



**A STUDY ON THE FIGURATIVE LANGUAGE USED IN THE
NOVEL "JANE EYRE" BY CHARLOTTE BRONTE**

THESIS

Composed to fulfill one of the requirements of S1 Degree
at the English Education Program of the Language and Arts Education Department
of the Faculty of Teacher Training and Education of Jember University

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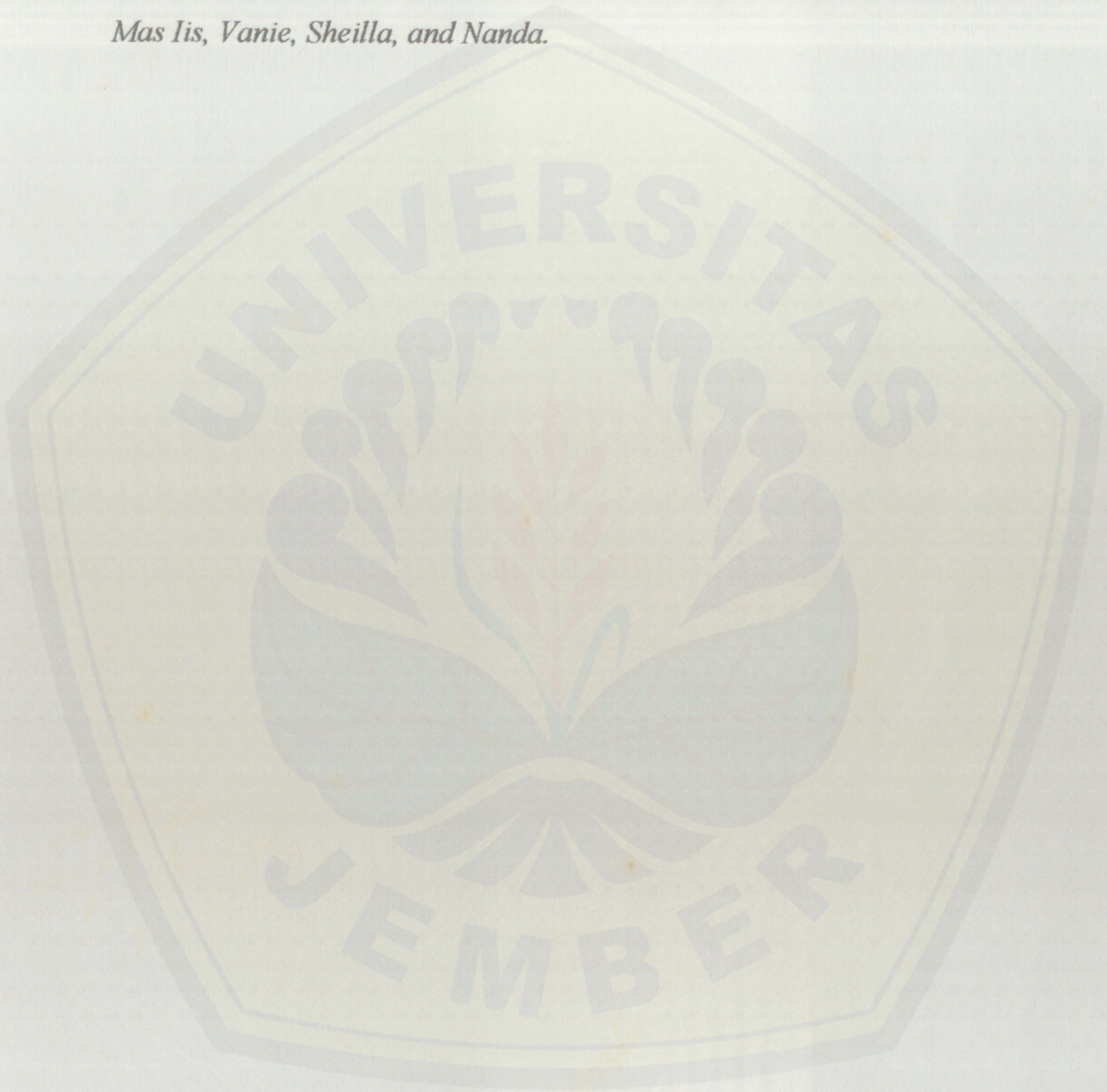
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**ENGLISH EDUCATION PROGRAM
LANGUAGE AND ARTS EDUCATION DEPARTMENT
FACULTY OF TEACHER TRAINING AND EDUCATION
JEMBER UNIVERSITY**

2007

DEDICATION

1. *My beloved parents, father, Yud Wihardi.H, and mother, D.Endang Murdiati.*
2. *My beloved brothers, sisters, and nieces; Mas Miko, Mbak Nia, Mbak Ice, Mas Iis, Vanie, Sheilla, and Nanda.*



CONSULTANT APPROVAL

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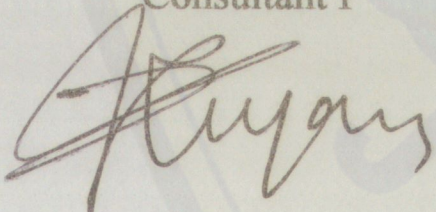
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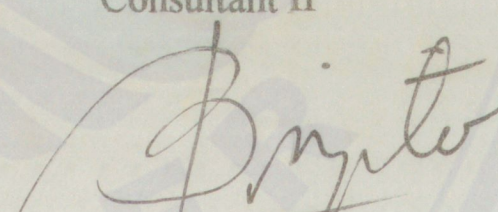
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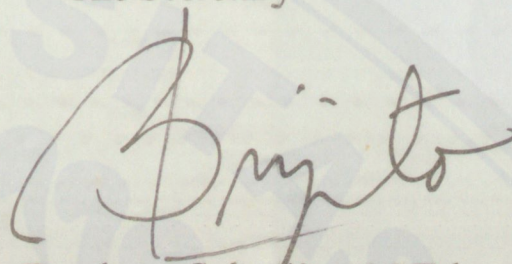
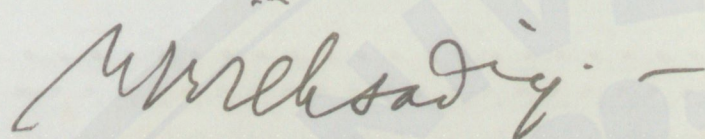
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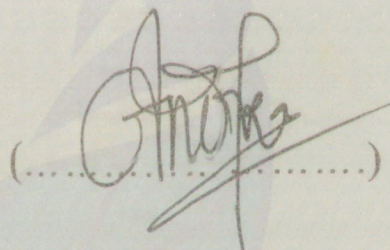


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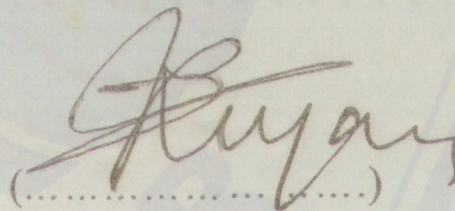
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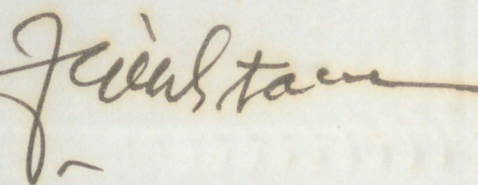


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Jember, February 2007

The writer

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ABSTRACT

This research was intended to know and describe the figurative language used in the novel Jane Eyre by Charlotte Bronte. The research data were in the form of utterances in text extracts, and they were collected by document analysis. There were 45 utterances as the population of this research. The data were selected purposively. The data were selected by using coding system to identify the data using figurative language. The selected data were analyzed by using some components of Hymes's ethnography of communication that separated the language form and language meaning. The figurative languages were classified into certain types of figures of speech based on Perrine's theory. As a result, there were 45 utterances of the data which represented the use of figurative language. There were only seven types of figures of speech, namely metaphor (21 phrases), simile (15 phrases), irony (2 phrases), overstatement (3 phrases), paradox (2 phrases), understatement (1 phrase) and synecdoche (1 phrase). The result of the research was expected to give information about the kinds of figurative language and how they were used in literary works, especially in the novel, for the university students. It was also expected to be useful for the English lecturers as an input and consideration to apply some materials about the kinds of figurative language, particularly the ones used in the novel. Other researcher could use these research findings as a reference to conduct further research related to the similar problem.

Key words: Figurative Language, Types, Novel

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CHAPTER I INTRODUCTION

1.1 Research Background

Language plays an important role in communication. It is a systematic means of communicating ideas or feeling by the use of conventionalized figures of speech such as; metaphor, simile and so forth. Most people think of language as having literal meaning of communicate ideas. However, misunderstanding may arise when ideas are expressed figuratively, so that it even changes the meanings of the target language (TL) itself.

Figurative language is usually used in poetry and fiction, as well as in everyday speech. For instance: The phrase “a million” in the expression (1) “*I have told you that a million times!*” (Gerber: 187), might be understood as number instead of the modifier “many”. The type of figurative language in this statement is hyperbolic or overstating the meaning of the word “many”. Similarly, the word “hours” in the statement (2) “*Hurry, we’re hours late for the play already!*” (Gerber: 187), might be understood as time instead of intensifier “very”. The type of figurative language in this statement is hyperbolic.

Understanding the way how a figurative language works is not only essential for a true appreciation of art and literature but also essential for communication in language learning. By understanding what the novelist means by the figurative language in the novel, students can enlarge their vocabularies in the target language (TL). Besides, the language used in the novel reflects different styles of the author’s figurative language that need to be discussed in this research. Kennedy in Koesnosuebrotto (1988:127) states that style indicates a mode of expression, the language a writer uses. Kennedy further explains, the notion of style includes such traits as the length and complexity of sentences, and diction, involved in the idea of style, too, is any habitual use of imagery, patterns of sound, figures of speech, or other devices.

The findings of the previous research conducted by Sampurno (2002) on the Figurative Language in Bon Jovi's Songs noted that the songs used figurative language, such as; metaphor, personification, simile, and synecdoche.

The figurative language used in the novel "Jane Eyre" in this research is an interesting aspect of how to get the message behind it.

Therefore, the study on the figurative language used in the novel "Jane Eyre" by Charlotte Bronte is the main concern in this research.

1.2 Research Problems

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

1. What types of figurative languages does Charlotte Bronte use in the novel "Jane Eyre"?
2. What is the message behind each type of this Figurative Language used in the Novel "Jane Eyre" by Charlotte Bronte?

1.3 Research Objectives

The objectives of the research are as follows:

1. To know the types of figurative language used in the novel "Jane Eyre" by Charlotte Bronte.
2. To know the message behind each type of figurative language used in the novel "Jane Eyre" by Charlotte Bronte.

1.4 The Scope of the Research

The study is only focused on the Figurative Language in the form of utterances used in the novel "Jane Eyre", not in the other novels of Charlotte Bronte. This novel was chosen as the data because it contains a lot of figurative language.

1.5 Research Significance

The research results are expected to provide feedback to the following people:

1. For the University Students

The research results are expected to be useful for the students of Jember University who are interested in studying literary works. Besides, they get information about the kinds of figurative language and they can learn how figurative language is used in novels.

2. For Other Researchers

The other researchers can use the research findings as a reference to conduct a further research with the similar problem especially in figurative language in novels.

1.6 Definition of the Key Term

To avoid misunderstanding the terms used in the research title will be operationally defined. They are:

1.6.1 Figurative Language

Figurative language is deliberate and intentional departure from word meanings or word order so as to gain freshness and strength of expression (Shaw, 1972:159). This means that figurative language is language used to increase the effect by introducing and comparing a thing or some matter with a thing or something more general. The basic purposes of figurative language are to employ ornamental devices for comparing dissimilar things and creating sounds and images.

In this research, figurative language is a way of saying something other than the literal meaning of the words.

