BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

A COMPARATIVE ANALYSIS OF LINGUISTIC FEATURES OF MALE AND FEMALE CHARACTERS IN THE SELECTED VICTORIAN TEXTS

Vishal Lavhare, Nishita Sarkar, Utkarsha Nagpurkar, Dnyanda Talwekar
Supervisor: Dr. Madhuri Gokhale
Email : vishallavhare123@gmail.com

ABSTRACT

The study explores the connection of gender, language, and power dynamics in Victorian literature by analysing linguistic features of Emily Brontë's *Wuthering Heights* and Charlotte Brontë's *Jane Eyre*. It applies Robin Lakoff's "Deficit theory" to reveal how societal norms shape gender-specific use of language and support power hierarchies. The main focus of the study is the dialogues between central characters like Catherine Earnshaw, Heathcliff, Jane Eyre and Rochester. The research examines lexical choices, sentence structures, and tonal variations to see how their language acts to reflect or challenge patriarchal expectations. The Brontës' use of literary devices elicits struggles, linguistically, for freedom in rigid social structures. They do this by contrasting assertive, metaphor-rich male speech with the subtle, delicate simplicity of female characters. The analysis brings out differences in the use of verbs, politeness markers, and emotional expression between genders. The use of imperative language and abstract metaphors by male characters reflects their dominant and intellectual position. On the other hand, female voices who want to survive oppression often use expressive and complex language. In conversations, the Brontës blend different linguistic features to challenge gender stereotypes. This subverts Lakoff's proposed female hesitancy. This study analytically takes note of linguistic features like hedges, tag questions, and intonation patterns in Victorian gender ideologies. The result reveals that characters who defy speech conventions face narrative consequences, emphasising the role of language as a tool of oppression and resistance. The qualitative comparative approach between the two novels further identifies divergent authorial approaches: Emily Brontë uses raw, elemental diction to depict gender fluidity, while Charlotte Brontë uses deliberate dialogue to critique intersecting social identities. The research demonstrates how sentence complexity, accurate words, and well-organised conversations produce implicit power dynamics by applying Lakoff's theory to literary stylistics. This linguistic perspective situates the Brontës' works as proto-feminist critiques of language constraints and offers a framework for reevaluating the functionality of gender in 19th-century literature beyond socio-political paradigms.

Type : Research Article
Language: English

Received: 21 October 2026
Revised: 22 October 2026
Accepted: 2 November 2026
Published: 3 November 2026
https://doi.org/10.5281/zenodo.23919503

Keywords: Linguistic Styles, Gender Representation, Power Dynamics, Societal Expectations.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

I. INTRODUCTION

1.1 Overview of the Victorian period (1832-1900)

The Victorian period was labelled after the ruler of Great Britain, Queen Victoria, who became the queen at the age of 18, after a coronation ceremony on 28th June 1838. She had the longest reign, 64 years, in British history as the ruler, ranging from 1873 till her demise in 1901. Queen Victoria took the throne in 1837, after the death of King William IV, starting her legacy as the new powerful monarch of Great Britain and Ireland. After a series of shocking and incompetent rulers who ruled over Britain, she kept a sense of respect and decorum that eventually helped form a connection to reconstruct the conclusion people held towards the government. Queen Victoria was the daughter of the Duke of Strathearn and Kent, King Edward. In 1840, Victoria got married to a German prince, "Franz August Karl Albert Emanuel". But, after his unexpected death from typhoid in 1861, Queen Victoria sank into profound misery and started wearing black for the rest of her life. The politics of the early Victorian period were overpowered by the Whigs (later identified as the Liberal Party) and Tories (later evolved as the Conservative Party). The Whigs were the ones who preferred the approach of reformist and dynamic policies in their governance. In the 1830s and 1840s, under influential figures like Charles Grey and Lord Russell, the Whigs adhered to the notion of liberal reforms and generous changes. Later, they significantly transformed their policies, becoming a liberal party in the 1850s, advocating for free trade, political reform and civil liberties. On the other hand, Tories were the ones who followed conservative and stereotypical notions; they were active supporters of the monarchy and the Church of England. They were guided by the ideas of their influential figures, Benjamin Disraeli and Robert Peel. Tories, known as conservatives, often seemed to protect the monarchy, the aristocracy, and traditional institutions. Parliamentary history specialists denote the Victorian period as the 'Age of Reform'. Most of the legislation that was passed during that period through parliament constantly aimed to change the bills related to parliament itself. The Reform Act of 1832 granted voting rights to a larger segment of the male middle class, while the Second Reform Act of 1867 further extended suffrage to urban working-class men. New laws sought to propose new working conditions, to control child labour, and to normalise the idea of open health within society.

A time of prosperity, the Victorian period encountered significant challenges within the social structure; it split society into distinct social tiers. A wealthy elite maintained their position at the top, followed by an increasing middle class who sought new opportunities to earn, and the labouring lower class suffered under the dark times of industrial hardships. The people of the upper class were privileged enough and never performed any manual labour. For the most part, they were royals, officers, landlords or industrialists. The rapid and constant expansion of cities in the Victorian period led to the expansion of the middle class, who did talented labour work, or jobs, to support and feed their families. As time moved forward, the expansion of trade in England and neighbouring countries grew higher, and the number of merchants and shopkeepers grew, becoming valued and essential members of the community. The rise in industries such as railroads, banks, and government grew the demand for labour to ensure the smooth functioning of rapidly expanding cities. The middle class, being poor, provided the maximum amount of manpower for this work. The working class included unskilled labourers who worked in harsh, filthy conditions, often enduring cruelty and harsh treatment from their masters. They often struggled to safeguard clean water, put food on the table, send their children to school, or find decent clothing.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

In the late 18th century, the Industrial Revolution was introduced, significantly influencing the Victorian period. The aftermath of the Industrial Revolution showcased progress, poverty and exploitation in society. The scientific and industrial innovations rapidly increased the way of life around England; the wealthy became wealthier, and the poor grew poorer. The gap between both expanded wide in no time. The Victorian Period exhibited extreme development of businesses and production lines. The race for commercial and material success was so high that individuals tended to forget morality. The Western economy progressed towards the manufacturing of goods from traditional agriculture; it was the time of urbanisation when individuals shifted from rural areas to big cities seeking employment opportunities in factories. England instantly transformed into a metropolitan and commercial country from a rural and agricultural one. In the Great Exhibition of 1851, hydraulic presses, locomotives, and machine engines were displayed in the Crystal Palace to show their importance. Innovations such as the telegraph (Samuel Morse), steam engines (James Watt), and electric lighting advanced communication among people, shaping everyday life. Also, scientific innovations, for example, Charles Darwin's *On the Origin of Species* (1859), presented evolutionary theory, challenging traditional religious beliefs, which negatively affected the religious faith of people. On the other hand, exhibiting social costs that led to the dehumanisation of work, child exploitation, and environmental pollution led to the formation of big cities where poverty, diseases and unhygienic conditions flourished. The rapid growth of the railway brought major improvements in transportation and trade, making travel easier across the globe and reaching markets more rapidly. Also, the improvement in economic policies raised the global exchange of goods while incorporating free trade principles. Despite the growth in financial development, the period showcased unforgiving working conditions, child labour, and significant class distinctions. To arrange the labour force, children often took employment such as coal miners, chimney sweepers, farm workers and domestic workers. In the early 1800s, child labour became a serious issue in society as industrialisation flourished. However, the efforts to improve working conditions were largely neglected by the upper class. The government, influenced by wealthy people, often used to focus on luxury over protecting the rights of labourers, leaving children to undergo 12 to 18-hour shifts in mines in hazardous conditions. In 1875, the New York Society for the Prevention of Cruelty to Children was formed as the world's first organisation dedicated to defending the rights and welfare of children.

By the time Queen Victoria died in 1901, England had significantly transformed in nearly every area of life. The empire that Queen Victoria once ruled began to fade after the early 1900s. World War I crushed monarchies and empires all around the world, marking the end of the global dominance of England. It was a time of progress and change; while industries flourished and new technologies revolutionised daily life, many people struggled with poverty and harsh working conditions. Society was dealing with questions of morality, class divisions, and geographical dominance for the sake of expanding global influence. Though it faced many challenges, this era laid the foundation for modern politics, evolving social values, and innovations that still shape and impact the world we live in today.

1.2 Influence of Historical Events and Societal Changes on the Literature of the Victorian Era.

The Victorian period showcases the profound norms of socio-political and historical developments, highlighting how they influenced its literature. The rise of industry plays a vital role in reshaping the history and culture of Britain; it brings rapid urbanisation, technological innovations, and economic growth while introducing harsh realities regarding poor working conditions, child labour and power dynamics within

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

society. Victorian authors often address this sudden shift of society in their literary discourse while criticising and reflecting on its complexities. Famous contemporary authors like Charles Dickens, Elizabeth Gaskell, and Thomas Carlyle capture the realities of the working class and address the dehumanising effects of the Industrial Revolution. Charles Dickens, in his novels *'Hard Times'* and *'Oliver Twist'*, analyses the notion of alienation and exploitation that workers often bear while reflecting the narrative of child labour. Here, he sparks the tension between the wealthy elites and the poor middle class, which explores the theme of power dynamics. Similarly, Gaskell's *North and South* highlights the conflict between industrialists and labourers. The exploration of class divisions offers a nuanced perspective on socio-cultural norms. These literary discourses talk about the Victorian stereotypical expressions.

Victorian literature, which talks about industrialisation, often revolves around the themes of alienation, gender roles, power dynamics and struggles of the working class. The character Stephen Blackpool in Dickens' *Hard Times* showcases the theme of alienation, which highlights his isolation of emotional expressions resulting from the Industrial hardship. The mechanisation of a labourer kills his humanity in such a way that he isolates his emotions and feelings while adapting to the oppressive nature; Coketown 's oppressive monotony in the novel *'Hard Times'* displays this scenario perfectly. It showcases the struggles of the working class, highlighting issues like low wages and poor working conditions and the lack of agency towards labourers. Victorian authors capture the complexities of industrial society while using their literary discourse as a tool to evoke empathy and advocate for reform.

The study of power dynamics in literature evokes a sense of tension between distinct classes. Novels such as *Oliver Twist* and *Great Expectations* by Charles Dickens display the lives of the working class and their struggles, the oppression they face while working under the upper, or wealthy, class of Victorian society.

1.3 Robin Lakoff's Theory on Features of Women's Language.

Famous linguist Robin Lakoff of the University of California, Berkeley, first proposed the idea of "*women's language*" in her groundbreaking 1973 book, *Language and Woman's Place.* Language, according to her, is a reflection of society's power dynamics, putting women in a lower position relative to a politically neutral phenomenon. She contended that the social convention of politeness, uncertainty, and deference shapes women's language.

Robin Lakoff's feminist theory, which is based on both feminist linguistics and sociolinguistics, identifies how language confirms and symbolises power differences in gender terms. Lakoff suggested that the stereotype that women are less forceful and decisive than men is based on the characteristics of women's language, e.g., hedging, tag questions, indirect requests, and absence of assertive statements. Lakoff's theory proposes that there are a variety of linguistic features which distinguish men's speech from women's speech, including lexical contrasts, where women use more polite or diminishing words and more colour vocabulary. Women's speech also includes the use of frequent hedges and fillers such as "*sort of*" and "*you know",* which have the function of undercutting forceful speech. Furthermore, tag questions such as "*Isn't it cold today?*" are employed by them to diminish forceful assertions or to ask if something is agreed on. Also, since things are often presented in the guise of polite requests rather than assertive commands by women, polite and indirect speech is more prevalent. Another feature is super politeness, or thanking, apologising, and refusing things indirectly. A rising pitch on declaratives also has the function of leaving the impression of assertion as certainly not sure. Lakoff suggests that the characteristics of this speech

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

confirm the stereotype of the role of women as supporters/carers rather than as a forceful character, one reflecting the broader belief that women are subordinate. Lakoff's hypothesis has been disputed despite its popularity. Because most of her research was anecdotal and unsystematic, one of the main arguments has been the lack of empirical evidence. Also, critics have argued that her hypothesis ignores variation in women's speech from different backgrounds and overgeneralises a variety of cultural, racial, and socioeconomic backgrounds. Language patterns have also shifted with shifting gender norms; assertive speech patterns once reserved for men are now used by many women. Also, research indicates that men, especially in informal and cooperative settings, employ some of the linguistic traits typical of women.

Other linguists respond by arguing that gendered speech is a performative act rather than an innate identity, and they uphold Judith Butler's gender performativity theory. Such reservations aside, Lakoff's theory is still a cornerstone in gender and linguistics, providing an understanding of the power-language dynamic. Within literary criticism, Lakoff's theory is still a convenient tool in gendered speech discussions of novels like Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*. According to Lakoff's research, Jane Eyre consistently uses hedging, polite speech, and indirectness, especially when speaking with Mr Rochester. These types of speech reflect society's expectation of women to be submissive and polite. Catherine Earnshaw, on the other hand, demonstrates linguistic resistance to patriarchal norms in *Wuthering Heights* by using more direct and effective speech that continuously subverts traditional linguistic expectations of women. Female characters, as argued by Lakoff, structure statements tentatively, based on power relations in society, and male characters in both novels, such as Mr Rochester and Heathcliff, use more commanding and forceful speech. Lakoff argues that women's speech is organised to maintain politeness and avoid face-to-face confrontation, and Jane's use of indirect speech in formal and informal conversation justifies this argument. These expectations are reversed by Catherine's forceful speech, and the power of women's linguistic expression is revealed. Both novels also address the intersection of language and identity; Jane's reserved speech supports her moral integrity and restraint, and Catherine's forceful speech is appropriate for her disorganised character. Interpretation of these decisions as social and gendered constructions is made easier by Lakoff's theory. Lower-class female characters' speech, such as that of Bessie (*Jane Eyre*) and Nelly Dean (*Wuthering Heights*), demonstrates the intersection of class and gender in linguistic expression construction. Robin Lakoff's gendered speech theory is a vital tool for exploring gendered speech in Victorian novels. The theory enables the discovery of linguistic structures revealing societal interpretations of gender roles when applied to *Wuthering Heights* and *Jane Eyre*. The theory is a straightforward paradigm for analysing language usage to establish or undermine power relations in literature, despite criticism of oversimplification and the absence of empirical evidence. The study highlights the broader implications of gendered language in Victorian novels by applying Lakoff's theory to provide an advanced understanding of the conversation between male and female characters.

1.4 Concluding Remarks

The Victorian era (1837–1901) was a period of evolution, where social, political, and technological transformation was at its peak in England. This period witnessed the significant expansion of the British Empire, rapid industrialisation and urban growth, all of which influenced its society and language. During this time, the English language became more prominent and accessible across different countries, with vocabulary expanding, transforming from its traditional Latin roots to adapt sophistication and precision. Distinction in language and accent became a medium to mark the social class of any individual, where

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

'standard speech' is associated with the educated and upper class and middle class. On the other hand, 'regional dialects' and 'Non-standard speech' (for ex., Cockney) were linked to the working, or poor class of the society. The Literature of the Victorian period flourished as a mirror to society, where authors used to portray class division, social realities and power dynamics, through their use of dialects, accents and vocabulary. The language of the Victorian era also expressed the gender roles, where writers used it as a tool to challenge stereotypes through their characterisation and narrative choices. Also, the language and literature of the Victorian era expressed the key values such as morality, self-discipline and social reform, often explored through the convincing use of satire and irony and emotional turmoil. The language of the Victorian era captured the difficulties of a rapidly changing society, while shaping its social identities and attitudes with the help of literature. Modern scholars can explore these notions through the contemporary works these Victorian authors offer, which helps in shaping the present social realities. The study focuses on gender, language, and power dynamics in Victorian literature by analysing linguistic features of Emily Brontë's *Wuthering Heights* and Charlotte Brontë's *Jane Eyre*. The study uses a qualitative comparative method of analysis to examine the use of language between central characters like Catherine Earnshaw, Heathcliff, Jane Eyre and Rochester, while focusing on their lexical choices, sentence structures, and variation in tone to see how their language acts to reflect or challenge societal expectations.

II. LITERATURE REVIEW

This literature review investigates the complex interplay between language and gender within the realm of Victorian literature, emphasising how authors utilised linguistic strategies to both reflect and challenge the societal norms of their time. The selected papers provide a multifaceted examination of gender roles through various literary analytical lenses, including archetypal analysis, as seen in Bland's (2018) exploration of Mary Elizabeth Braddon's *"Lady Audley's Secret,"* which critiques traditional gender constructs. Dias (2019) enriches this discourse by applying feminist perspectives to the works of prominent female authors, revealing how their narratives subverted the hegemonic literary traditions of the Victorian era. Indah (2017) further contributes to the conversation by thematically exploring women's autonomy in Charlotte Brontë's *"Jane Eyre"*, highlighting the constraints imposed by societal expectations. Additionally, Jha and Yadav (2021) offer a comparative analysis of male and female writing styles, illuminating the linguistic differences that characterise their respective works. Despite these valuable insights, a significant gap persists in the literature regarding the specific linguistic features that differentiate male and female characters and how these features reflect and reinforce gendered identities.

1] Bland, 2018: This thesis, *Gender and Gender Identity in Victorian Fiction: How Mary Elizabeth Braddon's 'Lady Audley's Secret' Challenges Victorian Social Constructs and Beliefs Regarding Gender*, by Bland, examines how Braddon's novel challenges the traditional gender roles of Victorian society. The paper analyses how Braddon uses archetypes, domestic melodrama conventions, and the conception of doubleness to overthrow the societal expectations of what or how a woman should be. The thesis uses archetypal analysis to focus on various archetypes often used in novels, like the *'fallen woman'* and *'angel in the house'*, and also analyses melodramatic stock characters. Based on Robyn Warhol's (1996) concept of "*doubleness*", the paper identifies hidden personalities within the characters.

