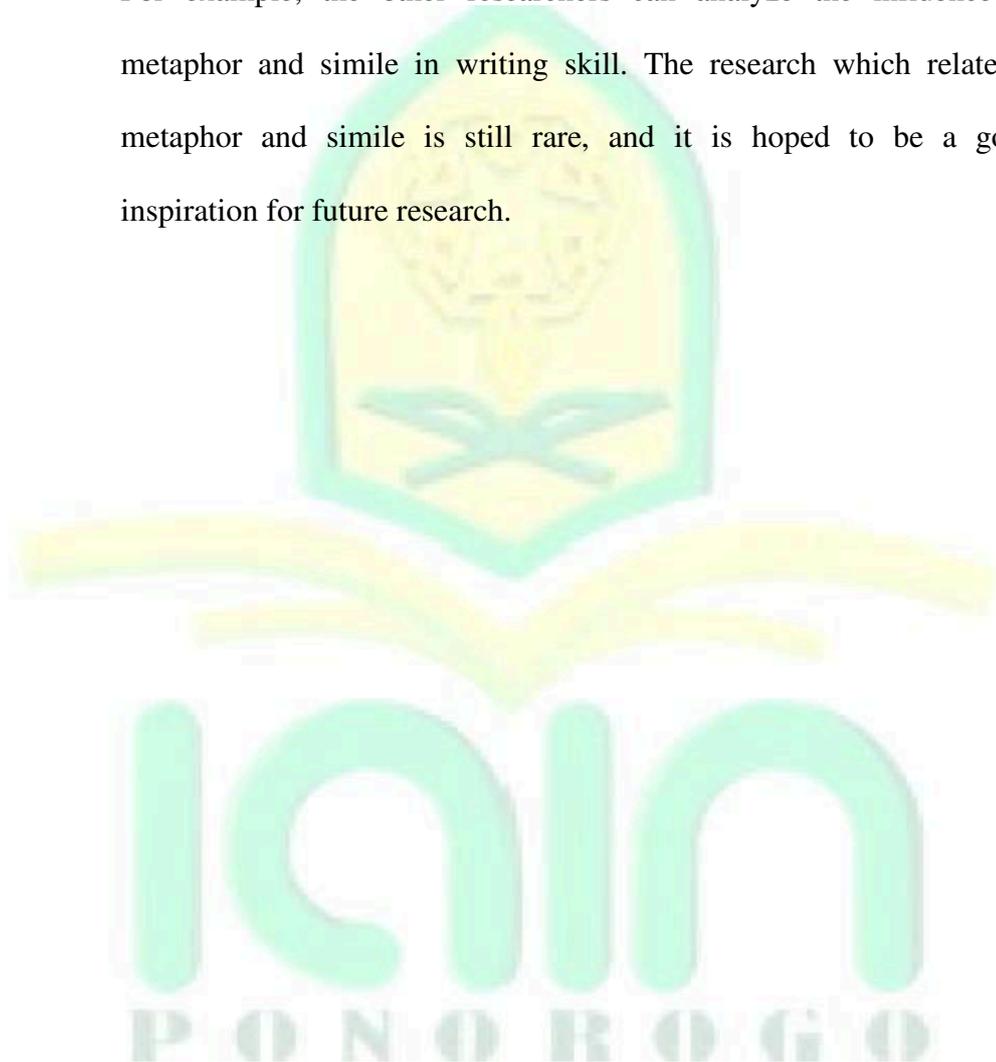
The students, especially students of English department of IAIN Ponorogo are suggested to use metaphor and simile in learning and develop their ability in literature, such as: the students write the poet use metaphor and simile. Besides that, the students can use metaphor and simile in conversation. When the students want to say thank to their friend, they can say: *“thank you friend, you are my angel.”*

3. For readers

The readers in general are suggested to learn deeply and can apply metaphor and simile in their writing and speaking. For writing, the readers can use metaphor and simile when they write letter for their friend, or write their experience in a story. For speaking, the readers can use metaphor and simile in their conversation in school, family, course etc.

4. For the other researchers

The other researchers are suggested can be motivated to conduct and develop the research about metaphor and simile. Besides that, metaphor and simile can be combined in writing and speaking skill. For example, the other researchers can analyze the influence of metaphor and simile in writing skill. The research which relate to metaphor and simile is still rare, and it is hoped to be a good inspiration for future research.



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