

## CHAPTER I INTRODUCTION

### 1.1. Background of the Study

Feminism is a social and political movement that emerged to address gender inequality and advocate for women's rights, including the right to choose (Syaldi, 2015). One influential feminist perspective is presented by Virginia Woolf in *A Room of One's Own* (1929), where she argues that women should write about their own experiences rather than relying on comparisons to men's experiences (Selden et al., 2005). Woolf's argument highlights the marginalization of women's voices in literature and society, reflecting broader patterns of gender discrimination that placed women in subordinate positions. This feminist perspective provides a foundation for analyzing the image of an independent woman in Charlotte Brontë's *Jane Eyre*.

Furthermore, while women occasionally participated in protests during the nineteenth century, these protests were often motivated by social class issues rather than explicitly addressing gender inequality. Social class refers to one's perceived and actual standing within a societal hierarchy, involving not only material wealth but also social perceptions (Kraus, 2012). Despite differences in class, women across social strata were generally regarded as inferior to men, even within their own social class (Kemp, 2009). Social expectations dictated that middle and upper-class women focus on domestic responsibilities, while lower-class women might work outside the home, typically as domestic servants or factory laborers. Professional careers for women were virtually nonexistent, reinforcing their subordinate status in both public and private spheres.

Discussions about women's roles in society also involve the issue of gender discrimination in the workplace. Discrimination, as a form of inequality, has been a persistent challenge for women globally (Pokharel, 2008). Crosby (1982) and Clayton (1992) found that while women expressed concern about the general status of women in the workforce, they were often less aware of discrimination in their own individual experiences. This suggests that gender discrimination can be subtle and internalized, making it more difficult to address. Despite these challenges, women have continued to fight for their rights, including through the creation of literary works that advocate for women's independence and equality. Literature, therefore, becomes a powerful medium for challenging patriarchal norms and promoting feminist ideals.

Many literary works explore the theme of women's independence, particularly portraying women's struggles to assert their rights within patriarchal societies. For example, in *Pride and Prejudice* (1813) by Jane Austen, Elizabeth Bennet challenges traditional expectations by asserting her right to choose her own path, even when faced with societal and familial pressures. Similarly, *Little Women* (1868) by Louisa May Alcott presents Jo March, a free spirited, ambitious character who resists conventional gender roles in pursuit of her writing career and intellectual independence.

Charlotte Brontë's *Jane Eyre* (1847) offers another powerful portrayal of female independence. The novel follows Jane, an intelligent and resilient orphan who faces hardship and injustice but ultimately seeks autonomy and self-respect. Through Jane's journey from childhood oppression under her aunt's authority to her determination to create her own future Brontë criticizes the social systems that

subordinate women. Brontë's work reflects the patriarchal conditions of nineteenth-century England, using fiction as a way to highlight women's struggles and to advocate for gender equality (Sarah, 2022).

Based on this background, this study focuses on the theme of female independence as reflected in *Jane Eyre*, particularly how the protagonist confronts social class inequality and gender discrimination. This analysis would employ structuralism approach to examine how the elements of fiction such as plot, character, and setting work together to construct the image of Jane as an independent woman.

## **1.2. Problem of the Study**

Based on the research background above, the research question sought to be answered in this study is:

What elements of fiction contribute to the theme of an independent woman, and what do they reflect in *Jane Eyre* by Charlotte Brontë?

## **1.3. Purpose of the Study**

Based on the problem study, the purpose of this study is:

To identify elements of fiction that contribute to the theme and what they reflect in *Jane Eyre* by Charlotte Brontë.

#### 1.4. Hypothesis

The structural elements of fiction in *Jane Eyre* converge to construct a thematic portrayal of an independent woman.

#### 1.5. Previous Studies

Several previous studies have examined *Jane Eyre* from various perspectives, providing valuable insights and methodological references for this research.

