Introducing Jane: The Power of the Opening

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There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, 'She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner — something lighter, franker, more natural, as it were — she really must exclude me from privileges intended only for contented, happy, little children.'

(Brontë 2014 [1847]: 1)[1]

1 In the following, all quotations without any reference specified are taken from this literary excerpt.

1. Introduction

"Emotions are the core of Literature": every character and story have for purpose to trigger a reaction (Brown 1962: 122). Emotions are used to engage readers and potentially produce an empathetic reaction from them towards characters. Yet the character's emotions are not always easy to convey to all readers as their perception will depend on the reader's personal and cultural experience. This article is concerned with the elements of language used in texts to convey emotions, using the opening of *Jane Eyre* as an example.

Jane Eyre is a well-known piece of literary fiction by Charlotte Brontë, published in 1847 at the peak of Romanticism. The novel follows the specific features of the artistic movement: virtue, omnipresence of Nature and free expression of emotions (see Jeffries 1993: 6; Siddall 2009: 36–37). The opening of the novel introduces the reader to the eponymous heroine who is to become a strong and independent woman.

Here, figurative language and discourse presentation are used in multiple ways, offering a wide range of information about Jane's situation and feelings for the reader to interpret. This article therefore aims to assess the impact of imagery and speech presentation on readers' perceptions of characters and their emotions, as well as on readers' understanding of the plot, using Brontë's novel as a textual example. Firstly, I focus on the notion of characterisation before presenting the stylistic framework I use to analyse the first paragraphs of the novel. Secondly, I discuss the key linguistic features which make the opening a powerful one and how it might impact the way readers picture the famous heroine. Finally, I explore the potential contribution 'Conceptual Metaphor Theory' can bring to the analysis and perception of Jane's emotions.

2. Analytical framework

2.1 Building characters

Characterisation is "the representation of persons in narrative and dramatic works" and "the creation or construction of a fictional character" (Baldick 2008: n. p.). A lot of research on this topic has been conducted to categorise characters, such as 'flat' (humorous, caricature-like) and 'round' (complex) characters (see Forster 1985); or 'humanising' (considering characters as real people) (see Harvey 1965), 'dehumanising' (see Knight 1963) or mixed

approaches to characters (see Margolin 1983, 2007). Although this is useful, I argue that a crucial stage, which precedes this categorising process and aims to make it more relevant, consists in understanding how characters are built in the course of a narrative.

Jonathan Culpeper not only considers characters in terms of categories and their functions, but also focuses on the "process of characterisation' and specifically wonders "what are the textual cues in characterisation?" (Culpeper 2001: 1). A key aspect of Culpeper's stylistic approach to characterisation is 'bottom-up' processing, as it reflects how readers gather information during the reading process to form an impression of characters. As George puts it, "instead of focusing on the 'finished product' of characterisation […] [Culpeper analyses] how, as readers, we construct our own impressions of this character" (George 2002: 374). Recognition of the features that constitute a character's appearance enables us to understand the role the latter may play in a story or the effect they have on the reader. Geoffrey Leech and Mick Short explain that such a 'bottom-up' approach is rather common in stylistic analysis and has for objective to concentrate "particular textual detail and how character and characterisation can be inferred from that textual detail" (Leech/Short 2007: 297). Culpeper explores varied theories of Linguistics and Psychology to list the elements that contribute to building a character, although I agree with George that "one may be left with the impression that Culpeper has not gone far enough in his enumeration of textual cues" (George 2002: 375): Although he discusses explicit, implicit and authorial cues, as well as speech acts and politeness, he omits to mention the crucial role played by figurative language. Imagery facilitates the expression of emotions and conveys them to the reader, and this in turn might shape the readers' view on particular characters. H. Porter Abbott, on the other hand, states that "verbal narration […] draws on figurative language, particularly metaphors. Often on the page what is internal to a character comes out in metaphorical language" (Abbott 2008: 118). While providing useful examples of analysis, he does not offer a systematic way to interpret figurative language with regards to the character-building process or their perception. Thus, such an approach to character building needs further developing.