1.6.2 Novel

Novel is one of the literary works, formed a story in prose, long enough to fill one or more volumes about either imaginary or historical people. Rees (1972) states that novel is a fictitious prose narrative of considerable length in which

characters and actions representative of real life are portrayed in a plot of more or less complexity.

Therefore, novel is just like the story, tells us about events arranged in chronological order; characters, setting, and so on; then the story of the novel refer to human life and have sense that will be interest to the readers. The full length novel may consists of over 100,000 words contain a number of characters, some of them are fully developed, have more incidents, scenes, or episodes, have a number of setting, and many take place in a long span of time (Koesnosoebroto, 1988:19).

As we know, novel itself can be divided into some types, such as mystery, detective, romantic, gothic and so on. While studying the novel, we can analyze from many views for instance study on characters, plot, theme, and the words. The last one is the choice to be discussed in this thesis.



CHAPTER II

RELATED LITERATURE REVIEW

This chapter is intended to discuss the theoretical concepts of figurative language and its types used in English novels. Before discussing the above concepts, this chapter firstly, describes the biography of the author of the novel "Jane Eyre" and its synopsis.

2.1 Figurative Language

Language has many varieties which are used in many parts of life. Sometimes people use these varieties in order to give the meaning of message more vividly and forcefully. In this case, the way to say something in order form of language is well known as figures of speech which can be defined as another way of adding extra dimension to language.

Figurative language is the way to express the idea by specific language, which shows the mind and the individuality of the writer as the user of language. The purpose of using the figurative language is to make the expression more interesting and to give imaginative comfort to the readers. Perrine (1979) states that figurative language is any way of saying something other than the ordinary way.

Then, Perrine divided figurative language itself into several classifications as follows:

2.1.1 Metaphor

A metaphor is an implicit comparison in which an object is presented as if it is something else. According to Shaw (1972) metaphor is a figure of speech in which a word or phrase is applied to a person, idea, or an object to which it is not literally applicable.

In metaphor, the comparison is implied. That is, the figurative terms is substituted for or identified with the literal term (Perrine, 1979: 577). For example, "My love is a bird, flying in all directions." The writer is actually

making the bird as a metaphor of the writer's love. He think that the bird could be implicated as his feeling that has aim to all directions.

2.1.2 Irony

There is no way of recognizing irony of realizing that the author means the opposite of what he is saying. We depend on the context and the writer's attitude to know when she is being ironic. Shaw (1978) state that irony is a figure of speech which the literal meaning of a word or statement is the opposite of the intend. It means that is the contrast between the actual meaning of a word or statement and suggestion of another meaning. The readers go away with exactly the opposite idea from what the user meant to convey (Perrine, 1979: 626).

It can be concluded that the actual irony is the opposite meaning of a word statement.

2.1.3 Personification

Personification is a language style which shows a statement to make something that is not human become like human in attitude. It is a process of assigning human characteristics to non human object, abstraction or ideas. In other word something can do what human can do. In other words, personification is giving the attributes of a human being to an animal, an object, or an idea (Perrine, 1979: 579). For instance: "*And this same flower that smile today, tomorrow will be dying*" (Gerber, 1967: 189), it is indicated by the use of the word "*smile*" and "*dying*". It means that the "*flower*" and "*tomorrow*" can do something as human action, "*smile and dying*". As we know, *smile* is an expression of the face to show happiness or pleasure, and *dying* is connected with the time when somebody dies.

2.1.4 Simile

Simile is a comparison between two things which are not similar in their essences by using connective words such as; *seem, like or as*. According to Shaw

(1978: 344), simile is a figure of speech in which two things, essentially different but thought to be alike in one or more respects, are compared.

In addition, Gerber (1959: 186) writes that simile is a comparison indirectly, using words such as *seem*, *like* or *as* to link the two objects of the comparison. For instance: "She is *like* the candle in the blazing night." The writer tries to compare "she" as the candle that impresses the idea of giving a light in the darkness.

2.1.5 Symbolism

A symbol is something that stands for something else, over and above what it is in itself. Sometimes a writer uses something physical, like an object or color, to stand for an idea. Perrine (1979) states that a symbol is defined as something that means more than what it is. It means that symbol is language which uses something to describe something else to make meaning deeper in message. Example: "The flag" is a symbol of country.

2.1.6 Understatement

Understatement is a form of speech in which a lesser expression is used than what would be expected. It can be used to entertain or to reduce the importance of the truth. For instance, upon sitting down to a loaded dinner plate, you say, "This look like a good bite," you are actually stating less than the truth, or saying less than one means (Perrine, 1979: 623).

In other word, understatement is used to make something less important than it really is.

2.1.7 Synecdoche

Synecdoche is a figure of speech which mentions a part of something to suggest the whole. Perrine (1979) states that the use of the part for the whole. Someone is regarded to use synecdoche when he mentions a part of something which is indeed the representative of the whole.

For example, "I want you in my arms tonight." It can be analyzed that arms are parts of human body used for holding something or somebody. It could not have something for it just a part of the body, who can have something or somebody is a person. So, arms represent the speaker.

2.1.8 Allegory

According to Perrine (1979), allegory is a narrative or description that has a second meaning beneath the surface one. It is a figurative mode of representative conveying a meaning other than the literal. Allegories are written in the form of fables, parables, poems, stories, and any other style or genre.

In addition, Kennedy (1991 : 182) states that allegory is a story in which person, places, and things form a system of clearly equivalents.

2.1.9 Metonymy

Metonymy is a figure of speech which is characterized by the substitution of a term naming an object closely associated with the word in mind for the word itself. Perrine (1979) states that metonymy is alike in that both substitute some significant details or aspects of an experience for the experience itself.

For instance: "The White House said". It would be a metonymy for the president and his staff, because the white house is not part of the president or his staff but is closely associated with them.

In addition, Gerber (1959: 186) writes that metonymy is substituting the part for the whole or using an idea connected with an event or person in place of the event or person itself.

2.1.10 Paradox

Paradox is a statement that seems contradictory or absurd but is actually valid or true. According to Perrine (1979) paradox is an apparent contradiction that is nevertheless somehow true. It may be either a situation or a statement.

For instance: if someone says, "I am lying." We assume that his statement is true, it must be false. The paradox is statement "I am lying," is false if it is true.

2.1.11 Overstatement

Overstatement is an exaggerated statement used to heighten effect. It is used as a means of emphasizing the truth of a statement. Such statements are not literally true, but people make them to sound impressive or to emphasize something, such as feeling, effort, or reaction.

Perrine (1979:621) states that overstatement is simply exaggeration in the service of truth. For instance: "There were millions of people at the dance." Actually, you are want to say that "The dance hall was very crowded."

2. 2 The Synopsis of "Jane Eyre"

The main female character's name is Jane Eyre. Her father was a poor clergyman. He and her mother died of fever when she was a baby. She was left alone in the world, with no money and no friends.

Her mother's brother, Uncle Reed, took her to his home. He lived with his wife and three children in a large house called Gateshead. He was a kind man and would have cared for her, but he died not long after she came to the house. Her aunt and cousin were very unkind to Jane Eyre especially John, the eldest.

One cold morning in January, Jane Eyre was put on the coach at Gateshead and sent away to school at Lowood. Her first days at Lowood passed slowly. The weather was very cold. But, time by time she found a kind person that was Miss Temple, her headmistress of the school. Besides, she had a friendly friend, Helen Burns. But in May she died of fever.

Jane Eyre stayed for eight years at Lowood. She worked hard at her lessons and at the end of six years she becomes head girl. Then they made her a teacher. All through those years Miss Temple was like a mother and friend to Jane Eyre, as well as her teacher. When Miss Temple married with a clergyman, she left Lowood. Jane Eyre knew that she could not be at Lowood without Miss Temple, so she must find another job, in a new place and with new people.

Then Jane Eyre moved to Thornfield Hall, which owned by Mr. Rochester. She met Miss Fairfax who was the housekeeper of Thornfield. There, Jane Eyre

taught Adele Varens who was Mr. Rochester's daughter, the owner of Thornfield Hall but he never stayed longer there. After three months in this house, Jane Eyre met Mr. Rochester. At first she thought Mr. Rochester was ugly, but exactly he was a kind and friendly man. One day, he held a party with his friends, among them was Miss Blance Ingram, a very beautiful and rich young lady. This lady made Jane Eyre jealous. When Mr. Rochester went to London she thought he would marry to Miss Ingram

One lovely summer evening, Mr. Rochester told Jane Eyre that he loved her, he would marry her, not Miss Ingram, and then, they prepared for their wedding. On wedding day, they went to church, no guests were invited. When the ceremony was started there were strangers in the church. They wanted to fail the marriage. They knew that Mrs. Rochester (Bertha Mason) is still alive. But she is mad, raving mad, so they did not want Mr. Rochester to wed Jane Eyre.

After her failure in wedding, Jane Eyre left Thornfield Hall. She moved out and went without any purpose. She was helped by St. John to get a work and live with Diana and Marry. Further, she knew that among them were cousins. Although they were cousins St. John wanted Jane Eyre to be his wife, but she would not marry him because she still loved Mr. Rochester.

In summer Jane Eyre went to Thornfield. The house was destroyed. It happened because of Mr. Rochester's mad wife set it alight. Mr. Rochester couldn't help her wife. So she died in the fire, Mr. Rochester is blind and cripple, now. He lived in Ferndean, an old, dark house built in a wood. When Jane Eyre came to Ferndean, because she thought she could not leave him, he didn't believe it. But he was very happy. Then they married quietly in church. Later, Mr. Rochester could see very well. Now, they have a nice family, with Adele and their son.

2.3 Biography of Charlotte Bronte

Charlotte Bronte, the third of Patrick Bronte Clergyman, was born on April 21, 1816. When she was almost four, the family moved to Haworth where the personage stood below the level of the churchyard that encompassed it on two

sides. When Charlotte Bronte was five, her mother died and left six children to the care of their mother's sister, a woman who was afraid of getting old, and the children generally left to their own devices, formed among themselves a close companionship.

The older girls, Maria and Elizabeth Bronte, died in 1825 as a result of ill treatment of the Cowan Bridge School and subsequent tuberculosis. The four surviving children, Charlotte, Branwell, Emily, and Anne Bronte, learned to live in the world of imagination. They wrote stories of their world in tiny script in miniature books. Branwell failed as an artist; Emily succeeded in *Wuthering Heights*, the novel which was written entirely without worldly experience.

Charlotte and Emily went to Brussels to obtain further education. Charlotte fell in love with the husband of the woman who operated the school, a painful and anguished experience part of which came out in Jane's suffering over Mr. Rochester.

When the aunt died, Emily stayed at home with her father and Charlotte Bronte went back to Brussels. When she came home the girls planned to open the school, but when Branwell came home in disgrace, they put off plans. The three sisters decided to write, at first published a volume of poems signed by Currer, Ellis and Acton Bell. Then, they turned to fiction. In 1847 Emily's *Wuthering Heights* and Anne's "Agnes Grey" were accepted. Charlotte Bronte's "The Professor" was not. Charlotte, however, began to write "Jane Eyre", which was a great success. In 1854, she married her father's curate, A.B. Nicholls, but died a few months later of an illness probably associated with pregnancy. She died on March 31, 1855 in Haworth, Yorkshire.

(Taken from: Margaret, D, in Oxford to English Literature)

CHAPTER III
RESEARCH METHODOLOGY



This chapter is intended to describe the research design, data resources, type of data, data collection method, and data analysis method.

3.1 Research Design

The method used in this thesis was descriptive qualitative method. Bogdan and Biklen (1992: 30), supported by Creswell (1994: 145), state that qualitative research is descriptive dealing with written information rather than with numbers. The researcher was interested in process, meaning, and understanding gained through words or pictures. The data and information supporting the content of the study were taken from some books, internet, and previous researchers concerning the theory of literature and the research result relevant to the study. That is why the design of this study is a library research. As Nawawi (1998: 30) explains that it is a research activity, which gets the written data from many literary books, either in a library or in other places.