The first study was conducted by Oxunova Muxlisaxon Ravshanbek qizi (2024) entitled *Image of a Female Character in Charlotte Brontë's Novel Jane Eyre*. This article explores the image of the main female character, Jane Eyre, examining how Jane is portrayed as a complex and nuanced character who defies traditional Victorian gender roles and expectations. Researchers use feminist theory and Victorian studies to contextualize and interpret Brontë's depiction of her heroine. It concludes that Jane is a complex and astute character with intelligence, imagination, and a sense of injustice, grappling with moral conflicts and demonstrating unwavering integrity throughout her life.

The second study, *Androgyny Characteristic of Jane Eyre as a Female Worker* (2023) by Yuliatr Theia Esterina. This study applied Friedan's feminist perspective and concluded that Jane Eyre exhibits androgynous characteristics, portraying righteousness and self-fulfillment. However, this study focused on analyzing the phenomenon of androgynous characteristics contained in female characters with a working background.

The third study, *Becoming Virtuous: Overcoming the Monstrous in Charlotte Brontë's Jane Eyre* (2022) by Candice Atsavin, analyzed Jane's development by exploring her domestic life at Gateshead Hall, her introspection in the Red Room, and her religious journey. This research highlighted Jane's psychological growth and her transformation through trauma. However, it did not examine the novel's literary structure or narrative elements in detail.

Another relevant work written by Saida Tashmuradovna Ismatova (2021), *The Image of an Independent Woman (In the Example of Charlotte Brontë's Jane Eyre and Rashod Nuri's Choli Kushi)*, this article examines the strong independent women in Jane Eyre and Cholikushi, highlighting their resilience and societal acceptance of women as the world's beauty. Researchers conclude that both reflect the struggle of women to find a place in a patriarchal society, with an emphasis on the importance of education and courage.

The fifth by Dwi Avriyanti (2014), *The Social Classes in Victorian Era Reflected in Charlotte Brontë's Jane Eyre*, used a social class theory to examine the depiction of class in Victorian society. The focus was to find out social class and to understand the love relationships between people from different social classes, and this without linking it to the narrative structure or the thematic development of female independence.

In *The Oppressions Toward Jane in Victorian Society and Her Responses Portrayed in Brontë's Jane Eyre: A Feminism Study* by Dinda Aswandara Raharjani (2013), the researcher used Juliet Mitchell's feminist theory to identify patriarchal and class-based oppression in the novel. Her research effectively highlighted the

forms of oppression and Jane's responses, but did not engage with the formal elements of fiction in constructing the novel's meaning.

Lastly, *Identity, Dependency, and Autonomy in Charlotte Brontë's Jane Eyre* (2013) by Annimaria Tiainen employs psychological theories, including Erikson's psychosocial development, Havighurst's developmental tasks, and Lacan's relational identity theory. This research analyzed Jane's psychological growth from youth to adulthood, but did not address the role of narrative structure in developing the theme of independence.

**Table 1. Summary of Previous Studies**

No	Author Name and Research Title	Year	Purpose of the Study	Methods and Approach or Theory	The Results
1.	<b>Oxunova Muxlisaxon Ravshanbek qizi</b> , <i>Image of a Female Character in Charlotte Brontë's Novel Jane Eyre.</i>	2024	This article explores the image of the main female character, Jane Eyre, examining how Jane is portrayed as a complex and nuanced character who defies traditional Victorian gender roles and expectations.	Researchers use feminist theory and Victorian studies to contextualize and interpret Brontë's depiction of her heroine.	concludes that Jane is a complex and astute character with intelligence, imagination, and a sense of injustice, grappling with moral conflicts and demonstrating unwavering integrity throughout her life.
2.	<b>Yuliatr Theia Esterina</b> , <i>Androgyny Characteristic of Jane Eyre as a Female Worker.</i>	2023	This study focused on analyzing the phenomenon of androgynous characteristics contained in female characters with a working background.	This study applied Friedan's feminist perspective.	The results indicate that Jane Eyre exhibits androgynous characteristics, portraying righteousness and self-fulfillment.
3.	<b>Candice Atsavin</b> , <i>Becoming Virtuous: Overcoming the Monstrous in Charlotte Brontë's Jane Eyre.</i>	2022	This thesis aims to explore the emotional impact that three childhood environments have on the formation of Jane's identity.	This research highlighted Jane's psychological growth and her transformation through trauma.	The conclusion is that the trauma Jane experienced as an orphan did not turn her into a monster, but rather gave her strength through autonomy by not complying with society's demands.
4.	<b>Saida Tashmuradovna Ismatova</b> , <i>The Image of an</i>	2021	This article examines the strong independent women in		Both reflect the struggle of women to find a place in a