To analyse the lives of women in Victorian Era Britain, the paper focuses on various influencing factors, including education, employment, and legal rights, contrasting them with social constructs like "*separate spheres*" and *"true womanishness"*. Bland also analyses the characters of the novel, arguing that each

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

possesses both manly and feminine individualities, which undermine the beliefs of the Victorian Era societies.

Rather than examining the gender roles of Victorian societies through the lens of archetypes and narrative structure, the current study investigates the specific verbal patterns used by men and women in *Jane Eyre* and *Wuthering Heights*. By examining sentence structure, vocabulary, speech patterns, and conversation strategies, the study uncovers how language reflects and constructs gendered individualities in Victorian literature.

2] Dias, 2019: In this paper, Dias studies the development of the novel in Victorian society, which occurred as English women often challenged the hegemonic literary traditions. The English women of the time often wrote about their experiences, which were relatable to women, but they also fit into the preexisting confines of genres and criticised societal norms.

In this paper, feminist perspectives are applied to dissect the work of important female authors like Jane Austen, the Brontë sisters, Elizabeth Gaskell, and George Eliot. Dias's exploration highlights that these women's pens defied the roles that were assigned to women and societal expectations through their characters and narratives.

Even though this paper explores the emergence of women writers against patriarchal society and how their works influenced many other women writers, further research could examine the reception of the works of these writers by the contemporary audience and help understand how these works resonate with women from every other social sphere. Moreover, a deeper analysis can be done on the other factors, like economic and social constructs, that played a vital role in these authors' lives, which led to them challenging what they had, rising above it, and making a place of their own. Further exploration can be done on the themes that were recurrent in the novels by Victorian female writers, like the *'mad women'*, which inadvertently reflects the passionate and sexual awakening in Jane, who was an alter ego that rose due to religious and societal repressions.

Unlike Dias's study, the current study, while depending on Victorian female writers like the Brontë sisters, focuses more on how their writing shaped their male and female characters differently. The current study focuses more on the linguistic differences between the writing for male and female characters rather than focusing just on social aspects or just on one gender. The current study will therefore help to analyse the linguistic barriers separating men and women in the Victorian period.

3] Indah, 2017: This research paper analyses Charlotte Brontë's *Jane Eyre* to explore the gender issues addressed in the text that were prevalent in Victorian society. The paper's main focus is on understanding women's autonomy as a feminist concern. The study employs a descriptive qualitative method on the basis of a feminist literary approach to examine the novel.

This research identifies various gender issues in the text, which are reflected through male and female characters. The paper discusses various notions of masculinity and femininity, highlighting how gender roles assigned by societal expectations influence a woman's position in society. The paper focuses on women's independence through the choice of their autonomy, as a woman's emancipation from a patriarchal society begins with her making decisions regarding her health and body.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

This analysis focuses on select characters like *Jane Eyre*, Mrs Reed, and Mr Rochester, where it examines their roles, which portray the expectations of society. The paper explores various themes of traditional roles of women, their perceived addiction to men, and the limitations that are placed on what women can and cannot do. The paper also addresses the prevalent issue of male dominance within Victorian families and societies through characters like John Reed and Mr Brocklehurst.

One significant gap that can be seen in the research is that it forgets to address the linguistic barriers that women face due to a lack of educational opportunities, and are therefore scared to put forth their opinions. Further studies can be done using the Marxist feminist approach to analyse these texts to study how class, religion, and race factor into the barriers faced by women.

The current study, unlike the previous, focuses on linguistic differences between the language used for male and female characters in selected texts by Victorian authors. This study will help not only to understand the differences but also to determine which factors lead to these differences, which will address one of the major gaps in research. The current study will help future researchers to lead in multi-disciplinary research that will focus on language barriers faced by women.

4] Jha, Yadav, 2021: In this paper, Simran Yadav and Sanjay Kumar Jha have carried out a comparative analysis of texts from authors of the Victorian period, the authors being Charlotte Brontë and Charles Dickens, to study how their gender affects their writing styles. The research focuses on the linguistic aspects of their texts, like sentence structure, vocabulary, and tone. The exploration of texts by these authors reveals that while both authors share some vocabulary traits, women authors tend to write expressively, whereas men favour a more observational tone. Sentence structure, which is analysed through various examples from texts like *Jane Eyre* and *Great Expectations*, does not have a vast difference where Brontë employs complex sentences and Dickens sticks to compound forms. The findings suggest that despite some shared elements, various distinct elements in style exist, which indicates a perceivable difference between male and female writing during this period.

The study accepts its limitations, which include the selection of limited and only well-known texts and the lack of substantial evidence to support the claim that there are significant differences between the writing styles of men and women authors. Further research could look into a vast range of authors belonging to the same period or even different periods. Additionally, the influence of societal and cultural factors on the language used by men and women authors can also be examined. Other elements of style, like narrative structure, voice, and thematic choices, could also lead to more research on this topic.

The current study addresses one of the gaps that the previous research faced. The current study examines the linguistic differences in the language used for men and women characters in the selected texts, which also factors in the effect that social and cultural aspects of the society have on language use. This study will help to advance the research on the differences seen in language use and can help to bridge the gap for future researchers.

5] Kemi, 2020: Julia Uusitalo Kemi's study is concerned with the construction of male and female gender through chosen characters. It uses feminist literary criticism and historical background to investigate whether the authors employed identical approaches and satirised Victorian gender conventions.

The research approach is based on a comparative analysis of character representations, namely Catherine and Cathy in *Wuthering Heights*, *Jane Eyre* in *Jane Eyre*, and male representations, Heathcliff and

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

Rochester. The essay relies on the presumption that shared familial and cultural conditions influenced the Brontë sisters' perceptions of gender. The theoretical framework employed for the analysis of gender roles and expectations in the novels is feminist criticism complemented by historical information about the Victorian era. The research explains and critiques Victorian gender expectations in the two novels and utilises analogous strategies for constructing gender.

While the study is informative, some aspects require additional research. A detailed examination of the intersectionality of class and gender in the novels would unveil some nuances in the characters' lives. More attention to the linguistic strategies used by the authors to build gendered identities would be insightful. Further research can also investigate how the novels were received by readers today and how their conception of gender shaped their readings.

Unlike the research conducted by Kemi, which tends to consider a more general construction of gender identity, the current research considers the linguistic features of the male and female characters in *Jane Eyre* and *Wuthering Heights*. This linguistic approach provides a new angle to the previous research, providing a more nuanced understanding of how gender is constructed not just through action and theme but also through the actual words characters use. The present study provides new information about the way language patterns reinforce or subvert gender norms within Victorian literature by contrasting how characters of each gender speak and how they vary in politeness strategies, ferocity, and emotional expression.

6] Loggarfve, 2016: Patricia Loggarfve's paper "*Different Representations of the Orphan Child: A Character Analysis of Emily Brontë's Heathcliff and Charlotte Brontë*'s *Jane Eyre*" provides a thorough examination of the two main characters, Jane Eyre and Heathcliff, emphasising how their personalities are shaped by love, death, and society. The study examines how narrative structure, religion, and education shape these characters' individualities and concludes that, despite being orphans, Jane and Heathcliff become veritably different people as a result of their experiences and responses to their surroundings.

By taking a character analysis approach as a methodology and using various literary theories, gender studies, and psychological perspectives as a base for the study, Loggarfve examines the role of the *'orphan'* as a common genre in Victorian literature and how Jane and Heathcliff project that role differently. By scrutinising their childhood, relations with adoptive families, and emotional responses to love and loss, the paper demonstrates how Jane grows into an innocently predicated and independent woman, while Heathcliff succumbs to vengeance and atrocity. It also delves into the narrative ways employed in the novels, emphasising how Jane's first-person narration gives her a voice, whereas Heathcliff's character is shaped through the perspectives of others.

Loggarfve examines and compares Jane and Heathcliff's personalities, especially concerning their moral and cerebral growth. The investigation of how religion influences Jane and Heathcliff's personalities helps us understand their differing worldviews. Similarly, the discussion on narrative structure effectively highlights the impact of storytelling on character perception. However, there is a crucial limitation in this research, which is its primary focus on the protagonist as an orphan narrative, which, while insightful, does not completely address the linguistic differences between male and female characters in the selected texts. While the psychological analysis is compelling, it could have been further expanded by incorporating contemporary propositions of identity conformation.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

The current study differs from Loggarfve's exploration, where its focus is on linguistic features rather than character development. While Loggarfve primarily examines identity conformation through psychological and social lenses, the present study analyses the language used by men and women characters in *Jane Eyre* and *Wuthering Heights*, probing patterns of speech, dialogue structures, and gendered discourse. By integrating a linguistic analysis, this study contributes to a deeper understanding of how gender roles were constructed through language in Victorian literature.

7] Mostafizar, 2023: Mostafizar Rahaman's paper delves into the gender roles evident during the Victorian period, using Charlotte Brontë's "*The Professor*" as a case study. The paper investigates how Victorian literature reflected the social status of women within a patriarchal society. Rahaman posits that Brontë's text highlights a female protagonist's journey toward independence, challenging the limitations imposed on women, yet eventually falling short of achieving complete emancipation.

To examine "*The Professor*" within the broader surroundings of Victorian literature and social history, Rahaman uses a literary analysis approach. The study helps to understand the representation of women in the novel, contrasting it with the prevailing societal norms and prospects of the time, including limited educational opportunities and the imperative of marriage. The exploration draws upon literary critics like David Daiches and Margaret Oliphant, as well as feminist scholars like Gilbert and Gubar, to contextualise Brontë's work.

During Victorian society, women were largely confined to various domestic duties and were kept away from ever receiving educational opportunities or financial benefits, as the paper suggests. While "*The Professor*" showcases a female character defying this backwards thinking, the novel also reveals how difficult it is to achieve true independence or emancipation from the knots that hold them back because of the limited resources available to them. A gap in Rahaman's study that can be further explored is the relationship between gender, race, class, religion, etc., which further shapes a woman's status in society.

The current study examines how men and women are further differentiated through their choice of spoken words. Even the words spoken can be influenced by gender, race, religion, class, caste, etc. The present study will help examine the different factors that make women's speech different from men's. For this analysis, the study will use the texts *Jane Eyre* and *Wuthering Heights* to understand the differences in the language that were influenced by societal expectations of men and women that were prevalent in Victorian societies.

8] Negara, Suryanovika, 2019: The use of disparaging language in *Jane Eyre, Wuthering Heights, and The Tenant of Wildfell Hall* is examined in the study paper "*The Identification of Slurs and Swear Words in the Brontë Sisters' Novels*" by Citra Suryanovika and Irma Manda Negara. The method used for this research is employing MAXQDA 2018.1, a text analysis tool, which uses various codes to examine, compare, and determine the various derogatory words used by male and female characters in the selected texts. Once the slur words are identified, the paper categorises the words in a way that determines which words are used by men and which words are used by women. This categorisation is done to help understand how social class influences different genders differently. The slur words are categorised based on existing theories like Thurlow's taxonomy and Flores' categorisation of slurs. This research is conducted to identify the patterns in the use of slurs by different genders and social classes.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

One of the crucial findings of the paper is that abusive language is not simply used by male characters; female characters also employ slurs and swear words, where they use slurs not just against men but for their cohort. For example, the paper highlights how Catherine Earnshaw uses sexist slurs toward Nelly Dean, which explains that power dynamics and class differences influence verbal aggression as much as gender does. The paper identifies variations in the types of swear words used by different characters. While Heathcliff relies on more aggressive and emotionally charged language, Edward Rochester and Gilbert Markham incorporate euphemistic expressions similar to "*deuce*" and "*humbug*". This variation suggests that social background and upbringing can play a part in shaping verbal choices. The paper also challenges the notion that men are the primary users of depreciatory language, showing that both men and women use obnoxious terms, but in different surroundings and with varying intensities.

With the use of the coding system, the paper provides empirical proof for the patterns it identifies, enhancing the trustworthiness of its findings. Similarly, it broadens the discussion on gender and language by illustrating that slurs are not solely used by men; they're shaped by social status, power dynamics, and interpersonal connections. However, a crucial limitation is its exclusive focus on depreciatory language, which, while perceptive, overlooks other verbal features that could contribute to a fuller understanding of the speech patterns of the male and female characters in the Brontë novels. While the exploration successfully categorises slurs and swear words, it does not deeply dissect how these verbal choices impact character development or thematic structures in the novels.

By diverting the focus from slurs and swear words to examine a wider range of linguistic features, the current study examines language and its various elements, including complexity in the structure of sentences, politeness markers, speech patterns, and conversation strategies. While Suryanovika and Negara's study is precious for understanding how language is used by different genders in emotionally charged and confrontational environments, the present study provides a more comprehensive analysis of how male and female characters communicate under various circumstances. This study will help fill the existing gap in research by addressing how gender impacts language construction and its use.

9] Rajashekar, Srivastava, 2022: This research by Rajashekar and Srivastava analyses some selected texts that were published from the mid-19th century to the late 19th century. The texts selected are "*Bleak House", "Tess of the d'Urbervilles",* and *"Great Expectations"* to help the researchers examine and identify the patterns in the growth of representation of female characters in the texts from this period. This analysis was done to understand how this change in the texts of the Victorian Era is linked to the shifting roles of women in the society of the period.

To analyse the shifting role of women and their representation in texts, the paper carries out a quantitative analysis to understand the exact number of women represented in the selected texts. To do so, the researchers prepared a list of female characters in the selected Victorian novels along with their publishing date and the socio-economic class of the women based on their descriptions provided in the text. Various statistical techniques like descriptive statistics (mean, median, and standard deviation) and inferential tests (Chi-square analysis) were used to analyse the relation between women characters' representation and their social class. Through this technique, the research analyses the representation of women in different spheres of social class.

Because of the quantitative techniques used in the research, the study provides plenty of evidence to understand women's representation in the Victorian text concerning their social class, but it does not factor

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

in other elements like race, religion, and sexuality, which can also be influential factors in their representation. Further research can be carried out through a qualitative analysis, which will help understand their character development, different narrative techniques, and character arcs in depth. Additionally, a comparative analysis could be done to understand the representation of women against men to examine the influence of the patriarchal society. Moreover, understanding the influence of these texts on audiences of different periods can help us understand the effect that women's representation has on the audience as well.

The current study examines the linguistic differences between male and female characters in the selected texts of the Victorian Era. This will help to fill the gap in the previous research, which does not factor in the differences in the representation of men and women in Victorian texts. The current study will also help to understand how societal norms and conditions affect the language used by men and women.

10] Švarcer, 2024: This undergraduate thesis explores the relationship between gender and language, aiming to identify gender-determined differences between men and women. Jana Švarcer divides the thesis into theoretical and practical sections. The theoretical part defines key terms and explains existing research which are related to the field. The researchers, to provide a substantial basis for their thesis, conducted a survey by circulating a questionnaire online to male and female students of the University of Rijeka. About 37.5% of the population was male, and 62.5% of the population was female, of the total of 32 participants. The questionnaire included some closed and open-ended questions that would help determine how language is used differently by men and women. Once the data was collected, it was examined and showcased in the thesis in the form of pie charts and tables.

The results indicated several differences between men and women and their use of language, where gender plays an important role in communication styles. In the survey, most of the men reported using more direct and assertive language, including humour and swearing. Whereas women reported speaking politely but showed concern over being perceived negatively when they simply expressed their opinions on anything.

One of the major limitations of the study, which even the author identifies, is the lack of responses from male students, which was just 32.5%. This leads to a limited insight into the male perspective. Further study can be conducted on a larger, more representative sample, potentially including scholars from other universities in Croatia and Europe or from universities of other countries. Including the perspectives of students from different countries can help identify other factors, like race, caste, sex, etc., that can influence language.

Švarcer's thesis focused on contemporary speech patterns and the influence of gender on language. Unlike Švarcer's study, which examines real-life communication, the current study analyses how male and female characters in *Jane Eyre* and *Wuthering Heights* use language to express power, emotion, and identity. The current study not only focuses on understanding linguistic structures like complex sentence structures, vocabulary choices, and speech patterns, the study also contributes to a deeper understanding of how literature in the Victorian Era constructs gender through language and how the society of the Era influenced the language used by the authors for their characters. By studying these varying perspectives, the study helps the recent exploration of gendered speech.

11] Varghese, 2012: The author, Dr Lata Marina Varghese, examines Emily Brontë's *Wuthering Heights* using a stylistic approach. *Wuthering Heights* has sparked significant controversy since its publication in

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

1847 due to its unique narrative techniques employed by Brontë, which reveal a complex interplay of character voices and emotional depth.

The paper studies the language, vocabulary, and syntax used in the text to understand its interpretation. The paper uses stylistic analysis as an analytical tool to understand the textual patterns and their significance. The paper studies the variety of narrative techniques used in the text, such as Catherine's poetic discourse to Heathcliff's verbal violence, and analyses how Brontë makes use of language to make social behaviours relatable. This analysis underscores Brontë's originality and craftsmanship, asserting that her unique style conveys her characters' emotions effectively.

The methodology of the paper involves language analysis using stylistic data to validate its findings. The paper examines the lexis, syntax, and imagery of the text to reveal the connection between linguistics and meaning, style, and interpretation. The paper also takes into account how important it is to use imagery in literature effectively, as it is a representation of sensory impression, appealing to the human senses. The paper explains how a work of literature is an author's creative vision brought to life.

Although the research provides an in-depth analysis of the stylistic analysis of the text, the research fails to include a more detailed analysis of historical and sociocultural aspects that influence an author's linguistic choices. Also, a comparative analysis with other texts of Emily Brontë could help scholars understand the pattern of her writing. Further research could be carried out using qualitative analysis of texts of the Victorian period to understand the pattern of writing, and quantitative analysis can be done to understand the reception of these texts with unique narrative styles by audiences over different timelines.