The research procedures to investigate figurative languages are as follows:

1. Finding the topic "The use of Figurative Language".
2. Reading the novel "Jane Eyre" carefully
3. Labeling the figurative language used in the novel.
4. Classifying the labelled figurative languages based on their types.
5. Analyzing and discussing the collected data descriptive.
6. Drawing conclusion based on the analysis of the data.

3.2 Data Sources

The data resource of this research is the novel "Jane Eyre" by Charlotte Bronte, that was published in 1996 by the Press Syndicate of the University of Cambridge. The novel consists of 38 chapters. This novel was chosen as the data resource because it contained 45 figurative languages.

3.3 Type of Data

The type of the data that was analyzed in this research was in the form of utterances in text extract used in the novel "Jane Eyre" as literary work. As stated by Bogdan and Biklen (1992:30) in qualitative research, the collected data are in the form of words or pictures rather than numbers. Therefore, the data in this research were taken from dialogues between the main character and other characters.

3.4 Data Collecting Method

In this research, the method of collecting the data is document analysis. The document analysis used since the data were taken from the novel entitled "Jane Eyre" by Charlotte Bronte. Researcher are expected to read, understand and critically analyze the writing of others (Blaxter et al, 1996: 150). In this research, the data were taken purposively by studying the novel in order to identify various kinds of the figurative language such as; simile, metaphor, personification, and irony, etc in the novel "Jane Eyre" by Charlotte Bronte.

3.5 Data Analysis Method

The method of data analysis is descriptive analysis by using coding system and some components of ethnography of communication. According to Bogdan and Biklen (1992:166) that coding system means of sorting the data you have collected so that the material bearing on a given topic can be physically separated from other data. Besides, labeling is where we have an analytical scheme in mind and we go through document materials and label statements with significant words (Blaxter et al, 1996:184).

Basically, Hymes's ethnography of communication (1972) models stand for several components as follows:

1. Setting; physical circumstance of a communicate event (time, place).
2. Participants; speakers (or addressor, indirect source of information, not present), addressee (audience)

Data Sample in Text Extract:

FL1	<p>The fact is, I was a trifle beside myself; or rather out of myself, as the French would say: I was conscious that a moment's mutiny had already rendered me liable to strange penalties, and like any other rebel slave, I felt resolved, in my desperation, to go all lengths.</p> <p><i>"Hold her arms, Miss Abbot; she's like a mad cat."</i></p> <p>"For shame! For shame!" cried the lady's-maid.</p> <p>(Jane Eyre, Chapter II, page 18)</p>
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Notes: FL1 = Figurative Language 1

Data Sample in The Table of Figurative Analysis

Language code	Setting	Participants	Instrument		Genre	
			Language form	Language content	Type of language	Type of figurative language
FL1	Reed's home	Mrs. Reed	- she's <i>"like"</i> a mad cat.	She is very angry	FL	Si

Sample of Data Analysis:

The table shows that FL1 contains a figurative language *"she's like a mad cat"*, of which the meaning is *"she is very angry"*. In other words, "she" in the statement is compared with a wild animal by using the word "like". Therefore, the expression is identified as simile rather than metaphor.

The conflict is between Jane Eyre and Mrs. Reed (Participant). It happens at the Reed's home (Setting). The conflict actually began when John disturbed Jane Eyre. Jane gave John a hard blow on his nose when he grabbed her hair. Her action is like a mad cat. So Mrs. Reed asked Bessie to stop Jane's action.

The message from the above is that we are human beings that have moral. We have to use our brain and our thought. We have to avoid the bad attitudes like a wild animal.

CHAPTER IV RESULT AND DISCUSSION



This chapter is intended to describe the research results and to discuss the result of the research. In this chapter, the research data about the figurative language phenomenon was analyzed based on the Perrine's theory of the types of figure of speech and Hymes' theory of ethnography of communication.

4.1 Research Results

As stated in Chapter III that the data resource of this research was the novel, *Jane Eyre* (see page 12). The research data were all the utterances that consisted of figurative language in 38 chapters of the novel. The data were taken purposively and were analyzed based on some components of instruments of Hymes' theory of ethnography of communication to know the language form and content of each utterance.

The results showed that there were 45 utterances (see Appendix 3) that were taken as the data and analyzed to identify the types of figures of speech which were used by Perrine's theory of figure of speech. The selected utterances were taken from the chapters in the form of text extracts. The figurative language was then identified by labeling the words of the utterances in text extracts based on the label for each type. For example; the data were labeled with FL 1 (Figurative Language 1), FL 2, FL 3, and so on up to FL 44. Then, the figurative words were labeled based on their types, which were labeled with; A for allegory, I for Irony, M for metaphor, and so forth (for further detail see Appendix 2, and page 14).

The utterances were analyzed qualitatively based on Perrine's theory of figures of speech by showing the types of figurative language in each utterance. The research was only focused on the figurative language in the form of utterances (as stated on Chapter I page 2). In other words, the figurative language that might be available in the narrative form of the novel was not taken as the sample data.

by using the word “like”. Therefore, the expression is identified as simile rather than metaphor.

The conflict is between Jane Eyre and Mrs. Reed (Participant). It happens at the Reed’s home (Setting). It happens when John disturbs Jane Eyre, when she is reading a book. Jane gives John a hard blow on his nose when he grabs her hair. Her action is like a mad cat. So Mrs. Reed asked Bessie to stop Jane’s action.

The message from the above is that we are human beings that have moral. We have to use our brain and our thought. We have to avoid the bad attitudes like a wild animal.

Text Extract III

FL 3: “*Unjust! – unjust!*” (*Jane Eyre, chapter II, page 18*)

FL 3 above is paradox expression. FL 3 contains figurative language “*Unjust! – unjust!*” shows that the statement is seems contradictory but is actually true.

The conflict happens at the Reed’s home (Setting). It happens when Jane (Participant) feels unfair with her condition that is being ignorant. No one help her after she had a fight with John.

The message from the above utterance is that sometimes we should think hard to solve a problem but not to be extreme.

Text Extract IV

FL 4: “*You are aware that my plan in bringing up these girls is, not to accustom them to habits of luxury and indulgence, but to render them hardly, patient, self-denying.*” (*Jane Eyre, chapter VII, page 73*)

FL4 contains a figurative language “*not to accustom them to habits of luxury and indulgence*”, of which the meaning is she doesn’t want the girls become lazy and spoiled. The type of figurative language in this statement is irony.

The conflict is between Jane Eyre, Mr. Brocklehurst (Participant) and Miss Temple. It happens at the Lowood (Setting). It happens when Mr. Broklehurst tells Miss Temple that Jane is careless and a liar. Then, Miss Temple asks her to have a responsibility for the circumstance in Lowood. Miss Temple doesn't want the girls become lazy and spoiled, but to become good girls.

The message from the above utterance is that we have to be responsible to our duty. We should not be a lazy and spoiled person.

Text Extract V

FL 5: *"Why, there are only eighty people who have heard you called so, and the world contains hundreds of millions."*

"But what have I to do with millions? The eighty I know despise me." (Jane Eyre, chapter VIII, page 79)

FL5 contains a figurative language "millions", of which the meaning is "everyone". The word "million" in the expression might be understood as number instead of the modifier "many". The type of figurative language in this statement is hyperbolic or overstating the meaning of the word "many".

The conflict is between Jane Eyre (participant) and Helen. It happens at the Lowood (Setting). Jane feels that she is lonely. Nobody in that place believes her. She wants to make a friend but everyone asks that she is a liar. And she lost her confidence. Then, Helen asks her that not everyone hate her, she makes sure that everyone also loves her.

The message from the above utterance is that we should always think positively.

Text Extract VI

FL 6: *“Because I have less confidence in my desert than Adele has” (Jane Eyre, chapter XIII, page 135)*

FL6 above is an understatement expression. The statement shows that the word “less confidence” is used to make something less important than it really is.

The conflict is between Jane Eyre (participant) and Mr. Rochester. It happens at the Thronfield (Setting). It happened when Mr. Rochester invited Jane and Adele to have tea with him.

The message from the above utterance is that everybody has their own talent; we should not be jealous or desperate.

Text Extract VII

FL 7: *“The smile is very well,” said he, catching instantly the passing expression; “but speak too.” (Jane Eyre, chapter XIV, page 149)*

Figurative language 7 contains figurative language “The smile is very well,” “but speak too”, of which the meaning smile not enough to answer the question. The type of figurative in this statement is irony. The statement “the smile is very well” is irony, because in fact smile is not enough to answer the question.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at the Thornfield (Setting). It happens when Rochester makes conversation with Jane. Then, Jane answered Rochester with her smile. Rochester does not satisfied, just smile is not enough to answer his questions. Rochester wants Jane says something to answer his question.

The message from the above utterance is that sometimes we should say what’s on our mind especially when somebody asks our opinion.

Text Extract VIII

FL 8: *“Do you never laugh, Miss Eyre?” (Jane Eyre, chapter XIV, page 153)*

FL 8 above is an overstating expression. It shows from the word “never”, the speaker emphasizes that Miss Eyre is never laughing. He wants to make Miss Eyre more comfortable and feel free when interacting with him.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at Thornfield (Setting). It happens when Jane first comes in contact with Mr. Rochester at Thornfield, Rochester portrays Jane as a helpless. He views her as someone who holds everything inside. So, Rochester informs Jane of his opinion of her.

The message from the above utterance is that we should not be feeling tense when we interact with somebody else.

FL 9: *“I see, at intervals, the glance of a curious sort of bird through the closet-set bars of a cage: a vivid, restless, resolute captive is there; where it but free, it would soar cloud-high.” (Jane Eyre, chapter XIV, page 153)*

FL 9 contains a figurative language “the glance of a curious sort of bird through the closet-set bars of a cage”, that means to compare someone with something else, such as a bird. FL 9 above is a metaphor expression, of which meaning that he knows that she actually wants to be free.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at Thornfield (Setting). It happens when Jane first comes in contact with Mr. Rochester at Thornfield, Rochester portrays Jane as a helpless. He views her as someone who holds everything inside. So, Rochester informs Jane of his opinion of her.

The message from the above utterances is that we should feel free to express our feeling.

Text Extract IX

FL 10: *"It would be easy to find you thousand."* (Jane Eyre, chapter XIX, page 214)

FL 10 above is overstatement expression. It shows from word "thousand" of which meaning that she can prove what she has just said. The word "thousand" is used to make the meaning deeper.

The conflict is between Jane Eyre (Participant) and Gipsy. It happens at the Thornfield (Setting). It happens when Jane goes in to library to have her fortune read, and she finds herself entrance by the old woman's speech. The gipsy woman seems to know a great deal about Jane and tells her that she is very close to happiness.

The message from the above utterances is that it is better for us to speak the truth with any proves.

Text Extract X

FL 11: *"You think yourself sharp"* (Jane Eyre, chapter XIX, page 215)

FL 11 above is metaphor expression. FL 11 contains a figurative language "*You think yourself sharp*", that means to compare something with something else, such as sharp. The speaker use word "sharp", of which meaning clever or know everything.

The conflict is between Jane Eyre and Gipsy (Participant). It happens at the Thornfield (Setting). It happens when the gipsy tells about her habits. Jane does not like to hear about that, because Jane thinks that the gipsy know nothing about her.

The message from the above utterance is that we should not boast our knowledge.

FL 12: *"Don't be alarmed,"* (Jane Eyre, chapter XIX, page 215)

FL 12 above is metaphor expression, of which meaning she wants her to feel scared or surprised. The speaker compare Jane with alarmed that can be ring all the time when it set.

The conflict is between Jane Eyre and Gipsy (Participant). It happens at the Thronfield (Setting). It happens when the gipsy says name, Mrs. Poole who has an acquaintance with her. Then, Jane surprised to hear that name.

The message from the above is that life is full of surprise, that's why we should prepare ourselves for it.