	<i>Independent Woman (In the Example of Charlotte Brontë's Jane Eyre and Rashod Nuri's Choli Kushi).</i>		Jane Eyre and Cholikushi, highlighting their resilience and societal acceptance of women as the world's beauty.		patriarchal society, the emphasis on the importance of education and courage.
5.	<b>Dwi Avriyanti</b> , <i>The Social Classes in the Victorian Era Reflected in Charlotte Brontë's Jane Eyre.</i>	2014	The focus was to find out social class and to understand the love relationships between people from different social classes.	Used a social class theory to examine the depiction of class in Victorian society.	The results show that social class can be indicated through the behavior and love relationship between Jane Eyre and Mr. Rochester.
6.	<b>Dinda Aswandara Raharjani</b> , <i>The Oppressions Toward Jane in Victorian Society and Her Responses Portrayed in Brontë's Jane Eyre: A Feminism Study.</i>	2013	Her research effectively highlighted the forms of oppression and Jane's responses.	Using Juliet Mitchell's feminist theory, she identified patriarchal and class-based oppression in the novel.	The conclusion is that patriarchy and class are patriarchal oppression, namely patriarchal oppression involves stereotypes and male-dominated treatment, while class oppression involves negative treatment from the upper class.
7.	<b>Annimaria Tiainen</b> , <i>In Becoming Jane: Identity, Dependency, and Autonomy in Charlotte Brontë's Jane Eyre.</i>	2013	This research analyzed Jane's psychological growth from youth to adulthood.	Used psychological theories, including Erikson's psychosocial development, Havighurst's developmental tasks, and Lacan's relational identity.	It concludes by stating that Jane Eyre is an illustration of a skillful psychological balance in individual identity, dependence, and autonomy.



These previous studies offer valuable insights into the novel's feminist, psychological, and social dimensions. However, none of them specifically explore *Jane Eyre* through a structuralist analysis of its narrative elements namely, character, plot, setting, and theme. By employing this structural approach, this research contributes a fresh perspective by demonstrating how Charlotte Brontë's literary techniques work together to construct the theme of female independence. Thus, this study fills an important gap in the analysis of *Jane Eyre*, providing an integrated view of how the formal structure of the novel reinforces its feminist message.

#### **1.6. Theoretical Framework**

Independent Women tells the story of the efforts and resilience of Victorian women born in the 1840s to 1880s, about their courage and the obstacles they rejected, accepted, and created (Vicus, 1988). According to Kon (1989), independence is the ability to make important decisions with responsibility for his or her actions as a consequence. An independent woman is a woman who does not depend on others, which can be interpreted as the freedom to do, choose, select, and decide certain things for her individual life according to her will (Marwing, 2021).

Based on understanding the meaning of independent women, it provides new insights or awareness about human relationships and behavior, which is related to the theory of structuralism for analyzing elements in literary works and related matters. This study is conducted under the umbrella of structuralism. It is a theory based on a certain philosophical tradition that holds that everything in the world is fundamentally structured. Structuralism is applied to many scientific subjects.

