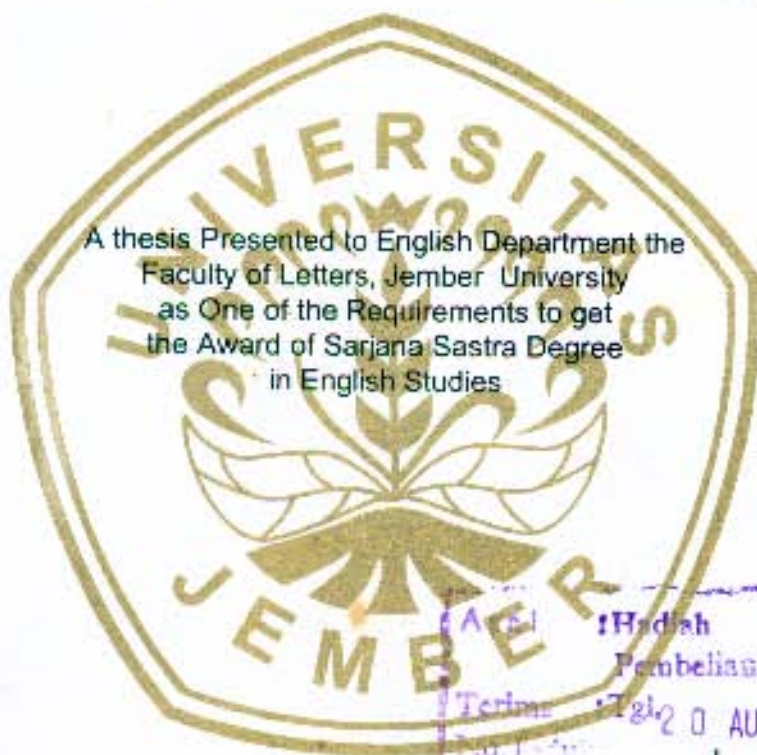


THE ANALYSIS OF SUSPENSE IN CHARLOTTE BRONTE'S *JANE EYRE*

THESIS



Unit UPT Perpustakaan
UNIVERSITAS JEMBER



A thesis Presented to English Department the
Faculty of Letters, Jember University
as One of the Requirements to get
the Award of Sarjana Sastra Degree
in English Studies

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FACULTY OF LETTERS
ENGLISH DEPARTMENT
2003**

APPROVAL SHEET

Approved and received by the Examination Committee of The English Department, Faculty of Letters, Jember University.

Jember, July 14, 2003.

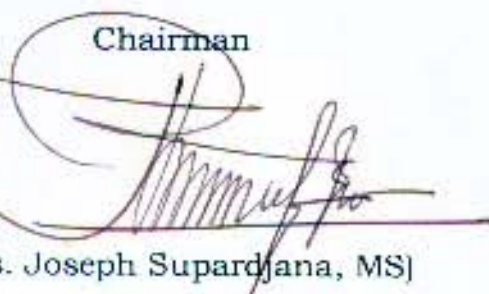
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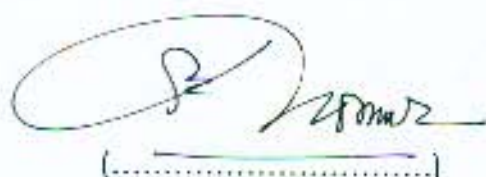
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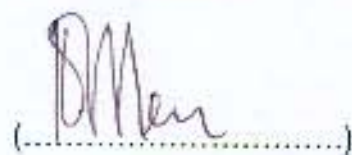
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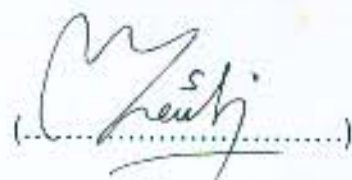
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Sincerely and tenderly I dedicate this thesis to :

- *My beloved parents, Soedjono and Kiptjah Mahendra Ningsih.*
- *My dearest brother, Alfian Dwi Jaya Mahendra.*
- *My Alma Mater.*

Motto:

“ . . . But love is blind and lovers cannot see “.

William Shakespears

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Hopefully, this thesis may have a good contribution towards the English studies, especially those who intend to develop their knowledge on literature.

Jember, 14 July 2003

Santi Peni Lestari



CHAPTER I

INTRODUCTION

1.1 Rationale

"Literature is simply another way we can experience the world around us through our imagination" (Jones, 1996:1). This short definition refers to what we call imaginative literature, a written material dealing with thought and feeling. Literature can be expressed in the form of novel, play, and poetry.

Novel is a form of fiction. Fiction means imagined and invented literary composition that may or may not be based on history and fact (Shaw, 1992:159). The world fiction is usually applied to short story, novelette, novel, and romance. Moreover, Shaw says that affective fiction makes readers think, but primary purposes of all fiction, effective or ineffective, is to make readers feel (1992:159).

The readers, of course do not become one of the characters, but they involve in a story as if they come into their world and leave a real world for a while. They know all of the characters and what the characters do in the story without an ability to change the plot. They read an event, firstly, and then try to guess what is going to happen next into those characters. They feel curious of what to be revealed next in the story. The curiosity to know what is going to happen next is called suspense.