The current study focuses on a comparative analysis of linguistic choices made by an author for male and female characters. In this study, a qualitative analysis of Emily Brontë's *Wuthering Heights* and *Jane Eyre* by Charlotte Brontë is carried out to help understand how historical and cultural factors affect the linguistic choices made by an author.

12] Viediernikova, 2024: Viediernikova's paper analyses Emily Brontë's text, *Wuthering Heights,* which is deemed a cornerstone of English literature. The paper examines linguistic and stylistic techniques that are applied by Brontë in her text, which is well-known for its intense emotional power and innovative narrative structure.

The paper highlights Brontë's masterful use of various linguistic devices like metaphor, simile, polysyndeton, and hyperbole, emphasising their role in conveying complex emotions and themes of love, revenge, and the supernatural that enrich *Wuthering Heights*, making it more appealing to the audience. The paper analyses the use of colour imagery and its connection to the characters' emotions, which is quite insightful. The paper focuses on how Brontë employs the use of a non-linear narrative and multiple perspectives, which makes the text more popular. It also studies how Brontë's employment of regional dialects makes her characters more authentic and relatable to the audience. The paper identifies the artful blend of gothic and realist elements in the text, which challenges conventional storytelling, inviting more and more reader engagement.

While the research acknowledges the novel's setting against the backdrop of the Yorkshire moors, the paper lacks a deeper exploration of the socio-historical context that affects the linguistic choices made by Brontë. Further research could explore the influence of gender, class, religion, and race on linguistic choices made by different authors of the time, which will help scholars understand how these factors influence one's

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

writing and therefore appeal to readers differently. Moreover, the lack of other texts to compare with *Wuthering Heights* leads to an underestimation of other well-written texts of the time, whose writing styles could be compared with those of Brontë to illuminate every unique stylistic innovation.

The current study covers one of the research gaps, as mentioned before. The present study examines the differences in linguistic structures based on gender. The study uses Emily Brontë's *Wuthering Heights* but also uses *Jane Eyre* by Charlotte Brontë for a comparative analysis for a deeper understanding through studying unique stylistic ways.

The current study, by analysing the linguistic features in *Wuthering Heights* and *Jane Eyre*, addresses a significant gap in existing scholarship concerning the intricate relationship between language, gender, and power in Victorian literature. While previous studies, such as Bland's (2018) analysis of archetypes and Dias's (2019) exploration of female authors, offer valuable insights, they often overlook the specific verbal patterns that construct gendered identities. Unlike Indah's (2017) focus on women's autonomy or Jha and Yadav's (2021) comparative analysis of authorial styles, this research delves into the linguistic nuances differentiating male and female characters, considering the influence of societal and cultural contexts.

By applying Lakoff's "Deficit theory" to the dialogues of central characters, this study reveals how lexical choices, sentence structures, and tonal variations reflect and challenge patriarchal expectations. Furthermore, it moves beyond Kemi's (2020) focus on character development and Negara and Suryanovika's (2019) identification of slurs to provide a comprehensive linguistic analysis of gendered discourse.

In conclusion, the present study makes a significant contribution by illuminating the linguistic mechanisms through which gender and power operate in Victorian literature. By bridging the gap between literary analysis and linguistic theory, this research offers a fresh perspective on the Brontës' works, positioning them as proto-feminist critiques of language and paving the way for future multi-disciplinary investigations into the linguistic barriers faced by women.

III. LINGUISTIC FEATURES OF *WUTHERING HEIGHTS* AND *JANE EYRE.*

The present study conducts a qualitative comparative analysis of the texts *Wuthering Heights* by Emily Brontë and *Jane Eyre* by Charlotte Brontë.

Wuthering Heights by Emily Brontë tells the intertwined stories of the Earnshaw and Linton families, set against the backdrop of the bleak Yorkshire moors. The novel explores themes of love, revenge, social class, and the destructive power of obsession. The story begins with Mr. Lockwood, a tenant at Thrushcross Grange, seeking solitude. He visits his landlord, Heathcliff, at Wuthering Heights, where he experiences a series of unsettling events and learns about the tumultuous history of the inhabitants. The narrative shifts to Mr. Lockwood's housekeeper, Nelly Dean, who recounts the history of Wuthering Heights. She tells of how Heathcliff, an orphan, was brought to Wuthering Heights by Mr. Earnshaw and raised alongside his children, Catherine and Hindley. Catherine and Heathcliff develop a passionate bond, but their social differences and Catherine's ambition lead her to marry Edgar Linton of Thrushcross Grange. Consumed by jealousy and a thirst for revenge, Heathcliff becomes cruel and manipulative. After Catherine's death, his actions led to the ruin of both families. The next generation becomes entangled in the web of hatred and bitterness. Ultimately, love and forgiveness emerge as forces of redemption, offering the possibility of healing and renewal.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

Charlotte Brontë's novel *Jane Eyre* tells the story of an orphaned girl, Jane Eyre. The novel follows her life from where she overcomes an insensitive and inconsiderate upbringing under the authority of her cruel aunt, and then the oppressive environment at Lowood School. As an adult, Jane becomes a governess at Thornfield Hall. There she meets the pensive and sardonic master of Thornfield, Edward Rochester and falls in love with him. The story takes a turn when Jane learns about Bertha Mason. She is Rochester's mentally ill wife, who is kept hidden in the attic. Feeling distraught, Jane leaves Thornfield Hall and accidentally comes across the Rivers family. There, she discovers that they are related and she has inherited a fortune from a relative. Later, Jane goes back to Thornfield only to find it in ruins. She learns that Bertha set the house on fire and died in it. Rochester lost his eyesight and a hand to the fire. Jane reunites with Rochester, and the novel ends with their marriage, which is based on mutual respect and equality. Jane's return shows her emotional maturity. The novel analyses societal inequalities and explores themes of moral integrity, love, self-respect, and the tension between personal desires and social expectations.

The research paper provides a detailed linguistic analysis of Emily Brontë's *Wuthering Heights* and Charlotte Brontë's *Jane Eyre* within the context of Victorian literature and gender studies. The study applies Robin Lakoff's feminist linguistic theory to explore how language in *Wuthering Heights* and *Jane Eyre* reflects and challenges Victorian gender norms and power dynamics.

3.1 Lexical Choices

The relationship between language and power is a fascinating subject, especially when it comes to how vocabulary shows and influences the ideas of dominance and submission. In Victorian literature, where there were strict gender roles that shaped society, language became a fundamental way for authors to show how characters dealt with power dynamics. Close analysis of the choice of words by male and female characters in *Jane Eyre* and *Wuthering Heights* reveals these choices reflect the social expectations of the period and how they supported or opposed these ideas about gender and power.

Robin Lakoff's theory about "women's language" is particularly useful for studying this topic. Lakoff mentions that women's speech consists more of features like hedges (words like "sort of" or "maybe"), tag questions (such as "isn't it?"), super-politeness, and less powerful expressions. These patterns show that women often had a feeling of uncertainty or submissiveness, reflecting their lower social status. On the other hand, men's speech is often more direct, assertive, and authoritative. In Victorian literature, these differences in speech styles are often exaggerated to highlight the gender norms of the time. Male characters are shown to be rational and commanding, while female characters are depicted as emotional and hesitant. However, some authors experimented with these stereotypical archetypes and gave their characters vocabulary that is against the expectations.

While analysing vocabulary in this context, it is necessary to consider individual words and how those words function in sentences and conversations. For example, verbs can reveal a lot about power dynamics. A character who uses conditional verbs (like "could" or "might") appears uncertain or submissive. On the contrary, a character who utters declarative verbs (like "will" or "must") tends to be more confident and in control. Similarly, adjectives can show if a character is being judged on their appearance or intellect. Words like "lovely" or "charming" are called "empty adjectives" by Lakoff. It emphasises superficial qualities and is often related to women's speech. Contrastingly, specific adjectives that describe deeper qualities or abilities show authority and expertise

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

This is a type of analysis that goes beyond just understanding individual texts. It raises more questions about how language shapes our understanding of gender roles. By studying how Charlotte and Emily Brontë used vocabulary to highlight dominance and submission; we can see how literature both reflected the gender inequalities of its time and provided a space for questioning them. Even the smallest details, like word choice, can carry importance because they reveal basic assumptions about who has the power and why. Vocabulary analysis in *Jane Eyre* and *Wuthering Heights* reveals how language functions as a tool to restrain a character and also as a tool that helps them defy. Brontë used linguistic details to tell stories and to comment on issues like women's education, marriage dynamics, and the ways people perform their gender roles in society. Every word choice becomes part of a bigger issue about power, whether it supports existing hierarchies or opposes them. Every sentence offers insight into the ongoing struggle between dominance and submission that defines human relationships.

3.1.1 Comparative Analysis of Lexical Choices in *Wuthering Heights.*

"Nelly, I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being." (pg. 92) In this statement, Catherine's declaration, *"I am Heathcliff",* indicates the profound and inseparable bond she shares with him. She speaks of Heathcliff as part of her, not as a source of happiness but as part of her being. This declaration indicates their shared soul and passionate emotional bond, beyond that of traditional romantic love. Catherine's assertion of her desire shows her internal conflict between societal expectations and what she desires, and thus leads to a tragic destiny. In the comparison of lexis, Catherine's words in this instance employ introspective and metaphysical terms such as "*being*" and "*mind*" to mean that she cannot put into words the strength of their love. She employs her gentle, introspective voice against Heathcliff's forceful, raging lexis, such as "*damn*" and "betray", to mean his fury and sorrow. The difference points to their manner of loving differently—Catherine introspectively and Heathcliff emotionally—and points to the tragic nature of their love. Catherine's assertion is strong, equating Heathcliff to her own identity, not a separate entity. This defies typical submissive language.

"Cathy, you are my soul. I have no more business to live than you." (pg. 112) This statement by Heathcliff shows his deep reliance on Catherine and the deep emotional void created by her death in his life. His mention of her as his soul suggests that his life is not complete without her, thus again commenting on the all-encompassing and self-destructive nature of their love. In comparison to the above example, where Catherine says, *"I am Heathcliff",* both of them use metaphysical language to describe their close relationship. Catherine's assertion is based on the oneness and shared identity, while Heathcliff's assertion is based on his isolation and his inability to be where she is not. These word choices highlight their shared destinies, yet at the same time reveal their opposing emotional vocabularies—Catherine's reflective tone contradicts Heathcliff's gut-wrenching agony and dependence. Together, these examples reflect the tragic death of their affair and the destructive consequences of their love. Heathcliff's language is intense and possessive, indicating a complete dependence on Catherine, which can be interpreted as dominance in its emotional weight.

Catherine's message was that *"If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger."* (pg. 92) indicates that she understands her "*self*" as inseparable from Heathcliff. No matter what else perishes in the universe, her connection to him will continue to give her life. A different experience is revealed in the second half of

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

the statement; if he were to vanish next, then the universe would be strange, and everything would be meaningless. As a result, this showcases a bond that is a fundamental, existential necessity, not a realistic romantic relationship. Concerning their lexical choice, Catherine's articulation utilises abstract and philosophical terminology, specifically words like "*annihilated*", "*mighty stranger"*, and "*universe*", thereby positioning her connection to Heathcliff as cosmic and metaphysical in the realm of eternity and fate. Further, her commitment to unity, as well as how she refers to herself as part of an identity, corresponds with her announcement of "*I am Heathcliff*" earlier in the text. This word choice brings a meditative and existential tone to her articulation in contrast to Heathcliff's tactile and action-oriented lexicon. Heathcliff described his anger and anguish with harsh, physical words such as "cruel", "betray", and "wring" – all words associated with expressions of suffering and revenge. Heathcliff's language reflects obsession and revenge, though it also points to some degree of incapacity to manage their separation. When compared to each other, the differences in their expressions of love are indicative of the novel's reflections regarding love as something both transcendent and destructive. Catherine emphasises a spiritual merging of identities, while Heathcliff does not maintain the same intensity regarding merging souls. Catherine's powerful declarations emphasise Heathcliff's centrality to her existence, going beyond polite or hesitant speech.

"You teach me now how cruel you've been—cruel and false. Why did you despise my poverty? Why did you betray your own heart, Cathy? I have not one word of comfort. You deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears. They'll blight you—they'll damn you. You loved me—then what right had you to leave me?" (pg. 166) Heathcliff's words of deep hurt and anger directed towards Catherine for leaving him convey the complications surrounding their relationship. His references to "*cruel*", "*false*", and "*betray*" represent the feelings of bitterness and blame in his words, and the use of "*kiss*" and "*cry*" reveals the heightened emotional stakes of their troubled romance. He reveals the heartbreak in what he says, and the accusatory tone demonstrates how much pain he experiences because of her absence.

When comparing and contrasting the language used by Heathcliff and Catherine in *Wuthering Heights,* Catherine often refers to sweet, thoughtful language, reflecting emotional complexity and conflict in resolving love with societal standards. Heathcliff's words express raw, passionate motives and represent explosive feelings and rage without complex feelings. The differences in their language also reflect their proposed ideas about how love takes meaning in their lives, and the pain and suffering that all of their decisions take place in the process of their lives. Heathcliff's language here is accusatory and forceful, demonstrating anger and a sense of betrayed entitlement, not submissive in any way.

Catherine's observation, *"Whatever our souls are made of, his and mine are the same, and Linton's is as different as a moonbeam from lightning, or frost from fire."* (pg. 91) illustrates her sense of deep spiritual connection with Heathcliff. She modifies the spiritual bond she described with Edgar Linton with the metaphors "*moonbeam from lightning*" and "*frost from fire*" to stress their complete opposition to one another. The metaphor of moonlight expresses an element of romance, while frost indicates a degree of gentleness from its elemental activity. This stands in direct contrast to the elemental and ferocity of Catherine's link to Heathcliff. She is convinced that she and Heathcliff are of the same essence, unlike her relationship with Edgar, which does not comply with the same precepts. All peers and society expect Catherine to marry someone like Edgar – a complete statement of social expectations that Catherine attempts to reject. Catherine's words are poetic and of deep scrutiny; she expresses her union to Heathcliff through

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

metaphors that characterise her connection as cosmic and timeless. The imagery of lightning and fire is expectedly passionate – the same passion from the earlier declaration, *"I am Heathcliff"*. Conversely, Heathcliff's diction is raw and visceral, constantly expressing anger and obsession through physical vocabulary like "*damn*" and "*betray*". While Catherine's expression is oriented to bond and a common identity, Heathcliff's language expresses his emotional suffering and obsession with revenge. The use of language is fundamentally different, repetitive and consistent with their contrasting emotional expression. Catherine's metaphors capture her internal ambivalence between the primal tie she feels to Heathcliff and the social advantages Edgar represents. Meanwhile, Heathcliff's emotional words express his struggle to endure separation from Catherine. Collectively, it demonstrates both transcendent and destructive love, a love driven by raging passion but challenged by social formalities. Catherine's metaphors further illustrate the struggle between conflicting forces, which ultimately leads to tragedy for the characters. Catherine's vivid metaphors underline a deep connection with Heathcliff, using strong contrasts, not hedging.

Lexical preferences of Catherine and Heathcliff in *Wuthering Heights* convey their personalities and emotional lexicons, as well as the tragic dimension of their love. Through lexical, syntactical, and pragmatical aspects, this analysis discloses their language usage. Catherine's statement, *'I am Heathcliff'*, utilises reflective and metaphysical lexis like *'being'* and *'mind'*, which underscore their common identity rather than division.

Catherine's use of lexicons portrays internalised emotional bonds and introspection, presenting their shared experience in spiritual rather than romantic terms. Adverbs like *'always'* indicate perpetuity, and her use of nouns like *'pleasure'* and *'being'* signifies essentiality and complexity. These lexes underscore the challenge to describe the strength of their love that defies normal borders. Catherine's tone is soft yet firm in defying submissive language qualities typical of women during the Victorian era. Her reflective tone contrasts social expectations with her internal struggle between individual wants and social norms. Heathcliff's statement that *'Cathy, you are my soul'* employs charged and possessive language. Verbs like *'soul'* and *'business to live'* indicate his dependency on Catherine and his inability to live without her.

Heathcliff uses strong words like *'damn'* and *'betray'*, which convey his rage, grief, and intense emotional suffering. Catherine speaks in a much more contemplative and composed manner than this. Heathcliff's words demonstrate his emotional strength and intensity. The way he speaks shows how much he suffers and how much he loves Catherine, to the point where it hurts him.

In contrast, Catherine uses longer, more deliberate sentences when speaking. She frequently discusses important topics like her identity and the meaning of life using complex, philosophical language. This demonstrates her conflict between her true desires and what society expects of her. She frequently uses pauses in her sentences to indicate that she is thinking. cautiously, or finding it difficult to communicate difficult emotions. Heathcliff uses clearer, shorter sentences. He talks passionately and urgently. His succinct but impactful statement, *"I have no more business to live than you,"* conveys his sense of helplessness. He speaks from pure emotion rather than trying to sound intelligent. Heathcliff's language demonstrates his passionate, all-consuming love for Catherine, while Catherine's language aids in expressing her identity as being closely linked to his.

By comparing herself to Heathcliff rather than playing the expected passive role of women in Victorian society, Catherine's words rupture social conventions. Her reflective tone indicates she's attempting to make sense of or comprehend her thoughts in the confines of her world. Heathcliff's emotional need for Catherine

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

is evident through his straightforward and utilitarian language. When he utters, *'...you are my soul,'* it indicates he's unable to detach himself from her in terms of his emotions or his everyday life.

Whereas Heathcliff tends to ponder his anguish in a deep and introspective fashion, he manifests it in earnest and emotional form. Through his raw language, he proves how much he is dependent upon Catherine. Conversely, the word choices of Catherine reflect upon her own emotions and her perception of their love from a more philosophical perspective. Their various speech patterns – Catherine's phlegmatic and reflective tone and Heathcliff's impassioned and forceful one – also find expression in how their sentences are constructed. These language differences indicate the way each of them addresses the issues of love differently. Combined, their words bring to the fore the tragic and emotional aspects of their relationship.