According to Levi Strauss (1972), the appeal of structuralism as a movement in the social sciences stems from its claim to implicitly and explicitly provide new insights or awareness about human relationships and behavior, a major study of the humanities, sociology, anthropology, and psychology. Throughout the numerous literary works, Claude Levi Strauss is cited as the father of structuralism, which builds his complex theoretical framework within the frame of anthropology.

Another scientific subject, Ferdinand de Saussure, is inseparable from the first person who formulated a systematic way to analyze language, which can also be used to analyze the sign system. According to Saussure (1959), structuralism analyzes how a person thinks from concepts to the appearance of signs and forms a language system. Meanwhile, in his book *An Introduction to Fiction* (1965), Stanton suggests that

“The sections will describe some specific terms and methods used in the reading and discussion of serious fiction. These topics will be grouped, more or less consistently, under three main headings: facts, theme, and literary devices.” (Stanton, 1965, p.11)

Stanton divides intrinsic elements into three main parts, namely the Facts of the Story, Themes, and the Means of the Story or Literary Devices. In summary, structuralism analyzes elements and human behavior within a larger structure. It can analyze linguistic units in a text, the universal structure underlying the text, and examine how the author conveys meaning through a structure. It can also mean that all literary works can be formed by connecting underlying patterns and allowing experienced readers to interpret the text more easily than inexperienced readers. However, according to Oxide (2023), structuralism and formalism are two literary theories or literary criticisms that focus on the structure of a particular text.

### **1.6.1. Stanton's Elements of Fiction**

From the explanation above regarding Structuralism, researchers will use supporting tools from Robert Stanton's theory in his book *An Introduction to Fiction* (1965), and it can also be interpreted that researchers as serious readers are the main factor that can determine success in researching a literary work, there is no single literary concept or principle that can replace the role of serious readers, especially those who are full of appreciation.

#### **1.6.1.1. The Facts of the Story**

The facts in a story include characters, plot, and setting, these elements serve as a record of imaginative events from a story. If summarized together, all these elements are called the “factual structure” or “factual level” of the story. The factual structure is so conspicuous and fills a story so completely that some readers have trouble seeing anything else, the factual structure is not a separable part of the story; it is merely an aspect of the story viewed in a certain way (Stanton, 1965).

##### **1.6.1.1.1. Plot**

Stanton (1965) said, “the plot of a story is its entire sequence of events” (p.14) and also the backbone of the story because it is more self-evident than some of the story's other elements. These directly cause or produce other events and cannot be omitted without damaging the flow of the story. Events may include not only physical occurrences, such as speech or action, but also changes in attitude, flashes of insight, decisions, and anything that changes the course of affairs (Stanton, 1965).

Stanton (1965) divides plot into three types, namely beginning plot, middle plot, and ending plot. Plot beginnings are introductory materials that determine the atmosphere. They provide a framework to introduce the characters and other facts necessary for understanding the story. A plot begins with an exciting moment, builds interest, intensity, and reaches a climax when opposing groups or ideas collide. Plot middle is the development of the conflict towards the climax. The characters begin to play their respective roles, and the author also reveals the main meaning of the story. The end of the plot is the end of the action that occurs and the resolution of the conflict. Providing resolution does not always end happily, and the changes in the characters are shown after the crisis.

#### **1.6.1.1.2. Character**

Character is usually used in two contexts. In the first context, a character refers to the individuals who appear in the story. In the second context, character refers to the blending of those individuals' various interests, desires, emotions, and moral principles (Stanton, 1965). While the word character has a meaning that directly points to the person or actor of the story, characterization is broader in meaning than character (Nurgiyantoro, 2018).

#### **1.6.1.1.3. Setting**

According to Stanton (1965), the setting is the environment that encompasses an event in the story, the universe that interacts with the events that are taking place. The setting can be a decoration and also can take the form of certain times. The background sometimes influences the characters, sometimes an example of theme representation. In various stories, it can be seen that the background has the power to bring out the tone and emotional modes that surround the character. This

emotional tone is referred to as atmosphere. It can be a mirror that reflects the mood of the character of the soul.