Text Extract XI

FL 13: *"they overflow like two cups filled above the brim :"* (Jane Eyre, chapter XIX, page 216)

FL 13 contains a figurative language *"they overflow like two cups filled above the brim:"* of which the meaning is *"lots of ladies are smiling to Mr. Rochester"*. In other words, "lots of ladies" in the statement are compared with "two cups filled above the brim" by using the word "like". Therefore, the expression is identified as simile rather than metaphor.

The conflict is between Jane Eyre and the Gipsy (Participant). It happens at the Thronfield (Setting). It happens when gipsy talks to Jane about someone who closes to her that is Mr. Rochester. The gipsy tells that lots of ladies want to be close with Mr. Rochester. By telling so, the gipsy wants Jane to know that a lot of ladies want to be married by Mr. Rochester.

The message from the above utterance is that we should make ourselves to be liked by everybody else.

Text Extract XII

FL 14: *"The flame flickers in the eyes; the eye shines like dew;"* (Jane Eyre, chapter XIX, page 218)

The figurative language of the above utterance is concerned with the language form of the statement *"the eye shines like dew"* that means to compare something (the

eye) with something else (dew). Therefore the type of figurative language 14 (FL 14) is categorized as simile, of which meaning “she has a beautiful eyes”.

The conflict is between Jane Eyre and Gipsy (Participant). It happens at the Thronfield (Setting). It happens when the Gipsy tells a lot about Mr. Rochester. Jane protest, she came to hear her own fortune, not Mr. Rochester fortune. Then, the Gipsy starts again to tell Jane’s fortune.

The message from the above utterance is that sometimes we must give a compliment to somebody else.

Text Extract XIII

FL 15: “*Amy and Louisa, return to your nest like a pair of doves*” (*Jane Eyre, chapter XX, page 224*)

FL 15 contains a figurative language “*Amy and Louisa, return to your nest like a pair of doves*” of which the meaning is “*they go to their bedroom*”. In other words, “Amy and Louisa” in the statement is compared with “a pair of doves” by using the word “like”. Therefore, the expression is identified as simile rather than metaphor.

The conflict began at Thronfield (Setting) when Rochester (Participant) assures everyone that a servant merely had a nightmare. He explains to everyone what had happened. Then, Rochester asks everybody back into their room after the accident was settled.

The message from the above utterance is that we should get enough rest.

Text Extract XIV

FL 16: “*She worried me like a tigress,*” (*Jane Eyre, chapter XX, page 230*)

FL16 contains a figurative language “*She worried me like a tigress*”, of which the meaning is “*she frightened him*”. In other words, “she” in the statement is compared with

“a tigress” by using the word “like”. Therefore, the expression is identified as simile rather than metaphor.

The conflict is between Mrs. Rochester and Mason (Participant). It happens at Thronfield (Setting). It happens when Mason tells about what happened with him. He feels afraid because of Mrs. Rochester anger. Her anger makes her acts like a wild animal, tigress. She is very strong and dangerous like a tigress.

The message from the above utterance is that we should never make somebody else worried. We must not imitate the attitude of animal. It is very cruel. We are the best creature in the world.

Text Extract XV

FL 17: *‘his life has been very wild’ (Jane Eyre, Chapter XXI, page 239)*

FL 17 above is metaphor expression. FL 17 contains figurative languages “his life has been very wild” that means to compare something (his life) with something else (wild), of which meaning he live by ignoring any regulation. He compares “his life” with word “wild”.

The conflict is between Jane Eyre and Robert (Participant). It happens at the Thronfield (Setting). When Robert, Bessie’s husband, come, he tells about the situation of Gateshead. He tells about John’s life that is very wild and his death was shocking.

The message from the above is utterance that we should be responsible with our lives.

Text Extract XVI

FL 18: *“Jane, be still; don’t struggle so, like a wild, frantic bird that is rending its own plumage in its desperation.” (Jane Eyre, Chapter XXIII, page 273)*

The figurative language of the above utterance is concerned with the language form of the statement “Jane, be still; don’t struggle so, like a wild, frantic bird” that

means to compare someone (“Jane”) with something else (a wild, *frantic bird*). Jane in the statement is compared with a wild frantic bird by using word “like”. Therefore the type of figurative language 18 (FL 18) is categorized as simile

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at the Thornfield (Setting). The conflict began before Rochester asks Jane to marry him. In this scene Jane is caged in by Rochester’s arms. Rochester encloses Jane in his arms and gathers her to his breast and presses his lips to hers. When doing so Jane commands to be let go.

The message from the above utterance is that we should control our anger.

FL 19: *“I am not bird” (Jane Eyre, Chapter XXIII, page 273)*

FL 19 above is metaphor expression. FL 19 contains figurative languages “*I am not bird*” that mean to compare someone (I) with something else (bird), of which Jane in the statement is compared with bird.

The conflict is between Jane Eyre (participant) and Mr. Rochester. It happens at the Thornfield (Setting). The conflict began when Jane wants to be free from Rochester’s arms. Even though she is caged in by Rochester, she still fights to be getting free. We can see Jane develop a sense of independence. She wants to be free, not like a bird in his caged.

The message from the above utterance is that we should not be inhumane to other people.

Text Extract XVII

FL 20: *“I was thinking, sir (you will excuse the idea; it was involuntary), I was thinking of Hercules and Samson with their charmers-” (Jane Eyre, Chapter XXIV, page 281)*

FL 20 above is metaphor expression. FL 20 contains figurative languages “*I was thinking of Hercules and Samson with their charmers-”* that means to compare someone

(Mr. Rochester) with someone else, such as Hercules and Samson, of which Jane compare Rochester's attitude like Hercules and Samson.

The conflict is between Jane Eyre (Participant) and Mr. Rochester. It happens at Thornfield (Setting). While in residence at Thornfield, Rochester demands undivided attention from the servants, included Jane Eyre. He insists on dominance in every aspect of his life, and he needs recognition for his superiority. Besides, Mr. Rochester claims that he truly loves Jane and forces her to believe it. Otherwise, Jane considers it is just a compliment and she does not believe it.

The message from the above utterance is that we should trust somebody else properly.

Text Extract XVIII

FL 21: *"Your eyebrows have become as thick as my finger, and your forehead resembles what, in some very astonishing poetry, I once saw styled, 'a blue-piled thunderloft'"*
(Jane Eyre, Chapter XXIV, page 282)

FL 21 contains a figurative language *"Your eyebrows have become as thick as my finger, and your forehead resembles what, in some very astonishing poetry, I once saw styled, 'a blue-piled thunderloft'"* that means to compare something with something else, such as finger, thunderloft. FL 21 above is metaphor expression, of which meaning that she know that Mr. Rochester is very angry.

The conflict is between Jane Eyre (Participant) and Mr. Rochester. It happens at the Thronfield (Setting). It happens when Jane and Rochester have a conflict, because Mr. Rochester forces Jane to know about his love to her. But, Jane does not pay attention to him and it makes him angry.

The message from the above utterance is to show that we are paying attention, we should react based on the situation.

Text Extract XIX

FL 22: *“You glowed in the cool moonlight last night, when you mutinied against fate, and claimed your rank as my equal” (Jane Eyre, Chapter XXIV, page 282)*

FL 22 contains a figurative language *“You glowed in the cool moonlight last night, when you mutinied against fate, and claimed your rank as my equal”* that means to compare something with something else, such as you mutinied against fate, claimed your rank as my equal. FL 22 above is metaphor expression, of which meaning that “you” is very angry.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at the Thronfield (Setting). It happened when Jane and Rochester have their own argument that turn into conflict between them. Jane reminds Mr. Rochester about his relationship with Miss. Ingram. On the other hand Rochester is angry because he does not love Miss Ingram.

The message from the above utterance is that we should control our anger.

Text Extract XX

FL 23: *“Station! Station! – your station is in my heart” (Jane Eyre, Chapter XXIV, page 283)*

FL 23 above is metaphor expression. FL 23 contains figurative languages *“your station is in my heart”* that mean to compare something (heart) with something else (station). That’s the meaning is “You love me”.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at Thronfield (Setting). It happened when Mr. Rochester makes sure that actually Jane also love him but Jane denies it. Then, Mr. Rochester asks Jane to believe her heart and admits that she loves him.

The message from the above utterance is that we should believe to our heart when we love someone else.

Text Extract XXI

FL 24: *“all is not gold than glitters” (Jane Eyre, Chapter XXIV, Page 285)*

FL 24 contains a figurative language *“all is not gold than glitters”* that mean to compare something with something else, such as gold or glitters. FL 24 above is metaphor expression, of which meaning that nothing is like what is seems.

The conflict is between Jane Eyre and Mrs. Fairfax (Participant). It happens at the Thronfield (Setting). It happened when Mrs. Fairfax asks Jane about her relationship with Mr. Rochester. Mr. Fairfax also warns Jane to reconsider about Mr. Rochester's statement about his love to her. Then, Mrs. Fairfax asks Jane about Mr. Rochester's condition and his family.

The message from the above utterance is that we should be able to see everything with different view.

Text Extract XXII

FL 25: *“You open your eyes like an eager bird” (Jane Eyre, chapter XXVII, Page 332)*

The figurative language of the above utterance is concerned with the language form of the statement *“your eyes like an eager bird”* that means to compare someone (“your eyes”) with something else (an eager bird). “Your eyes” in the statement is compared with an eager bird by using word “like”. Therefore the type of figurative language 25 (FL 25) is categorized as simile.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at the Thronfield (Setting). The conflict began when Jane decided to go somewhere, but Rochester does not permit her to leave him. Rochester insists her to stay beside him.

The message from the above utterance is that we should choose our own life.

Text Extract XXIII

FL 26: *“My daughter, flee temptation!” (Jane Eyre, Chapter XXVII, page 341)*

FL 26 contains a figurative language *“My daughter, flee temptation”* that means to compare something (my daughter) with something else, such as flee temptation. FL 24 above is metaphor expression, of which meaning that be careful.

The conflict is between Jane Eyre (Participant) by herself. It happens at the Thronfield (Setting). The conflict began after she had conversation with Rochester, then she has conflict in herself about how hard is her life. She thinks that her life is full of sorrow and just like a dream.

The message from the above utterance is that we should always be careful.

Text Extract XXIV

FL 27: *“it must be as the blind man would help the lame.” (Jane Eyre, Chapter XXX, page 378)*

The figurative language of the above utterance is concerned with the language form of the statement *“it must be as the blind man”* that means to compare “it” with something else (blind man). It in the statement is compared with the blind man by using word “as”. Therefore the type of figurative language 27 (FL 27) is categorized as simile.

The conflict is between Jane Eyre and St. John (Participant). It happens at Moor House (Setting). The conflict began when Jane has conversation with St. John, in which St. John tells her how his feeling to Jane. St. John wants to help Jane without any particular purpose. He also wants Jane to know that he helps her according to his ability.

The message from the above utterance is that we should not be a useless person.

Text Extract XXV

FL 28: *“don't recall either my mind or body to the school” (Jane Eyre, Chapter XXXIV, page 416)*

The figurative language of the above utterance is concerned with the language form of the statement *“don't recall either my mind or body to the school”* that can be analyzed that my mind or body are parts of human being. Who can have mind and body is a person. So, mind and body represent the speaker. Therefore the type of figurative language 28 (FL 28) is categorized as synecdoche.

The conflict is between Jane Eyre (Participant) and Mr. Rivers. It happens at the Morton School (Setting). The conflict began when Mr. Rivers asks Jane about a reward that should be given to the teacher. Then, Jane said that she does not need anything for her devotion to the school.

The message from the above utterance is that we should not receive some reward or praise for our devotion to our job or duty.

Text Extract XXVI

FL 29: *“And then it is such a bitter night” (Jane Eyre, Chapter XXXIV, page 421)*

FL 29 contains a figurative language *“And then it is such a bitter night”* that means to compare something (it) with something else, such as bitter. FL 29 above is metaphor expression, of which meaning that the situation is very dark and that night will be a long lonely road.