Catherine and Heathcliff reflect the nature and quality of their personal qualities and relationships. Catherine employs descriptive and abstract language to describe love that is not just a cooperative construct that defies conformity to social expectations. Heathcliff asserts his affection on the one hand and his visceral and untampered reaction to being away from her through powerful and possessive language on the other hand. Their distinct vocabularies reflect the novel's focus on love being an abrasive and transcendent power.

3.1.2 Comparative Analysis of Lexical Choices in *Jane Eyre*

Charlotte Brontë's *Jane Eyre* is a significant work of Victorian literature. It is famous for its critical approach to social class and challenging gender dynamics of Victorian society through language. The complex relationship between Jane Eyre and Edward Rochester becomes a linguistic battleground for scholars of literature. Brontë uses vocabulary and syntax to challenge the ideals of femininity and masculinity. Jane's choices of words and sentence structures become a way to resist Rochester's patriarchal authority. These word choices defy expectations and assert her moral and intellectual equality. Brontë gives a sharp critique of gender norms through language, from verb selection to metaphorical setup. She positions Jane's evolving speech as a narrative device and a radical social commentary.

Jane's use of vocabulary systematically weakens Rochester's romantic way of seeking control in their conversation, with the help of the grammatical precision of her use of language. Her iconic dialogue, *"I am no bird; and no net ensnares me"* (pg. 291), stressing the repetition of *"no"* to reject Rochester's famous metaphors of captivity, showcases the confidence Jane has in her tone. Every clause Jane uses builds momentum in her dialogues; *"bird"*, being the first, dismisses his objectification, and the second, *"net ensnares",* denies his power to confine her. The syntactic progression of concluding the active verb as *"exert"* within the relative clause of dialogue, *"which I now exert to leave you."* (pg. 291), mirrors Jane's journey from exposed victim to an independent agent, using complex sentence structures to articulate moral logic rather than decorative sentiment. Even her simple response, *"I must keep in good health and not die,"* (pg. 38), employs an ironic counter to Rochester's imagery towards her. The use of the modal verb *"must"* contrasts sharply with the melodramatic weakness expected of females of the Victorian period.

Meanwhile, Rochester's vocabulary plays back and forth between dominating commands he uses as a patriarchal imposer and self-proclamation as a mythological Gothic hero, reflecting his dual nature. His early commands to Jane, *"Jane, be still; don't struggle so like a wild bird,"* (pg. 291), reduce her autonomy to a wild, barbaric animal through the simile *"wild bird,"* while the verbs *"be"* and *"don't struggle"* impose obedience through syntactic simplicity. This dense dominance contrasts with his later plea, *"Oh, Jane, you*

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

torture me!" (pg. 292), where the verb *"torture"* shows him as a victim while attempting to guilt Jane through emotional manipulation. His possessive metaphors further romanticise control in his phrases, such as *"Every atom of your flesh is as dear to me as my own"* (pg. 345) blends friendliness with ownership, using the scientific term *"atom"* to connect emotional connection through the means of biology. The Gothic image of a *"string somewhere under my left ribs"* (pg. 289) frames Jane as an extension of his physical self, hiding power imbalances beneath poetic abstraction.

The proposal scene between Jane and Rocher shows their emotional turmoil through their linguistic battle. Rochester's emotional utterance, *"I must have you for my own"* (pg. 292), showcases the use of the modal verb "must" as a social petition of leveraging Victorian matrimonial norms. To which Jane refuses, *"If God had gifted me with wealth and beauty, I should have made it as hard for you to leave me as it is now for me to leave you" (pg. 290),* she uses around 30 words in a sentence to show her condition. The use of the verb form of the subjunctive mood to express unreality in *"had gifted", "should have",* and parallel structure (*"as hard... as"*) dismantles Rochester's authority while reframing merit-based societal power as an independent one. The adverb *"now"* presents her resolve in the reality of the present tense, contrasting with the declarative way of Rochester's discourse of language, while exposing his fragile dominance by Jane's intellectual rigour.

Brontë's linguistic criticism extends beyond the exchange of language between characters. The use of hypotaxis by Jane layers subordinate clauses to articulate ethical analysis. It clashes differently with the parataxis Rochester uses, often sharing ideas without hierarchical logic. Where Jane's sentences unfold moral arguments like *"Your claim to superiority depends on the use you have made of your time and experience"* (pg. 156), Rochester's lean more on the emotional appeals *"I am influenced—conquered; and the influence is sweeter than I can express"*. (pg. 299) This conflict mirrors their social position, where Jane's multi-clause structure shows the intellectual power she holds, and Rochester's uneven syntax reveals his struggle to reunite romantic idealism with patriarchal expressions.

In Jane's lexical choices, the use of precise terms such as '*equal'* and '*free'* with clarity unexpectedly challenges the essential view of expectations within Victorian society, while the shift in Rochester's character (from a commanding master to a helpless lover) underscores the instability of masculine authority. The novel ultimately positions language as a tool of resistance, where Jane's grammatical sophistication dismantles Rochester's romanticised dominance, proving that structural complexity opposes the privilege of males as it becomes a feminist act of reclamation.

In an attempt to criticise gendered speech norms through Jane's language, Brontë uses Latin vocabulary as lexical choices for the dialogues of Jane, which are meant traditionally only for male discourse. Words like "animosity", derived from the Latin *animositas*, and "superiority," from *superioritas*, defy the traditional use of lexical terms which most contemporary writers opted for. Here, Brontë defies the traditional notion regarding the lexical choices authors often use for women characters, which shows their simple and emotional nature. In the heated confrontation, when the wedding fails, Jane declares, "I will keep the law given by God," relying on the term 'law', rooted in Old English (*lagu)* but conceptually tied to Latin (*lex)*. This positions divine authority over the earthly demands of Rochester, asserting moral autonomy. The gothic images in the phrases *"lightning-struck chestnut tree"* and *"string somewhere under my left ribs"* demonstrate Rochester's emotional turmoil while lacking Jane's intellectual precision. The linguistic

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

division reflects contemporary ideologies, while Jane's strategic use of Latinism challenges gendered restrictions on intellectual expression.

The vocabularies Jane and Rochester reveal evolving power dynamics within Victorian society. Jane depicts her emotion through terms like *"soulless"* and *"heartless"* and transforms the personal pain into philosophical critique; her interrogative dialogue further confirms this notion when she says, *"Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?"* (pg. 290) On the other hand, Rochester's language sensualizes his emotion with words like *"dear"* and *"desperation"*. Concluding his whisper, he says, *"With that searching and yet faithful and generous look you torture me!"* (pg. 292) Here, poetic language that shows pain takes over the priority of rational dialogue. Jane's rational use of metaphors rejects expectations of feminine emotionalism, while Rochester's gothic and poetic expression satires over masculinity.

3.2 Sentence Structure

Sentence structure refers to the systematic organisation of linguistic elements like subjects, objects, modifiers, etc., in a manner which is coherent to listeners. (Provost, 2022)

Sentences, at their core, require components like a subject (the noun or pronoun performing the action) and a predicate (the verb phrase describing the action). For example, in the sentence, *"The researcher analysed the data," the researcher* is the subject, and *analysed the data* acts as the predicate. This basic formation leads to coherence. But other elements, which are not necessary, like prepositional phrases (in the laboratory) or dependent clauses (which showed significant trends), add extra meaning to the basic formation. Sentence structure forms the foundation of basic communication. A proper sentence structure helps convey one's ideas and emotions effectively. The sentence structure includes various components, like the type of sentences used, whether it's in active or passive voice and tag questions.

English sentences are categorised into four different types depending on the clause composition. A simple sentence like *"The hypothesis was confirmed"* consists of a single independent clause without any dependent clauses. A compound sentence includes two or more independent clauses, which are linked together with the help of coordinating conjunctions (and, but, or), which link ideas of two sentences together even if they can exist independently. For example, *"The initial trial succeeded, but replication attempts failed."* A complex sentence is a sentence that includes an independent clause along with two or more dependent clauses that are joined together using subordinating conjunctions (because, although, while). For example, *"While the control group showed no changes, the experimental group exhibited marked improvement."* A compound-complex sentence includes multiple independent clauses and at least one dependent clause. For example, *"Researchers reviewed literature, which highlighted gaps in knowledge, and they designed studies to address these deficiencies"* is a compound-complex sentence. (Provost, 2022)

Another form of sentence structure is tag questions. Tag questions are declarative sentences which add a short form of a question at the end, which help make declarations into a form of requesting clarification or confirmation. For example, in the sentence, *"The results are statistically significant, aren't they?"* the tag question *'aren't they'* asks for confirmation. The structure of a question tag typically consists of an auxiliary verb (or modal verb) and a pronoun that refers to the subject of the main statement. If the main sentence is

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

affirmative, then the question tag is negative, and if the main sentence is negative, the question tag is affirmative. (Parkes, 1989)

Sentence structures also include active and passive voice. In **active voice**, the subject in the sentence performs the action. For example, in the sentence, *"The team conducted a longitudinal analysis"*, the emphasis is on the doer of the action and not the action itself. Whereas in the **passive voice,** more emphasis is added on the action instead of the doer of the action. For example, the sentence mentioned before, when converted to the passive voice, becomes, *"A longitudinal analysis was conducted."* (Schimel, 2012)

This chapter focuses on studying the sentence structures used by the characters in the texts *Wuthering Heights* by Emily Brontë and *Jane Eyre* by Charlotte Brontë. The chapter conducts a comparative analysis of the sentence structures employed by the authors for their male and female characters. This comparative analysis is done to understand the differences in sentence structures used for male and female characters and how gender plays a role in these differences. This analysis also helps understand other contributing factors that bring about these differences.

3.2.1 Comparative Analysis of Sentence Structures in *Wuthering Heights*

On the surface, it might seem like the sentence structures used in *Wuthering Heights* by the author for the male and female characters are the same. However, when a detailed analysis is carried out, it is understood that the sentence structures used for male and female characters differ depending on their education, social standing and gender.

For example, while analysing the sentence structure of characters like Heathcliff, it can be seen that his speech reflects his relationship with other characters, as he chooses to use different types of sentences while talking to different people. Heathcliff's dialogues are a manifestation of his intense emotions and complex thoughts. He tends to use more complicated and compound structures than his male counterparts. For example, when Heathcliff says, *"I only wish I knew the best way! Let me alone, and I'll plan it out: while I'm thinking of that, I don't feel pain."* (pg. 72), it shows his inner turmoil. The dependent clause 'while I'm thinking of that' creates depth in his statement, emphasising his emotions. Similarly, in the instance, *"You'd better let the dog alone," growled Mr Heathcliff, in unison, checking fiercer demonstrations with a punch of his foot. "She's not accustomed to be spoiled – not kept for a pet."* (pg. 22) We can see how this instance shows Heathcliff's protective nature and his contempt for soft nature. The repetitive use of 'not' in the clause enforces his harshness. Heathcliff, in some instances, also uses short, abrupt statements which show his harsh nature. His speech rarely takes a questioning tone, but when it does, it often serves to confront or challenge the other person.

On the other hand, there's Lockwood with his simple, straightforward speech. Even when he questions something, it's often out of observational nature and curiosity. For instance, the statement, *"A nod was the answer"* (pg. 19), reflects his observational style and his clear thoughts. Even if he uses some compound statements like *"I felt interested in a man who seemed more exaggeratedly reserved than myself"* (pg. 19), it shows his analytical nature and how he puts himself up for comparison with others to make himself better and not to criticise others. Similarly, Edgar Linton also tends to use simpler sentence structure, although here it mirrors his weakness and dependency. For example, *"Oh!' he sobbed, 'I cannot bear it! Catherine, Catherine, I'm a traitor too, and I dare not tell you!"* (pg. 261), expresses his inability to articulate his complex thoughts neatly. Hareton, on the other hand, uses simpler sentences due to his incompetence

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

because of a lack of opportunities in education. For instance, *"Why, where the devil is the use on't?"* (pg. 220) shows his unruly manner of speaking.

The difference in the use of various sentence structures among these male characters defines their personalities and occurs due to their upbringing and social standing.

When analysing the sentence structures used by female characters of *Wuthering Heights,* it is seen that it is quite different from the language used by male characters. For example, the sentence structure used for Catherine is often a mix of compound and complex, which showcases her complex emotional status. Her statements are often filled with passion and portray her conflicts and desires, for instance, *"If all else perished, and he remained, I should still continue to be; and, if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it."* (pg. 92) This complex statement illustrates Catherine's deep emotional connection with Heathcliff. The dependent clause adds emphasis to it. Similarly in the sentence, *"I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being."* (pg. 92), Catherine exhibits urgency through the repetition of 'always' and portrays her intense feelings. Catherine also tends to use tag questions, which depict her need for affirmation.

Isabelle Linton, on the other hand, uses a combination of simple and complex sentence structures, which represents her naivety and vulnerability. For instance, in this simple sentence, *"I love him more than ever you loved Edgar."* (pg. 111) Isabelle reflects her emotional distress through simpler structures than Catherine. Isabelle is often displayed as meek, especially in her interactions with Heathcliff. Whereas Cathy Linton's speech is a mix of simple, compound and complex, which paints a picture of her transformation from a spirited girl to a tormented woman. As a young girl, her sentences were often simple and direct, like *"I know where I wish to go; where a colony of moor game are settled: I want to see whether they have made their nests yet,"* (pg. 212), portraying her youthful enthusiasm. As is grows older, her speech becomes more complex, like, *"My father is very ill, and why am I called from his bedside – why didn't you send to absolve me from my promise, when you wished I wouldn't keep it?"* (pg. 261), which depicts her growing complexity of emotional distress.

It is observed that female characters tend to employ the use of tag questions more frequently than their male counterparts, as it serves to soften statements and disagreements. In the case of male characters like Heathcliff, it is observed that he tends to use short, declarative statements which represent his blunt, direct and broody nature. As Lockwood is the narrator, his speech is often formal and well-structured, which immediately deems him an outsider. His speech is typically longer but straightforward, which portrays his observational habits. Edgar Linton avoids complexity in his speech and, unlike his male counterparts, uses more indirect speech. This depicts his weakness and his need to avoid confrontation. Hareton's speech evolves throughout the text, where his speech begins with rough, unfinished structures depicting his lack of education and rough upbringing. As his character grows, his speech increases in complexity and becomes clearer, although it lacks emotional depth.

Unlike how male characters use language, female characters often use their speech, which depicts their emotions as well. For example, Catherine's speech is filled with complex declarations which are emotionally charged. She frequently uses tag questions, which reflect her need for affirmation, connection and validation. On the other hand, Isabelle's dialogues portray her naivety and her romantic ideals. She tends to use simpler structures in her speech, which shows her vulnerability, especially when talking about

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

or to Heathcliff. Cathy, like her mother, uses strong and complex speech to showcase her complex emotions. She doesn't feel the need to hide her emotional turmoil. Her speech highlights her need for understanding and connection.

In conclusion, what is observed is that female characters in *Wuthering Heights* tend to use tag questions and complex sentence structures more than their male counterparts, as it allows them to express their nuanced emotions and thoughts. In contrast, male characters stuck to using assertive and declarative statements, while capable of using complex structures, stuck to simpler expressions of thoughts. They used a straightforward approach to communication without seeking any validation from anyone. The emotional depth that is seen in women's speech paints a higher contrast than men's pragmatic and often emotionally restrained speech. These differences reflect their social standing in society and how there was a need for women to express their emotional turmoil loudly, as it remained unheard. Men, on the other hand, did not feel the need to use complex speech, as their speech was merely a freedom of thought and could simply be put forth and be heard as well.

3.2.2 Comparative Analysis of Sentence Structures in *Jane Eyre.*

The dialogues of male and female characters in Charlotte Brontë's *Jane Eyre* show a clear difference in their structure. These dialogues reveal the personality of the characters, their social backgrounds, and their emotional experiences. These linguistic differences are not just stylistic but are deeply embedded into the characters' identities and their roles in the story. An interesting example of this is the interaction between *Jane Eyre*, the protagonist of the novel, and Edward Rochester, her love interest. Their contrasting speech patterns explain the societal hierarchies, psychological depth, and power dynamics of gender.

Jane's language often shows a notable syntactic complexity. It works as a narrative device and a form of resistance. Her iconic statement, *"Do you think because, I'm poor and obscure and plain that I'm soulless and heartless?"* (pg. 290) is a major example of this complexity. Jane covers her language with theoretical reasoning while questioning, it forms a compound-complex structure and pictures her overall intellect. This notion compares with Rochester's idea of using metaphorical elements in language. For example, his vivid analogy, *"it is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame."* (pg.289) While his simile is emotionally evocative and potentially rich, it leans more on imagery than structural complexity. The use of the hypotaxis subordinate clause by Charlotte Brontë, while writing the dialogues of Jane, shows that her words articulate moral reasoning. When Jane asserts, *"I am no bird; and no net ensnares me"* (pg. 291), Charlotte Brontë uses semicolons to link declarative statements and cultivates a relative clause that shows her agency. Jane's remark, *"I must keep in good health and not die"* (pg. 38), ironically counters Rochester's metaphor. Wherever Jane challenges patriarchal authority, Charlotte's use of syntactic precision shines through Jane's language. For example, her statement, *"your claim to superiority depends on the use you have made of your time and experience"* (pg. 156) combines the main clause with a prepositional phrase that demolishes age-based hierarchy with the use of causal subordination.