Despite the mentioned gap, Culpeper's approach to characterisation is thorough and can be considered to be one of "the most highly articulated stylistic account of character in fiction to date" (Leech/Short 2007: 297), which is why I develop it in my analysis, using input from other stylistic frameworks as discussed below. Following Abbott's example, I aim to evidence how figu-

rative language and discourse presentation can contribute to the building of characters and by studying the opening of *Jane Eyre*. Not only is this passage the first impression readers get of the novel, it is also the first time the heroine is introduced to the reader and, most of all, it is an emotionally engaging piece of literary fiction.

2.2 A stylistic approach to text analysis

Stylistics is a branch of Linguistics that aims to explore language and style in literary and non-literary contexts (see Wales 2001: 372–373). To analyse language, stylisticians follow specific principles to ensure their methods are systematic and objective (see Jeffries/ McIntyre 2010: 22–23). A rigorous analysis thus allows for findings to be thoroughly researched and falsifiable. Such results should be retrievable and clearly explained with the use of explicit terms through a replicable method that "should be sufficiently transparent as to allow other stylisticians to verify [the obtained results]" (Simpson 2004: 4).

A key stylistic theory is the theory of foregrounding (see Mukařovský 1964: 44–49), which claims that certain linguistic features are foregrounded against the rest of the text, either by parallelism (repeated features) or by deviation from the rest of the text (see Simpson 2004: 49). Deviations can occur internally (contained within the text itself), or externally (the language deviates against the norm of the language under study). My analysis of the extract aims to study how foregrounded elements contribute to the reader's perception of Jane's character.

Goeffrey Leech and Mick Short have developed a complete checklist of linguistic and stylistic categories divided into four main headings: lexical categories, grammatical categories, figures of speech, and context and cohesion (see Leech/Short 2007: 61–64). Although it is not exhaustive — each text being unique, it is impossible to predict all the language features used for this effect (see ibid.: 60–61) — the checklist can be used as a starting point to systematically collect data of foregrounded elements in any fiction text. However, it primarily considers features that can be easily identified, as for instance word categories, clause types or tropes, thus omitting implicit types of stylistic tools, such as pathetic fallacy, which nevertheless crucially contribute to the characterisation process. As Michael Toolan points out, "whenever confronted by such checklists […] one is drawn to question how — and why — these particular features have been listed, and whether there is — or can be — a hierarchy of importance of language features in texts" (Toolan 1983: 136).

Culpeper also uses foregrounding theory to inform his model of characterisation, particularly to discuss readers' interpretation of text (see Culpeper 2001: 132). He states: "one of the main reasons for the success of the notion of foregrounding lies in its relevance to the study of the process of textual interpretation" (ibid.). This is relevant to characterisation, as readers build a representation of characters based on textual cues throughout the reading process. Using Culpeper's bottom-up approach and the stylistic tools put forth by Leech and Short, my analysis' focus is on the character-building language features of the extract, specifically imagery and discourse presentation.

3. Imagery in *Jane Eyre*

3.1 Pathetic fallacy

The opening of *Jane Eyre* engages the reader to read further. Although the novel is eponymous and consists in a first-person narrative, Jane is not named here, and as opposed to the Reed children, she is not paid much attention and blends into the background. Yet, I hypothesise, the reader understands her emotions and sympathises with her situation (see Rubik/Mettinger-Schartmann 2007: 49) because her state of mind is depicted through pathetic fallacy, a literary technique and metaphorical expression best defined as "a projection of human emotions onto phenomena in the natural world" (Lodge 1992: 85). For this definition to be fulfilled, three key aspects of the texts need to be analysed: Jane, her emotions, and her surroundings. In the extract, lexical fields, personification and syntax are used to convey how Jane feels, thus enhancing the pathetic fallacy present.