The conflict is between Jane Eyre, St. John and Hannah (Participant). It happens at the Moor House (Setting). It happened when St. John plan to go to Whitcross Brow, but the weather is bad and will probably block his journey. And Hannah warns Mr. Rochester that the weather is bad.

The message from the above utterance is that we should fight for everything we deserve.

Text Extract XXVII

FL 30: *"You see, Jane, the battle is fought and the victory won."* (*Jane Eyre, Chapter XXXIV, page 423*)

FL 30 contains a figurative language *"You see, Jane, the battle is fought and the victory won"* that means to compare something (the battle) with something else, such as fought. FL 30 above is metaphor expression, of which meaning that he (the speaker) had tried and he got the result.

The conflict is between Jane Eyre and St. John (Participant). It happens at the Moor House (Setting). The conflict began after Jane and St. John had a quarrel about John marriage proposal to Jane and Jane refuses that proposal. St. John tells Jane that he will try and he will win Jane's heart.

The message from the above utterance is that we should fight for everything we deserve and eventually, we should accept the results.

Text Extract XXVIII

FL 31: *"My heart is mute – my heart is mute,"* (*Jane Eyre, Chapter XXXIV, page 429*)

FL 31 above is metaphor expression. FL 31 contains figurative languages *"my heart is mute"* that mean to compare something (my heart) with something else (mute).

The conflict is between Jane Eyre (Participant) and St. John. It happens at the Moor House (Setting). The conflict began after Jane and St. John had a quarrel about John marriage proposal to Jane and Jane refuses that proposal. St. John asks her to reconsider about it. Meanwhile, Jane states that she has closed her heart for someone.

The message from the above utterance is that sometimes we do not have to say something.

FL 32: “*come as my help-meet and fellow-labourer.*” (*Jane Eyre, Chapter XXXIV, page 429*)

The figurative language of the above utterance is concerned with the language form of the statement “*come as my help-meet and fellow-labourer*” that means to compare “come” with something else (*my help-meet and fellow-labourer*). “Come” in the statement is compared with *my help-meet and fellow-labourer* by using word “as”. Therefore the type of figurative language 32 (FL 32) is categorized as simile.

The conflict is between Jane Eyre and St. John (Participant). It happens at the Moor House (Setting). The conflict began after Jane and St. John had a quarrel about John marriage proposal to Jane and Jane refuses that proposal. Eventually, St. John asks Jane to go with him as a friend to assist him after her refusal.

The message from the above utterance is that we should help everybody else.

Text Extract XXIX

FL 33: “*my mind is at this moment like a rayless dungeon,*” (*Jane Eyre, Chapter XXXIV, page 430*)

The figurative language of the above utterance is concerned with the language form of the statement “*my mind is at this moment like a rayless dungeon*” that means to compare “my mind” with something else (*a rayless dungeon*). “My mind” in the statement is compared with *a rayless dungeon* by using word “like”. Therefore the type of figurative language 33 (FL 33) is categorized as simile.

The conflict is between Jane Eyre (Participant) and St. John. It happens at the Moor House (Setting). The conflict began after Jane and St. John had a quarrel about John marriage proposal to Jane and Jane refuses that proposal. St. John decided to asks Jane to help him as a missionary but Jane refuses it because she know nothing about it.

The message from the above utterance is that we should do not worry too much.

Text Extract XXX

FL 34: *“It is – that he asks me to be his wife, and has no more of a husband’s heart for me than that frowning giant of a rock, down which the stream is foaming in yonder gorge. He prizes me as a soldier would a good weapon, and that is all.” (Jane Eyre, Chapter XXXIV, page 432)*

Figurative language 34 (FL 34) above is metaphor expression, that mean to compare “me” or the speaker with something else such as frowning giant of a rock, down which the stream is foaming in yonder gorge. It shows that Jane denies St. John’s marriage proposal.

The conflict is between Jane Eyre (Participant) and St. John. It happens at the Moor House (Setting). The conflict began after Jane and St. John had a quarrel about John marriage proposal to Jane and Jane denies that proposal.

The message from the above utterance is that it is not good to marry someone without love.

FL 35: *“He prizes me as a soldier would a good weapon, and that is all.” (Jane Eyre, Chapter XXXIV, page 432)*

The figurative language of the above utterance is concerned with the language form of the statement *“He prizes me as a soldier would a good weapon”* that means to compare “me” with something else “a soldier”. “Me” in the statement is compared with “a soldier” by using word “as”. Therefore the type of figurative language 35 (FL 35) is categorized as simile.

The conflict is between Jane Eyre (Participant) and St. John. It happens at the Moor House (Setting). The conflict began after Jane and St. John had a quarrel about John marriage proposal to Jane and Jane denies that proposal.

The message from the above utterance is that we have to appreciate everyone.

Text Extract XXXI

FL 36: *“It would do,” I affirmed, with some disdain, “perfectly well. I have a woman’s heart, but not where you are concerned; for you I have only a comrade’s constancy; a*

fellow-soldier's frankness, fidelity, fraternity, if you like; a neophyte's respect and submission to his hierophant: nothing more – don't tear." (Jane Eyre, Chapter XXXIV, page 435)

Figurative language above is metaphor expression, that mean to compare "I" with something else such as a comrade's constancy; a fellow-soldier's frankness, fidelity, fraternity. It shows that Jane denies St. John's marriage proposal.

The conflict is between Jane Eyre and St. John (Participant). It happens at the Moor House (Setting). The conflict began when Jane must answer to St. John's marriage proposal. He portrays the ultimate sacrificed, willing to do anything for others and his loves for Jane. But Jane can not accept it, because Jane does not love St. John, and she can not marry without real love. Her love is for Mr. Rochester, that's why she does not want to cheat St. John.

The message from the above utterance is do not marry someone whom we do not love.

Text Extract XXXII

FL 37: *"I hope we are friends," was the unmoved reply; while he still watched the rising of the moon, which he had been contemplating as I approached.*" (Jane Eyre, Chapter XXXV, page 439)

The figurative language of the above utterance is concerned with the language form of the statement *"I hope we are friends"* that mean "I" wants to keep the relations with "Jane". Therefore the type of figurative language 37 (FL 37) is categorized as paradox. The statement seems contradictory but is actually true.

The conflict is between Jane Eyre and St. John (Participant). It happens at the Moor House (Setting). The conflict began after Jane and St. John had decided about their relationship that is as relative; St. John wants to keep their relationship, although his love is rejected.

The message from the above utterance is that we should keep the friendship despite the conflict we have.

Text Extract XXXV

FL 40: *“yourself to a blind lameter like me” (Jane Eyre, Chapter XXXVII, page 464)*

The figurative language of the above utterance is concerned with the language form of the statement *“yourself to a blind lameter like me”* that means to compare “blind lameter” with something else (me). “Blind lameter” in the statement, is compared with “me”, by using word “like”. Therefore the type of figurative language 40 (FL 40) is categorized as simile.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at Ferndean (Setting). It happened when Rochester feels less confident about his condition and feels ashamed to meet Jane. Those, he thinks that Jane does not deserve to accompany him.

The message from the above utterance is that we should not think inferior.

Text Extract XXXVI

FL 41: *“to be eyes and hands to you.” (Jane Eyre, Chapter XXXVII, page 464)*

The figurative language of the above utterance is concerned with the language form of the statement *“to be eyes and hands to you.”* that means to compare someone with something else, such as eyes and hands, eyes and hands represent vision and physical response. Therefore the type of figurative language 41 (FL 41) is categorized as metaphor. It means that Jane will help Rochester whatever he wants. She will help him see what she sees. She become hands to do whatever he wants do.

The conflict is between Jane Eyre (Participant) and Mr. Rochester. It happens at Ferndean (Setting). It means that Jane is very loyal. She wants to become Mr. Rochester’s eyes and hands. It means that Jane will help Rochester see what she sees, she does everything for Rochester.

The message that can be taken from the data is that loyalty is very important in life. We must help other people with our loyalty.

Text Extract XXXVII

FL 42: *“your mind to be about my hand and chair –“(Jane Eyre, Chapter XXXVII, page 465)*

The figurative language of the above utterance is concerned with the language form of the statement *“your mind to be about my hand and chair”* that means to compare something (your mind) with something else, such as hand and chair. Hand means someone that can do something that he can not do, while chair means a place to lean on or share everything. Therefore the type of figurative language 42 (FL 42) is categorized as metaphor.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at Ferndean (Setting). The conflict began when Jane tells to Mr. Rochester that he has wrong impression about her. She wants to help him and give him support to face his life although his condition is bad.

The message from the above utterance is that we should be devoted to someone we love.

Text Extract XXXVIII

FL 43: *“for I see you are being metamorphosed into a lion, or something of that sort.”* (Jane Eyre, Chapter XXXVII, page 465)

The figurative language of the above utterance is concerned with the language form of the statement *“for I see you are being metamorphosed into a lion, or something of that sort.”* that means to compare someone (“you”) with lion or something of that sort., which indicates the wild animal with its terrify performance. Therefore the type of figurative language 43 (FL 43) is categorized as metaphor.

The conflict is between Jane Eyre (Participant) and Mr. Rochester. It happens at Ferndean (Setting). The conflict began when Jane tells to Mr. Rochester that he has

wrong impression about her. She wants to help him and give him support to face his life although his condition is bad.

The message that can be taken from that statement is that we have to look after our performance and do not be an arrogant person.

Text Extract XXXIX

FL 44: *“you will again desert me – passing like a shadow,” (Jane Eyre, Chapter XXXVII, page 467)*

The figurative language of the above utterance is concerned with the language form of the statement *“passing like a shadow”* that means to compare “me” with something else (a shadow). “Me” in the statement is compared with a shadow by using word “like”. Therefore the type of figurative language 44 (FL 44) is categorized as simile.

The conflict is between Jane Eyre and Mr. Rochester (Participant). It happens at Ferndean (Setting). The conflict began when Rochester stay in his doubt that Jane will not leave him. Mr. Rochester thinks that someday Jane will leave him because of his conditions as a blind and cripple man. Moreover, he also thinks that someday Jane will feel tired in giving him treatment.

The message from the above utterance is that do not ignore other people.

