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Exploring Emotions and Feelings in *Little Bee* by Chris Cleave

**Dissertation Submitted in Partial Fulfilment of the Requirements for
Master's Degree in Literature and Civilization**

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Academic Year: 2024/2025

Dedication

“Success is the sum of small efforts, repeated day in and day out.”

- *ROBERT COLLIER* -

This dissertation reflects the long path of effort and persistence. It is dedicated with gratitude to those whose presence has been a constant source of strength.

GHORAB Tayeb, this is the fruit of our humble work, which I dedicate to the souls of my dear father and mother (May Allah bless their souls and grant them His paradise), to my beloved brothers and sister, to my lovely niece and nephews, to those who helped even with a kind word.

BOUTERAA Ahmed Abbas, this work is sincerely dedicated to the loving people who have always supported me in every single moment in my life. To my parents, siblings, niblings, friends and my lovely pupils.

Acknowledgements

In the name of Allah, the Most Gracious, the Most Merciful. Before all else, we thank Allah for granting us the strength and determination to complete this work.

We also express our most sincere appreciation to our supervisor, Ms. KHELEF Embarka, whose guidance, patience, and encouragement have been essential throughout this study.

In addition, we are also very thankful to our teachers for the knowledge and inspiration they provided along the way.

Furthermore, we extend our profound thanks to the jury members for their invaluable expertise and thoughtful commentary.

Finally, we would like to give special thanks to our families and friends for their constant support, prayers and understanding during this journey.

Abstract

Emotions and feelings play a crucial role in shaping the events and characters of any novel. In *Little Bee*, Chris Cleave uses emotions and feelings to make his work both narrative and emotional, leaving a strong impact on the readers. This dissertation explores the emotions and feelings evoked by the characters in the novel *Little Bee*. While previous studies have mainly dealt with postcolonial themes and concentrated on one main character, neglecting the rest, the psychoanalytic dimension in Cleave's novel remains unexplored. This dissertation seeks to fill part of this gap by examining the emotions and feelings represented in *Little Bee*, with particular attention to identifying the different emotions experienced and expressed by all the characters. The study adopts a qualitative method based on textual analysis, and it applies close reading to identify and interpret the various emotions and feelings in the novel. It also makes use of secondary sources, such as academic articles and scholarly works, that discuss emotions, feelings and psychoanalysis in literature. This study shows that fear seems to be the most dominant emotion in the novel, while joy appears only in brief moments. As for other feelings such as hope and love among others emerge strongly throughout the narrative.

Keywords: Emotions, Feelings, *Little Bee*, Psychoanalysis.

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General Introduction

1. Background of the Study

Literature depends on emotions because they add profound value to stories while creating close connections between people, fictional characters and their reading audiences. Literary emotions present reflections of personal experiences, as well as portrayals of other people's lives through their ability to reproduce unfulfilled love pain, unexpected success happiness and tragic loss sorrow. The connection between readers and stories exists through emotions, because they make texts on paper transform into real-life authentic experiences. Literary authors who master the art of emotion portrayal can trigger reader emotions that produce both tears and laughter and angry responses and hopeful states the way their characters experience them. A reader develops a profound connection to the story through emotions, which deepens their relationship with both the story and its central characters, thus turning the reading experience into an intense and a long-lasting adventure.

The emotional experience of feelings lasts longer than transitory emotions do. These feelings emerge from profound thoughts and life experiences, that continue to affect characters across the story. Characters' actions are determined primarily by their developing feelings rather than their swiftly arising emotions, even though emotions occur more rapidly and with greater intensity. Through character's feelings, writers present how their characters progress throughout the narrative. Character's decisions and relationships with others become defined by the feelings that travellers experience. Through feelings, readers establish better connections with characters through the display of their core priorities. Literature becomes more meaningful, as well as emotionally engaging when authors incorporate feelings into their stories.

Sigmund Freud developed the psychological theory known as psychoanalysis to explore the human unconscious mind. The human psyche contains an unconscious realm known as the unconscious. People experience fears and desires in the unconscious mind that remains

unrealized, yet still direct human behaviour effectively. Those unrecognized emotions show themselves through channels that humans accept as normal when feelings come to the surface. Human beings express their unconscious thoughts through dreams, as well as jokes and fantasies, but also express themselves through works of art, including literature. Chris Cleave's famous novel *Little Bee* is a powerful example of how literature can be used to express repressed emotions and feelings.

2.Statement of the Problem

This academic study explores the different emotions and feelings presented in Chris Cleave's *Little Bee*. It examines how both the main and minor characters experience and express these emotions and feelings, and the role they play in shaping the narrative and deepening its emotional impact.

3.Research Questions

This study aims to address the following research questions:

1. What are the emotions and feelings presented in *Little Bee*?
2. What are the emotions and feelings experienced and expressed by both of the main and minor characters in the story?
3. What role do emotions and feelings play in the narrative?

4.Literature Review

Ngore et al. (2022) examine *Little Bee*'s alienation using Seeman's framework of alienation, with a focus on psychological detachment, however emotional aspects such as resiliency and fear were not explored as part of *Little Bees*' experiences(Ngore, Nasrullah , & Max, 2022). Thus, this study will address this gap, by analyzing these emotions through a psychoanalytic lens, to have a better understanding of *Little Bee*'s psychological experience.

Mursalina and Harsono's study "*The Impacts of Post-Colonial Condition towards the Main Character's Trauma in Chris Cleave's Little Bee*" uses postcolonial theory and PTSD to study Little Bee's traumatic experiences. Their work notes her struggle mechanisms, yet fails to address the core emotional aspects of her experiences, including her fear, grief and strength. This study will analyze these emotional states because they help reveal her psychological journey. (Mursalina & Harsono, year))

Annisa, Kuncara and Nasrullah (2019) analyze in their article "*The Representation of 'The Other' towards Little Bee's Character*" the nine ways through which Little Bee displays postcolonial Otherness(Annisa, Kuncara, & Nasrullah, 2019). The researchers successfully identify external markers of difference in their analysis, but they fail to investigate how marginalization emotionally affects Little Bee's mental state. This research will explore the psychological reactions such as fear, shame and resilience as responses to marginalization.