Two main lexical fields are foregrounded by parallelism as they provide running themes throughout the text: emotions and weather elements. First, negative emotions are explicitly stated throughout the text by phrases such as "dreadful", or "humbled by the consciousness of my physical inferiority", combined with negative forms such as "no possibility", "never", or "out of the question". The metonymy "heart saddened" is foregrounded by external deviation as it also contributes to the portrayal of Jane's emotion: it refers to Jane by mentioning a smaller part of her (her heart) and personifying it. Overall, this lexical field conveys how sad and isolated Jane feels. Secondly, the lexical field of elements pertaining to a harsh weather are omnipresent and foregrounded by parallelism: "leafless shrubbery", "cold winter wind", "clouds so

sombre" or "chilly afternoons". Negative connotation is also associated with this lexical field with terms such as "lea*fless*", "cold", "sombre" resulting in an overall negative representation of the mentioned surroundings. Due to the overall entanglement of those two lexical fields, Jane's physical and emotional states are mirrored in the harsh surroundings. This instance of pathetic fallacy conveys Jane's personal and therefore subjective experience and emotions in a concrete and universally understood manner: the weather. Her melancholia is here materialised in each drop of rain or gust of wind.

The effect of pathetic fallacy is further enriched by the effects of syntactic and phonetic iconicity, which I will focus on below.

3.2 Iconicity

An icon is a type of image or sign "which resembles in its form the object to which it refers" (Wales 2001: 193). In literature especially, iconicity is used for 'imitation' (see ibid.). Wales maintains that "variations in clause structure, and rhythm, can suggest (to the reader) auditory or kinetic phenomena; and the (word) order of elements in a sentence can reflect the order of real-world events or actions" (ibid.: 194), and she comes to the conclusion that "sentence complexity is frequently a sign of mental complexity" (ibid.), meaning that the complex structure of sentences mirrors characters' (or narrators') mental complexity. Iconicity can to that extent be seen as a type of imagery: it provides a concrete and physical representation of the situation described in the text and of the characters' complexity through a mimicking effect. Leech and Short explain that "literature follows the 'principle of imitation': in other words, literary expression tends to have not only a *presentational* function (directed towards the reader's role as decoder) but a *representational* function (miming the meaning that it expresses)" (Leech/ Short 2007: 188, emphasis in original). In this extract from *Jane Eyre*, iconicity is both syntactic and phonetic.

Jeffries explains that grammar can be used in literature symbolically, as is the case for syntactic iconicity, which can be defined as the symbolic use of syntactic features to emphasise meaning (see Jeffries 1993: 110–112). In this extract, the example of syntactic iconicity is very representative of Jane's daily living condition with the Reeds. The clause "Me, she had dispensed from joining the group; […]" is introduced by the direct object personal pronoun "me" referring to Jane. This pronoun is isolated from the rest of the clause by a comma, thus reflecting the meaning of the sentence: Mrs Reed is isolating

Jane by forbidding her to join the group, as the "me" subject is isolated from the rest of the clause. The syntax physically represents Jane's alienation, embodied by the comma, and thus foregrounding this clause by parallelism as the syntax and meaning mirror each other. Furthermore, in this scene, Jane is not an actor: she remains passive, as opposed to Mrs Reed (referred to as "she") who is the subject of the sentence and the one who performs the action. This is significant as it illustrates Jane's daily life: Mrs Reed controls the situation and the action, whereas Jane has no choice but to passively comply.

Another instance of Jane's passivity in the extract can be noticed in the clause "dreadful to me was the coming home in the raw twilight". In their framework, Leech and Short discuss the system of 'transitivity' based on Halliday's functional grammar (see Leech/ Short 2007; Halliday 1967, 1968, 2004). Transitivity allows us to "comprehend[s] relations between verbs, noun phrases, and adverbials in the clause" and it "locates stylistic significance in the ideational function of language; that is, in the cognitive meaning or sense which for the dualist is the invariant factor of content rather than the variable factor of style" (Leech/Short 2007: 26–27). Using transitivity in the analysis of this particular clause from *Jane Eyre*'s opening is interesting as it highlights how Jane positions herself in her own narration: the process is relational circumstantial as she indicates how her circumstances make her feel. The structure of the clause provides two circumstances ("dreadful" and "in the raw twilight"), there are two participants: "the coming home" is the carrier and subject of the process "was", whereas the passive "me" is the attribute, thus showing how side-lined Jane is in her own story. Brontë chose to portray Jane as passive as opposed to being prominent as an experiencer in a mental process such as "I felt that coming home in the raw twilight was dreadful". The state auxiliary *to be* is followed by a gerund, "the coming home", which is the subject of the clause, while Jane (referred to as "me"), is entirely subjected to the event, which she can only undergo. This again illustrates Jane's lack of control over her own daily life, and the fact that she can only accept her submissive position amongst the Reeds. These instances of syntactic iconicity contribute to Jane's characterisation, as it indicates her felt lack of control upon her own life, and her feeling of isolation, as well as illustrate her mental complexity.