Suspense plays an important role in making a story. In writing a novel, an author creates the suspense in order to make his or her novel interesting. By presenting the suspense, the author means to motivate, attract, and bind the readers up toward his or her novel (Nurgiyantoro, 1998:134). It is hoped that they can enjoy the novel they read. If the readers can feel the suspense in

the novel, they will read a novel from the first page up to the last word of a story. Otherwise, they will leave it since there is nothing to bind them up to read. Carpenter and Neumeyer (1974:2) say that stories not only titillate readers by presenting happy endings and sympathetic heroes to please reader's private fantasies; but good stories require reader's thoughtful participation. Good stories challenge the readers intellectually and emotionally (Bain,et.all, 1973:1).

Jane Eyre is one of the Charlotte Bronte's greatest novels, which was written in 1847. In this novel, Charlotte tells about an orphan, Jane Eyre, who lives with her cold-hearted aunt, Mrs. Reed of Gateshead Hall. Jane is sent to the Lowood School when she is ten years old; it is generally a relief after Gateshead Hall.

Her career is honorable: from a pupil she becomes a teacher. Jane leaves the Lowood to become governess of Adela Varens, the ward of Mr. Edward Rochester. She thoroughly likes her situation at Thornfield manor but she is puzzled when Mrs. Fairfax, a chief of housekeeper warns her that she is never to enter a mysterious locked room on the third floor.

One day, Mr. Rochester proposes her and because she loves and believes him, she accepts it. On the wedding day, the ceremony is interrupted by Mr. Mason. He announces the marriage is illegal because Rochester still has a living wife. Then Jane realizes, she must leave Thornfield manor soon. Under the new name of Jane Elliot, she finds a job as village schoolmistress and tries to forget her seemingly hopeless love for Rochester.

One night, she has a dream that Rochester is calling for her. Next day she is on her way to Thornfield and she is shocked to find the great manor house is gutted by fire and is completely in ruin. From the neighbor she discovers that Mrs. Rochester in one night

succeeded in making the house on fire. Rochester managed to lead the servants go out from the house and then goes back into the burning house alive even though fire blinding him and crushing one of his arms. Jane hurries to see him. Rochester asks her to become his wife. She happily accepts and they get married.

This novel consists of mystery and frightening events. The author brings the readers to follow one event to another in order to find out what to be revealed next because reading novel is not only an activity of reading, but also inviting the readers to participate intellectually and emotionally.

1.2 The Problem to Discuss

A novel must be able to bind its readers up from its exposition until its denouement. One thing that can keep novel doing so is the suspense the readers feel. The feeling of wanting to know what to be revealed next can make the readers spend their time consciously reading a novel.

The author creates the suspense to attract the readers' attention toward his or her novel. In *Jane Eyre*, the readers could feel the suspense especially when they find mystery or frightening events undergone by its characters. It starts from the exposition of the novel until its denouement. This suspense in this novel is very interesting to discuss. Therefore, based on the rationale described above, the writer could formulate the problems as follow:

- How the suspense is built up?
- Where is the position of suspense in the plot of *Jane Eyre*?
- What is the significance of suspense to the whole plot?

1.3 The Scope of the Study

The limitation of the study is needed to avoid more complicated and misleading discussion of the thesis. It is necessary to determine the scope of the analysis on the suspense

built, the position of the suspense, and the significance of the suspense to the whole plot of the novel. Furthermore the directed discussion of this thesis will be reached.

1.4 The Approach to Use

The author writes this novel to entertain the readers. Even so, she not only entertains them but also creates the suspense to attract mental responses of its approach. Because of suspense is one of the elements of plot besides exposition, complication, conflict, crisis, climax and conclusion so the writer uses structural method. The structural method analyzes plot, character, setting, theme, and point of view. Since the scope of the study is stated that it is necessary to determine the scope of the analysis on the suspense, then, the structural method that is used refers to the plot with its elements, especially suspense.

Suspense has close relation with conflict. Conflict is experienced by the characters in the novel. Literally, the classification of conflicts is divided into three types, the first one is elemental conflict or man against nature, the second is the social conflict or man against man and the third type of conflict is the psychological conflict or man against himself (Jones, 1968:30-31).

In this novel most of the conflicts that are experienced by the main character are the psychological conflicts. That is the reason why the writer also uses the psychological approach. Scott (1962:27) explains that psychological approach could be used to analyze fictitious characters and also to know how the readers feel the suspense in *Jane Eyre* that invites their intellectual and emotional participation.

In addition, the suspense that arouses in this novel could be heightened by *Jane Eyre's* psychological condition. These conflicts could strengthen the suspense in this novel. Therefore,

psychological approach is used to analyze the suspense in *Jane Eyre*.

1.5 The Method of Analysis

This study is based on library research; since all data are taken from the novel *Jane Eyre*. They are used as primary data and the data taken from another books are considered as secondary data. In this research the writer uses descriptive method as the method of the study to describe in details the data. The description in this research is applied only in intrinsic element of the work. Thus, it focuses mainly in presenting textual data. Furthermore, the result will be able to answer the problem stated in this topic discussion.

One of intrinsic element of fiction is plot, which is the artistic arrangement of events in a story (Kennedy, 1991:80). Plot has element of which are exposition, complication, conflicts, suspense, crisis, climax, and conclusion (Kennedy, 1991:8-9).

According to Kennedy (1991:8), exposition is the opening portion that sets the scene, introduces the main characters, tells the readers what happened before the story opened, and provides any other background information that they need in order to understand and care about the events to follow. He also states that complication is the moment of introducing a new conflict. Conflict according to him is a clash of desires, wills or power (1991:6)

Suspense is the pleasurable anxiety the readers feel that heightens their attention to the story, inheres in their wondering how it will all turn out. Then, it is followed by a crisis, or a moment of high tension, after that and even greater crisis or turning point in the action, occurs (Kennedy, 1991:7).