Laura E. Savu (2014) explores ethical character relationships by using theories of emotion in her article "*Bearing Wit(h)ness: 'Just Emotions' and Ethical Choices in Chris Cleave's Little Bee*"(Savu, 2014). Her study focuses on emotional impact for character interactions, yet she lacks examination of Little Bee's individual psychological state. This investigation will examine Little Bee's personal psychological experience of emotions.

One of the limitations of these previous studies is that they did not explore all the emotions and feelings presented in the novel. Furthermore, their focus was solely on the main character, neglecting the rest of the novel's characters, who play a significant role in expressing the emotions and feelings within the novel. This study aims to fill part of these gaps by exploring all the emotions and feelings present in the novel, and linking them to all of the characters in the story.

5.Aims of the Study

The primary aim of this dissertation is to explore the emotions and feelings presented in *Little Bee* by Chris Cleave. In addition, it focuses on identifying the different emotions and feelings experienced and expressed by all of the characters in the novel, in order to understand their emotional states and experiences in the story, and how they were portrayed, as well as the role they play in shaping the narrative.

6.Significance of the Study

This exploratory study sheds the light on the emotions and feelings in *Little Bee* and how those emotions shape the characters experiences. It contributes to the literary analysis by identifying the role that emotions play in comprehending the depth and the impact of the novel.

7.Research Methodology

The research adopts a qualitative approach that utilizes the textual analysis method. The first chapter relies on secondary data, including academic articles and scholarly works that explore emotions and feelings, as well as psychoanalysis in literature. The second chapter applies a practical analysis of the primary text. Firstly, it involves a close reading of *Little Bee* in order to discover and analyze the character's emotional expressions. Secondly, it examines specific narrative moments in the novel that display noticeable emotional manifestations, while emphasizing the diversity of emotional expressions within the story.

8.Structure of the Study

The present study consists of two main chapters. The first chapter, *Emotions and Feelings in Literature*, introduces the theoretical background behind the study. It begins with a discussion of the concepts of emotions and feelings, and their significance in real life and literature. It then presents psychoanalysis as the central theoretical framework adopted in this dissertation, explaining how concepts such as the unconscious, repression and the structure of the human

psyche (id, ego and superego) provide a lens for understanding literary characters' emotional experiences. This theoretical foundation provides the basis for the practical analysis by examining how emotions and feelings can be understood through a psychological perspective.

The second chapter presents the practical analysis under the heading *Textual Analysis of Emotions and Feelings in Little Bee*. It begins with an introduction to the writer Chris Cleave, followed by a brief summary of the plot, main characters and the setting of the novel. It then identifies the range of emotions and feelings experienced by characters in the novel, showing major emotional states such as fear, guilt, sadness, trauma and hope. Furthermore, it explores how these emotions and feelings are expressed through the characters' actions, thoughts and interactions, and the role they play in shaping the narrative.

CHAPTER ONE

Emotions and Feelings in Literature

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Introduction

Since the dissertation aims to explore the emotions and feelings in *Little Bee* by Chris Cleave, this chapter sets the theoretical base for that analysis. It begins by defining emotions and feelings, showing how both are deeply reflected in literature. It then explains the difference between the two, while emphasizing their role in shaping characters' actions, thoughts and inner conflicts. In addition, it presents psychoanalysis as the main theoretical approach used in this study. Also, it outlines the core psychoanalytic concepts such as the unconscious mind, repression and the structure of the psyche (id, ego, and superego), and discusses how these concepts help uncover the hidden emotions and psychological depth of fictional characters. By linking the theory of psychoanalysis with the study of emotions and feelings, this chapter provides a comprehensive framework for analysing *Little Bee* and understanding how the novel expresses the emotional realities of its characters.

1.1. Emotions

Every human being reacts through emotions that stem from specific events or situations. The specific emotion that emerges from someone depends on the situation that activates the emotion. A person will feel joy upon receiving good news, but fear develops when they sense danger. Every day, our emotions steadily affect how we operate in life's events. The choices we make depend on our present state of happiness, alongside our feelings of anger, sadness, boredom and frustration. People make decisions about their activities and hobbies according to how these choices affect their emotions. Understanding our emotions enables us to handle life's challenges more smoothly and securely.

1.1.1. Definition of Emotions

The French origin of the word "*emotion*" emerged during the 1570s through the term "*émouvoir*" signifying "to stir up", although the Latin root "*emovere*" indicated "move out" and

"remove" and "agitate" derived from ex "out" blended with *movere* "to move." Historically, "*emotion*" was used to define "strong feeling" during the 1650s before writers started applying it to all feelings by 1808.

According to Merriam-Webster an emotion represents "a conscious mental reaction (such as anger or fear) which people experience as strong feeling toward specific objects and results in physiological along with behavioural body changes."

The academic study of emotion extends across psychological research, as well as philosophical and literary disciplines. Humans encounter emotions throughout their lives, yet scientists struggle to create an exact definition of them. Multiple experts have established different definitions of emotion by focusing on physiological reactions together with psychological states and social contexts.

According to (Schachter & Singer, 1962), emotions develop when the body experiences arousal, which becomes understood through mental interpretation. The Two-Factor Theory of Schachter and Singer demonstrates that emotions develop when people understand bodily signals through environmental cues.

Paul Ekman (1992) defines emotions as fleeting automatic behavioural patterns that combine physical reactions and personal feelings which humans experience toward meaningful outer and inner triggers(Ekman P. , 1992). According to Ekman, basic emotional responses occur similarly in all human societies.

Antonio Damasio (1999) notes that emotions occur as biological mechanisms, which function essentially for decision-making, as well as for social interaction and survival(Antonio, 1999). According to Antonio Damasio, he makes a distinction between biological responses (emotions) and the conscious awareness of these responses (feelings).