Stanton stated, there are three kinds of settings: first, the setting place where the story usually takes place, second, the setting of time that shows the day, month, and weather, and third, the atmospheric setting that creates an emotional mood that surrounds the character.

#### **1.6.1.2. Theme**

The theme of a story corresponds to the meaning of a human experience. It may be anything that could make an experience memorable (Stanton, 1965). Themes make the story more focused, integrated, conical, and impactful. The beginning and end would be fitting, appropriate, and satisfying thanks to the existence of the theme (Stanton, 2007).

Like the meaning of a human experience, a theme illuminates or comments upon some aspect of life, and thus has value outside the story. The theme of a good story is somewhat like this man's philosophy, and its factual structure is like his sense of reality, giving coherence and meaning to the facts. An example is the theme of George Orwell's novel entitled *Nineteen Eighty-Four* published in 1949, the theme is the hopelessness inherent in totalitarianism (Stanton, 1965). This interpretation accounts for all the elements of the novel and yet it is a comparatively simple idea. Themes should meet the following criteria:

1. A good interpretation should always consider various prominent details in a story. This criterion is the most important.
2. A good interpretation should not be influenced by various details of the story

that contradict each other.

3. Good interpretation should not be independent of evidence that is not clearly stated (only implicitly).
4. Finally, the resulting interpretation should be clearly explained by the story concerned (Stanton, 1965).

#### **1.6.1.3. The Means of the Story**

Literary Devices or the Means of the Story are the author's methods of selecting and arranging the details of a story to create meaningful patterns, covers title, point of view, style, tone, symbolism, and Irony. Such a method is necessary because with it the reader can see various facts through the eyes of the author, and understand what the facts mean so that the experience can be shared (Stanton, 1965).

They are closely related and they are what the story is ultimately about. The term "organic unity" means that every part of the story. However, important in every subordinate character, conflict, or theme, every event, and every pattern helps in some way to define and illuminate these three central things. If we remember this, it would give our analysis a direction and a goal (Stanton, 1965).

##### **1.6.1.3.1 Title**

As Stanton (1965) in his book states "That title is relevant to its work as a whole" (p.25), this poses no problem when the title refers to a principal character or setting, as in *The Great Gatsby* in 1925 by F. Scott Fitzgerald or *Wuthering Heights* in 1847 by Emily Brontë. Often, especially with short stories, such a title is a clue to the story's meaning (Stanton, 1965).

For example, Ernest Hemingway's short story *The Undefeated* (1927) concerns an old matador. In a way, he is invincible because he killed a bull or because his pride and courage would not make him stop trying. In other words, he is defeated because he has failed in his profession or because he is the old matador (Stanton, 1965).

#### **1.6.1.3.2 Point of View**

In short, different positions and relationships with events in these stories within the characters or outside of them are emotionally involved or separate. This “position,” the point of consciousness from which we see the events of a story, is called the point of view (Stanton, 1965). Ernest Hemingway’s *The Killers* in 1927, explains the character's thoughts and emotions only from their actions (Stanton, 1965). Understanding the point of view is essentially a strategy, technique, or strategy that the author consciously chooses to express his story idea. Point of view can be equated in meaning and even described with the term storytelling center. Who narrates or from what position (who) events and actions are viewed.

Stanton in his book divides the point of view into four main types:

1. The first-person-central of the main character tells in his own words. The central character tells the story in his own words:

“It was hopeless. “All right, Fred,” I said, “let’s get this thing settled.” Without looking up, he turned over another page of his book. I could still hear the wind outside.” (Stanton, 1965, p.26)

2. The first-person-peripheral story is told by one non-main (side) character, a noncentral character tells the story:

“I pretended to be writing but I was watching Anderson pace up and down.