In the last section of the story, events come to climax. Climax is the moment of greatest tension at which the outcome is to be decided. Then it is followed by the outcome or conclusion, also called the resolution or denouement, which is the untying of the knot (Kennedy, 1991:7).

Based on the explanation above, it can be concluded that suspense as the focus of the thesis lies between conflict and crisis. Since the writer focuses on the suspense, therefore, the theory that is applied in this study concerns with the plot. It is used to analyze literary work by focusing on the element the plot itself.

1.6 The Goal of the Thesis

The first goal is to show the suspense in Charlotte Bronte's novel *Jane Eyre* and the second is to enhance the understanding to the novel and the author. Therefore, the writer hopes that this study can give readers better understanding about the suspense and give an insight to people, afterwards, realize that in everyday live people also deal with the suspense because no one knows what will happen in his or her in future.

Eventually, this thesis is hoped to be effective to understand Charlotte Bronte's work as the great English writer whose masterpiece has regarded remarkable in literary work.

1.7 The Organization of the Thesis

This thesis is divided into five chapters. Chapter I consists of rationale, the problem to discuss, the scope of the study, the approach to use, the method of study, the goal of the study and the organization of the thesis. The biography of the author and the synopsis of *Jane Eyre* are presented in chapter II. Chapter III is the meaning and the terms related to the discussion. Chapter IV as the main chapter focused on analyzing the suspense in novel *Jane Eyre*. The conclusion is the last chapter.



CHAPTER II

THE BIOGRAPHY OF THE AUTHOR AND THE SYNOPSIS OF JANE EYRE

2.1 The Biography of the Author

Charlotte Bronte was born on April 21, 1816 and died on March 31, 1855. Her father, Patrick Bronte was a highly eccentric Irish clergyman. Her mother died when Charlotte was five. Charlotte had four sisters and one brother-Maria, Elizabeth, Patrick (born June 26, 1817), Emily Jane (born July 30, 1818), and Anne (born Jan 17, 1820). All but Maria was born at Thornton, Mr. Bronte's Parish before going to Haworth. Charlotte and her sisters, Emily and Anne, were to become famous novelist. The only son in the family, Patrick Barnwell wasted his time in drink.

Charlotte's mother, Maria Barnwell, died in 1821 and three years later all the girls but Anne were sent to board at the Clergy Daughters' School at Cowan Bridge, rather like the Lowood School in *Jane Eyre*. Here the two older sisters soon stop resisting to the harsh condition there, probably because of Tuberculosis, and the only after Maria had died and Elizabeth was dying were Charlotte and Emily withdrawn from the school.

In 1831, Charlotte was sent to a boarding school where she was trained like Jane Eyre, to become a governess. She hoped to open school with Emily. In order to perfect their French, the two sisters traveled to Brusell, in 1842 to study languages in a boarding school run by M. and Mme Constantin Heger. Charlotte's hopeless love for M. Heger was a turning point in her life.

By 1832 the children had paired off as authors, with Branwell and Charlotte writing about the exotic, and often erotic,

imaginary world of Angria, while Emily and Jane shared the most austere Saga of Gondal.

Discovering that her sisters Emily and Anne had been writing poems, Charlotte added some of her own. These poems were published in 1846 as poems by Currer, Ellis, and Acton Bell: Currer was Charlotte, Ellis was Emily and Acton was Anne. The poem attracted no attention, but by the summer on 1846 each sister had also written a novel, while Emily's *Wuthering Heights* and Anne's *Agnes Grey* were eventually accepted for publication in 1847. Charlotte's *The Professor* was rejected, she was encouraged by a sympathetic publisher's reader. Her second work, *Jane Eyre*, became a great success on its publication in 1847.

In 1848 family tragedy closed in at Haworth. Branwell collapsed and died on September 24, Emily caught a chill at his funeral and died on December 19, at the same time, Anne was already showing symptoms of the same disease. She died on May 28, 1849 in Scarborough.

Charlotte, who was writing *Shirley* (published 1849) when Anne died, spent the next few years alone with her father at Haworth, struggling with ill health and melancholia, writing slowly and painfully. From this period dates her acquaintance with such literary figures as Thackeray and Harriet Martineau, and her friendship with Mrs. Elizabeth Gaskell, the novelist, whose famous *Life of Charlotte Brontë* (1857) was the first telling of the Brontë Saga to the world.

Charlotte's last novel, *Villette*, appeared in 1853. By then, she had already had a proposal of marriage from the Rev. Arthur Bell Nicholls, and she was married to Nicholls on June 19, 1854. For all her recognition of his lack of "fine talents, congenial taste

and thoughts," she had a few happy months with him. On March 31, 1855, she died at Haworth.

2.2 The Synopsis of Jane Eyre

At her very birth Jane Eyre is placed in care of a cold-hearted aunt, Mrs. Reed of Gateshead Hall. Mr. Reed is a brother of Jane's mother. He instructed his wife before his death to take care Jane as for her own three children but Mrs. Reed ignores this request, for ten years she makes Jane Eyre's life in misery. She pampers her own spoiled children and brings Jane up as little better than a servant. One day, as punishment for a bit childish willfulness, she puts Jane into the room in which Mr. Reed died. It makes Jane Eyre falls into a faint and becomes very ill.