1.1.2. History of Emotions

In both Western and Eastern traditions, the study of emotions originated from ancient divine connections, which led to spiritual progress. The philosophical elite, including Aristotle, Plato, Descartes, and Spinoza created distinct historical viewpoints regarding emotional states, their origination factors, and subsequent outcomes. According to his book, *The Passions of the Soul*, Descartes established six fundamental emotions: wonder, love, hate, desire, joy, and sadness.

In the Enlightenment period, David Hume presented a revolutionary perspective by stating that humans mostly function through emotional responses, since reason plays a secondary role. The philosopher announced that "*reason*" should always remain submissive under the authority of passions, to demonstrate how passionate forces surpass rational processes in behavioural activation.

During the 19th century, researchers began studying emotions scientifically through body-based approaches and experimental methods. William James, together with Carl Lange, conceived the James-Lange theory as two separate researchers simultaneously suggesting that bodily responses generate emotions after they occur. The mental experience of an emotion follows after baseline bodily signs, such as a raised heart rate and tensed muscles, reveal themselves to conscious awareness.

Modern scientific knowledge about emotions underwent substantial growth throughout the 20th century. In the 20th century, Richard Lazarus, together with Herbert Simon, Robert Plutchik, Robert Solomon, Nico Frijda, and Jaak Panksepp researched emotions through the lenses of cognitive approaches, as well as philosophy and evolution and neuroscience theories. Through their research, these scientists developed the understanding that emotions exist as psychological phenomena alongside biological, social, and cultural components.

1.1.3. Classification of Emotions

Emotions exist within human beings to modify their behavioural patterns, as well as their thinking methods and actions. Human life requires both positive and negative emotions as normal elements. Research has produced various models that group emotions. Researchers define emotions through multiple dimensions for experimental and scientific purposes. Dimensional models of emotion function by identifying emotions through the exploration of their positions, on two or three multiple dimensions. Emotional classification models usually take valence as their first dimension, separating good (positive) from bad (negative) valence, and secondly use arousal as an intensity measurement scale. Researchers have developed several different models for classification.

In 1897, Wundt introduced a dimensional framework to understand emotions, which consisted of the three aspects "pleasurable versus unpleasurable" and "arousing or subduing," alongside "strain or relaxation" (Willhelm M & Wundt, original 1897). Several models of the "basic emotions" have been suggested:

William James detailed four emotional categories - fear, grief, love, and rage - thus creating a model based on physiological action in 1890.(James, original 1890)

Psychologist Paul Ekman established six primary emotions, consisting of anger, disgust, fear, happiness, sadness, and surprise, as he traced their connections through facial movements. He added more basic emotions to his original theory, which included emotions that do not require facial muscle involvement. Researchers added eleven new emotions to the list, which includes amusement, contempt, contentment, embarrassment, excitement, guilt, pride in achievement, relief, satisfaction, sensory pleasure, and shame.

In 1996, Richard and Bernice Lazarus added nine more emotions to Paul Ekman's initial seven core emotional states to create a list of 15 emotions, which includes aesthetic experience, anger, anxiety, compassion, depression, envy, fright, gratitude, guilt, happiness, hope, jealousy, love, pride, relief, sadness, and shame. (Richard , Lazarus , & Bernice, 1996)

Through statistical analysis of emotional responses to short video clips, (Alan S, Cowen , & DacherKeltner, September 5, 2017) identified a total of 27 distinct emotional experiences, including admiration, adoration, aesthetic appreciation, amusement, anger, anxiety, awe, awkwardness, boredom, calmness, confusion, craving, disgust, empathic pain, entrancement, excitement, fear, horror, interest, joy, nostalgia, relief, romance, sadness, satisfaction, sexual desire, and surprise.

1.1.4. Emotions in Literature

Throughout history, literature demonstrated its power to investigate and display emotional experiences of human beings. Reading literature allows people to examine the entire gamut of human emotions, which ranges from happiness to sadness to rage to love and fear, and results in deep emotional connection with characters. Literature acts as a human emotional reflection but also functions as a consciousness-shaping instrument for morality and emotions, according to Mathews K. (Saji, 2025)

Martha Nussbaum (2010) and other scholars, state that fiction literature enables human development through diverse emotional encounters, which leads to greater empathetic abilities. According to Keith Oatley (2012), fiction helps people understand others better while processing their emotions due to its ability to enhance their emotional intelligence. Following Aristotle's ancient concept of catharsis, literature creates pathways through which people can emotionally cleanse themselves mentally.

Each literary genre has a distinct method through which it produces emotional reactions in readers. Literary techniques used in poetry evoke raw emotion, which often emerges through metaphor and rhythm in the writings of William Wordsworth and Sylvia Plath. The plays of William Shakespeare demonstrate broad emotional spectrum shifts across his works, from the profound sadness of *Hamlet* to the joyous mood of *A Midsummer Night's Dream*. The novel genre grants authors extended storytelling space, which allows them to tackle profound emotional themes in works such as *Pride and Prejudice* by Jane Austen, as well as *The Catcher in the Rye* by J.D. Salinger. In *Mrs. Dalloway*, Virginia Woolf employs stream-of-consciousness technique to depict the inner perspective of character's emotions in a deeply personal manner.

Aside from illuminating personal feelings, literature actively influences how cultures understand emotions as well. Haruki Murakami and Chinua Achebe demonstrate through their books how cultural life experiences affect collective emotional expression in society.

1.1.5. Importance of Emotions

Emotions exist as fundamental life components that guide thoughts while influencing behaviour patterns together with social interactions. These mechanisms function as adaptation tools to support humans in their response to challenges, relationship development and choice-making processes (Ekman, 1992). Human experiences become superficial when emotions disappear, because empathy and understanding become impossible to maintain.