Suddenly, with a hopeless expression, he stopped at Fred's bunk. "All right, let's get this thing settled." Without looking up, Fred turned over another page. What a pair, I thought. I could still hear the wind outside." (Stanton, 1965, p.26)

3. The third-person-limited, the author refers to all of his characters and emotions as a third person but only describes what one character sees, hears, and thinks about by a single character:

"He said, "All right, Fred, let's get this thing settled." Without looking up, Fred turned over another page. Anderson folded his arms and waited, listening to the wind outside." (Stanton, 1965, p.27)

4. The third-person-unlimited, the author refers to each character and positions him in the third person. The author can also make some characters see, hear, or think when no character is present:

"Anderson paced up and down, trying to think of a solution. Finally, hopeless, he said, "All right, Fred, let's get this thing settled." Determined not to answer, Fred turned over another page. Outside, the wind was piling up huge drifts against the hut." (Stanton, 1965, p.27)

#### **1.6.1.3.3 Style and Tone**

According to Anderson (2023), style in literature is the author's manner of using language, even if two authors use the same plot, characters, and setting, the result would be two different stories, because their language would differ in complexity, rhythm, sentence length, subtlety, humor, concreteness, and the number and kinds of images and metaphors. The particular mixture of such qualities, in each story, would constitute its style (Stanton, 1965).

According to Stanton (1965), sometimes an author's characteristic style is so unusual and effective that it is noticeable even at first acquaintance and may constitute a major attraction for his readers. Ernest Hemingway is famous for his clear, crisp, concrete language, simple, and direct. Henry James, for the complexity



and subtlety of his long, involute sentences, and Joseph Conrad for his elaborately sensuous descriptions.

Closely associated with style is tone, which is the author's emotional attitude as presented in the story; it may perhaps be light, romantic, ironic, mysterious, thoughtful, dreamlike, or impassioned. More important still, as a source of tone, is the author's style (Stanton, 1965). For example, at the opening of James Joyce's *Araby* in 1984. The narrator describes his boyhood environment as a dilapidated dead-end street in Dublin, but the rhythm and euphony of the sentences, the imagery, and the echoes of biblical language evoke a tone of almost Oriental romanticism, reflecting the boy's romantic mood:

“The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odors arose from the ashpits to the dark odorous stables where a coachman smoothed and combed the horses or shook music from the buckled harness.” (Stanton, 1965, p.31)

#### **1.6.1.3.4 Symbolism**

In fiction, symbolism can have three effects, depending on how the relevant symbol is used. First, a symbol that appears at an important event in the story shows the meaning of the event. Second, the symbols that are repeated several times remind some constant elements in the world of the story. Third, a symbol that appears in different contexts would help us find themes (Stanton, 1965).

For example symbolism in the novel *Moby Dick or The White Whale*. First, to fully understand the climax, and must know everything that the white whale symbolizes. Second, the color white appears on Ahab's scars. The corpus or white squid “spout of the spirit” and the white whale symbolize everything Ahab hated

the most. Third, to interpret the white symbolism in *Moby-Dick*, it is necessary to learn what the similarity of white scars and white squid means. As these examples show, the same symbol can work in all three ways (Stanton, 1965).

#### **1.6.1.3.5 Irony**

In general, irony is intended to show that something is contrary to what was previously thought. Irony can be found in almost all stories, especially those categorized as good. In the world of fiction, there are two types of irony, namely dramatic irony and ironic tone (Stanton, 1965). Dramatic irony is the irony of a plot or situation that depends basically upon some diametrical contrast between appearance, reality, a character's intention, what they accomplish, expectations, and what occurs. There are almost always contrasting elements that are logically connected, often as cause and effect. As in the example of *The Scarlet Letter*, Dimmesdale's worst enemy pretends to be his best friend. In *Macbeth*, Macbeth's assassination attempt to secure his position resulted in his death (Stanton, 1965).