Jane is nursed until back to health by Bessie Leaven, a sympathetic nurse at Gateshead, and then Jane is glad enough to be packed of to Lowood School, a semi charitable institution for girls. She enjoys the life in the school although living in this school is very plain but for Jane actually it is ending pain after living with her aunt in the Gateshead Hall. In the Lowood Jane learns her lesson rapidly.

Her career there is very honorable: from a student she becomes a teacher. At eighteen Jane leaves Lowood to become governess of Adela Varens, the ward of Mr. Edward Rochester at Thornfield manor. Actually, she likes the situation there but she is puzzled when Mrs. Fairfax warns her that she is never to enter a mysterious, locked room on the third floor. One day, Jane is surprised by a pierce blood-curdling laugh coming from the room, and she asks Mrs. Fairfax what the sound is, she tells her that the noise is made by Grace Poole, a rather dumpy servant.

The first meeting between Jane and her employer, Mr. Rochester is in one afternoon when Jane taking a walk and

Rochester gets accident for he has been thrown by his horse and then, his dog comes to Jane for help. But Rochester is very rough and unfriendly; he refuses Jane's help although he is in great pain. He questions Jane and learns she is the new governess. Rochester's manner to her becomes more polite when she is obviously not frightened by his overbearing manner.

Rochester confided to her that Adela Varens is not his child, but the daughter of a Parisian dancer who deceived him and left the little girl.

Then comes the most mysterious happening to Thornfield. One night Jane is awakened by the same scream she had heard before in the third floor, when she opens her door Jane finds the door of Mr. Rochester's room is open and his bed is on fire, Rochester is awakened soon by Jane. Rochester advises her to remain silent for the secret, he refuses to allow her to awake the household, telling her that the fire may have been set by Grace Poole, who has periodic fits of insanity. The rest of the servants are told that the fire was accidentally caused by a candle failing.

Jane feels that her employer Mr. Rochester is suffering from something mysterious in the past and tries to hide it from everyone. She pitied her employer so that she gives all her sympathy and gradually finds herself falling in love with him. But her hopes are thwarted when Rochester begins going to the party in the neighborhood where he spends time together with the beautiful, Blanche Ingram. At the party which Rochester gives in Thornfield Manor, the aristocratic Blanche and her friend treat Jane badly. It makes Jane very sad and she feels she can never compete with those snobbish, elegant people.

Later, Mr. Mason, a mysterious guest of Mr. Rochester arrives from the West Indies. That night Jane is awakened by a cry

for help. When she reaches the hall, the guests are aroused. Mr. Rochester from the third floor says that all the noise is made by a servant who has nightmare. He persuades the guests back to their rooms. But all night Jane is obliged to attend Mr. Mason, who lay in a bed on the third, badly wounded in the arm and shoulder. A doctor is summoned, and before morning Mr. Rochester has the wounded man got away in a coach, with the doctor to watch over him.

Jane, then, is suddenly summoned to Gateshead, to her aunt, Mrs. Reed, who lay dying. She gives Jane a letter; it is from John Eyre, in Madeira, asking that his niece Jane Eyre comes to him, that he may adopt her, as he is unmarried and childless. It is dated three years back but Mrs. Reed never attempts to deliver it to Jane Eyre, because she dislikes her and she does not want Jane in prosperity.

When Jane returns to Thornfield, in one day, Jane is enjoying the lovely midsummer evening in an orchard when Rochester comes upon her and informs her that he is going to be married. Jane assumes he intends to marry Blanche Ingram. She asks him tearfully how he can expect her to remain at Thornfield under the circumstances. Rochester kisses her and tells her it is she whom he wishes to marry and because she loves him and believes him, she accepts him.

One day before the wedding, Jane awakens in horror to see a strange, ugly woman trying on her bridal and then tearing it to pieces, Rochester assures her that it is only bad dream, but in the morning Jane finds the ripped fragments of the veil.

On the wedding day the ceremony is disturbed by Mr. Mason who comes to the church. He tells everyone that the marriage is illegal because Rochester still has a living wife. Jane forces

Rochester to tell the truth at last, and then he takes Jane to the forbidden chamber on the third floor where Jane can see a woman in madness. Jane realizes that that woman is the person who attacks Mr. Mason and torn Jane's wedding Veil.

Rochester explains to Jane that the woman is Bertha, Mr. Mason's sister; she comes from a lunatic family. Rochester is tricked to marry her, his marriage becomes disaster for him because he marries a mad person, compulsorily he has to lock his wife in special room in the care of Grace Poole.

Jane feels sorry to hear the Rochester's story, nevertheless she realizes that the marriage cannot be continued, and she knows that she has to leave the Thornfield soon. Under the new name Jane Elliot, she tries to find a job with taking only a few money. She finally befriended by a clergyman, St. John Rivers and his two sisters, Mary and Diana. Jane tries to forget her hopeless love for Rochester by being a schoolmistress in a village.

Even though Rivers is not in love with her, he asks Jane to be his wife and to go with him to India because he wants to be a missionary there, besides, Rivers believe that Jane will be an admirable assistant in his mission. Jane still confuses whether she has to accept it or not, while she thinks about the offer, Jane has a dream that Rochester is calling her name. Moved by her heart, tomorrow morning Jane is on her way to Thornfield to find news about Rochester. And how Jane is shocked when she finds that Thornfield is completely in ruin. Jane tries to find what happened by asking the neighbor and finally she knows that in one night Mrs. Rochester succeeded in setting the house on fire. Rochester instructed the servants to leave the house safely and he came back to the house to rescue his wife but she refused him then she was

killed in a plunge to the ground. Rochester saved from that accident but his eye and one of his arms had to be amputated.