Additionally, this extract also includes phonetic iconicity, which Körtvélyessy describes as "sound symbolism [that] has been successfully exploited in poetry and fiction" (Körtvélyessy 2016: 29). Such iconicity is often achieved through stylistic features like consonance, alliteration, or onomatopoeia. In

this extract, the first sentence's last clause offers phonetic iconicity in the form of consonance, the repetition of a consonant sound: "[…] the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question". Three different sounds are repeated here: the bilabial approximant sound /w/ ("the cold *w*inter *w*ind"); the palato-alveolar approximant sound /r/ ("b*r*ought", "*r*ain" and "penet*r*ating"); and the fricative sounds /f/ ("*f*urther"), /θ/ ("wi*th*"), /ð/ ("*th*e", "*th*at", fur*th*er"), /z/ ("clouds", "e*x*ercise", "wa*s*"), and /s/ ("*s*o", "*s*ombre", "exer*c*ise", "que*s*tion"). These repeated sounds illustrate the setting of the scene as they mimic the noises of the elements that make it up: the whistle of the wind (/w/), the noise of the rain falling in showers (fricative sounds), or the /r/ sound similar to the onomatopoeia associated with cold 'brrr'. Leech and Short argue that phonetic iconicity is "only suggestive of meaning in the presence of a suitable semantic stimulus: the sound evokes, rather than directly represents, its meaning" (Leech/Short 2007: 188), which I suggest is the case here. Indeed, these consonances provide the reader with a well-rounded experience of the surroundings of the scene: not only is the lexical field of weather provided, but the sound effect it generates is also featured. Therefore, this phonetic iconicity is foregrounded by parallelism as sound effects mirror the elements described. This reinforces the effects produced by the pathetic fallacy discussed above, and therefore can potentially contribute to the reader's mental representation of the scene.

The imagery analysed is key in the introduction of the heroine's character and her emotions. In the extract, there are also other elements of language such as discourse presentation that build on the effect of imagery to introduce Jane.

4. Perceiving Jane through discourse presentation

In this extract of the novel, Jane can be viewed in two different ways: she can be perceived as a difficult and stubborn child, or as a rejected and lonely being. These possibilities stem from the narrator's interaction with other characters, as well as from Brontë's subtle use of 'represented speech' (Leech/Short 2007: 233). In this section, I employ Leech and Short's model of discourse presentation and analyse the foregrounded features in Jane's speech which allow the reader to perceive Jane through multiple facets.

4.1 A Difficult Child?

In the opening of *Jane Eyre*, the narrator and eponymous heroine is not named immediately, as opposed to Mrs Reed who is the first character to be introduced to the reader. The information provided about Mrs Reed is neutral, in other words it does not have any connotation ('Mrs. Reed, when there was no company, dined early'). However, as the narration progresses, she is more and more described through Jane's eyes. The last sentence, which consists of Jane recounting a conversation she had with Mrs. Reed, is foregrounded by external deviation due to its unusual structure:

> Me, she had dispensed from joining the group; saying, 'She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner — something lighter, franker, more natural, as it were — she really must exclude me from privileges intended only for contented, happy, little children'.