The ironic tone, also known as verbal irony, appears when one conveys their meaning by expressing its opposite. In a short story by Ivan Bunin, *The Gentleman From San Francisco* in 1915, the author uses such words as "choicest" and "blessings" to describe a social class as it sees itself. The irony appears in the "blessings" that Bunin lists:

"The Carnival days he planned to spend at Nice and Monte Carlo, which at that time of the year is the meeting place of the choicest society, the society upon which depend all the blessings of civilization: the cut of dress suits, the stability of thrones, the declaration of wars, the prosperity of hotels." (Stanton, 1965, p.35)

## **1.7. Research Methods**

Research methods are fundamental principles of research applied in the research process. According to Hornby (1974), a method is a way of doing something, which means key tools in every study. In this part, the researchers would discuss some sections, such as data collection and analysis. The method which was used in this research is a descriptive qualitative method. Descriptive qualitative method is used to describe data in the form of words written or spoken by people or actors in the novel that can be observed (Glass & Hopkins, 1984). This method is used to describe elements of fiction that interrelate to build d independent woman in *Jane Eyre* by Charlotte Brontë.

### **1.7.1. Data Collection Method**

Data collection is chosen as per the aim of the research and its suitability for that particular type of research that is to be conducted (Mazhar et al., 2021). The method used in this research is descriptive qualitative method, which means the collected data are not related to calculation or numbers. Therefore Creswell's (2002) qualitative research is intended to deeply explore, understand, and interpret social phenomena within their natural setting.

In qualitative research method, researchers want to collect richer information and get a more detailed picture of issues, cases, or events (Arora & Stoner, 2009). Since this study is qualitative and text-based, data collection primarily involves the selection and close reading of primary and secondary sources. The primary data in this study is the novel *Jane Eyre* by Charlotte Brontë published in 1847, while

secondary data are articles, journals, books, or online media that relate to the subject of *Jane Eyre* by Charlotte Brontë.

The first step in collecting data is closely reading the object or novel. According to Guillory (2010), close reading learned through practice with literary texts discovered in literature classes is a widely applicable skill of real value to students and scholars in other disciplines. Close reading is an attempt to gain a full understanding of reading materials.

The second step is through the study of structural formalism. This approach examines a text as a stand-alone object, which means examine in depth the form of the work as a whole each part of the text from scenes, chapters, characters, plot, symbolism, settings, tones, points of view, diction, literary devices, and all other elements of the text that combine to make it a single text (Silano, 2005). It is not only about paying attention to textual facts existing in literary works, but also to paying attention to what exists outside the text (Manshur, 2019). Then it can explain how they work together to give meaning (theme) to the text to convey an independent woman.

### **1.7.2. Data Analysis Method**

The qualitative method is a complex set of intertwined processes and practices. This explains why data analysis has been described as the interplay between raw data, the procedures used to interpret and organize the data, and the emerging findings (Huberman & Miles, 1998; Patton, 2002). Using qualitative method, the researcher applied close reading to analyze the novel *Jane Eyre* by Charlotte Brontë in 1847.

The first step is to carry out an analysis by carefully reading. Close reading means reading to uncover layers of meaning that lead to deep comprehension (Boyles & Scherer, 2012), by close reading the researcher must read the novel which is primary data because it can examine the elements of the fiction. Elements of fiction of a novel, a short story, or any other work of fiction are the ingredients in that recipe and have six main ones: character, point of view, setting, plot, theme, and style and tone (Kotobee, 2022). This research would find elements of fiction in the novel because the first analysis is a problem of finding out what elements can form the theme of an independent woman. The analysis is informed by structuralism theory, focusing on how these themes of independent woman or the treatment of women in the 18th century.

The analysis would have continued by looking at the narrative in the novel. The researcher would look at the dialogue or script in her childhood life, her daily life, and her journey from becoming a teacher and finding her life partner by examining the structure, character, theme, plot, and dialogue then the researcher can reveal what element of fiction contributes to the theme of independent woman. Next, after examining what elements of fiction are in this novel, the researcher can conclude that the structural elements of fiction in *Jane Eyre* converge to construct a thematic portrayal of an independent woman.