Rochester then live in sorrow and in the lonely, Jane feels very sad to hear that and then she hurries to see him.

When Jane comes to him, Rochester is very happy, he asks Jane to be his wife. She happily accepts and they are married. They have a happy marriage and soon have a child. Two years later, Rochester regains the sight of one eye.

From this synopsis, we know that suspense plays an important role in making the story interesting. The writer finds more than one suspense in the novel which is created by the author in order to make her novel interesting.

Some of the suspense in the novel concerning Jane's wedding when Jane is locked in the red room and when in the ceremony is disturbed by Mr. Mason who comes to the church and tells everyone that the marriage is illegal because Rochester still has a living wife. Those suspense will be discussed further and become the topic discussion in this thesis.



CHAPTER III

THE MEANING OF THE TERMS

SUSPENSE: A BRIEF THEORETICAL REVIEW

In this chapter, the writer will explain further about the suspense and other terms that are used in this thesis. Suspense is one of the elements of plot and it cannot be separated from plot, therefore the writer also explains the plot and its elements and their relation as well.

3.1 Suspense

According to Shaw in his book entitled *Dictionary of Literary Terms*, suspense is a quality of tension in a plot, which sustains interest and makes the readers ask, "What happen next?" It refers to the anticipation of readers (or of audience) concerning the outcomes of events in a novel, story or play (1992:365).

According to Kennedy suspense is the pleasurable anxiety we feel that heightens our attention to the story, inheres in our wondering how it will all turn out (1991:7)

Suspense based on Kenney's statement in *How to analyze Fiction*, means an expectant uncertainty as to the outcome of the story. True suspense is more than a matter of not knowing how things will turn out but involves some awareness of the possibility and identity of cause and effect (1966:21). Kenney also mentions a device conducive to suspense, which is foreshadowing. By this, he means introducing details, which hint at the direction the story is going to take (1966:22). This event, for example, introduces details that suggest character's presence before explicitly revealing his presence to the reader. He thus builds up the expectation in the

reader (not certainty) that he will be there, and then satisfies that expectation (Kenney, 1966:22).

Kennedy supports Kenney's statement. Kennedy states that a storyteller can try to incite our anticipation by giving us some foreshadowing or indication of events to come (1991:7).

In short, in order to understand the suspense of a story the reader must be aware of the introducing details of hints and indication of events to come.

For example, in the novel of *Jane Eyre*, the writer feels the suspense about the mysterious character of Grace Poole and her position in Thornfield and the reason why she is not arrested or at least dismissed from service. In order to understand this suspense we must be aware of the introducing details of indirect suggestion and indication of events that occur.

3.2 Suspense Its Relation with The Plot

Suspense is one of the elements of plot and it cannot be separated from plot. Plot, as stated by Kenney in his book entitled *How to Analyze Fiction*, is an arrangement that reveals events to the readers, not only in their temporal sequence but also in their causal relationship (1966:13).

Temporal sequence is one event that happens after another event. The story of a man's life, for example, will include his birth, his growing up, his marriage, his growing old, and his death. This in short, can be stated as beginning, middle, and the end (1966:12).

Kenney's statement of the plot seems to have similarity with Jones. According to him in his book *Outline of Literature*, plot is the action of the story. It is sequence of events involving the character or characters. The story moves from a beginning through

a series of event to a climax or turning point, and then to logical end. (Jones, 1996:32)

Kennedy in his book entitled *an Introduction to Fiction*, also states that plot means the artistic arrangement of events in a story (1991:7). This arrangement also has a beginning, middle, and an end. However, different arrangements of the same material are possible. A writer might decide to tell the events in chronological order, beginning with the earliest: or he might open his story with the last event, then tell what led up to it (1991:7)

In short, typical fictional plot begins with an exposition that provides background information that the readers need to make sense of the action. It describes the setting and introduces the major character.

This plot develops a series of complication or intensification of the conflict that leads to a crisis or moment of great tension. The conflict may reach a climax or turning point, which is a moment of greatest tension that fixes the outcome. Then, the action falls off as the plot's complication are sorted out and resolved.

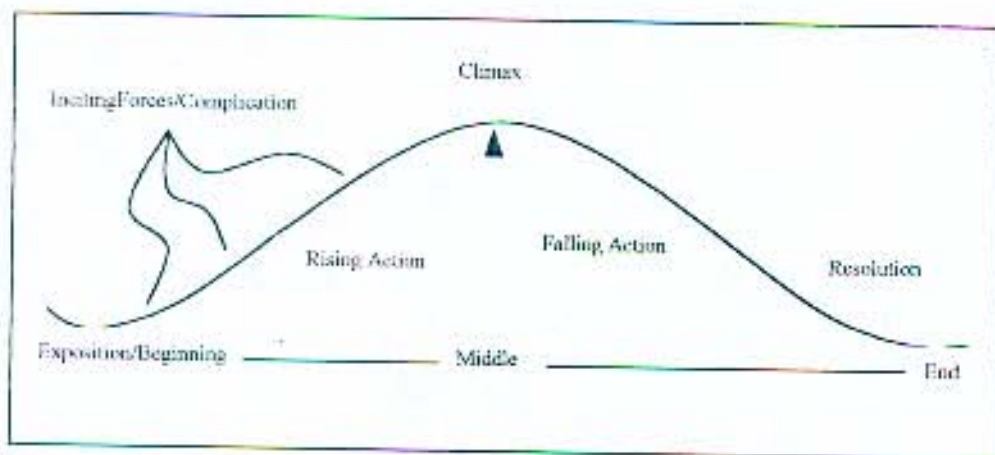
The plot, then, requires mysteries, but the mysteries are solved later on so that the readers maybe moving about in worlds unrealized and wondering about what will happen

As in *Jane Eyre*, in order to make an interesting plot, mysteries are required. So that the readers wonder about what will happen next, it is called suspense. The suspense in *Jane Eyre* which are created by Charlotte Bronte have great roles to make the plot in the novel interesting, for example, the suspense when Jane Eyre is locked in the red room and an event in one night before Jane and Rochester getting married. Those events create suspense, which lead the readers to kcep reading the novel or the plot in the story from the beginning till the end.