Although the use of inverted commas and the reporting verb 'saying' suggest that it could be direct speech, the third person pronoun 'she' (instead of 'I') and the verbs in the past tense (instead of the present tense) immediately reveal that it is an instance of free indirect speech. Free indirect speech "has a rather odd status in terms of truth claims and faithfulness. It is in a sort of halfway house position, not claiming to be a reproduction of the original speech, but at the same time being more than a mere indirect rendering of that original" (Leech/Short 2007: 261). This speech presentation impacts the level of faithfulness of the meaning conveyed here: Jane's voice is interposed between the reader and what Mrs Reed says, which creates distance and puts Jane in control of the reported speech (see ibid.: 268), while signalling Jane's attempt of a truthful reproduction to the reader.

In this piece of free indirect speech, Mrs. Reed explains why she does not want Jane to join the rest of the family, her sole argument being that the little girl is an unpleasant child. The overuse of punctuation (one semi-colon, eight commas, and two dashes), together with the inverted commas, suggest that Jane-narrator is attempting to mimic Mrs. Reed's tone and mannerism. The confusion between indirect and direct speech aims to evidence the narrator's mockery of Mrs. Reed. Jane actually disagrees with Mrs. Reed's comments about her, and does not believe that she deserves to be excluded: she is being

ironic. Leech and Short define irony in literature as "a double significance which arises from the contrast in values associated with two different points of view" (Leech/Short 2007: 223), as is the case here: Jane-narrator conveys Mrs Reed's conversation with Jane-character but keeps her own point of view as opposed to also providing Mrs Reed's directly.

The reader can view Jane as a troublesome child who does not want to take part in any activity, as suggested by the negative forms to be found in the first two paragraphs: "no possibility of taking a walk", "I never liked long walks" or "dreadful to me was coming home in the raw twilight". The narration then moves on to portraying Jane not getting along with Bessie and the three Reed children. To this extent, Jane can be considered a rude and negative child, thus fitting Mrs. Reed's description. Since readers do not know Mrs Reed's character extensively, they have no reason to doubt her words. Yet, on the other hand, the reader is more likely to appreciate Jane's viewpoint because the first-person narration creates a bond (see Leech/Short 2007: 221) that permits them to realise that Mrs. Reed is just trying to justify her cruelty and injustice towards a child. The use of the free indirect speech "allows us to infer different characters' attitudes towards the information presented" (ibid.: 269), which has for effect "to channel our sympathies towards one character [Jane]" (ibid.: 269), and away from Mrs Reed. While Jane can thus be perceived as a difficult child who refuses to do as she is told and who criticizes the woman who looks after her, she will more likely appear to be a neglected child who happens to be ill-treated by the Reed family as shown by the section below.

4.2 A "sullen Cinderella, an angry Ugly Duckling" (Gilbert 1977: 783)

What is noticeable in the opening of *Jane Eyre* is how isolated and lonely Jane is. Gilbert links Jane's situation to the Ugly Duckling tale since Jane is "the smallest, weakest, and plainest child in the house, she embarks on her pilgrim's progress as a sullen Cinderella, an angry Ugly Duckling" (Gilbert 1977: 783). Gilbert references the famous tale *Cinderella*, highlighting the similarities it has with Jane's story: both involve "a foolish and wicked 'stepmother'" (ibid.), as well as difficult step-siblings, and a daily life of rejection. He explains that "the child Jane cannot, as she well knows, be 'sanguine and brilliant'. Cinderella never is; nor is the Ugly Duckling, who, for all her swan's-down potential, has no great expectations. 'Poor, plain, and little', Jane Eyre - her name is of course suggestive - is invisible as air, the heir to nothing" (Ibid.).

This impression of Jane is semantically constructed in the first paragraphs of the novel. The reader is first introduced to the Reed family: Mrs. Reed, then Bessie the nurse, and finally the Reed children. The still unnamed narrator depicts the family's daily activities and routine. In the first paragraph, daily activities such as walks or dinner are associated with moments of the day ("in the morning", "chilly afternoons"). These depictions allow the reader to get an overall impression of the family's daily routine which Jane is "dispensed from joining", thus appearing as the 'Ugly Duckling' of the family.