Text Extract XL

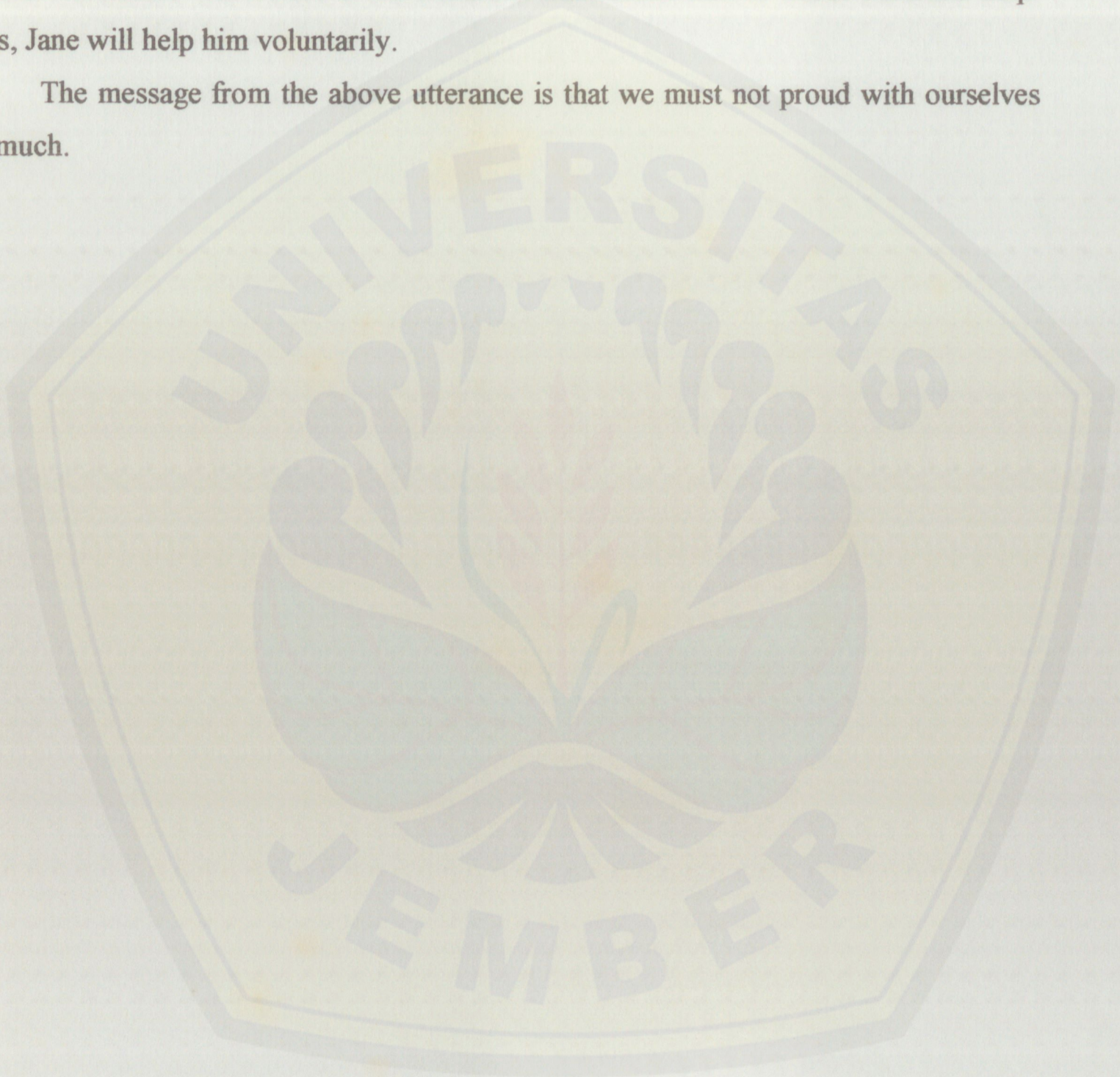
FL 45: *“you talk of my being a fairy, but I am sure you are more like a brownie.” (Jane Eyre, Chapter XXXVII, page 467)*

The figurative language of the above utterance is concerned with the language form of the statement *“you are more like a brownie”* that means to compare “you” with something else (a brownie). “You” in the statement are compared with “a brownie” by

using word “like”. Therefore the type of figurative language 45 (FL 45) is categorized as simile.

The conflict is between Jane Eyre (Participant) and Mr. Rochester. It happens at Ferndean (Setting). The conflict began when Mr. Rochester and Jane have conversation about Rochester’s condition. Jane tells him that he has a terrible performance. Jane hopes that Mr. Rochester will aware of his condition and realize that he needs someone help. Thus, Jane will help him voluntarily.

The message from the above utterance is that we must not proud with ourselves too much.





CHAPTER V

CONCLUSION AND SUGGESTION

The final chapter provides the conclusion drawn from the analysis and discussion, and suggestion proposed to the persons involved in teaching learning process.

5.1 Conclusion

Based on the results of the analysis and discussion, there were 45 utterances of the novel that contains figurative language. There were only 7 types of figures of speech used in the figurative language of the above utterances, namely: metaphor (21 phrases), simile (15 phrases), irony (2 phrases), overstatement (3 phrases), paradox (2 phrases), understatement (1 phrase) and synecdoche (1 phrase). The use of figurative language in the novel *Jane Eyre* conveys some messages such as: the awareness of social life that human can not live without someone else, to love each other, to appreciate each other, to be polite and to respect others.

5.2 Suggestion

Based on the results of this research, some suggestions are given:

1. For the University Students

The research results are expected to help English department students at faculty of teacher training and education of Jember University who are interested in studying literary works. Besides, they get information about what types of figurative language used in the novel, *Jane Eyre* which is the novel usually read in some *Introduction to Literature*.

2. For Other Researchers

The other researchers can use the research findings as reference to conduct a further research with the similar problem especially in figurative language used in novels.

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Appendix 1

RESEARCH MATRIX

TITLE	PROBLEMS	VARIABLE	INDICATORS	DATA RESOURCES	RESEARCH METHODOLOGY
A study on the Figurative Language used in the Novel "Jane Eyre" by Charlotte Bronte	<p>1. What types of Figurative Language does Charlotte Bronte use in the Novel "Jane Eyre"?</p> <p>2. What is the message behind each type of Figurative Language used in the Novel "Jane Eyre"?</p>	Figurative Language	<ol style="list-style-type: none"> 1. metaphor 2. personification 3. simile 4. irony 5. symbolism 6. understatement 7. synecdoche 8. allegory 9. metonymy 10. paradox 11. overstatement 	<p>Charlotte Bronte. 1991. Jane Eyre. London. David Campbell Publisher Ltd.</p>	<ul style="list-style-type: none"> ▪ Research design Library Research ▪ Type of data Qualitative Data Written Document ▪ Data Collection Method Document Analysis ▪ Data Analysis Method Descriptive Qualitative Approach to use: <ul style="list-style-type: none"> • Hymes's ethnography of communication • Perrine's theory of figurative language

Appendix 2

Types of Figurative Language

- | | |
|--------------------|---------|
| a. Irony | (I) |
| b. Metaphor | (M) |
| c. Personification | (P) |
| d. Simile | (Si) |
| e. Symbolism | (Sy) |
| f. Paradox | (Pa) |
| g. Metonymy | (Me) |
| h. Synecdoche | (Syn) |
| i. Understatement | (U) |
| j. Overstatement | (O) |
| k. Allegory | (A) |

Data Sample in Text Extract:

FL1	<p style="text-align: center;"><u>Text Extract I</u></p> <p>The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.</p> <p><i>“Wicked and cruel boy!” I said. “You are like a murderer – You are like a slave-driver – you are like the Roman emperors!”</i></p> <p>(Jane Eyre, Chapter I, page 17)</p>
FL 2	<p style="text-align: center;"><u>Text Extract II</u></p> <p>The fact is, I was a trifle beside myself; or rather out of myself, as the French would say: I was conscious that a moment’s mutiny had already rendered me liable to strange penalties, and like any other rebel slave, I felt resolved, in my desperation, to go all lengths.</p> <p><i>“Hold her arms, Miss Abbot; she’s like a mad cat.”</i></p> <p>“For shame! For shame!” cried the lady’s-maid.</p> <p>(Jane Eyre, Chapter II, page 18)</p>
FL 3	<p style="text-align: center;"><u>Text Extract III</u></p> <p>My head still ached and bled with the blow and fall I had received; no one had reproved John for wantonly striking me; and because I had turned against him to avert further irrational violence, I was loaded with general opprobrium.</p> <p><i>“Unjust! – unjust!”</i> said my reason, forced by the agonizing stimulus into precocious though transitory power: and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression – as running away, or, if that could not be effected, never eating or drinking more, and letting myself die.</p> <p>(Jane Eyre, Chapter II, page 21)</p>

Text Extract IV

- FL 4 “Madam, allow me an instant! – *You are aware that my plan in bringing up these girls is, not to accustom them to habits of luxury and indulgence, but to render them hardy, patient, self-denying.*”
(Jane Eyre, Chapter VII, page 73)

Text Extract V

- FL 5 “Everybody, Jane? *Why, there are only eighty people who have heard you called so, and the world contains hundreds of millions.*”
“*But what have I to do with millions? The eighty I know despise me.*”
(Jane Eyre, Chapter VIII, Page 79)

Text Extract VI

- FL 6 “*Because I have less confidence in my desert than Adele has: she can prefer the claim of old acquaintance, and the right, too, of custom; for she says you have always been in the habit of giving her playthings; but if I had to make out a case I should be puzzled, since I am a stranger, and have done nothing to entitle me to an acknowledgement.*”
(Jane Eyre, Chapter XIII, page 135)

Text Extract VII

- FL 7 I smiled: I thought to myself Mr. Rochester is peculiar – he seems to forget that he pays me thirty pounds per annum for receiving his orders.
“*The smile is very well,*” said he, catching instantly the passing expression; “*but speak too.*”
“I was thinking, sir, that very few masters would trouble themselves to inquire whether or not their paid subordinates were piqued and hurt by their orders.”
(Jane Eyre, Chapter XIV, page 149)

Text Extract VIII

- FL 8 “If you did, it would be in such a grave, quiet manner, I should mistake it for sense. *Do you never laugh, Miss Eyre?* Don’t trouble yourself to answer – I see your laugh rarely; but you can laugh very merrily; believe me, you are not naturally austere, any more than I am naturally vicious. The Lowood constrains still clings to you somewhat; controlling your features, muffling your voice, and restricting your limb, and your fear in the presence of a man and a brother – or father, or master, or what will – to smile too gaily, speak too freely, or move too quickly: but in time, I think you will be natural with me, as I find it impossible to be conventional with you; and then your looks and movement will have more vivacity and variety than they dare offer now. *I see, at intervals, the glance of a curious sort of bird through the closet-set bars of a cage: a vivid, restless, resolute captive is there; where it but free, it would soar cloud-high. You are still bent on going?*”
- FL 9 (Jane Eyre, Chapter XIV, page 153)

Text Extract IX

- FL 10 “Yes; just so, in your circumstance: but find me another precisely placed as you are.”
- “*It would be easy to find you thousand.*”
- “You could scarcely find me one. If you knew it, you are peculiarly situated: very near happiness; yes; within reach of it.”
- (Jane Eyre, Chapter XIX, page 214)

Text Extract X

- FL 11 “You have learned them from the servants.”
- “Ah! *You think yourself sharp.* Well – perhaps I have: to speak truth, I have an acquaintance with one of them – Mrs. Poole –“
- I started to my feet when I heard the name.
- “You have – have you?” thought I; “there is diablerie in the business after all, then!”

FL 12 “Don’t be alarmed,” continued the strange being; “she’s a safe hand is Mrs. Poole: close and quite; any one may repose confidence in her.
(Jane Eyre, Chapter XIX, page 215)

Text Extract XI

FL 13 “I was talking of ladies smiling in the eyes of gentlemen; and of late so many smiles have been shed into Mr. Rochester’s eyes that *they overflow like two cups filled above the brim*: have you never remarked that?”
“Mr. Rochester has a right to enjoy the society of his guests.”
(Jane Eyre, Chapter XIX, page 216)

Text Extract XII

FL 14 I knelt. She did not stoop towards me, but only gazed, leaning back in her chair. She began muttering: “*The flame flickers in the eyes; 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; when it ceases to smile, it is sad; an unconscious lassitude weight on the lid: that signifies melancholy resulting from loneliness.”
(Jane Eyre, Chapter XIX, page 218)

Text Extract XIII

FL 15 “... Miss Ingram, I am sure you will not fail in evincing superiority to idle terrors. *Amy and Louisa, return to your nest like a pair of doves*, as your are. Mesdames (to the dowagers) you will take cold to a dead certainty, if you stay in this chill gallery any longer.”
(Jane Eyre, Chapter XX, page 224)

Text Extract XIV

FL 16 “... This wound was not done with a knife: there have been teeth here?”
“She bit me,” he murmured. “*She worried me like a tigress*, when Rochester got the knife from her.”

(Jane Eyre, Chapter XX, page 230)

Text Extract XV

“And how does his mother bear it?”

FL 17 “Why, you see, Miss Eyre, it is not a common mishap: *his life has been very wild*: these last three years he gave himself up to strange ways; and his death was shocking.”

“I heard from Bessie he was doing well.”