Furthermore, a series of complication of the conflict can arouse reader's suspense to the story. Therefore, it can be concluded that suspense lies between rising action and falling action, which is between the conflict and the crisis.

According to the explanation above, it can be concluded that this arrangement has a basic form, which is started by exposition, followed by complication, conflict, suspense, and the crisis, then comes a climax and ended with conclusion (Kennedy, 1991:8-9).

According to Jones, the plot of a typical fictional story can be diagrammed in the following manner:



3.3 Exposition and Its Relation with Suspense

Before knowing an event, which leads to suspense the reader need to know the background information in order to understand and care for the events that follow.

Exposition is the opening portions that sets the scene, introduces the main characters, tells the reader what happened before the story opened, introduces any other background information that the readers need in order to understand and care for the events to follow (Kennedy, 1991:6).

The event provides the readers with a certain amount of information. The readers are introduced to the story's titled character; they are informed about the condition of the character. This information included the character's appearances; for example the readers are informed that he has a wife the readers are told, her name, that she is like her husband, she is young. (Kenney, 1966:15).

This event, according to Kenney in *How to Analyze Fiction*, also gives information about the setting of the story, the place where the story happens, and the time when the story occurs (1966:15). It gives the readers the picture of a situation in which there exist sources of instability, which may at the outset be latest or overt (1996:16).

According to him, this element of instability is important, because the situation with which the story begins must have certain openness, must be capable of some sort of development, or else there would be no story. In short, the expository event does not imply more than the facts it present (1996:15).

In *Jane Eyre*, suspense begins to appear after the readers are given information about the condition of Jane Eyre, her appearance, her family, her house, etc. All of the information above are provided in exposition. It is impossible for the readers to understand the suspense without all of the information above.

3.4 Complication and Its Relation with Suspense

Here, suspense begins to play its role to give tension preparing the readers to face conflict in the following section.

Complication according to Kennedy in *An Introduction to Fiction* is the middle section of the story that introduces a conflict. It gives information so that by this time it is already clear that the

character here is to be the central human character of the story (1991:7).

Furthermore, Kenney states that complication is the movement from the initial statement that introduces a conflict to the climax. Here the writer gradually increases the intensity of his narrative, thus preparing the readers to receive the full impact of the climax (1966:18).

According to Kenney, complication in fiction is very important and cannot be underestimated. Without adequate complication, the conflict would remain inert and its possibilities never realized (1966:18).

For what Kenney says above, it is known that complication in *Jane Eyre* is very important and cannot be underestimated. The complication, for example, happens when one day as a punishment for a bit of childish willfulness, Mrs. Reed locked Jane into the room in which Mr. Reed died. This complication leads to the suspense for the writer feels suspense whether Jane will survive and still stay in the room or whether something will happen to her for her fear staying in the room.

3.5 Conflict and Its Relation with Suspense

According to Nurgiyantoro (1995:122), the capability of an author to choose and build conflict through various events (action or incident) will determine the degree of suspense, which is created.

According to Kennedy, conflict means clash of wills, desires, or power. The clash is a moment of high tension that shortly resolved and then becomes greater. It happens whether between character against character, character against society, character against some natural forces, or as in *Jane Eyre*, character against character. (1991:6)

Conflict for Kenney, means the element that tending toward instability, which is latent in the initial situation (1966:17). According to him, conflicts in fiction are many kinds. A story may deal with a conflict within a single man (e.g. desire vs. duty), a conflict between men; a conflict between man and society, between man and nature, and so on (1996:19).

The suspense in a story is usually placed before a conflict, for example : in *Jane Eyre*, a conflict appears when in one night Jane hears a scuffle and a cry for help in the room just above hers and then she finds Mr. Mason is bleeding and unconscious. Here, this conflict leads to suspense for the writer wonders what exactly happens in Thornfield.

3.6 Crisis and Its Relation with Suspense

In his book, Kennedy states that crisis is a moment of high tension (1991:7). It starts, for instance, when one character defies something or another character let him off. Then, it is followed by an event greater crisis or the turning point in the action, which occurs with his second defiance in restoring ones to life (1991:7).

Suspense here, gives its roles to make the crisis in a story increases its tension. For example: In *Jane Eyre*, after the writer wonders what exactly happens to Mr. Mason in Thornfield and the suspense here, increases the curiosity and the tension to know the answer and the explanation.

3.7 Climax and Its Relation with Suspense

Suspense is created to give the reader start or previous step before facing the main conflict or climax.

Climax, as stated by Kennedy is the moment of greatest tension at which the outcome is to be decided (1991:7). When, for

example, a character faces the enemy that has a knife and wants to kill him, will he survive from this condition and continue living?