Along with portraying the family's daily life, the Reed children are introduced with a triplet that echoes throughout the opening: "Elisa, John and Georgiana", whose ternary rhythm is echoed in other triplets, such as "nipped fingers and toes and a heart saddened" and "contented, happy, little children", pointing out everything that they are according to their mother, that is to say, everything that Jane supposedly is not. In fact, in the last paragraph, a doublet and a triplet, both composed of comparative adjectives, underline Mrs Reed's comparison between Jane and her own children ("more sociable and childlike disposition, a more attractive and sprightly manner" and "lighter, franker, more natural"), thus confirming the fact that the Reeds children are considered as "darlings" and "perfectly happy", whereas Jane is perceived as the opposite, which bolsters the idea that she is a sullen, troublesome outcast. The rule of three is an ideal rhetorical device to convey ideas and convince others of the point being made, and in this instance, it is likely to encourage the reader sympathise with Jane because of Mrs Reed's cruelty.

The contrast thus established between Jane and her cousins suggests the heroine's negative feelings about them, which are not expressed explicitly and therefore have to be inferred by the reader. The noun phrase "their mama" (instead of 'our mama') and the distinction between the pronouns "me" (Jane) and "them" (the Reed children), show that Jane is not part of the family, but also that she does not fit at all into the family routine. The noun "mama" is foregrounded by internal deviation insofar as it is colloquial language compared to the rest of the text, highlighting Jane's disdain towards the family. Jane views the Reed children negatively and highlights this to the reader in her description by adding "for the time neither quarrelling nor crying". This implies that the Reeds children behave in such a way frequently, which contradicts the way Mrs Reed describes them. Additionally, the use of the phrase "the said" before the triplet "Elisa, John and Georgiana" is commonly found in legal language to refer to defendants or victims: "used in legal writing, the word *said* is a Middle-English sibling of *aforesaid*, having the sense 'above-stated'. Orig-

inally legal writers would write *the said defendant* […] The use of the phrase 'the said' is particularly ludicrous when used to modify a proper name." (Garner 2001: 779) As a result, through her ironical use of the phrase, Jane portrays the three Reed children as defendants and herself as their victim, namely the one who has to endure their "quarrelling".

As explained above, Jane-narrator is reporting Mrs Reed's speech with irony. The level of modality characterising Mrs Reed's words shows how isolated and passive Jane is amongst the Reeds. Indeed, the use of auxiliaries such as "must" and the verbal phrase "regretted to be under the necessity" display the scene through deontic modality, which focuses on the speaker's norms, expectations and obligation, that is to say Mrs Reed's ground rules in this opening of *Jane Eyre* (see Portner 2009: 2). Deontic modality is expressed through auxiliaries, other verbs (here "regretted", "exclude") and adverbs ("really"), all of which picture the speaker's expectations of a situation (ibid.: 3). According to Mrs Reed, if Jane follows the "system of rules" laid out for her in this particular deontic frame and becomes a more pleasant child, she will be allowed to enjoy privileges reserved for happy children (ibid.: 23–24). This modality implies that Mrs Reed has no other choice but to deal with Jane the way she does, when in reality she consciously chooses to treat the little girl as a despised and unwanted child: Jane must abide by her "system of rules" to fulfil the "deontic frame" (ibid.: 23). She is forced to accept this isolation and her passivity ("dreadful to me") because she cannot escape her miserable fate, which reinforces the idea that she is the Reeds's 'Ugly Duckling'.

All of this contributes to the characterisation process: while the narrator and eponymous heroine has not yet been named, her daily life and living conditions can be inferred and pictured by the reader thanks to all the textual cues mentioned above, particularly through imagery and discourse presentation. Both aspects of her personality work together for the reader to perceive how complex Jane's character is: she is stubborn and knows what she wants, and yet she has very little control over her own life. Both sides of Jane's character are essential for the rest of the storyline to make sense and impact readers emotionally.

5. The potential contribution of Conceptual Metaphor Theory

Throughout this text analysis, I evidenced that figurative language, particularly pathetic fallacy, contributes to the development of Jane's character.