The influence of emotions constitutes a central function in cognitive operations. Emotions create direct functional effects on how people remember things, what they notice and how they solve problems according to (Pessoa, 2008). The experience of happiness enhances creativity in people, but fear helps them maintain focused attention when confronting threats. Mental functioning benefits from emotional influence during various situations.

Emotions maintain a critical position in establishing social bonds between people. Emotional expressions involving facial motions, vocal patterns and physical communication assist people in delivering their goals, while establishing stronger social bonds (Keltner & Haidt, 2003). People show grateful behaviour along with feelings of guilt, which helps maintain relationship harmony.

Psychological research shows that emotional regulation stands vital for achieving better mental health. Emotional regulation skills enable resilience, while weak emotional management enhances the risk of developing anxiety and depression as mental health disorders (Gross, 2002). According to Fredrickson's (2001), broaden-and-build theory, positive emotions lead people toward more flexible thinking and generate lasting personal development.

1.1.6. How Traumatic Experiences Impact Emotions

Traumatic experiences create immediate emotional reactions that last throughout extended periods of time. Psychology Today states that any type of trauma creates permanent changes inside the brain. A research study published in Neuroscience and Biobehavioural Reviews revealed that PTSD links to greater activity occurring in the brain sections that handle fear-related functions. Traumatic events influence our emotional state so much that they trigger PTSD symptoms, which include flashbacks and nightmares along with elevated fear, anxiety, anger, sadness and guilt according to Psychology Today.

1.1.7. How Culture Shapes Emotions

A research study at Stanford University led by Association for Psychological Science (APS) Fellow Jeanne Tsai demonstrates that people prefer to experience positive emotions more frequently than negative ones, as reported in an APS article. The article further indicates that the experience of positive emotions differs between cultures, although people want mostly positive feelings compared to negative ones. Elation and excitement were the preferred positive emotions

among European-Americans, whereas Chinese populations focused on feelings of tranquility. Advertising strategies often include these positive emotional experiences when creating their media messages, because they aim to achieve the highest possible impact.

1.2. Feelings

1.2.1. Definition

A psychological definition describes feeling as the perception of body events, which share close connections with emotional states. The verbal noun *feeling* describes the action of feeling, that stems from the medieval English *felen* verb, meaning "perception through touch." Perception of things that do not correspond to specific organic structures became associated with the basic meaning over time. The identification of external senses as the perceptual organs led people to also use the verb *to feel* as a perception of internal body events.

The field of psychology still has not reached a consensus about utilizing the term *feeling* in their field. According to American psychologist R.S. Woodworth, the difficulty surrounding emotions and feelings matches the state within a person's body. Numerous psychologists continue to follow Immanuel Kant in viewing feelings as positive or negative states of affect, which psychology defines as pleasantness and unpleasantness.

1.2.2. Types of Feelings

Various feelings exist in distinct categories which humans experience. Each type originates from distinctive sources and produces specific subjective experiences in people. There are at least 6 different kinds of feelings:

1.2.2.1. Sensory Feelings

Basic physical feelings that originate within the body are considered sensory feelings. Body sensations directly trigger these feelings. Example: Feeling the warmth of the sun on the skin or a gentle breeze on the face.

1.2.2.2. Emotional Feelings

These complicated emotions emerge during specific life incidents and mental activities. Feelings remain within the body although the body reacts through emotional responses like happiness and sadness. The experience of bad news often brings feelings of upset, but positive interactions with friends generate cheerfulness.

1.2.2.3. Feelings of Desire

The human body generates feelings that stem from needing to have something. These sensations both drive and motivate someone to begin or accomplish a particular task. The combination of wishing to study a new language and having a strong drive to assist someone to complete their project illustrates such behaviours.

1.2.2.4. Intuitive Feelings

Such feelings emerge as hidden internal messages, which bypass mental over-thinking. Scientists including Dan Siegel, declare these body signals originate from organs such as heart and stomach. Someone might experience a powerful sense of positive outcome without any external indication.

1.2.2.5. Relational Feelings

Relational feelings emerge in interpersonal relationships with other people. They demonstrate what a person feels about being connected to other people. Talking deeply with a

friend creates a sense of closeness, while being cared for within social groups generates feelings of acceptance.

1.2.2.6. Shadow Feelings

These experiences do not represent authentic feelings since they consist of confused thoughts or unsupported beliefs. A statement like "I feel like I have to be perfect" demonstrates a belief rather than expressing feelings comparable to happiness or sadness.

1.2.3. Feelings in Literature

Literary experiences fundamentally depend on feelings as its essential foundation. (Johansen, 2010) explains that literary design targets the modulation plus direction of reading emotions and hearing sensations. The representation of feelings differs between music and literature, since literature, through language, creates detailed fictional story worlds that readers find believable. Readers demonstrate deep emotional bonds with fictional stories they understand, since the described feelings align with their personal experiences.

The special language techniques of literature, which include repetition, rhythm and pattern, enhance the power of emotional expression, according to Johansen (2010). Literary techniques design more than emotional character descriptions, since they stimulate text recipients to experience those feelings directly. Literature transforms feelings by fostering their experience rather than just describing them.

According to Johansen (2010), readers experience authentic emotions in fictional stories, although they realize they are fictional. Readers mourned passionately when Little Nell died in *The Old Curiosity Shop*, written by Dickens. Literary experiences generate emotions that match the intensity of authentic life emotions.

Literature also gives readers freedom. When reading a text, readers hold the freedom to select their reactions. Observations of our emotions change rapidly, from sympathetic states to protective states. Reading remains adaptable because it allows each person to create their personal connection with the material. Finally, literature offers readers the opportunity to explore all human feelings, which include the reader's feelings and those that exist in literary narratives.

1.3. The Difference between Feelings and Emotions

The two concepts of feelings and emotions share similar usage, but demonstrate distinct features. Their subjective nature exists yet their sources and ways of expressing themselves vary between the two phenomena. Awareness of these differences enables us to enhance the state of our emotional well-being.