Rochester's dialogues showcase the constant use of blunt commands. His statement, *"Jane, be still; don't struggle so like a wild, frantic bird"* (pg. 291), contrasts dominance with the use of the relative clause, revealing his internal conflict and compassion. His character relies on the use of analogies, such as

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

comparing himself with a *"lightning-struck chestnut tree"* (pg. 509), which constantly demonstrates his insecurities. The use of these metaphors often prioritises emotional feelings while talking instead of showing logical arguments, lacking the analytical subordination that Jane's character uses.

In his attempt to provoke Jane emotionally, Rochester says, *"You never felt jealousy, did you, Miss Eyre? Of course not; I need not ask you; because you never felt love. You have both sentiments yet to experience; your soul sleeps; the shock is yet to be given which shall waken it."* (pg. 164) It showcases his traditional declarative tone in the beginning. The contraction of *'jealousy'* and *'love'* creates a sense of emotional turmoil in Jane, showcasing an example of an 'oxymoron' used by Rochester to seek dominant status from Jane. The phrase *"Your soul sleeps; the shock is yet to be given which shall waken it"* uses *'shock'* as a metaphor to signify an event that demands Jane face a new reality and *'soul'* as a personification, giving the sentence a human-like quality while taunting Jane that her soul is not awake.

The disparity in the use of clauses highlights the difference between the dialogues of Jane and Rochester. Jane uses conditional and infinitive phrases in her dialogues, which demonstrates her use of analytical rigour in her tone. On the other hand, Rochester's sentences show the use of adverbial clauses, which affect his emotional status. This changes how we perceive both the characters Jane's use of multi-clauses in her sentence structure reflects her intellectual status, and the equality that society denies. Whereas Rochester's character maintains a poetic tone while showing his imperative nature, reflecting his character as a romantic hero and patriarchal figure.

Charlotte Brontë deliberately frames the sentences to showcase her feminist perspective in the novel. She maintains the language in such a way that the character constantly expresses Victorian sociocultural norms. Jane's character often challenges the male-dominated assumptions of society and resists them through her use of complex syntactic sentences. The linguistic complexity of the novel helps to address and acknowledge the marginalised voices of society; Jane's use of superior grammatical discourse agrees with this notion.

Charlotte Brontë explores the role of language in gender and power dynamics in characters in *Jane Eyre*, revealing how their dialogues reflect societal expectations of class, education, and patriarchal structures. These linguistic distinctions are not merely for looks or stylistic purposes but deliberately provide tools to critique Victorian norms, exposing how speech patterns both reinforce and challenge hierarchies.

Charlotte Brontë's *Jane Eyre* reveals distinct linguistic patterns in the language of male and female protagonists. Jane, a female protagonist, employs a varied, compound-complex sentence structure which flourishes the use of rhetorical devices such as metaphors, parallelism, and anaphora as well as different uses of clauses. These choices of diction enable Jane to seek freedom through the logical utterance of dialogues that challenge gender norms while seeking freedom within an oppressive framework. On the other hand, Rochester, a male protagonist, often asserts authoritative language through his dialogues, which showcase a normal Victorian patriarchal practice. He keeps a poetic tone to seek dominance, which shows his emotional state while uttering those sentences; he seems not to follow the logical framework of language, even though he uses strong metaphors while interacting with other characters. The constant use of rhetorical devices such as antithesis or appeals to religious authority confirms this notion of patriarchy.

Charlotte Brontë skilfully uses linguistic complexity in *Jane Eyre* to differentiate between characters, as it helps to explore themes in Victorian society. Jane uses intricate syntactic structures and rhetorical devices

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

to challenge societal expectations to seek individuality within oppressive frameworks. Meanwhile, Rochester relies on a simpler yet authoritative style that supports societal hierarchies. This linguistic contradiction reflects Brontë's critique of gendered power dynamics that continue to help modern readers explore intersections between language, identity, and resistance in literary traditions. As his character evolves, his linguistic choices affect his character, showcasing his struggle to maintain dominance through his imperatives, antitheses, and rhetorical questions. He constantly evolves his syntax, from a declarative tone to a hesitant one; it mirrors his journey from arrogance to humility.

3.3 Politeness Principle

The Politeness Principle examines how language is structured in a way that maintains social harmony while maintaining self-image and autonomy. The Politeness Principle, developed by linguists including Geoffrey Leech, Penelope Brown, and Stephen Levinson, provides a systematic approach to understanding how speakers navigate through their vocabulary when faced with 'face-threatening' situations to come up with a speech that shows consideration for others without losing their face value. The politeness theory recognises that language is used not just for basic communication but also to establish relationships and maintain social harmony.

The concept of politeness in linguistics has been put forth through various theories, and each theory has added significant dimensions to the study of the politeness principle. While Robin Lakoff was the one who pioneered the work on politeness theory in the early 1970s, identifying rules like "don't impose", "give options", and "make the addressee feel good", it was Brown and Levinson's face-based theory and Leech's maxim-based approach that provided significant insights on the politeness theory. (Guillén-Nieto, 2023)

This chapter focuses on the politeness principle in linguistics as stated by Geoffrey Leech. Geoffrey Leech came up with a comprehensive framework for the politeness theory, which includes six maxims that provide guidelines for maintaining politeness in various scenarios. Tact, generosity, approbation, modesty, agreement and sympathy are the six maxims as stated by Geoffrey Leech. The tact maxim states that the speakers must *"minimise the expression of beliefs which imply cost to others; maximise the expression of beliefs which imply benefit to others.*" For example, a polite request like *"Could you please close the window?"* observes the tact maxim. The generosity maxim asks the speaker to *"minimise the expression of beliefs that express or imply benefit to self; maximise the expression of beliefs that express or imply cost to self."* Unlike the tact maxim, which focuses on others' needs, the maxim of generosity focuses on the willingness to bear the cost on the speaker's part. For example, *"Everyone worked hard on the project, and I'm proud of what we accomplished together,"* observes the maxim of generosity. The approbation maxim states that the speaker must *"minimise the expression of beliefs which express dispraise of others; maximise the expression of beliefs which express approval of others."* This maxim encourages praise of others and discourages criticism of others. If criticism is necessary, then it should be done by using euphemisms or in a way that doesn't hurt anyone's feelings. For example, *"You did a great job on the report; I think it just needs a few minor adjustments,"* observes approbation. The maxim of modesty states that a speaker should *"minimise the expression of praise of self; maximise the expression of dispraise of self."* This maxim is often observed when one is apologising, showing humility or downplaying their achievements. For example, *"I've had some experience with this task, and I'm happy to help"* shows humility, which observes the maxim of modesty. The agreement maxim states that the speaker must *"minimise the expression of disagreement between self and other; maximise the expression of agreement between self and other."* It

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

means one should always seek agreement with the other person. For example, *"That's an interesting perspective. I hadn't thought of it that way. Perhaps we can discuss it further?"* observes the maxim of agreement by agreeing to a perspective which is different from that of the speaker. The final maxim, the maxim of sympathy, states that a speaker should *"minimise antipathy between self and other; maximise sympathy between the self and other."* It promotes expressing sympathy in the bad times of others and expressing joy in others' good fortune. For example, *"I can see that this was challenging; let's figure out how we can improve it together."* (Guillén-Nieto, 2023)

This chapter analyses the speech used by male and female characters in the texts *Wuthering Heights* by Emily Brontë and *Jane Eyre* by Charlotte Brontë to understand whether the maxims as stated in the politeness principle are followed. When analysing the texts, it is also considered that politeness markers differ based on the era and culture. What may constitute rude behaviour today may not have constituted the same in the Victorian era by some class or social structures, and that is depicted by the authors in the speech used for their characters. This chapter analyses whether the authors have reinforced the same norms of their time or have silently challenged them.

3.3.1 Politeness Principle in *Wuthering Heights*

Emily Brontë, while writing Heathcliff's dialogues, often violates the various maxims of the politeness principle to display his complex character and social alienation. The language used for Heathcliff more often neglects the maxims of tact, generosity, approbation, modesty, agreement, and sympathy to portray his disregard for the conventional norms of society.

Whoever is on the other end of Heathcliff's dialogues often gets their feelings hurt. For example, his curt interruption of Lockwood, *"Thrushcross Grange is my own, sir"*, demonstrates a lack of tact and can be seen as condescending. (pg. 19) In another instance, when Lockwood states he wants to go home, Heathcliff replies, *"Delightful company!"*, showing sarcasm and his bluntness. (pg. 42) However, Heathcliff does show minimal tactfulness when warning Lockwood about his dog: *"You'd better let the dog alone... She's not accustomed to be spoiled – not kept for a pet."* (pg. 22) This might seem like Heathcliff just wants Lockwood to stay away from his dog because of his affection for the dog itself (which is also one possibility), but this instance can be seen as Heathcliff's attempt at being tactful by warning Lockwood so he doesn't get himself bitten by the dog. Interestingly, Heathcliff's interactions improve after the dog incident, where he offers, *"Here, take a little wine," and acknowledges Lockwood's distress with, "you are flurried, Mr. Lockwood"* (pg. 23). This interaction displays Heathcliff's character growth using language. It shows that he is well aware of his duties as a host but chooses when to act like one.

However, Heathcliff often contradicts his behaviour. He is rarely generous and often expects everyone to pay close attention to his demands and needs. His command to *"Get it ready, will you?"* illustrates this disregard for the other person's willingness. (pg. 28) *"Take the candle, and go where you please,"* showcases disregard for the other person. (pg. 42) Heathcliff often argues and contradicts Catherine and Isabelle, showcasing his stubborn nature of refusing to find a common ground. (pg. 112, 113) This can also be seen when Lockwood is caught in a nightmare; Heathcliff exclaims, *"Oh, God confound you, Mr Lockwood! I wish you were at the –"* (pg. 40). Heathcliff's sole focus on revenge makes him unsympathetic to most of the people around him. His indifference to Isabella's distress, when Catherine mocks her feelings, captures

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

this disregard for sympathy. (pg. 114) Heathcliff's lack of sympathy is also evident in his harsh treatment when he says, *"You shall pay me for the plague of having you eternally in my sight – do you hear, damnable jade?"* (pg. 44)

Emily Brontë's use of language for Heathcliff lacks regard for the maxims of the politeness principle, which is only done to portray him as a Byronic hero marked by his emotional intensity, not limited to moodiness, brooding, and disregard for societal norms stemming from a dark past. This is done to make the character alluring with a certain dark magnetism

Catherine Earnshaw's dialogues showcase a complex interplay with the politeness principle, influenced by her changing social status and passionate nature. Her language sometimes reflects tact and generosity, while at other times, it reveals a lack of modesty and sympathy.

Catherine sometimes disregards tact, mainly when provoked. For example, when she tells Heathcliff, *"You are so dirty!"*, it shows her disregard for his feelings. (pg. 65) Even in her interactions with Nelly, as seen in the scene where Nelly expresses distress due to Heathcliff's behaviour, Catherine counters with, *"To hear you, people might think you were the mistress! You want setting down in your right place!"* (pg. 120). This statement shows that Catherine has no regard for other people's feelings and frequently shows dominance through her speech.

Catherine occasionally displays a lack of generosity in her speech, prioritising her desires over others. She tells Nelly, *"Take yourself and your dusters off!"*, which sounds impatient and shows meanness on Catherine's part. (pg. 81) Catherine often asserts her desire and will without any regard for others' will. She declares, *"What you touch at present, you may have; but my soul will be on that hill-top before you lay hands on me again."* (pg. 135), portraying her connection to Heathcliff and dismissing Edgar's place in her life. Catherine often mocks Heathcliff and does not consider his feelings, whereas she often employs approbation when talking to Edgar. Catherine's mood often influences her need to show sympathy towards others. Isabelle's feelings towards Heathcliff are often ridiculed by Catherine, which also portrays her lack of sympathy. The language that is used by Catherine portrays her internal emotional conflicts and her lack of sticking to societal norms. The liberty of language use allows Catherine to dismiss the need for politeness and rather focus on her selfishness and expressing her true feelings.

In Cathy Linton's speech, varying degrees of the politeness principle can be seen and measured through her interactions with other characters, which reveal how her desires and needs are neatly balanced with those of others.

Cathy's interaction with Linton reveals her need to soften her words in consideration of others. For example, when Cathy visits Linton to reassure him about his health, she says, *"I'll tell him that you say so, Linton. I couldn't affirm that you are."* (pg. 257) In this interaction with Linton, Cathy lessens the bluntness of opposing thoughts for his benefit.

Cathy often willingly offers comfort and assistance to Linton despite his sulkiness. She asks, *"Are you glad to see me? Can I do you any good?"* (pg. 235), showing her willingness to help Linton at her expense. In Cathy's interactions with Linton, we can often see that the author has followed the maxim of generosity and tact while constructing her speech.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

However, when it comes to Cathy's interactions with characters other than Linton, she uses various sarcastic and insulting remarks, which go against various maxims of the politeness principle. This can be portrayed through her statement, *"You'll be the favourite among us, Hareton! She says you are a – What was it? Well, something very flattering"* (pg. 218), where she sarcastically compliments Hareton.

In conclusion, the language used by Emily Brontë for her characters, focusing on Catherine and Heathcliff's speech, both exhibit the use of the maxims of politeness principle in various degrees. This variation reflects their differing social positions and personal emotional standings.

Heathcliff often reflects a lack of sympathy, generosity and tact, as seen in his interactions with Lockwood; instead, he asserts his comfort everywhere. Whereas the language used for Catherine demonstrates a more complex use of the politeness principle. On the surface, it seems that her speech adheres to the maxims of the politeness principle, but it happens only in the face of her own needs and requirements. Her generosity and sympathy are conditional, as often demonstrated by her dialogues, which wholly depend on her mood and relationship with other characters. In essence, Heathcliff's lack of use of the politeness principle is due to his disinterest in adhering to societal norms and expectations, whereas Catherine's disinterest in exhibiting the markers of politeness is variable.

Opposing both Heathcliff's and Catherine's speeches, Cathy Linton often demonstrates the use of the maxims of politeness principle in her speech because of her use of overt politeness and generosity. This occurs due to her need for social harmony, which is not seen in the speech of Heathcliff, Catherine or other male counterparts.

Cathy often uses terms of endearment and expresses concern, especially towards Linton, and often tries to pacify the arising conflicts among the characters. In contrast, her male counterparts often subject other characters to straightforward speech bordering on rudeness. They are frequently blunt and use harsh, sometimes derogatory language. For example, Linton, despite his physical weakness, sometimes shows a lack of sympathy and consideration for others, often in the form of demands in a cranky manner. However, it also contradicts his rare polite nature.

The contradiction in speech seen throughout the text is not merely based on gender differences. The differences are based on one's social standing, emotional state and personality and various special relationship dynamics.

3.3.2 Politeness Principle in *Jane Eyre*

Charlotte Brontë writes Jane's dialogues in a strategic way where she uses both positive and negative politeness. It allows Jane to assert independence while maintaining respect for the other characters' authority and feelings. Jane's dialogues consistently demonstrate loyalty to Leech's maxims of politeness.

When Jane asks Mrs Reed, "*What does Bessie say I have done?*" (pg. 09) She frames her question as a polite request for clarification rather than an accusation. This reflects the tact maxim, as Jane minimises imposition and avoids confrontation. Her tone shows an awareness of their tense relationship and her attempt to maintain polite behaviour. Similarly, when she asks for mercy, "*Oh aunt, have pity! Forgive me! I cannot endure it—let me be punished some other way!* (pg. 21) Here, she asks for mercy politely and desperately, respectfully speaking to Mrs Reed. Here, Jane politely asks for mercy without seeming too desperate. By addressing her as "A*unt*" Jane symbolises a familial bond, as she thinks it will help her gain

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

sympathy. She uses the tactic of sympathy while taking care to avoid confrontation. Jane, while talking with Mr Rochester, reveals that she carefully uses the principle of politeness. For example, when she replies to Rochester with, "*I should be obliged to take time, sir, before I could give you an answer worthy of your acceptance"* (pg. 141), she shows respect by politely asking for some time to think; it demonstrates her kindness. Her use of "sir" and humble tone aligns with the maxim of modesty, as she knows the worth of Rochester's status or class while maintaining her freedom. However, Jane can speak confidently to gain respect whenever the situation requires it. In her dialogue, "*I don't think, sir, you have a right to command me, merely because you are older than I, or because you have seen more of the world than I have; your claim to superiority depends on the use you have made of your time and experience*," (pg. 156) Jane challenges Mr Rochester's arrogance without speaking to him harshly; instead, she respectfully calls him "*sir"*. It helps maintain a balance of respect. This balance reflects the maxim of agreement, as she logically and smartly addresses her argument rather than speaking it emotionally in a disrespectful manner.

Jane maintains the maxim of politeness when she offers help to another character. When she says, "*If you are hurt, and want help, sir, I can fetch someone, either from Thornfield Hall or from Hay"* (pg. 132). She uses the maxim of positive politeness by offering assistance and acknowledging Mr Rochester's faults. She selflessly helps another character, which highlights her nature and genuine desire to help, expecting nothing in return. This selflessness is even more prominent when she later asks Mr Rochester, "*Can I help you, sir? I'd give my life to serve you*." (pg. 233). Jane demonstrates her loyalty and respect through her words as she places Rochester's needs above her own life.

Jane shows attention and respect through her polite language. For example, when she asks Mr Rochester about dinner, "*Sir, have you finished supper?"* (pg. 319). Her words reveal the maxim of tact by ensuring that her question is caring and cherishing. Even while interacting with St John Rivers, Jane carefully balances respect while keeping her desires. When St John comments on her fears with a biblical reference, *"I hope you feel the content you express; at any rate, your good sense will tell you that it is too soon yet to yield to the vacillating fears of Lot's wife."* (pg. 414) Jane responds simply with, *"It is what I mean to do."* She follows the agreement maxim by accepting St John's perspective without engaging in unnecessary conflict.