Climax for Kenney is reached when the complication attains its highest point of intensity, from which point the outcome of the story is inevitable (1966:18). According to him, the development toward climax is latent in the initial conflict (1966:18).

In *Jane Eyre*, suspense is also created to give the reader a start or previous step before facing the main conflict or climax. For example: the suspense when in one night before Jane and Rochester getting married, Jane's bridal veils is torn into pieces by an ugly woman that makes the writer wonder who the woman is. This suspense gives a start before the climax, when in the wedding day the ceremony is disturbed by Mr. Mason and Mr. Briggs, telling that Rochester still has a living wife.

3.8 Conclusion and Its Relation with Suspense

Suspense is prepared before, for the readers to make they ask 'how the story will turn out?', in other word the readers have guessed the outcome because of the suspense in the previous section.

According to Kennedy, conclusion also can be called resolution or denouement, and it is the outcome of climax (1991:7). It is the answer of the question whether she will survive from this condition and continue living, they are answered and explained in conclusion.

Kenney also supports this statement. He also uses the word denouement, which means the outcome of the story. This is included in the end of the story, which consists of events starting from the climax to the denouement. (1966:19)

In *Jane Eyre*, the conclusion gives the answers of the questions of the suspense before. Indeed, it is the answer of the question, 'what will happen to Jane and Rochester afterwards?'



CHAPTER V

CONCLUSION

After analyzing the suspense of Jane Eyre, the writer draws conclusion as follows: the plot of Jane Eyre in general follows the pattern of plot of typical fictional story, which starts from exposition, then followed by complication or the rising action, climax, falling action and finally it ends in resolution.

Furthermore, based on the analysis, the writer finds the suspense in events number three (3), twelve (12), twenty-two (22), twenty-four (24), twenty-seven (27), twenty-eight (28), twenty-nine (29), thirty-nine (39), forty (40), forty-one (41), forty-eight (48), fifty (50), fifty-eight (58), sixty-one (61) which the details can be seen in appendix.

The suspense in the novel is built up by the conflict in complication (rising action) and the falling action. Not only conflict builds the suspense but surprise as well. The conflict leads to the suspense, which arouses the curiosity about the continuance of the story and what happens next, so that it makes the writer wonder and question about the next events. Then, the writer finds the answers to the questions, the writer feels relieved, and the tension of suspense has declined.

Furthermore, all of the suspense above are positioned in the complication or in the rising action and in falling action. These events give understanding of the story by comprehending the information of the signs and clues of something that will happen.

Suspense is used as a means of holding the attention of the readers; therefore suspense is indispensable in a work of fiction. Without suspense, a work of fiction will not be interesting.

In other words we can say that the existence of suspense is needed in a work of fiction to form plot and to tease the readers to be interested in a literary work.

Finally, the writer concludes that there are many suspense in Charlotte Bronte's *Jane Eyre*.

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APPENDIX OF THE SERIES OF EVENTS OF *JANE EYRE*

1. Jane Eyre is an orphan.
2. She lives with her cold-hearted aunt Mrs. Reed who treats her like a servant.
3. One day Mrs. Reed punishes her by locking her in the Red Room, the room where her uncle died.
4. Her hallucination makes her see a light; she thinks that it is a ghost of Mr. Reed.
5. Mrs. Reed does not let Jane go from the room even though Jane cries and begs her.
6. Soon after Mrs. Reed leaves her, Jane falls to the ground in a faint.
7. Then, Jane is nursed by Bessie and an apothecary, Mr. Lloyd who is called to cure Jane.
8. Next day, Mr. Lloyd comes to see Jane again and he asks what made Jane ill yesterday.
9. After knowing the reason, Mr. Lloyd offers Jane to leave Gateshead and goes to school.
10. To everybody Mrs. Reed tells that Jane has bad character and she is sent to the school for naughty children.
11. The first day at Lowood, Jane finds many new experiences and even though life in this school is very plain but it is generally an ending pain after Gateshead Hall.
12. One afternoon the school receives a visit from Mr. Brokleyhurst, this visiting leaves a great pain for Jane because in front of all people in Lowood Mr. Brokleyhurst tells that Jane is a big liar.

13. Jane is very sad, but soon she relieves that very heavy load because Helen Burns and Miss Temple trust her much than Mr. Brokleyhurst, then she befriended with them, and soon learns her lessons rapidly.
14. The tragedy happens in Lowood when an epidemic kills some girls there, including Jane's best friend, Helen Burns.
15. This tragedy leads improvements in the food and clothing, new rules are made and the control of the school is put into the hands of the committee.
16. Jane remains in it for eight years, in there she rises to be the first girl in the first class, then for two years she becomes a teacher.
17. A sudden wild desire for freedom comes over Jane, she wants a new life.
18. She has an idea in order to find a new life by advertising herself in the news paper.
19. A letter arrives in the next week, telling that Jane is requested to reply to Mrs. Fairfax, Thornfield, near Milcote.
20. For liberty that Jane desires, for liberty that Jane gasps, for liberty that she utters a prayer, Jane leaves Lowood and goes to Thornfield.
21. When Jane arrives at Thornfield, Jane does not meet Edward Rochester, the girl's parent but her arrival is welcomed by Mrs. Fairfax, a chief of housekeeper and a relative of Rochester.
22. One day when Mrs. Fairfax proposes to show Jane all of the parts of the house, Jane hears a most unexpected sound-a strange laugh but Mrs. Fairfax tells her that the laugh is made by Grace Poole, a rather dumpy, unprepossessing servant.