People commonly define feelings through the physical body reactions, that emerge from specific situations. They produce physical responses in the body, which people describe through sensations of warmth or cold temperature or physical pressure. Our feelings stay positive or negative, and usually connect to fundamental needs including thirst, hunger or exhaustion. The emotional response of people is shaped by both internal factors like personality characteristics and external factors, which include environmental influences and social context.

Emotions represent intricate and extensive psychological and physical reactions which differ from basic feelings. Different physiological mechanisms and psychological states come into play during emotions, because they cause changes to heart rate alongside breathing fluctuations and cortical brain function alterations. People describe emotional states through their intensity levels along with fundamental emotions like happiness, sadness, fear, anger and surprise. Emotions are shaped by both external elements including the environment as well as personal internal components like personality traits, temperamental characteristics and mood.

Studies reveal a strong relationship between feelings and emotions which create mutual effects on these mental states during different situations. Our interpretation of feelings leads to experiencing different emotional states. Perceiving a feeling negatively usually results in emotions that produce anger or frustration. Positive feelings create positive emotions, like contentment or joy when someone interprets them in this manner.

Our emotional state affects how we experience and understand what we feel. People who feel sad tend to view ordinary events negatively, but cheerful individuals usually see these same events positively.

1.4. Psychoanalysis Theory

1.4.1. Introduction to Psychoanalysis

At the end of the 19th century, Sigmund Freud, a Viennese neurologist, established psychoanalysis as a scientific discipline, which continues to retain its strong connection with his name today. Freud established psychoanalysis for three primary objectives: investigation of inaccessible psychic activities, and mental disorder treatment, and development of psychological theory (Freud, 1966). According to psychoanalytical theories, human psychic functions work unconsciously in normal and abnormal psychological processes. Truthfully, psychoanalysis operates as science that studies unconscious mental behaviour. Psychoanalysis exists outside traditional philosophical schools due to its empirical methodology that studies mental processes through clinical methods. It functions as an investigative system alongside possessing unique personality development principles and a theory of mental illness, together with systematic treatment methods.

The central purpose of psychoanalytical assessment revolves around recognizing hidden meanings, that exist beneath conscious awareness concerning the actions of patients, alongside their thoughts and fantasies, together with feelings, dreams, and their slips of the tongue, as well

as delusions, alongside artistic and scientific pursuits.

Freud described psychoanalysis as a particular manifestation of the constant search for truth, according to his definition. Psychoanalysis reveals disturbing, uncomfortable elements that help confront self-deceptions alongside illusions and perceptual disorders, and individual depths and shallows of people and communities.

1.4.2. Historical Background and Development

Psychoanalysis found its roots during the late 19th century as a psychological theory, together with therapeutic method. Sigmund Freud established this psychological theory from his role as an Austrian neurologist, while exploring unconscious forces which shape human behaviour. Through his initial study of hysteria patients, Freud generated essential psychological ideas about mental repression, hidden mental processes, and childhood development influence (Freud, 1966).

Psychoanalysis evolved beyond what Freud established through his initial theories during the years following his work. Alongside Sigmund Freud, there were other thinkers emerged, including Carl Jung and Jacques Lacan, who developed psychoanalytic theories by presenting alternative views about unconscious processes and human mental functions. Jung placed his attention on archetypes and the collective unconscious, but Lacan added theories about language, the mirror stage, as well as subjectivity (Evans, 1996).

Psychoanalysis endures popularity in fields of literature and cultural studies, even though it has encountered both criticism and modifications since its development. The focus on unconscious thoughts, together with psychological trauma, produces ongoing essential perspectives into human mental operations. Modern psychoanalysis has expanded beyond its clinical applications to become a foundational analytical theory, which scholars use to analyze literary characters through their psychological interior worlds.

1.4.3. Key Figures in Psychoanalysis

1.4.3.1. Sigmund Freud

Freud was the eldest among his eight siblings, before his family relocated to Vienna during his childhood years. Following medical school graduation, Freud practiced medicine in Vienna. Freud started his position as Lecturer on Nervous Diseases at the University of Vienna during 1885. His break with academic life occurred after Viennese physicians rejected his Paris-based theories concerning hysteria. In his neurological work, *On Aphasia: A Critical Study*, Freud introduced *agnosia* as a new term to define people's inability to process sensory input. After his collaboration with Josef Breuer on *Preliminary Report* and *Studies on Hysteria*, he pursued his own psychoanalytic research when their partnership terminated. The growing wave of antisemitism forced Freud and his family to escape from Vienna in 1938, for safer residency in England. He died one year after that, during 1939.

1.4.3.2. Carl Gustav Jung

Carl Gustav Jung established analytical psychology as a Swiss psychiatrist following his years of work as a psychoanalyst and psychiatrist in Switzerland. His studies took place at the University of Basel where he earned a degree in medicine together with specialization in psychiatry. He was born on July 26 1875 in Kesswil Switzerland. Jung served under Eugen Bleuler at Burghölzli Psychiatric Hospital to develop his interest in studying unconscious mental functions. The professional separation of Jung and Freud occurred in 1913 after Jung decided to depart from Freud's sexual focus in their work. During his work Jung presented three fundamental concepts which included the collective unconscious and archetypes together with individuation. The three key publications of Carl Jung were *Psychological Types* together with *The Archetypes* and the *Collective Unconscious* and his autobiography *Memories Dreams Reflections*. Through his global explorations Jung gathered evidence to prove his theoretical frameworks. He died on June 6, 1961, in Küsnacht, Switzerland

1.4.3.3. Jacques Lacan

The French psychoanalyst Jacques-Marie Émile Lacan (1901–1981) adapted Freudian psychoanalysis by using both structuralist and poststructuralist analytical methods. During his lifetime in Paris Lacan studied both medicine and specialized psychiatry. He worked at psychiatric hospitals where he gained exposure to Freud's ideas but later developed his own conclusions on language patterns and unconscious processes as well as the symbolic ordering system. Three essential Lacanian concepts consist of *The Mirror Stage* together with the *Name-of-the-Father*, *The Symbolic*, *Imaginary* and *Real Relationship between Orders*. Lacan's innovating thoughts molded psychoanalysis as well as philosophy and literary theory.