Finally, in one of the most heated moments of the novel, Jane kindly refuses St. John's proposal for marriage by saying, *"I cannot marry you and become a part of you."* (pg. 467). Jane carefully articulates her words to avoid harshness while maintaining her boundaries. This reflects the modesty maxim, as she ensures her response is respectful, yet firm and polite.

Charlotte Brontë's use of diction for Jane's dialogues gives justice to the Leeches' maxims of politeness. Jane kept asserting her independence and maintained her dignity while asking for compassion from Mrs Reed or standing against Mr Rochester and St John Rivers. Jane shows how politeness can be a powerful way of maintaining a relationship. Her ability to balance respect for others and her self-respect makes Jane an interesting character.

Mr Rochester plays back and forth with his dialogues, carefully showcasing authority and weakness. He carefully softens his tone often to maintain good manners. His dialogues show various maxims such as tact, generosity, sympathy, etc. Rochester navigates through these maxims while maintaining emotional connections, especially with Jane.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

Rochester mastered his tendency to assert commands playfully. When he tells Jane, "*You are not so unsophisticated as Adèle*; *she demands a 'cadeau' clamorously… you beat about the bush,"* (pg. 141), here he commands his authority with a pinch of humour. Rochester compares Jane's subtlety with Adele's childish behaviour and avoids sounding dominant through his speech. This shows the maxim of tact, where Rochester minimises the imposition of his request; he frames it as a shared understanding rather than a demand. Similarly, his affectionate term "my little friend" during their garden conversation, *"Now, my little friend, while the sun drinks the dew… I'll put a case to you…"* (pg. 248), transforms a friendly tone into a direct one, softening the power imbalance between employer and governess.

Rochester, in his moments of self-correction, such as his apology, *"I beg your pardon. The fact is, once for all, I don't wish to treat you like an inferior"* (pg. 155), shows the *maxim* of generosity. Here, he prioritises Jane's dignity over his pride and status while keeping her freedom at the top. It is a rare moment for a man of his social standing. It shows his strong effort to keep their relationship intact. When Rochester reassures Mr Mason, *"Courage! This day fortnight you'll hardly be a pin the worse of it*" (pg. 242) shows his use of language to uplift and support others. It is a generous thing he often does to support and boost other characters without seeking anything in return. Rochester uses 'hyperbole' to enhance Jane's uniqueness in his dialogue, *"Oh, it is rich to see and hear her!" he exclaimed. "Is she original? Is she piquant? I would not exchange this one little English girl for the Grand Turk's whole seraglio, gazelle eyes, houri forms and all!"* (pg. 308). Rochester uses compliments, speaking with a humorous tone to show admiration without seeming too personal. It is an example of an approbation maxim. Rochester's tone seems funny and light to show compliments more naturally without sounding suffocating.

Rochester, in his quieter moments, shows a maxim of sympathy. He questions Jane after seeing her in an emotional state of mind, *"What is the matter?" he asked; "all the sunshine is gone. Do you really wish the bairn to go? Will it annoy you if she is left behind?"* (pg. 304) Rochester prioritises Jane's feelings while talking with her. His concerns sound more like investigations; his choice of questions, such as "what is the matter?" and "will it annoy you?" demonstrates his kindness for Jane's emotional state. It connects his speech to the politeness principle by showing respect and care. Similarly, his warning, *"You are welcome to all of my confidence that is worth having, Jane; but, for God's sake, don't desire a useless burden! Don't long for poison—don't turn out a downright Eve on my hands!"* (pg. 300) shows a harsh biblical reference. But his plea "for God's sake" reveals a sense of fear, which shows his desire to protect their relationship. It also helps him seek empathy from Jane. By framing his warning as both a plea and a precaution, he balances the maxim of positive politeness.

In the end, Charlotte Brontë shifts Rochester's maxims as needed, either to demand respectability or increase closeness, especially with Jane. As a character, Rochester is a man who knows how to deal with others using language. He is not just a typical romantic hero; instead, he is someone who cleverly uses and breaks the rules of politeness to deal with the world. Rochester's words mean more than they seem. When he is polite, he uses it to help himself to stay safe or say sorry indirectly without really saying it.

3.4 Influence of Socio-cultural Norms on Speech

Emily Brontë's *Wuthering Heights* and Charlotte Brontë's *Jane Eyre* offer insightful and incisive analyses of how these societal norms influenced men's and women's speech and behaviour. When read in tandem,

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

the works show the complexity of Victorian social norms and the conflict that arises when characters challenge or defy them.

In both novels, the characters' voices reveal anxieties about patriarchal authority, status, and propriety. The superiority of upper-class males, such as Mr Lockwood in *Wuthering Heights*, comes through formal and polite modes of speaking. The condition of social status via language is revealed through their adherence to the rules of speech. Their formal adherence to norms of propriety in speech mirrors the significance of establishing social class through language. On the other hand, working-class men may possess a rougher and less refined sample of speech, highlighting their linguistic differences, which are predominantly associated with class and lack of upward mobility. Further, many of the male characters rely on language that reflects the societal assumption of women's intellectual inferiority, which was a characteristic of the patriarchal society of the Victorian age.

A complex network of social conventions governs the words and actions of the women in *Jane Eyre* and *Wuthering Heights*. In general, they had to speak in a dignified, quiet, moral, and polite manner. To avoid inappropriate or presumptuous subjects, women who conform to these norms usually use language that highlights their alleged innocence and domesticity. However, Jane in *Jane Eyre* and Catherine in *Wuthering Heights* both subverted these conventions to varying degrees by expressing their individuality and independence through language. The traditional expectations of women's behaviour are contradicted by Catherine's outspoken statements and defiance of social norms, and Jane's direct and honest communication style demonstrates her independence and strength. Both of these women are often caught between speaking up for what they believe in and following the rules of Victorian society. Both books explore how, during the Victorian era, language was used to express religious beliefs. They deal with characters who frequently invoke religion, use biblical references, and frame moral judgements in religious terms. This demonstrates how strongly religion influences the morals and values of society. The characters' communication also reflects the Victorian ideal of emotional restraint. While women must carefully balance emotional expression with propriety to avoid being labelled as hysterical or irrational, men are frequently expected to suppress their emotions and maintain a stoic demeanour. Through their language, characters in novels also question or subvert the dominant Victorian norms. Through character dialogue, authors examine the intricacies of human emotions, challenge strict social norms, and promote greater social justice.

These books' male and female characters' different communication styles show how Victorian social norms had a pervasive influence on language, behaviour, and power dynamics, in addition to demonstrating the potential for individual agency and resistance. By offering complex portrayals of individuals navigating the constraints of Victorian society and utilising language to both conform to and defy established norms, novels offer a critical commentary on the social and cultural milieu of the Victorian era.

3.4.1 Influence of Socio-cultural Norms on Speech in *Wuthering Heights*

Mr Lockwood's introduction to Heathcliff: *"Mr. Heathcliff?" I said. A nod was the answer. "Mr. Lockwood, your new tenant, sir. I do myself the honour of calling as soon as possible after my arrival..."* (pg. 19). The verbal exchange between Mr Lockwood and Mr Heathcliff when Lockwood informs Heathcliff that he is the new tenant of Heathcliff depicts Victorian social politeness and etiquette more explicitly. In the Victorian era, people used very formal and polite expressions when they saw someone, new or otherwise, for the first time, as shown in the way that Lockwood declares he does himself the honour of calling.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

Lockwood is declaring that that is a respectful, formal action. Lockwood refers to Mr Heathcliff as *"sir"* and is careful not to seem rude, as he tries to maintain the Victorian tradition of respecting social roles. Lockwood is respectful because Heathcliff is his landlord. Heathcliff's simple nod, as the only response to Lockwood, is a simple illustration of how people of that period would have shown their reaction to Lockwood in a rather neutral manner, especially when meeting new acquaintances.

Lockwood does not state his objective outright; instead, he takes care to voice a concern that he has not put the other party in an awkward position, which is a demonstration of the Victorian preference for a subtle and indirect form of speaking to avert the accusatory demeanour that can result from expressing conflict or disrespect. Lockwood's polite professing does not mean that Heathcliff readily abides by these polite practices: his curt invite for Lockwood to "Walk in!" immediately breaks both social norms and expectations of non-confrontation involved in the politeness practice of the time. This episode also illustrates an important aspect of Victorian expectations of language use and didactic, polite principles that underline the use of politeness, seek to address social hierarchy, and promote emotional restraint in language practice.

"The Lord help us!" he soliloquised in an undertone of peevish displeasure... (pg. 20). Joseph's language reflects the era's deep religiosity and moral undertones, which often influenced everyday speech. Joseph's cry, *"The Lord help us!"* is an insight into the Victorian socio-cultural norms of the period, i.e., how religious beliefs were integrated into everyday language and thought. Religion, Christianity in this case, played a pivotal role within Victorian society in determining what was moral and social behaviour. Such expressions as Joseph's were not just offhand remarks but an extension of a religious consciousness worldview.

Joseph's deployment of this ejaculation *"in an undertone of peevish displeasure"* is more than a mere invocation for divine aid. It highlights the Victorian preoccupation with placing mundane irritations and discomforts within religious language and frame, illustrating how deeply religious feeling penetrated day-to-day existence and discourse. The common Victorian custom of utilising religion as a cushion for speech and expression of sentiment, he states how displeased he is after Lockwood has arrived but softens the statement with religious language.

In speech, Joseph's language reflects his sentiments as an individual but also reflects the larger Victorian sense of morality and piousness as well, reinforcing the social convention that much more essentially. This dialogue indicates the use of religious language in Victorian commonplace speech and illustrates how the language of that time reflected sociocultural customs.

"Walk in!" The 'walk-in' was uttered with closed teeth, and expressed the sentiment, 'Go to the Deuce.' (pg. 19) Heathcliff's curt invitation, *"Walk in!"* and *'Go to the Deuce,'* sharply contrast with customary and polite Victorian behaviour and word usage. Etiquette, decorum, and the control of emotional expression were prized aspects of Victorian society. When interacting with friends, much less with strangers, formal and civil interactions were expected. Heathcliff's invitation violates these norms: the phrase is, at once, an invitation and a veiled insult. This would have been quite shocking to the audiences of the Victorian era, when polite society simply would not tolerate rudeness or a confrontational nature.

Social interactions in the Victorian Era were heavily influenced by class problems. Heathcliff is defined as a gentleman, but exhibits objectionable behaviour against which he should not have held himself because it implies disregard for or separation from social norms.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

Victorian society put a high premium on emotional control and, to some extent, restraint. Heathcliff's barely concealed hostility strays from social expectations and additionally shows a deeper existential resentment or anger that would normally be manifested or expressed in more of a polite manner.

Interacting with Heathcliff contributes to his isolation from the larger spectrum of society. His rejection of social graces draws attention to and strengthens his outsider persona. Heathcliff's terse and unwelcoming tone contrasts with Victorian norms of hospitality, highlighting his rejection of societal expectations (pg. 19).

"Nelly, I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So don't talk of our separation again." (pg. 92) Catherine's exclamation, *"I am Heathcliff,"* indicates an absolutely deep emotional and existential connection between her and Heathcliff—a connection that transcends relationships as we typically think of them. This is not just a statement of love; it is a metaphor that describes an inseparable unity of identity. This exchange summarises the paradoxical nature of their connection, as Catherine is making clear Heathcliff is an extension of herself—she loves him, but through social custom and her own choices, she must remain apart. When Catherine states, *"I am Heathcliff,"* she believes that their souls were made from the same substance and ultimately their bond will never die.

Catherine indicates that her love for Heathcliff is *"eternal rocks beneath,"* an indication that although essential, it lacks visible beauty. The nature of this affection presents a paradox because although Catherine loves Heathcliff to the point of saying she is Heathcliff, she still chooses to marry Edgar Linton for social stature and a promise of stability. She ultimately believes this helps Heathcliff. With a universal separation between their otherworldly love and humanity, there is clear tension for Daphne between emotional desire and social constructs.

Victorian conventions emphasise propriety, the importance of class, and marriage as an institution. Catherine's use of language embodies these conflicts, as both entirely passionate and metaphorical, exhibiting the complications of loving Heathcliff through an ideological lens.

"Not as a pleasure...but as my own being," underlined the Victorian ideal of selflessness and duty. Yet it disrupted the same sentiment by suggesting that serious love is outside society, ineffable, and only exists metaphysically connected. Victorian women, especially when considering emotions so intense or the idealism of heightened passions, were best positioned to suppress that emotion or prioritise the rational over the passionate. To profess such intense sentiments aloud in the public realm was not standard, suggesting critiques of gendered norms by Emily Brontë. The use of the metaphor "*eternal rocks*" versus "*foliage in the woods*" communicates how Victorian literature was heavily based on poetic forms to address ideas concerning love/identity while maintaining cultural forms of expression and relevance.

Catherine's dialogue exemplifies the tension between individual desires and societal constraints in the Victorian Era. Her declaration challenges traditional views on love, identity, and duty by portraying a connection that transcends physical separation or social expectations. Through this language, Brontë critiques the rigidity of Victorian norms while exploring the complexities of human emotion and relationships. *"it is impracticable; and..."* In this dialogue, Catherine expresses her intense connection with Heathcliff, suggesting a bond that transcends social expectations.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

Catherine remarks, *"It would degrade me to marry Heathcliff now; so he shall never know how I love him: and that, not because he's handsome, but because he's more myself than I am. Whatever our souls are made of, he and I are the same..."* (pg. 91) serves as a powerful expression of her internal struggle over societal roles and her deep emotional bond with Heathcliff.

It captures some of the issues of love, identity, and social convention in the Victorian era. Catherine describes her feelings for Heathcliff as an experience that transcends and is above corporeal existence, saying that *"whatever our souls are made of",* they are alike. The metaphorical language embodies her feeling that their connection is beyond attraction or compatible social standing. It is a union of being and essence.

Even though they share these deep feelings for each other, she cannot marry him because he doesn't have social standing. For Catherine, the position that Heathcliff occupies renders him inferior, and marriage would be a degradation to her social standing. This decision helps emphasise the Victorian attention to class and propriety with regard to marriage.

The Victorian Era was noted for a strict class system and an assumption that marriage should promote social and economic goals over personal satisfaction. The pressure to comply with societal norms is a primary reason for Catherine's uncertainty about marrying Heathcliff. Her language illustrates this tension: she recognises that she loves Heathcliff in a way that feels profound and eternal, but she rationalises her decision by deciding to marry Edgar Linton to preserve her social standing and stability.

Women in Victorian times were consistently expected to prioritise duty over their wants and desires. Catherine's conflict exemplifies this expectation, as she gives up her want because she interprets it as following the social order. Her statement also demonstrates the constraints on women's agency at that time. She acknowledges that her love for Heathcliff is binding, but society holds contempt for the union. The metaphorical meaning of Catherine's statement *"he's more myself than I am"* elucidates the ambiguities of these statements. Catherine views Heathcliff as a part of herself, but she decides to part ways with him due to the imposition of others. Catherine understands the social nuances of marrying Heathcliff due to his lower social class, revealing the class structure of the era of Victorian society and how they factored into the decisions of marriage.

This dilemma is reflective of other concepts within *Wuthering Heights* the conflict between rationalism and passion, the conflict between individual identity and societal roles and expectations, and the strength of love as a powerful gift and threat. Catherine's speech also emphasises the way that Victorian norms and conventions within language contained embedded norms around duty, class, and identity, which in turn affect individual relationships. The language expresses an emotional reality but also admits and explains limits around language during that time. Emily Brontë disapproves of strict forms of identity by presenting Catherine's internal struggle as a criticism of the restraints and demonstrates love as a resistance and restraint to dominant norms.

In conclusion, *Wuthering Heights* portrays how the language of the male and female characters is impacted by the societal norms of the Victorian period. Class emphasis, gender roles and expectations, religious tenets, and emotional restraint all play a role in how characters in the text express their feelings and interact with one another, ultimately underscoring the tension between personal desires and social expectations.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

Emily Brontë's *Wuthering Heights* thoughtfully examines how Victorian social norms shaped the behaviour and communication of the male and female characters. The book serves as a critique of those norms at the same time it presents the way they permeated through the individuals themselves. In the novel, we see a range of male characters engaging in adhering to Victorian ideals. Mr Lockwood employs the use of polite formal language that a gentleman would use. Joseph's dialogue embodies the Victorian ideals of deep faith in religion. Heathcliff's abruptness to the language and dialogue radically rejects the values of polite language and behaviour and creates an outsider ethos. The figure of Catherine shows the internal struggle of women in Victorian England. In her arc, we see the struggle between her desires and the realities of achieving them surrounding her and her husband and her social standing through the lens of her marriage. The novel gives us a window of insight into how women suffered internally, torn between their true feelings and expectations in society. Brontë uses these characters to frame class structure and expectations, religious ideas, and the opinion of emotional restraint in Victorian society.

3.4.2 Influence of Socio-cultural Norms on Speech in *Jane Eyre*

Charlotte Brontë's *Jane Eyre* is a complete exploration of socio-cultural norms in Victorian England. The novel addresses themes such as class distinction, gender roles, power dynamics and various stereotypical societal expectations. *Jane Eyre* isn't just a love story; instead, it is a literary challenge against the rigid social rules of Victorian England.

Jane criticises the class system and inequality of power when she opposes Rochester, *"I don't think, sir, you have a right to command me... your claim to superiority depends on the use you have made of your time and experience."* (pg. 156) Rochester is wealthier and older than Jane, and by Victorian social norms, it makes him socially more dominant than her. Later, we can see how she further demonstrates that superiority depends on the use of time and the experiences you gain with it. The struggle to keep any relationship intact depends on the mutual love and respect that two individuals show to each other. When Rochester pleads to Jane, *"I cannot live without you," followed by Jane's reply, "I must keep my self-respect",* Jane prioritises her dignity over lovely or romantic desires. These lines show how most women have to choose between love and selfhood. Also, in another example, *"I will not compromise my dignity for the sake of love."* She refuses her relationship with Mr Rochester and showcases her understanding of self-worth and dignity. In the Victorian period, relationships often favoured men when it came to authority and power. Jane demands equality and mutual respect for both men and women.