(Jane Eyre, Chapter XXI, page 239)

Text Extract XVI

FL 18 “Jane, be still; don’t struggle so, *like a wild, frantic bird that is rending its own plumage in its desperation.*”

FL 19 “*I am not bird*; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you.”

(Jane Eyre, Chapter XXIII, page 273)

Text Extract XVII

“... Why do you smile, Jane? What does that inexplicable, that uncanny turn of countenance, mean?”

FL 20 “*I was thinking, sir (you will excuse the idea; it was involuntary), I was thinking of Hercules and Samson with their charmers-*”

(Jane Eyre, Chapter XXIV, page 281)

Text Extract XVIII

FL 21 “Is it, sir? You soon give in. How stern you look now! *Your eyebrows have become as thick as my finger, and your forehead resembles what, in some very astonishing poetry, I once saw styled, ‘a blue-piled thunderloft’.* That will be your married look, sir, I suppose?”

(Jane Eyre, Chapter XXIV, page 282)

Text Extract XIX

- FL 22 “I think I may confess,” he continued, “even although I should make you a little indignant, Jane – and I have seen what a fire-spirit you can be when you are indignant. *You glowed in the cool moonlight last night, when you mutinied against fate, and claimed your rank as my equal.* Janet, by-the-by, it was you who made me the offer.”
(Jane Eyre, Chapter XXIV, page 282)

Text Extract XX

- FL 23 “I believe she thought I had forgotten my station; and yours, sir.”
“*Station! Station! – your station is in my heart, and on the necks of those who would insult you, now or hereafter. – Go.*”
(Jane Eyre, Chapter XXIV, page 283)

Text Extract XXI

- FL 24 “I am sorry to grieve you,” pursued the widow; “but you are so young, and so little acquainted with men, I wished to put you on your guard. It is an old saying that *“all is not gold than glitters”*; and in this case I do fear there will be something found to be different to what either you or I expect.
(Jane Eyre, Chapter XXIV, Page 285)

Text Extract XXII

- FL 25 “Well, sir?”
“When you are inquisitive, Jane, you always make me smile. *You open your eyes like an eager bird, and make every now and then a restless movement, as if answer in speech did not flow fast enough for you, and you wanted to read the tablet of one’s heart.*”
(Jane Eyre, Chapter XXVII, page 332)

Text Extract XXIII

She broke forth as never moon yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It spoke to my spirit: immeasurably distant was the tone, yet so near, it whispered in my hearth-

- FL 26 “*My daughter, flee temptation!*”
(Jane Eyre, Chapter XXVII, page 341)

Text Extract XXIV

“You need be in hurry to hear,” he said; “let me frankly tell you, I have nothing eligible or profitable to suggest. Before I explain, recall, if you please, my notice, early given, that if I helped you, *it must be as the blind man would help the lame*. I am poor; for I find that, when I have paid my father’s debts, all the patrimony remaining to me will be this crumbling grange, the row of scathed firs behind, and the patch of Moorish soil, with the yew-trees and holly-bushes in front”

- FL 27
(Jane Eyre, Chapter XXX, page 378)

Text Extract XXV

“Yes, I said; “but I could not go on for ever so: I want to enjoy my own faculties as well as to cultivate those of other people. I must enjoy them now; *don’t recall either my mind or body to the school*; I am out of it and disposed for full holiday.”

- FL 28
(Jane Eyre, Chapter XXXIV, page 416)

Text Extract XXVI

“Tell him I will go.”

“I’m sure, sir, you had better not. It’s the worst road to travel after dark that can be: there’s no track at all over the bog. *And then it is such a bitter night* – the keenest wind you ever felt. You had better send word, sir that you will be

- FL 29

there in the morning.

(Jane Eyre, Chapter XXXIV, page 412)

Text Extract XXVII

Such being the case, I felt not a little surprised when he raised his head suddenly from the desk over which he was stooping, and said:

FL 30 “*You see, Jane, the battle is fought and the victory won.*”

(Jane Eyre, Chapter XXXIV, page 423)

Text Extract XXVIII

“And what does your heart say?” demanded St. John.

FL 31 “*My heart is mute – my heart is mute,*” I answered, struck and thrilled.

“Then I must speak for it,” continued the deep, relentless voice.

FL 32 “Jane came with me to India: *come as my help-meet and fellow-labourer.*”

(Jane Eyre, Chapter XXXIV, page 429)

Text Extract XXIX

“But my powers – where are they for this undertaking? I do not feel them. Nothing speaks or stirs in me while you talk. I am sensible of no light kindling – no life quickening – no voice counseling or cheering. Oh, I wish I could make you see how much *my mind is at this moment like a rayless dungeon*, with one shrinking fear fettered in its depths – the fear of being persuaded by you to attempt what I cannot accomplish!”

FL 33

(Jane Eyre, Chapter XXXIV, page 430)

Text Extract XXX

“Consent, then, to his demand is possible: but for one item – one dreadful item. *It is – that he asks me to be his wife, and has no more of a husband’s heart for me than that frowning giant of a rock, down which the stream is foaming in yonder gorge. He prizes me as a soldier would a good weapon, and that is all.*

FL 34

FL 35

(Jane Eyre, Chapter XXXIV, page 432)

Text Extract XXXI

FL 36 *"It would do," I affirmed, with some disdain, "perfectly well. I have a woman's heart, but not where you are concerned; for you I have only a comrade's constancy; a fellow-soldier's frankness, fidelity, fraternity, if you like; a neophyte's respect and submission to his hierophant: nothing more – don't tear."*

(Jane Eyre, Chapter XXXIV, page 435)

Text Extract XXXII

"St. John, I am unhappy, because you are still angry with me. Let us be friends.

FL 37 *"I hope we are friends," was the unmoved reply; while he still watched the rising of the moon, which he had been contemplating as I approached.*

(Jane Eyre, Chapter XXXV, page 439)

Text Extract XXXIII

"In truth? – in the flesh? My living Jane?"

FL 38 *"You touch me, sir – you hold me, and fast enough: I am not cold like a corpse, nor vacant like air, am I?"*

(Jane Eyre, Chapter XXXVII, page 463)

Text Extract XXXIV

FL 39 *"Never will, says the vision? But I always woke and found it an empty mockery; and I was desolate and abandoned – my life dark, lonely, hopeless – my soul athirst and forbidden to drink – my heart famished and never to be fed. Gentle, soft dream, nestling in my arms now, you will fly, too; as your sisters have all fled before you: but kiss me before you go – embrace me, Jane."*

(Jane Eyre, Chapter XXXVII, page 463)

Text Extract XXXV

FL 40 “But as you are rich, Jane, you have now, no doubt, friends who will look after you, and not suffer you to devote *yourself to a blind lameter like me*”
“I told you I am independent, sir, as well as rich: I am my own mistress.”
(Jane Eyre, Chapter XXXVII, page 464)

Text Extract XXXVI

FL 41 “Certainly – unless you object. I will be your neighbor, your nurse, your housekeeper. I find you lonely: I will be your companion – to read to you, to walk with you, to sit with you, to wait on you, *to be eyes and hands to you*. Cease to look so melancholy, my dear Master; you shall not be left desolate, so long as I live.
(Jane Eyre, Chapter XXXVII, page 464)

Text Extract XXXVII

FL 42 “Well, sir, I will stay with you: I said so.”
“Yes, but you understand one thing by staying with me; and I understand another. You, perhaps, could make up *your mind to be about my hand and chair* – to wait on me as a kind little nurse (for you have an affectionate heart and a generous spirit, which prompt you to make sacrifices for those your pity), and that ought to suffice for me, no doubt. I suppose I should now entertain none but fatherly feelings for you: do you think so? Come – tell me.”
(Jane Eyre, Chapter XXXVII, page 465)

Text Extract XXXVIII

FL 43 “It is time some one undertook to re-humanize you,” said I, parting his thick and long-uncut locks; “*for I see you are being metamorphosed into a lion, or something of that sort*. You have a faux air of Nebuchadnezzar in the fields about you, that is certain: your hair reminds me of eagles feathers; weather your nails are grown like birds claws or not, I have not yet noticed.”
(Jane Eyre, Chapter XXXVII, page 465)

Text Extract XXXIX

FL 44 “Where is the use of doing me good in any way, beneficent spirit, when, at some fatal moment, *you will again desert me – passing like a shadow, whither and how, to me unknown; and for me, remaining afterwards undiscoverable?*”

(Jane Eyre, Chapter XXXVII, page 467)

Text Extract XL

FL 45 “Just to comb out this shaggy black mane. I find you rather alarming, when I examine you close at hand: *you talk of my being a fairy, but I am sure you are more like a brownie.*”

(Jane Eyre, Chapter XXXVII, page 467)

Appendix 4

Data Sample in the Table of Figurative Analysis

Language code	Setting	Participants (speaker)	Instrument		Genre	
			Language form	Language content	Type of language	Type of figurative language
FL1	Reed's home	Jane Eyre	- "Wicked and cruel boy!" I said. "You are like a murderer - You are like the Roman driver - you are like the Roman emperors!"	Jane thinks "you" are cruel	FL	Si
FL 2	Reed's home	Mrs. Reed	- She's "like" a mad cat.	She is very angry	FL	Si
FL 3	Reed's home	Jane Eyre	- unjust! - unjust!	Not fair	FL	Pa
FL 4	Lowood	Mr. Brokleyhurst	- You are aware that my plan in bringing up these girls is, not to accustom them to habits of luxury and indulgence, but to spoiled	She does not want the girl became lazy and spoiled	FL	I

FL 5	Lowood	Jane Eyre	render them hardly, patient, self-denyng." - Why, there are only eighty people who have heard you called so, and the world contains hundreds of millions." "But what have I to do with millions? The eighty I know despise me."	She thinks that many people in that place hate her	FL	O
FL 6	Thronfield	Jane Eyre	- "Because I have less confidence in my desert than Adele has	She feels that Adele is more talented than her	FL	U
FL 7	Thronfield	Mr. Rochester	- "The smile is very well," said he, catching instantly the passing expression; "but speak too."	He wants her to speak to him instead of just smile	FL	I
FL 8	Thronfield	Mr. Rochester	- Do you never laugh, Miss Eyre? Don't trouble yourself to answer - I see your laugh rarely; but you can laugh very merrily; believe me, you are not naturally	He wants her to feel free to interact with him	FL	O

FL 9	Thronfield	Mr. Rochester	<p><i>austere, any more that I am naturally vicious. The Lowood constrains still clings to you somewhat; controlling your features, muffling your voice,</i></p> <p>- <i>I see, at intervals, the glance of a curious sort of bird through the closet-set bars of a cage: a vivid, restless, resolute captive is there; where it but free, it would soar cloud-high.</i></p>	<p>He knows that she actually wants to feel free</p>	FL	M
FL 10	Thronfield	Jane Eyre	<p>- <i>"It would be easy to find you thousand."</i></p>	<p>It would be easy for me to find many people like you</p>	FL	O
FL 11	Thronfield	The gipsy	<p>= <i>You think yourself sharp</i></p>	<p>You may know nothing</p>	FL	M
FL 12	Thronfield	The gipsy	<p>- <i>"Don't be alarmed,"</i></p>	<p>Don't be scared!</p>	FL	M

FL 13	Thronfield	The gipsy	- they overflow like two cups filled above the brim:	Lots of ladies are smiling to Mr. Rochester	FL	Si
FL 14	Thronfield	The gipsy	- "The flame flickers in the eyes; the eye shines like dew;	She has beautiful eyes	FL	Si
FL 15	Thronfield	Mr. Rochester	- Amy and Louisa, return to your nest like a pair of doves	They go to the bedroom	FL	Si
FL 16	Thronfield	Mason	- "She worried me like a tigress,	She attacked him and frightened him	FL	Si
FL 17	Thronfield	Robert	- his life has been very wild:	He lives by ignoring any regulation	FL	M
FL 18	Thronfield	Mr. Rochester	- like a wild, frantic bird that is rending its own plumage in its desperation."	She is angry	FL	Si