1.4.3.4. Alfred Adler

Alfred Adler was born on February 7, 1870, in the suburbs of Vienna. He was the third child in a Jewish family. His struggle with childhood illnesses led to his choice of becoming a physician, since he had experienced rickets and pneumonia as a young boy. His academic performance was just average, yet he remained energetic through his attempts to surpass his sibling in achievements. Adler received his medical qualification after studying at the University of Vienna during 1895. His medical career started with ophthalmology, until he progressed toward general practice before specializing in psychiatry. Adler joined Freud's discussion group in 1907, until their philosophical disagreements led him to establish his own theoretical school called *Individual Psychology*. He worked as an Austrian Army medical officer during World War I, and afterward he focused his efforts on running school clinics and teaching mental health training to educators. In 1926 Adler relocated to America to pursue lecturing and teaching activities. Adler died in 1937, after suffering a heart attack as he was delivering his lecture in Scotland.

1.4.4. Key Concepts in Psychoanalysis

1.4.4.1. Unconscious

During 1895, Sigmund Freud introduced his concept of three mental structures known as *conscious*, *preconscious* and *unconscious*. Every human possesses an unconscious section of their mind which preserves feelings together with thoughts and urges without their knowledge. The human mind processes unconscious mental contents which affect our daily experience although we are unaware that they exist.

1.4.4.2. Transference

When individuals transfer feelings and associations from the past, they develop them toward other people including their analyst (the therapist). In psychoanalytic theory, understanding of transference plays an essential role, because it demonstrates how events in the past influence current situations. Unresolved conflicts become evident through analysis of transference when the approach takes place within a psychoanalytic framework.

1.4.4.3. Repression

During defensive processes, humans subconsciously block their instinctual and impulsive thoughts from becoming conscious. According to Freud, repression stands as the fundamental defense mechanism, which causes unconscious mental blocking of unfitting thoughts, ideas or memories.

1.4.4.4. Defense Mechanisms

The ego employs defense mechanisms to handle situations, which cause conflict or problems during life. At an unconscious level, defense mechanisms function to mitigate feelings

that produce anxiety and guilt and more. Defense mechanisms consist of repression, denial and projection among the most frequently used ones.

1.4.4.5. Denial

Human beings reject acknowledging specific and potentially every aspect of actual experiences to prevent facing difficult emotions. Denial operates across multiple levels, because people use it as a standard reaction to stressful circumstances and also as a part of psychotic conditions. All defense mechanisms contain elements of denial, even though it is usually categorized as a defense mechanism type. According to Freud, denial received an alternate term called *Disavowal*.

1.4.4.6. Id

According to Sigmund Freud, the human mind consists of three parts: id, ego and superego. The id functions as the psychological component, which maintains all fundamental and natural instincts of an individual. Internal biological impulses determine this aspect of the mind through sexual energy, aggressive impulses and the pursuit of pleasure. Freud declared that analyzing the id demands complete unveiling of unconscious elements, because his objective was for the ego to replace the id space (Sigmund Freud, 1933, New Introductory Letters on Psychoanalysis, Standard Edition, 22).

1.4.4.7. Ego

The ego sustains the role of protecting the relationship between id and superego. As a mental component, the ego acts as a communicator between the primitive forces of the id alongside survival requirements. Ego oversees the development of abilities required for successful world interactions, which include impulse management, perception, evaluation and judgment capabilities.

1.4.4.8. Superego

The superego exists within the mind as a conscience that regulates unethical behaviour. Its purpose includes both behaviour prevention and punishment whenever it fails to meet the ego ideal standards, which form in childhood and continue to form throughout life according to psychoanalytic theories. Not achieving the established standards will make people feel guilty or ashamed.

1.4.5. How to Use Psychoanalysis in Literature

Literature analysis through psychoanalysis method requires researchers to evaluate how characters connect to their motives, and how these elements influence story conflicts. A psychoanalytic analysis studies character psychology by evaluating personified reactions, emotional challenges, alongside buried mental impulses. Analyzing characters occurs in two ways, as authors use the Telling Method to explain characters through their names, appearance descriptions, while adding direct commentary, and the Showing Method, which reveals characterization by observing characters' spoken words, movements, vocal tones and behavioural actions.

Researches investigate themes, together with mental states, and psychological dimensions which drive characters to make their decisions. The important element of conflict exists as a threefold system, which includes internal parts of the character, their conflicts with outside people and with the world at large. A psychoanalytic approach seeks to explore both the writer's personal history, and their psychological state, because their subjective experiences will shape the content within the work.

1.4.6. Using Psychoanalysis in *Little Bee*

The psychoanalytic method serves as an effective tool to interpret character emotional states within *Little Bee*. This theory enables readers to interpret internal character emotions,

which may remain unexpressed. This analytical method examines personal fears, painful memories in addition to emotional struggles. Multiple characters in the novel encounter several intense challenges, starting from wartime confrontations, through losing loved ones, together with experiencing dread and guilt. Through psychoanalysis, we can identify how different experiences shape the emotional responses of people.

Several characters attempt to obscure their emotions at different times, while others reveal inner feelings through various behaviours. The application of psychoanalytic methods enables readers to understand character emotional responses, as well as their resulting conduct. The story expands beyond being mere entertainment, because it allows readers to experience human responses to extreme emotions within challenging conditions.

Conclusion

In conclusion, this chapter has provided an overview of emotions, including their definitions, historical background and classifications, while also examining the influence of traumatic experiences on emotional responses. It has further explored the concept of feelings, highlighting their types, their representation in literature and their distinction from emotions, before concluding with insights from psychoanalytic theory.