23. In one afternoon, while out walking, Jane's attention is attracted by a sliding sound, and a sudden fall, a man and his horse slip on a sheet of ice.
24. But the man is rough, unfriendly, and bad tempered; he refuses Jane's help although he is in great pain.
25. He questions Jane and learns she is the new governess in Thornfield manor.
26. How surprised Jane when she knows that the man is Mr. Rochester.
27. Mr. Rochester becomes more polite and kind to Jane when she is obviously not frightened by his overbearing manner.
28. In one afternoon, he tells Jane that Adele Varens is the daughter of French dancer whom he ever loved but who had deceived him, she had gone with a musician and left her daughter.
29. One night Jane is awakened by the same shrill scream that she had heard before. Opening the door, she sees smoke from Mr. Rochester's room. His bed is on fire.
30. Rochester is awakened soon by Jane.
31. Rochester refuses to allow Jane to awaken the household, telling her that the fire may have been set by Grace Poole.
32. The rest of the servants are told that the fire was accidentally caused by a candle falling.
33. Jane is puzzled by the mysterious character of Grace Poole and her position in Thornfield and the reason why she is not arrested or at least dismissed from service, and why Mr. Rochester admitted her guilt even forces Jane to keep the secret.
34. Jane senses that her master is suffering from the consequences of some mysterious sin of the past.

35. She gives him all her sympathy and gradually finds herself falling in love with him.
36. But her hopes are thwarted when Mr. Rochester going to parties in the neighborhood where he spends the time together with the most beautiful women, Misses Blanche and Mary Ingram.
37. Mr. Rochester is absent for more than two weeks, and Mrs. Fairfax receives a letter from him telling that she must prepare for a party in three days.
38. Many guests come to the party, and at the party the aristocratic Blanche and her friends treat Jane with haughty condescension. Jane feels she can never compete with these snobbish, elegant people.
39. While the guests are staying at Thornfield, Rochester receives a mysterious guest, Mr. Mason from the West Indies.
40. That night Jane hears a scuffle and a cry for help in the room just above hers.
41. Rochester quiets the household's alarm but asks Jane privately to help nurse Mr. Mason who is bleeding and unconscious.
42. Before dawn Rochester has Mr. Mason got away from Thornfield and to the guest he says that Mr. Mason had gone before sunrise.
43. In the same day, Jane is called downstairs by a message that someone wants to see her in Mrs. Fairfax's room. He tells Jane if he has a letter from Mrs. Reed who is in poor health and wants to see Jane.
44. Jane asks permission to be absent for a week or two to Mr. Rochester and promises that she will come back.
45. Then, Jane is summoned to Gateshead, to her aunt.

46. Mrs. Reed gives her a letter date three years back. It is from John Eyre, Jane's uncle, asking his niece Jane Eyre to come to him. He wishes to adopt her and leaves her his property as he is unmarried and childless.
47. When Jane returns to Thornfield, Mr. Rochester proposes her to be his wife and because she loves him, she accepts his proposal.
48. The month passes, all preparations for the bridal day are complete but Jane's happiness before the wedding is interrupted. One night when Mr. Rochester is not at home on business, Jane awoken by a strange, an ugly woman trying on her bridal veil and then, tearing it to pieces.
49. Mr. Rochester assures her that it is half dream, half reality, it must be Grace Poole. The reason why Mr. Rochester keeps such a woman in his house will be told after they have been married for a year.
50. On the wedding day the ceremony is disturbed by Mr. Briggs and Mr. Mason. To the priest they tell that the marriage is illegal because Rochester still has a living wife.
51. Then, Mr. Rochester takes Jane and the people to his house to reveal the truth.
52. In the forbidden chamber they see a mad woman, a hideous creature, she is recognized as the person who had attacked Mr. Mason and torn Jane's wedding veil.
53. Mr. Rochester explains that the creature is Mr. Mason's sister, Bertha whom he had been tricked into marrying her. She is mad and she is from a mad family, idiots and maniacs for three generations.

54. Jane realizes that she must go from Thornfield. Taking only a little money, she leaves Thornfield Manor, seeking employment under the new name 'Jane Elliot'.
55. She is helped by a clergyman named St John Rivers and his two sisters, Mary and Diana.
56. One day Rivers learns that an uncle of Jane's, John Eyre, has recently died in Madeira and has left Jane twenty thousand pounds.
57. Jane insists on sharing this legacy with Rivers and his sisters who are really her cousins.
58. One day, John Rivers asks Jane to be his wife and to go with him to India where he plans to become a missionary.
59. While Jane is considering the offer, she has a dream that Mr. Rochester is calling for her.
60. Jane goes back to Thornfield to know what happens with Rochester.
61. How surprise she is, when she finds that Thornfield is completely in ruin.
62. Jane finds out what was going on by asking at the local inn.
63. Jane is told that in one night Mrs. Rochester set the house on fire. Rochester managed to lead the servant to safety and then he went back into the burning house to rescue his wife, but she eluded him, she was able to climb to the roof, and was then killed in a plunge to the ground.
64. Then, Mr. Rochester tried to get out of the burning house but a flaming staircase had fallen, blinding him and crushing one arm so badly, it had to be amputated.
65. Mr. Rochester is now living in a morose solitude at the lonely nearby Manor at Ferndean.
66. Jane hurries to see him.

67. Rochester asks her to become his wife.
68. Jane accepts him and they get married.
69. They soon have a child.
70. Two years later, Rochester regains the sight of his one eye.