Jane's early lifestyle at Gateshead. She faces oppressive treatment from the Reed family. She calls out John Reed when he hits her with a book by saying, *"Wicked and cruel boy!",* followed by, *"You are like a murderer—you are like a slave-driver—you are like the Roman emperors!",* (pg. 13) Jane showcases her feelings of anger and fury towards John by comparing him with a *'murderer'* and a *'slave driver'*. This incident shows power dynamics within the family that the children of the lower class, like Jane, suffer from those who are powerful; it perfectly shows the familial structure of Victorian society. John's treatment of Jane indicates male dominance over women, suggesting women must keep their voices low.

Jane always keeps her emotions intact whenever she feels her freedom is compromised. In one of her dialogues, she demands freedom by saying, *"I am no bird; and no net ensnares me: I am a free human being with an independent will."* (pg. 291). Jane uses strong words to shed light on the stereotypical views of society on marriage, where women are kept like a bird in a cage with no freedom at all. Jane is not interested

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

in being someone's pet; she wants to 'fly', to be independent and free from contemporary socio-cultural rules imposed by Victorian society.

Furthermore, she tries to defend the importance of education in Victorian times when she says, *"I was sent to Lowood to get an education; and it would be of no use going away until I have attained that object."* (pg. 65) Jane is very determined to complete her education, which challenges gender norms that restricted women's intellectual growth. In the Victorian period, education for women was considered low in value; still, Jane shows it is essential for seeking independence and self-improvement, and it aligns with Brontë's feminist perspectives.

Charlotte Brontë showcases a feminist character who constantly seeks self-respect, dignity, and freedom. Jane challenges stereotypical social norms and expectations of the Victorian period, often navigating through confined cages or rules and looking for a way to find personal integrity.

Charlotte Brontë's *Jane Eyre* is a novel that examines the different socio-cultural norms of Victorian England. Mr Rochester, as a main character of the novel, reflects these norms, such as class hierarchy, gender roles, societal expectations and stereotypical thinking through his dialogues. It shapes his interpersonal relationships with other characters while showing us the sociocultural dynamics of that time.

Rochester is a man who constantly tries to be dominant over other characters, showcasing class distinction within Victorian society. While he gets ready for his marriage to Jane, he questions, *"Is John getting the carriage ready?"*, to which a footman answers, *"Yes, sir."* Later, followed by another question and an answer, *"Is the luggage brought down?"* - *"They are bringing it down now, sir."* Rochester asks questions in a way they do not seem like a request but instead asks them arrogantly as a command. The difference in the tone of both characters shows Victorian class distinction. The language Rochester uses shows a clear difference between him and his servant. He maintains no familiarity and casualness in language and keeps a formal way of speaking regarding his tasks. This conversation between Rochester and his footman demonstrates the forceful personality of Rochester, which is often seen in Victorian males. This conversation shows a rigid social hierarchy of Victorian England, defining the status of individuals. The people of the upper class, like Rochester, expect constant respect from the lower class, especially their servants. The upper class expects the lower class to provide service and obey their orders without asking any questions; in this case, the footman. Rochester often showcases this norm of class distinction through his conversation with other characters.

In Victorian society, men were often characterised as strong, independent figures who maintained an emotional distance from women and children. Rochester's attitude towards children confirms this notion when he comments, *"I am not fond of the prattle of children," he continued, "for, old bachelor as I am, I have no pleasant associations connected with their lisp. It would be intolerable to me to pass a whole evening tête à tête with a brat."* (pg. 151) His classification of Adèle as a "brat" shows the commanding nature which parallels Victorian norms and reveals how societal expectations shape interpersonal relations within the family.

Rochester remarks, *"But I cannot give him orders in this case: I cannot say 'Beware of harming me, Richard'; for it is imperative that I should keep him ignorant that harm to me is possible,"* (pg. 247), showing that men are expected to be dominant figures while preventing showcasing vulnerability in front

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

of others. It highlights the societal pressure on men to appear strong and invincible within their relationships and social interactions. Men used to bear the pressure of societal norms regarding behaviour, reputation, and class status, confirmed by Rochester's question to Jane, *"If all these people came in a body and spat at me, what would you do, Jane?"* (pg. 233). It shows the social judgment and expectations placed upon Rochester as a gentleman in Victorian society.

Charlotte Brontë talks about cultural and societal expectations of women. When Rochester says, *"I will myself put the diamond chain round your neck and the circlet on your forehead, which it will become; for nature, at least, has stamped her patent of nobility on this brow, Jane; and I will clasp the bracelets on these fine wrists and load these fairy-like fingers with rings." (*pg. 296, 297), it reflects cultural expectations of women's worth to their appearance, ornaments and costly material possessions. It symbolises the Victorian idea of comparing femininity with beauty and wealth. Rochester tries to please Jane with a diamond chain, followed by bracelets, complimenting her fingers as fairy-like, creating a romantic atmosphere around her; it gives an idea about familial bonding in Victorian society. Also, the phrase 'I will clasp the bracelets on these fine wrists' brings out a new perspective of socio-cultural context, where 'bracelets' symbolise 'handcuffs' that bind them to their partner, surrendering their freedom. However, Jane criticises this notion by prioritising her inner self over physical appearance, rejecting physical expectations imposed by society.

Mr Rochester's dialogues in *Jane Eyre* showcase Charlotte Brontë's exploration of themes such as class hierarchy, gender roles, masculinity, femininity, marriage dynamics, and social judgment. Rochester often accepts and rejects these norms in the novel. He evolves his relationship with Jane, rejects his dominant nature and eventually accepts equality.

IV. PEDAGOGICAL IMPLICATIONS

The multidisciplinary approach of the study helps in the domain of historical setting, and as a result, it is very useful to the disciplines of literary studies and gender dynamics. It helps us understand literary texts better and reveals the complex relationship between gender and societal standards during the Victorian period with the help of references from disciplines such as sociology, history, and cultural studies. The study helps to study different perspectives in literature, showcasing the use of gender roles and their uses in various situations. This is shown through a detailed analysis of the language used by the Brontë sisters in their iconic works. This cultivates a deeper understanding of the historical and cultural influences that shape these narratives. The study also highlights the importance of a gender-aware approach towards literary criticism. It is in favour of greater inclusivity and diversity in how texts are interpreted. Finally, it contributes to the current discussions about the representation of gender in literature, and it also encourages readers to be critical about how language reflects and influences societal attitudes towards gender over time.

4.1 Contribution to Literary Studies

Suggestions for Educationists

The key findings of this study help in teaching practices to significantly enhance students' understanding of gender dynamics in literature, offering a wider and more nuanced perspective on the texts. Educational intellectuals can adopt various strategies to enhance critical thinking and help to provide historical context, including interdisciplinary approaches in teaching and using diverse viewpoints.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

The comparative analysis of language in *Wuthering Heights* and *Jane Eyre* is a good starting point to explore and build a foundation for gender roles. By examining how the Brontë sisters used language to depict male and female characters, educators can prompt students to critically evaluate the societal norms of the Victorian era that shaped these portrayals. This study helps to encourage readers to conduct meaningful discussions on the historical contexts and how they continue to influence contemporary literature and society. Students might be encouraged to ask questions such as: How do characters' language choices reflect their societal roles? In what ways do these portrayals challenge or uphold traditional gender norms? By engaging with such questions, students may develop critical thinking skills that help them to view literature as a product of its time and also explain how to address societal issues.

It is important to create opportunities for students to promote critical thinking and teach them how to study historical gender roles to solve contemporary issues in society. Educators can design lessons that encourage students to draw comparisons between men and women in the 19th century and the present. For example, how Victorian ideals around masculinity and femininity compare with modern understandings of gender helps create new thoughts or discussions. Providing students with insights into the socio-political landscape of the Victorian era will enrich their understanding of the literature they are studying while also helping them appreciate how gender dynamics have evolved.

Educators could incorporate perspectives from other disciplines, such as sociology, psychology, and feminist theory, as they help enhance learning. This interdisciplinary approach can help students gain a more comprehensive understanding of the themes in literature from various points of view. For instance, sociology teaches how societal structures influence gender roles, while psychology provides a deeper understanding of the motivations and behaviours a character faces. The use of different assignments encourages students to examine how literature reflects and shapes societal attitudes; it can make their studies feel more relevant and engaging. Along with that, encouraging students to approach texts from multiple perspectives helps students to a deeper understanding of societal influences and motivations. Group discussions and collaborative projects can help students explore different interpretations of gender dynamics in literature.

By adopting these strategies, educators can stimulate a thought-provoking learning experience which helps to encourage students to think critically about literature's role in society. This approach aims to sharpen students' analytical skills and helps to make them socially aware. The one who understands the power of literature helps to support equality and social change. By integrating this research into educational practices, teachers can empower students to navigate through the complexities of gender dynamics in literature.

Implications for Creative Writing

The findings of this research have the potential to deeply influence those who aspire to become writers and offer them valuable insights into how they can approach their works with a sharp awareness of gender dynamics and character development. One of the most notable implications for creative writing lies in the art of shaping complex and delicate characters. Writers can take inspiration from the techniques employed by the Brontë sisters, who skilfully created complex characters that challenge conventional gender roles. By studying how these authors crafted their characters with depth and authenticity, aspiring writers can learn to craft figures that capture the intricacies of human experience and societal expectations. This approach encourages writers to move beyond simplistic portrayals, delving into the psychological and emotional dimensions of their characters to produce richer storytelling that resonates deeply with readers.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

This research significantly highlights the use of language as a powerful tool to critique literary discourse. One who aspires to become a writer must question the power dynamics within their narratives. The study showcases the expressions of character through dialogue, internal monologue and descriptive passages. It transfers the themes of dominance and submission in a story as it enriches the layers of meaning. Writers are advised to think carefully about the implications of their word choices while using language carefully to reveal tensions and conflicts within their stories. This sharp awareness can lead to more impactful writing that not only entertains but also provokes thought and sparks meaningful discussions among readers.

Writers can draw connections between the past and present by reflecting on how gender roles have evolved. A writer who knows the historical gender representation of any text can also inspire others to engage in their discourse. This connection can help craft narratives that address current societal challenges informed by historical contexts. This combination allows a deeper exploration of themes such as identity, power, and resistance, contributing to a diverse and inclusive literary landscape. Writers who want to work with these historical frameworks can create stories that show their own experiences with wider societal affairs, developing a sense of relevance and connection in their work.

This research promotes a new, thoughtful method of storytelling. To challenge stereotypes, new writers need to consider the implications of their language and character representation. New writers need encouragement to create literary narratives that display a wide range of voices and experiences, as it helps to promote inclusivity in literature. Writers can enrich the literary world, allowing readers from different backgrounds to read their stories by creating various perspectives in their narratives. This practice improves the richness of literature and promotes a more unbiased cultural discourse. Learners can take ideas from the writing techniques of the Brontë sisters. They use language as a tool for critique, addressing contemporary themes and promoting inclusivity. Writers can produce narratives that connect with the minds of readers, contributing to the importance of gender and societal conversations.

Implications for Further Research

This study invites scholars to explore the nuanced interplay between language, gender, and societal norms. It also opens up exciting possibilities for further inquiry within literary studies. Researchers are encouraged to conduct comparative linguistic analysis studies across different literary works from various historical periods by investigating how language both reflects and shapes gender dynamics over time. Furthermore, this approach allows for an exploration of historical context and how it shapes cultural attitudes towards gender.

Contemporary literature offers a rich way to examine how established gender roles are challenged and engaged by modern literary narratives. This research displays the importance of modern works to understand how authors navigate through themes such as identity, power, and societal expectations. Scholars from different literary domains may study storytelling or themes and how they shape the modern debates around gender roles and gender equality. The research also provides knowledge on the importance and role of literature and how it shapes modern social, political and cultural norms of society. It will help the learners grasp new ideas to inspire and change modern literary narratives around gender studies.

Further expansion of this study from various authors and genres holds the potential for enriching discussions around gender representation in literature. Scholars hold the power to study across different

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

cultural contexts to examine how different societies or religions influence and portray race, class and sexuality through language.

By researching new areas, scholars can deepen their understanding of gender representation, social class, power dynamics and stereotypical thinking across different cultures. This led to gaining advanced academic knowledge for enhancing critical thinking within contemporary literary texts as a tool to provide a change in society while challenging contemporary socio-cultural norms.

Influence on Contemporary Literary Studies

The implications of this study impactfully transform contemporary literary study, encouraging scholars to critically rethink how modern narratives are studied across cultures. By comparing modern and contemporary literary works, scholars can explore how authors across different periods approach gender representation and power dynamics in their literary discourse. These insights help us understand how contemporary literary discourse not only mirrors societal norms but also influences and challenges them. This constant relationship between past and present reveals the role of literature as a tool to reflect and resist the ongoing discussions around the socio-political and cultural landscape of society.

This research further examines the relevance of historical literary analysis in addressing contemporary issues around gender roles, feminine expectations and power dynamics. Encourages scholars to contribute to the domain of contemporary literature, which deals with themes such as identity, power, and intersectionality. The critical study of these themes showcases the distinct experiences and diverse voices that shape our understanding of culture today, advocating for equality and inclusivity.

In addition, this study highlights the role of literature in influencing cultural attitudes. The analysis of gender dynamics and how they are portrayed within contemporary texts uncovers valuable insights into different ways in which literary expression influences societal change. Literature holds the power to challenge or question stereotypes; it critically influences the representation of gender in modern narratives.

Scholars can improve their understanding of literature by investigating the intersections of socio-cultural norms in contemporary narratives. This understanding enriches the field of literary studies by empowering readers and authors to recognise the potential literature holds in addressing social issues; it shows the fact that contemporary literature is not only a mere reflection of society but an active participant in shaping it. Further continuation of this domain will help us to seek justice and equality.

By advancing such critical engagement with contemporary literature, scholars will be able to view literature from a different perspective, as a dynamic force seeking meaningful change. It influences scholars to critically examine the narratives to address marginalised voices, challenge stereotypes, and promote diverse perspectives, eventually promoting a more balanced literary landscape. This notion will transform contemporary literary studies to become an academic pursuit for advocating social progress through storytelling.

4.2 Contribution to Gender Studies

In Victorian literature, literary analysis offers a unique lens through which to view the intricate relationship between language and gender dynamics. A comparison of the linguistic strategies employed to describe male and female characters in some of these works, such as Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*, demonstrates how language both reflects and upholds social norms and power

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

dynamics. By examining diction, syntax, dialogue, and thematic connotations, researchers can glean insightful information on how gender roles are constructed and how authors either subvert or reinforce dominant norms. This analysis not only informs us about Victorian literature but also general debates regarding the representation of gender and its continued applicability within contemporary society.

Exploration of Gender Dynamics

This study offers a valuable contribution to the examination of the intersection between gender and genre in Victorian literature, providing a meticulous linguistic analysis that demonstrates how language reinforces and perpetuates gender roles. For literary scholars and students, this study demonstrates a tangible methodology for analysing how societal expectations are embedded in literary texts, however implicit that expectation might be.

The specific focus on male and female characters in *Wuthering Heights* and *Jane Eyre* serves to create a more sophisticated reading of those texts than a purely subjective reading would provide, focusing on elements such as word choice, sentence structure, engagement with dialogue and word choice related to theme, to provide some evidence that can go beyond subjectivity and anecdotal analysis.

Examining the frequency of certain adjectives denoting male characters relative to that of female characters can indicate unspoken, unexamined beliefs about male and female characteristics and behaviour, as well as sentence structure and a set of patterns in the dialogue to indicate power relations and differences in communication. This study facilitates a well-rounded exploration of how writers like the Brontë sisters engaged with and challenged normative ideas of gender through their representations of characters and narratives.

By identifying moments when characters' speech either reinforces or contests dominant gender norms, students of literature will be apt to have a richer and more critical awareness of the complexities of gender representation. This is an instructed thought that prompts a richer understanding of the complexity of gendered experience in Victorian literature and moves away from simplistic ideas about male and female characters.

In addition to this, the study contributes to larger discussions of gender by drawing attention to the complex relationships between language – or literal play in language – gender, and the social power relationship also involved. By showing where language at once reinforces and at other times undercuts dominant gender dynamics, the study encourages a higher degree of critical perception of how language constructs our images of gender in literature and society. The study is required to enable a richer perspective on representations of men and women in literature, to secure inclusion, and to break stereotypes about gender.

Re-evaluation of Gender Representation

This study calls for a proactive reassessment of gender representation in Victorian literature by challenging scholarship to depart from surface readings that limit an examination of gender to male and female figures within the text. Through close readings of the language of *Wuthering Heights* and *Jane Eyre*, this study uncovers at once contradictory representations of characters who both conform to and subvert gender stereotypes, demonstrating a more complex approach to thinking about gender as a product of social construction.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

The re-examination offered to literature students and scholars can be useful in thinking critically and interrogatively about the way language shapes understandings of gender. This guided critical re-evaluation invites readers to question normative meanings built around assumptions of what men and women can and should do in Victorian society, rather than accepting traditional readings at face value.

It becomes a guided process of examination in which the reader analyses the Brontë sisters' choices (such as adjectives, adverbs and dialogues) to identify embodied uses of unfair and unjust power, bias and oppression. Research using a gender-oriented method may yield additional insights into the intricacies of gender dynamics in literature. This could involve when readers ignore simple categories of characters as "masculine" or "feminine", they could delight in the complexity of gendered experiences that the Brontë sisters explore. An in-depth analysis of Catherine Earnshaw within *Wuthering Heights* provides insights into how she both conforms to and subverts the societal expectations of gendered behaviour for women.