CHAPTER TWO

Textual Analysis of Emotions and Feelings in

Little Bee

Chapter two: Textual Analysis of Emotions and Feelings in *Little Bee*

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Introduction

Feelings and emotions take a centre stage when it comes to character development and event progression within *Little Bee*. The second chapter explains how feelings and emotions have been presented across the novel. It begins with a preview of the novel *Little Bee*, followed by a brief biography of its author, Chris Cleave. It then provides a summary of the main events of the novel, shows the settings at which the events take place, and introduces the novel's main characters. It then proceeds to address some of the key themes addressed in the novel. Lastly, it identifies and breaks down the emotions and feelings of the characters, then it shows how these emotions contribute to the development of the story and the reader's engagement with the characters' lives.

2.1. Chris Cleave

Chris Cleave is a celebrated British author, who is very famous for writing literature and fiction, adult fiction, sports, British literature, contemporary and war fiction novels. He has written a few bestselling standalone fiction novels in his writing career so far. A few of his popular novels are *Incendiary*, *Gold*, *Little Bee*, *Everyone Brave is Forgiven*, *Gull*, etc. Aside from being a bestselling novelist, he is also a celebrated journalist. Cleave was born on 14th May, 1973 in London. He was raised in Buckinghamshire and Cameroon. Cleave graduated from the Balliol College in Oxford and studied psychology. Cleave lives in the UK today with his family, including his 3 children and his French wife.

2.2. *Little Bee*

Little Bee, or *The Other Hand*, is a novel written in 2008 by the British author Chris Cleave. It is an emotional and thought-provoking book that addresses topics of immigration, trauma, and the bond between two very different women, Little Bee a Nigerian asylum seeker, and Sarah O'Rourke is a British magazine editor. This novel can be analyzed through the

application of several literary theories, for instance: postcolonial theory, immigration and diaspora theory, or even feminist theory and other theories. Through the parallel narrative of these two characters, this literary work addresses matters such as British colonialism, globalization, political violence, and personal responsibility. The aim of Cleave was to humanize the plight of British asylum seekers and draw attention to how the asylum system treats migrants.

2.2.1. Plot Summary

The novel tells the tale of a Nigerian refugee, Little Bee, and Sarah O'Rourke, a magazine editor from England. The Nigerian refugee escaped a terrible past and is now claiming asylum in England. She remembered how she ran away from Nigeria by stowing away on a cargo ship carrying tea, and the nightmares she had during the journey. Little Bee was discharged illegally from a British immigration detention facility after two years. She visited Sarah and her husband, because they were the only persons that she knew; she had met them two years earlier on a beach in Nigeria, when the tragic incidents of the novel took place, and her sister was killed by the soldiers due to the oil crisis. After a while living with Sarah, the English government forced her to return to her country. The novel ends with the soldiers coming for her, and Little Bee was overjoyed to find Charlie unmasked playing with the Nigerian children on the Nigerian beach.

2.2.1.1. Settings

2.2.1.1.1. Time Setting:

The events of *Little Bee* occurred between 2005 and 2007. Firstly, the terrible events and problems in Nigeria, as well as *Little Bee's* arrival at the detention centre, took place in the summer of 2005: "I realized I would have to tell my son the whole story, someday. I wondered where I would begin. It was two years before, in the summer of 2005." (Cleave, 2008, p. 38). Secondly, Little Bee escaped in spring 2007 from the detention centre, and she moved to settle

with Sarah: "From the spring of 2007 until the end of that long summer when Little Bee came to live with us." (Cleave, 2008, p. 35).

2.2.1.1.2. Place Setting:

The novel's actions occur in two geographically distant locations: Nigeria, Little Bee's home country where the initial traumatic experiences occur, and England, where the majority of the actions happen. Within England, two primary locations hold Little Bee's experience: the Immigration Detention Centre, where she is detained for two years, and Sarah's suburban home, which is her only refuge in England.

2.2.2. Characters

2.2.2.1. Little Bee

A Nigerian teenage girl who suffers from her previous decisions and her traumatic past. The story of Little Bee portrays her struggle to survive while discovering herself as she confronts the challenges of belonging and identity. The relationships between Little Bee and Sarah and Charlie serve as pillars of emotional support, because she works through her introspective challenges to accept her position in their family. The character of Little Bee displays remarkable resilience together with transformative connections between people.

2.2.2.2. Sarah O'Rourke

Sarah is a British magazine editor and a recent widow, whose life takes a new direction as she develops a deep sense of responsibility toward the teenage immigrant Little Bee. Her purpose moves from repentance towards a path that allows her to compensate for previous mistakes through her work with Little Bee on her safety. Compassion combined with determination defines the character of Sarah, who fights to create transformation throughout her

struggles both personally and within society. Through her interactions with Little Bee, she finds a way toward personal development and emotional healing.

2.2.2.3. Andrew O'Rourke

Andrew is Sarah's husband, a journalist whose encounter with Little Bee in Nigeria has traumatized him terribly. His inability to reconcile his actions with his conscience leads him to experience a spiral of depression and finally leads to his death through suicide. Andrew's character captures the morality of complexity and the consequences of privilege and complacency.

2.2.2.4. Charlie O'Rourke

Charlie is Sarah's son, who is struggling to understand his father's death and his own place in the world. His Batman costume represents his desire for control and safety. Through his interactions with Little Bee, Charlie learns to accept himself and be reassured by his family's love. His character represents the resilience and innocence of childhood, which offers hope and healing to others.

2.2.2.5. Lawrence Osborn

Lawrence is Sarah's boyfriend, whose relationship with her is complicated by his own doubts and the presence of Little Bee. He is confused between his desire to protect Sarah and his fear of losing her. Lawrence's character depicts the moral complexities responsibility, as he grapples with the consequences of his actions and the impact of his choices on the those he loves.

2.2.2.6. Nkiruka

Nkiruka is Little Bee's older sister, whose beauty and personality are destroyed by the violence they experience in Nigeria. Her fate serves as a reminder throughout of the violence and

death that Little Bee has escaped. Nkiruka's character symbolizes the innocence and hope that is destroyed by the realities of their world.