FL 19	Thronfield	Jane Eyre	"I am not bird;"	She is a free human being	FL	M
FL 20	Thronfield	Jane Eyre	- "I was thinking, sir (you will excuse the idea; it was involuntary), I was thinking of Hercules and Samson with their charmers	Jane thinks that it is just compliment for her and he is lying	FL	M
FL 21	Thronfield	Jane Eyre	- Your eyebrows have become as thick as my finger, and your forehead resembles what, in some very astonishing poetry, I once saw styled, 'a blue-piled thunderloft'	She know that Mr. Rochester is very angry	FL	M
FL 22	Thronfield	Mr. Rochester	- You glowed in the cool moonlight last night, when you mutinied against fate, and claimed your rank as my equal	She was angry	FL	M
FL 23	Thronfield	Mr. Rochester	- "Station! Station! - your station is in my heart	She loves him	FL	M

FL 24	Thronfield	Mrs. Fairfax	- "all is not gold than glitters";	Nothing is like what is seems	FL	M
FL 25	Thronfield	Mr. Rochester	<i>You open your eyes like an eager bird</i>	Jane has gained the confidence to make choices on her own	FL	Si
FL 26	Thronfield	Jane Eyre	- "My daughter, flee temptation!"	Be careful	FL	M
FL 27	Moor House	Mr. Rochester	- <i>it must be as the blind man would help the lame.</i>	It would be useless	FL	Si
FL 28	Morton School	Jane Eyre	- <i>don't recall either my mind or body to the school</i>	She does not need praise for her devotion to the school	FL	Syn
FL 29	Moor House	Jane Eyre	- <i>And then it is such a bitter night</i>	The situation is very dark and that night will be a long lonely road	FL	M

FL 30	Moor House	St. John	- "You see, Jane, the battle is fought and the victory won."	He had tried and he got the result	FL	M
FL 31	Moor House	Jane Eyre	- "My heart is mute – my heart is mute,"	I do not want to say something	FL	M
FL 32	Moor House	St. John	- come as my help-meet and fellow-labourer	Help me	FL	Si
FL 33	Moor House	Jane Eyre	- my mind is at this moment like a rayless dungeon,	I was worried and scared	FL	Si
FL 34	Moor House	Jane Eyre	- It is – that he asks me to be his wife, and has no more of a husband's heart for me than that frowning giant of a rock, down which the stream is foaming in yonder gorge.	He asks me to marry him without love	FL	M

FL 35	Moor House	Jane Eyre	- He prizes me as a soldier would a good weapon, and that is all.	St. John appreciates Jane	FL	Si
FL 36	Moor House	Jane Eyre	- "It would do," I affirmed, with some disdain, "perfectly well. I have a woman's heart, but not where you are concerned; for you I have only a comrade's constancy; a fellow-soldier's frankness, fidelity, fraternity, if you like; a neophyte's respect and submission to his hierophant: nothing more - don't tear."	Jane denies St. John's marriage proposal	FL	M
FL 37	Moor House	St. John	- "I hope we are friends," was the unmoved reply; while he still watched the rising of the moon, which he had been contemplating as I approached	He wants to keep their friendship	FL	Pa
FL 38	Ferndean	Jane Eyre	- I am not cold like a corpse,	I am alive	FL	Si

FL 39	Ferndean	Mr. Rochester	- <i>But I always woke and found it an empty mockery; and I was desolate and abandoned – my life dark, lonely, hopeless – my soul athirst and forbidden to drink – my heart famished and never to be fed. Gentle, soft dream, nestling in my arms now, you will fly, too;</i>	I feel alone although you are close to me	FL	M
FL 40	Ferndean	Mr. Rochester	- <i>to a blind lameter like me</i>	A poor man like me	FL	M
FL 41	Ferndean	Jane Eyre	- <i>to be eyes and hands to you</i>	To take care of you	FL	M
FL 42	Ferndean	Mr. Rochester	- <i>your mind to be about my hand and chair</i>	You are my confidant	FL	M
FL 43	Ferndean	Jane Eyre	- <i>“for I see you are being metamorphosed into a lion, or something of that sort.</i>	You became an arrogant person	FL	M

FL 44	Ferndean	Mr. Rochester	- you will again desert me – passing like a shadow	You will ignore me	FL	Si
FL 45	Ferndean	Jane Eyre	- you talk of my being a fairy, but I am sure you are more like a brownie.”	You are not as good as you think you are	FL	Si

Adopted: Hymes' Ethnography of Communication or Speaking Model

Notes:

- FL : Figurative Language
- S : Simile
- M : Metaphor
- I : Irony
- O : Overstatement
- Pa : Paradox
- U : Understatement
- Syn : Synecdoche



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JUDUL SKRIPSI : A Study on the Figurative Language Used in the Novel
 "Jane Eyre" by Charlotte Bronte
TANGGAL UJIAN : 24 Februari 2007
PEMBIMBING : 1. Drs. Sugeng Ariyanto, MA.
 2. Drs. Bambang Suharjito, M.Ed

MATERI PEMBETULAN SKRIPSI

NO	HALAMAN	HAL-HAL YANG HARUS DIPERBAIKI
1.	3	Research Significance
2.	27-39	Text Extract / context setiap Extract.
3.		Spelling
4.		Grammatical Error.
5.	34	Perambahan satu extract.

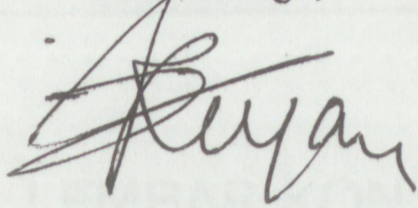
PERSETUJUAN TIM PENGUJI

JABATAN	NAMA TIM PENGUJI	TANDA TANGAN DAN TANGGAL
Ketua	Dra. Wiwiek Istianah, M.Kes, M.Ed.	<i>Wiwiek Istianah</i> 5/2/07
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	Drs. Sugeng Ariyanto, MA	2. <i>Sugeng Ariyanto</i>

Jember, 24 Februari 2007

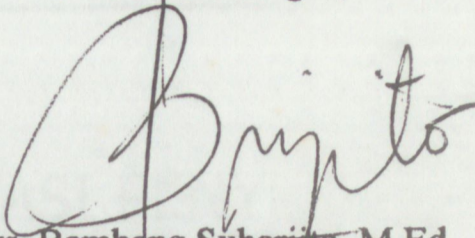
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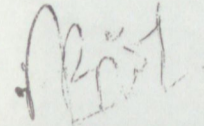
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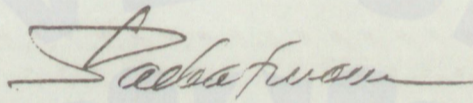
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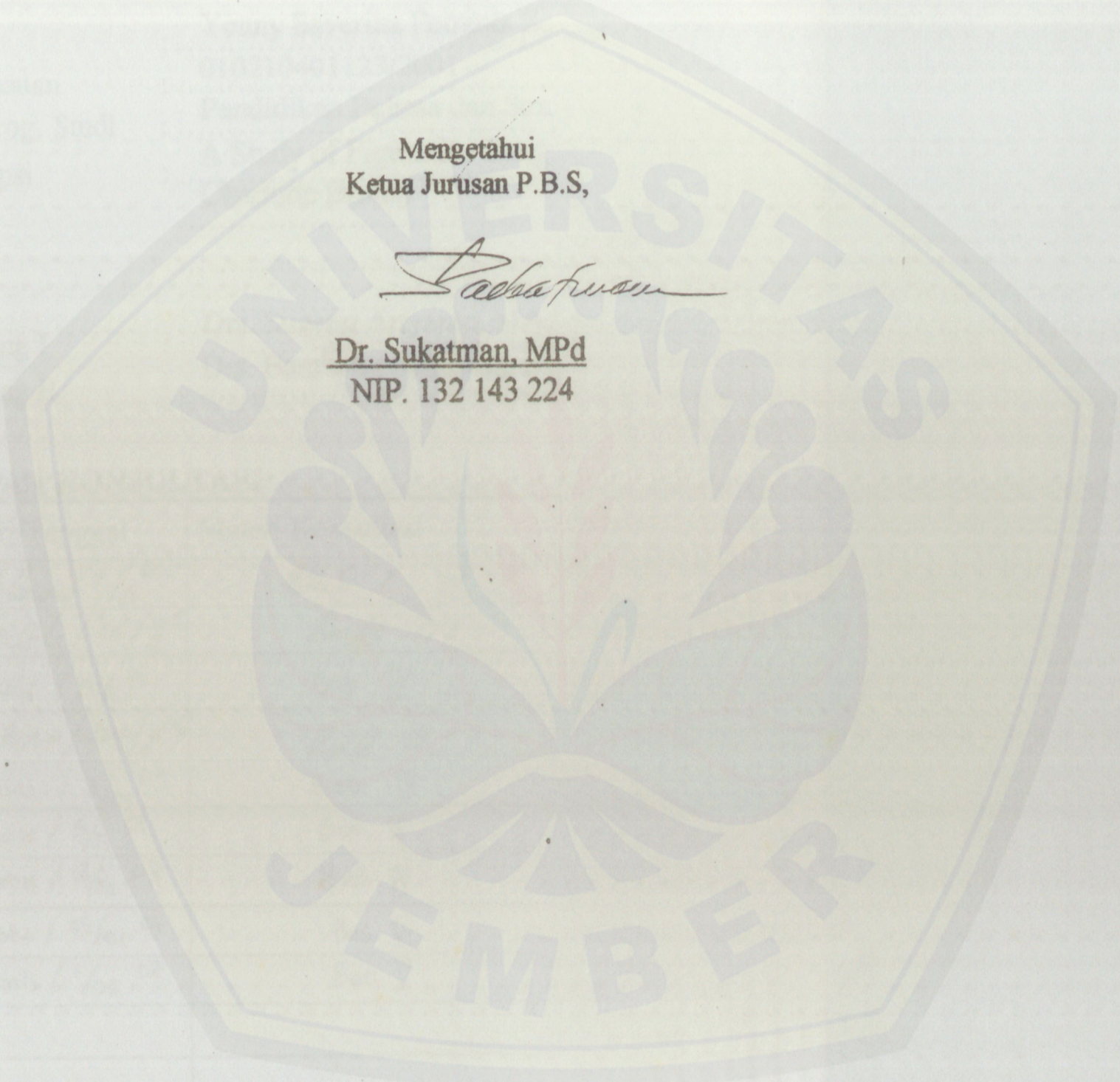


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No.	Hari/Tanggal	Materi Konsultasi	T.T. Pembimbing
1	Jelasa / 1/8 ⁰⁶	Bab I, II & III	[Signature]
2	Rabu / 16/8 ⁰⁶	Bab III	[Signature]
3	Kamis / 24/8 ⁰⁶	Bab III	[Signature]
4	Jelasa / 29/8 ⁰⁶	Bab III	[Signature]
5	Rabu / 3/01 ⁰⁷	Bab IV	[Signature]
6	Selasa / 9/01 ⁰⁷	Bab IV	[Signature]
7	Kamis / 18/01 ⁰⁷	Bab IV	[Signature]
8	Sabtu / 27/01 ⁰⁷	Bab IV	[Signature]
9	Kamis / 1/02 ⁰⁷	Bab V	[Signature]
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No.	Hari/Tanggal	Materi Konsultasi	T.T. Pembimbing
1	19 Agustus 2006	Bab I, II	uf
2	22 Agustus 2006	Bab I	uf
3	24 Agustus 2006	Bab II	uf
4	30 Agustus 2006	Bab III	uf
5	6 September 2006	Bab III	uf
6	Senin / 29 Jan '07	Bab IV	uf
7	Kamis / 1 Feb '07	Bab IV	uf
8	Selasa / 6 Feb '07	Bab IV	uf
9	Selwin / 12 Feb '07	Bab V	uf
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