This analysis would fully explore her speech, behaviour, and actions. Similarly, reading the narrative voice of *Jane Eyre* in close detail would reveal agency and independence based on her context as a Victorian woman, even when restricted. Furthermore, this reframing opens up a more reflective consideration of the historical context of gender representations.

By understanding the social and cultural norms in Victorian England which governed their understanding of gender, readers are then better positioned to understand them as worth studying, as well as the struggles they faced as women and the manner literature conveyed or resisted such norms. Such historical context is critical for understanding the depth of gender dynamics in Victorian literature and the continuance of these issues today.

Contribution to Feminist Literary Criticism

A linguistic analysis of gender in *Wuthering Heights* and *Jane Eyre,* offered in this study, makes a substantial contribution to feminist literary criticism. Using confirmatory evidence to support the feminist argument regarding literature's role in upholding or undermining patriarchal institutions, the study finds patterns in diction, syntax, and dialogue that reveal whether language maintains or contradicts gender inequality.

This contribution to focusing on a linguistic analysis will be particularly useful for those studying women's literature or feminist theory, as it demonstrates how language, gender and power interact in a nuanced way in Victorian texts. This study addresses the political realities of Victorian women; the study analyses, at the level of language, how literary practice can work for or against their inequality. The study also identifies moments among the female characters, such as Heathcliff, that perform agency and resistance to inequality via their ways of using language. Victorian feminists sought to challenge the image of women as passive and submissive. It identifies linguistic strategies employed by authors to empower their female characters.

Victorian feminism laid the groundwork for contemporary feminist movements that are referenced today. This research could shed light on how it examines the threads of Victorian feminist themes in contemporary feminist discourse by showing how texts from the Victorian era addressed issues still salient around autonomy, equality, and resistance to societal constraints. This study also extends feminist literary criticism by unpacking a methodological framework that aims to unpack language in literature. By primarily using linguistic features—diction, syntax, and dialogue—scholars can explore different layers of gender representations that could potentially go unnoticed.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

Comparing male and female characters alongside one another in this research promotes a fresh look at how the dynamics of gender are created through language. The comparison of male and female characters prompts feminist scholars to link how Victorian writers subverted binary systems of gender, which has been ongoing with modern authors utilising the same material in terms of gender fluidity.

For both students and scholars who study women's literature, this research illustrates the necessity of a linguistic analysis of texts to explain representations of gender. It offers to consider and identify subtle ways in which female characters challenge their oppression or claim agency through their speech roles or narrative voice.

This analysis shows how the language used in *Wuthering Heights* and *Jane Eyre* either challenges or reinforces traditional gender roles. It adds valuable insights to feminist literary criticism and provides a fresh look at the language in governess novels, especially *Jane Eyre*. It explores the roles of women in society during that time.

It enables scholars who study literature written by women to engage with the complexities of gender performance in Victorian texts while situating those complexities in a conversation about gender equity and representation in contemporary literary studies. Through its nuanced approach to language, this research affirms the transformative potential of feminist theory to reshape the study of literature and the ways society positions gender.

Relevance to Contemporary Discourse

The study of Victorian gender roles and how they were represented in literature is still highly relevant to contemporary discourse and sheds light on the historical roots of gender relations and how they continue to inform today's society. By engaging with portrayals of gender in canonical works such as *Wuthering Heights* and *Jane Eyre*, this study provides an important historical context that frames contemporary gender issues and debates. Each of these novels is constructed upon gender stereotypes and expectations that align with your interest in contemporary gender issues. By analysing Victorian-era notions of gender roles, readers will come to understand the historical origins of the norms and inequalities associated with gender today.

The study will also allow readers to track how gender roles have evolved (or, in some cases, remain stuck) since the Victorian age. Using the lens of Victorian gender roles will allow you to broaden your analysis to highlight systemic inequalities within education, vocation, and participation and representation related to systemic inequalities in gender roles and expectations. The separate spheres ideology that emerged in Victorian society has roots embedded in the systemic inequalities related to education, vocation, and participation. Understanding contemporary issues related to gender roles and gender equality will be more accessible when viewed through the framework of historical gender roles, expectations, or hierarchies, and this study will provide that framework.

This research on gender representations in Victorian literature will equip us to scrutinise representations in contemporary literature, films, and media. In demonstrating ways to read critically about gender representation in Victorian literature, this research offers students and scholars opportunities to read critically about gender representation concerning contemporary texts.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

Victorian literature is a chance for readers to think about several sophisticated forms of gender bias and representation in current storytelling. While in-depth examples will speak to the limitations of traditional gender roles, the evidence is to convey that moving towards more inclusive or diverse narratives in texts we read now is worthy of consideration.

By looking at how gender roles were historically constructed, this study allows others to actively question and work against stereotypes that may still influence thinking today and persist solidly among current ideas embodied in `gender' This analysis could be extended to explore how Victorian norms regarding gender may have (or may not) intersected with other social categories such as race or class to provide the historical groundwork for contemporary intersectional feminism studies.

Evaluating power in gender roles provides a historical structure in which to consider contemporary power structures and offers readers a way to discuss how power is still shaped through gender roles and relationships today. The gendered divisions of labour common among Victorian workers provided a window to consider ongoing conversations about value and gender at work today.

It also helps to inform policymakers about the deep-rooted nature of gender inequality, encouraging more comprehensive and historically informed approaches to gender equity policies. Our study points out the importance of including diverse historical perspectives in educational curricula, promoting a more nuanced understanding of gender history.

The historical knowledge from the research can strengthen arguments for gender equality by illustrating the construction of gender roles and that we can change them. Through this research, the participants are provided opportunities for personal and social development.

Learning about historical gender norms allows readers to contextualise the extent to which historical conditions have shaped their own internalised gender norms and beliefs. The research can offer more empathy and understanding of the difficulties faced by individuals who have not conformed to gender roles and followed this pattern in the past and the present.

By showing how gender roles have developed since the Victorian period, this study can prompt readers to actively seek gender equality at the school level, workplace level, and community level. In addition to its function as a historical piece, this study of Victorian gender roles and their literature serves as an important prism through which we can examine and confront gender issues of today.

The research provides a historical background for understanding and framing current gender relations, develops critical perspectives for analysing contemporary media, develops contemporary engagements and debates about gender, and may inspire policy development and personal reflection. For teachers and researchers, this research is crucial to a fuller understanding of a sociological construction of gender and working toward an equitable and inclusive society.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

V. CONCLUSIONS

The Victorian Era was the time when women were suppressed, and through gothic literature, they lived out their fantasies. Women rebelled through their writing in a way that was not evident to the naked eye. It is after reading between the lines that one realises how dominant and patriarchal the society of the Victorian Era is and how women at every point try to fight against such prevalent norms. This era can be termed as the beginning of the feminist movement. This study has shed light on the linguistic differences between the language used for male and female characters in the texts *Wuthering Heights* by Emily Brontë and *Jane Eyre* by Charlotte Brontë to determine the barriers in language that women use. The differences are explored based on a qualitative analysis of the selected texts, focusing on various factors like lexical choices, sentence structure, usage of maxims of politeness principles and the influence of socio-cultural norms on speech. The study also examines the connection between gender, language and power dynamics in this selected Victorian literature. The study has applied Robin Lakoff's "Deficit Theory" to understand how various Victorian societal norms have shaped gender-specific language use and supported power hierarchies. The study has focused on the dialogues between the central characters to see how language shapes or challenges patriarchal norms.

The key findings of the study suggest-

1. The male characters, Heathcliff *(Wuthering Heights)* and Rochester *(Jane Eyre),* often used imperative or declarative language and abstract metaphors to assert their dominance.
2. Female characters like Catherine *(Wuthering Heights)* and Jane *(Jane Eyre)* strategically use expressive speech to subtly navigate the various nuances of patriarchal dominance.
3. The study also reveals that despite similar historical backgrounds of the authors, the authors showcase a diverse use of language in their texts, where Emily Brontë prefers raw diction, and Charlotte Brontë employs deliberate dialogues to critique social identities.

These insights contribute to both literary and gender studies, which can help in a multidisciplinary approach to studies.

The implication of the study lies in its contribution to understanding gender dynamics of the Victorian times and how it is relevant to contemporary gender studies. By analysing the linguistic features of the language used by the characters, the study provides a tangible methodology to understand how language reinforces or challenges gender norms enforced by Victorian society. The study also studies repetitive gender stereotypes and encourages diverse storytelling, promoting an inclusive narrative. Furthermore, it informs policymakers about the deep-rooted nature of gender inequality and promotes nuanced historical perspectives in education. The study is also a step towards a multidisciplinary approach to literary studies.

The study differentiates itself from other studies by focusing on understanding the difference in the linguistic features of the speech used by the characters in the texts instead of focusing on character development or psychological problems. It provides a more nuanced understanding of how gender affects the speech by analysing the actual words that the characters speak. Even though the study provides how the language patterns reinforce gender norms, one of the limitations of the study is that it fails to consider various other factors that can affect the use of language other than gender, such as race, religion, social class, economic background, educational background, etc. Further studies can be conducted on how these

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

factors shape one's speech. Further studies can also be conducted by understanding the response of the contemporary audience towards these texts. Texts other than these canonical ones from various time periods can also be studied to analyse the language used in those texts to examine how gender affects language use. Another further scope of study is that texts from different eras can be compared and analysed to examine whether gender barriers are as prevalent in the language used in contemporary texts as they were in other eras.

BIBLIOGRAPHY

Books

1. Brontë, Charlotte. *Jane Eyre,* Penguin Random House SEA Pte Ltd., 2024. Print
2. Brontë, Emily. *Wuthering Heights,* Penguin Random House SEA Pte Ltd., 2024. Print

Research Papers

1. Amita, Amita, et al. *B.A. First Year English Literature, Paper - II PROSE*. 2020, mpbou.edu.in/uploads/files/ba1eng2.pdf.
2. Awaliah, Indah Miftah. *"GENDER ISSUES IN CHARLOTTE BRONTE'S JANE EYRE."* ETERNAL (English Teaching Learning and Research Journal), Vol. 3, no. 1, June 2017, pp. 107–17. https://doi.org/10.24252/eternal.v31.2017.a11.
3. Bland, Marie. *"Gender and Gender Identity in Victorian Fiction."* Ghent University, by Ghent University, edited by Marysa Demoor, thesis, 2019, https://libstore.ugent.be/fulltxt/RUG01/002/790/076/RUG01-002790076_2019_0001_AC.pdf
4. Bote, Leon Z. *"Representation, Placement, and Usage of Dialect in Jane Eyre."* Csuohio, June 2015, www.academia.edu/13054130/Representation_Placement_and_Usage_of_Dialect_in_Jane_Eyre.
5. Dias, Daise Lílian Fonseca and UFCG (Universidade Federal de Campina Grande). *WOMEN AND VICTORIAN LITERATURE*. Thesis.
6. Ferreira, Virginia Acuna. "Sara Mills (2003). *Gender and Politeness.* Cambridge: Cambridge University Press. 270 Pp., ISBN Hb 0 521 81084 1, Pb 0 521 00919 7." Sociolinguistic Studies, Feb. 2004, pp. 158–64. https://doi.org/10.1558/sols.v5i1.158.
7. Harper, Stephanie A. *"Vulnerable Resistance in Victorian Women's Writing."* USF Tampa Graduate Theses and Dissertations, by University of South Florida and University of South Florida, thesis, 2022, digitalcommons.usf.edu/etd/9367.
8. Kendall, Shari, and Deborah Tannen. *Discourse and Gender*. www.blackwellpublishing.com/content/BPL_Images/Content_store/WWW_Content/9780631205951/028.pdf.
9. Loftus, et al. *"Social Life in Victorian England."* British Literature Wiki, by Victoria and Albert Museum, 28 Feb. 2025, pp. 1–12. sites.udel.edu/britlitwiki/social-life-in-victorian-england.
10. Loggarfve, Patricia. *"Different Representations of the Orphan Child: A Character Analysis of Emily Brontë's Heathcliff and Charlotte Brontë's Jane Eyre."* LUP Student Papers, 2017, lup.lub.lu.se/student-papers/search/publication/8900817.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research

@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

11. Nuri, Alaviyya. *"The Impact of Social Networks on Language Learning: A Comprehensive Analysis."* EuroGlobal Journal of Linguistics and Language Education, Vol. 1, no. 2, Oct. 2024, pp. 62–67. https://doi.org/10.69760/qxf8gj63.
12. Pérez Fernández, José María and Eric Evans. *Victorian England and Its Political Reforms*.
13. Purbasari, Dina Maulida, et al. *"REGISTER LANGUAGE IN THE VICTORIAN ERA AS REFLECTED IN THE CHARLES DICKENS 'OLIVER TWIST.'"* INFERENCE: Journal of English Language Teaching, Vol. 5, no. No. 3, pp. 209–10.
14. Rahaman, Mostafizar. "Gender Role in the Victorian Era: A Case Study of Charlotte Bronte's 'The Professor.'" Journal of Emerging Technologies and Innovative Research, by JETIR, Vol. 10, No. 11, 2023, www.jetir.org/papers/JETIR2311337.pdf.
15. Rajashekar, M. and Dr. Vandana Srivastava. *"GENDERED NARRATIVES IN VICTORIAN LITERATURE: A COMPARATIVE STUDY OF FEMALE CHARACTER EVOLUTION."* Glocal School of Arts & Humanities.
16. Suryanovika, Citra, and Irma Manda Negara. *"The Identification of Slurs and Swear Words in Bronte Sisters' Novels."* Lingua Cultura, Vol. 13, no. 1, Feb. 2019, p. 11. https://doi.org/10.21512/lc.v13i1.5190.
17. Švarcer Jana. *"Gender-determined Language Differences Between Men and Women."* Faculty of Humanities and Social Sciences, University of Rijeka, 16 Sept. 2024, repository.ffri.uniri.hr/islandora/object/ffri:4308.
18. Uusitalo, Julia. *Gender Construction in Wuthering Heights and Jane Eyre*: A Comparison. Student thesis, 2020, www.diva-portal.org/smash/get/diva2:1532888/FULLTEXT01.pdf.
19. Varghese, Lata Marina. *"Stylistic Analysis of Emily Brontë's Wuthering Heights."* IOSR Journal of Humanities and Social Science (JHSS), vol. 2, no. 5, journal-article, Sept. 2012, pp. 46–50. www.iosrjournals.org.
20. Viediernikova, T. *"THE USE OF LINGUISTIC MEANS AND STYLISTIC DEVICES IN THE NOVEL 'WUTHERING HEIGHTS' BY E. BRONTE."* International Humanitarian University Herald Philology, no. 66, Jan. 2024, pp. 182–86. https://doi.org/10.32782/2409-1154.2024.66.40.
21. Yadav, Simran, et al. *"Comparing Writing Style of Male and Female Authors in Victorian Era."* International Journal of Innovations in TESOL and Applied Linguistics, 2021.
22. Zajc, Petra, and Monika Kavalir. *"How to Speak Like a Brontëan Byronic Hero: A Comparison of Mr Rochester and Heathcliff"*. Journal for Foreign Languages, vol. 16, no. 1, Dec. 2024, pp. 39-61, https://doi.org/10.4312/vestnik.16.39-61.

Web References

23. Eternity Class. *"THEORY LANGUAGE AND GENDER BY ROBIN LAKOFF (1975) Introduction to Sociolinguistics."* YouTube, 20 Apr. 2022, www.youtube.com/watch?v=uMHSkeaaxOw.
24. Guillén-Nieto, Victoria. *"7 (Im)Politeness Theory."* De Gruyter eBooks, 2023, pp. 130–52. https://doi.org/10.1515/9783110672619-007.
25. HarrisCezar. *"The Victorian Age 1832-1900 - SlideServe."* SlideServe, 19 Feb. 2011, www.slideserve.com/HarrisCezar/the-victorian-age.
26. Mambrol, Nasrullah. *"Analysis of Emily Brontë's Wuthering Heights."* Literary Theory and Criticism, 25 Mar. 2019, literariness.org/2019/03/25/analysis-of-emily-brontes-wuthering-heights.

BODHIVRUKSHA JOURNAL OF DIVERSE DISCIPLINE
E-ISSN : 3139-1486
An Open Access, Peer-Reviewed, Multidisciplinary Scholarly Journal
Bi-monthly | Multilingual (English, Hindi, Marathi) | Academic Research
@ Volume 2, Issue 6 (November-December 2026) https://bjddjournal.org/ (E-ISSN : 3139-1486)

27. Parker- Geoff Parkes et al., 101 *Myths about the English Language,* Englang Books, 1989, ISBN 1-871819-10-5, p. 38
28. Provost, Rex. *"What Is Sentence Structure — Examples and Tips for Writers."* StudioBinder, 12 Mar. 2025, www.studiobinder.com/blog/what-is-sentence-structure-examples.
29. ReadingWise - *Vocabulary and Word List From Wuthering Heights*, 3 Oct. 2023, readingwise.com/blog/word-list-for-wuthering-heights-by-emily-bronte.
30. Schimel, Joshua. *Writing Science: How to Write Papers That Get Cited and Proposals That Get Funded*. Oxford UP, 2011.
31. Steinbach, and Susie. *"Victorian Era | History, Society, and Culture."* Encyclopedia Britannica, 8 Oct. 2019, www.britannica.com/event/Victorian-era.
32. *"The Brontë Sisters and the Importance of Women's Education in the Nineteenth Century."* Retrospect Journal, 16 Oct. 2022, retrospectjournal.com/2022/10/16/the-bronte-sisters-and-the-importance-of-womens-education-in-the-nineteenth-century.
33. *"The Brontë Sisters' Literary Style and Themes | English Novels Class Notes" Fiveable*, library.fiveable.me/the-english-novel/unit-5/bronte-sisters-literary-style-themes/study-guide/uTi9eWOjCvFGS39E.