Figurative language is mostly used in literature to allow readers to have a richer mental representation of elements of the plot, or characters' feelings. The process of perception of emotions can be explained through Conceptual Metaphor Theory (hereafter CMT), which states that one conceptual domain is understood in terms of another (see Lakoff/Johnson 1980: 5; Diaz–Vera 2014: 226; Kövecses 2002: 6). This theory maintains that metaphors typically associate a more abstract concept (referred to as a target domain) to a more concrete or physical concept (referred to as a source domain). Argument, love, ideas, social organisation are all more abstract concepts than war, journey, food, and plants (see Kövecses 2002: 6). The target domain is understood through the source domain, and metaphors achieve in this way a cross-domain mapping (see Lakoff/Johnson 1980).

I argue that CMT can be applied to standard metaphors and specific extended metaphors (such as pathetic fallacy or symbolism) alike, as in most figures of speech, an image is generated to give a concrete and physical alternative to an otherwise abstract concept. Just like metaphors, other figures of speech and iconic language (icons) perform cross-domain mapping, a fact which may deepen our understanding of the language used and its effect on the text overall. Being aware of this may thus streamline our understanding of how such textual features contribute to the characterisation process. By considering all imagery through the prism of CMT, cross-domain mappings could be identified and help us to better assess the impact such stylistic features have on readers.

In the case of the opening of *Jane Eyre*, multiple figurative language techniques were used, as I have analysed above. Pathetic fallacy projects Jane's feelings of sadness onto her surrounding: the dark clouds, the cold wind, the rain, and the falling leaves. Lakoff and Johnson (1980: 10–11) established a list of conceptual metaphors, amongst which what they call 'orientational metaphors' such as 'BAD IS DOWN' (see Lakoff/Johnson 1980: 10–11). As mentioned in section 2.1, the downward motion of the leaves ("leafless shrubbery"), and the falling rain ("rain so penetrating") can be considered to be the source domain DOWN of the metaphor. Jane's sadness and sense of isolation is the target domain BAD, thus providing the cross-domain mapping BAD IS DOWN. The mapping hereby performed concretely illustrates Jane's emotions: her spirit is low. In accordance with the main premise of CMT, the heroine's implicit immaterial feelings are understood in terms of a material domain: the weather. As for the instance of phonetic iconicity discussed in section 2.2, the consonances mimic the sound of the elements. The phonetic iconicity in

this extract reinforces the effect produced by the technique of pathetic fallacy, as the weather is experienced through these sounds. If CMT can be used to explain the effects provided by figurative language generally, it may shed further light on the process of representation of emotions in the case of pathetic fallacy.

6. Conclusion

Figurative language greatly impacts the process of characterisation, particularly in the opening of *Jane Eyre*, where linguistic devices such as connected lexical fields, pathetic fallacy, and iconicity contribute to the building up of the protagonist in the reader's mind. Overall, most of the information provided about Jane in this opening is communicated implicitly, through imagery and clever use of discourse presentation which enable readers to gain an accurate idea of the narrator-protagonist's personality. This validates Culpeper's idea that characterisation is a 'process' of building characters: the reader infers information from the text and does not rely solely on what is explicitly said in the narration (see Culpeper 2001: 4). Textual cues, such as discourse presentation can implicitly contribute to the character-building process, as it is the case here: readers learn that Jane uses irony to deal with her sadness and alienation, and Mrs Reed is a cruel woman. Figurative language, as a further type of implicit textual cue within Culpeper's model, can also significantly contribute to characterisation as it allows readers to build a mental representation of characters (here the protagonist Jane) and their emotions through cross-domain mapping processes, as evidenced by an approach drawing from Conceptual Metaphor Theory.

From the very first lines of the novel, the reader learns that Jane can be self-aware and moody at times, but also that she has a sense of humour, being able to ridicule her guardian's malice. She feels estranged, lonely and out of place with the Reeds, and the reader is made to sympathise with her. The bond hereby created is crucial as it will encourage the reader to keep turning the pages. The opening thus sets the tone for the rest of the story, which makes these first paragraphs so powerful.

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