2.2.2.7. Yevette

Yevette is one of the girls who is released from the detention centre with Little Bee. She is tough and smart, and she relies on her charm to cross the challenges of life as an illegal immigrant. The character of Yevette represents strength, she that kind of people who will not be defeated by their destiny.

2.2.3. Themes

In *Little Bee*, themes of loss, grief, friendship, and immigration are central to the narrative. The novel explores how characters cope with loss, with Sarah grieving the death of her husband and Little Bee losing her family and homeland. Each deal with grief in their own way—through silence, storytelling, or action-demonstrating that while sorrow is a part of life, resilience allows one to move forward. Despite their cultural differences, Sarah and Little Bee form a deep bond, proving that human connection is a powerful tool for healing, fostering empathy and kindness. The novel also delves into the struggles faced by immigrants and asylum seekers, highlighting the injustices within the legal system. Little Bee's experience in the UK's Detention Centre exposes how refugees are treated as mere numbers, living in constant fear of deportation to dangerous places, which underscores the systemic issues surrounding immigration.

2.3. Identifying the Emotions and Feelings in *Little Bee*

In the analysis of the novel, textual analysis was adopted to explore the emotions and feelings presented in *Little Bee*. Through a close reading and a careful examination of the text, different emotions and feelings were identified and linked to both main and minor characters.

2.3.1. Emotions

The novel portrays a variety of emotions that influence the thoughts, actions and relationships of its characters. Each emotion listed below is identified through textual analysis and examined in the context of the characters' experiences.

2.3.1.1. Fear

Fear is an instinctive emotion that emerges in the presence of threat or danger, preparing both mind and body for protection. Fear in *Little Bee* is portrayed as an emotion that deeply influences the characters' decisions and responses to their surroundings, often shaped by past trauma and uncertain futures. The pervasive nature of fear is evident in how it influences every aspect of the characters' lives.

For Little Bee, fear surfaces when she reflects on the men who once held her captive: "I thought they watched me with ravenous eyes"(Cleave, 2008, p. 6). This line reveals her constant anxiety, even in situations that should offer some comfort, like freedom. Once again, fear is depicted in her response to the unfamiliar world: "I realized I knew nothing about men apart from the fear" (p. 17), emphasizing how the trauma of her past colors her perceptions, making every interaction with men seem dangerous.

When it comes to Sarah, fear is connected to her uncertainty about her family's safety, which consumes her thoughts and actions. She describes her premonition: "My body predicting some event that had yet to happen..." (p. 25). This illustrates the anticipation of fear, as her body reacts instinctively to the tension around her. Further, her internal fear emerges in the helplessness she feels as a parent: "I feel so bloody frightened, Bee. There's no one to call" (p. 132), highlighting the weight of her responsibility and the fear of being alone in moments of crisis.

2.3.1.2. Grief

Grief is a deep emotion that emerges after the loss of someone or something significant, often marked by sadness, longing, and emotional pain. Grief in *Little Bee* is depicted through quiet, painful moments when characters reflect on their losses. Both Little Bee and Sarah experience profound emotional suffering, and their grief manifests in tears, memories and a

sense of emptiness. This emotion is central to their journeys, shaping how they view themselves and the world around them.

For Little Bee, grief is deeply tied to her traumatic past and the people she has lost. She recalls a moment of intense sorrow: “I did not cry when they killed my sister but I did cry when I heard the music...”(Cleave, 2008, p. 125). This quote illustrates that Little Bee’s grief surfaces in unexpected ways, triggered not by the violent act itself but by a symbolic reminder like music, which connects her to her pain. Her grief is further revealed in her reflection: “My story was only made of endings.” (p. 140). This statement highlights the depth of her grief, showing her belief that every part of her life inevitably ends in loss, leaving her with little hope for lasting happiness. Moreover, her longing for her mother emerges in a haunting image: “Once I saw my mother, but when I looked more closely, she was somebody else’s.” (p. 203). This illustrates how her grief creates visions of her lost mother, emphasizing how deeply she misses her and how the pain of that loss continues to haunt her.

Sarah’s grief, on the other hand, is tied to her husband’s tragic death and the memories that linger after it. She recounts the devastating moment of loss: “Five days later he killed himself by hanging.” (p. 21). This stark statement captures the overwhelming shock and sorrow Sarah feels in the aftermath of Andrew’s suicide. Her grief is also tied to memories of their shared pain, as seen when she recalls: “There was the sound of my husband sobbing.” (p. 109). The memory of his sobs becomes a lasting reminder of their mutual suffering and the emotional weight they both carried. Finally, Sarah’s visible struggle with grief is shown through her tears: “Her tears were starting to flow again.” (p. 127). This imagery demonstrates how her grief continues to resurface, revealing the deep, ongoing pain that she battles internally.

2.3.1.3. Anxiety

Anxiety is an uneasy emotion rooted in uncertainty, reflecting inner tension about potential risks or outcomes. Anxiety in *Little Bee* is presented as a constant emotional undertone that reflects the characters’ struggles with stress, uncertainty, and the lasting effects of trauma. It appears both cognitively, through racing thoughts and overwhelming fear, and physically, through symptoms such as a pounding heart, sweating, or compulsive actions. This persistent anxiety influences the decisions and behaviors of both Little Bee and Sarah throughout the novel.

For Little Bee, anxiety is a natural response to her traumatic past and her precarious present. She describes her physical reaction to fear and stress: “My heart was pounding so fast, I thought I would vomit right there on the linoleum floor.”(Cleave, 2008, p. 16). This vividly

illustrates how her anxiety manifests through intense bodily sensations triggered by a stressful phone call. Even in a moment that initially seems hopeful, her mind quickly reverts to panic: “I realized he was going to tell us there had been a mistake. I wondered if we should run.” (p. 17). This shows how her instinct is shaped by anxiety, making her anticipate danger even when it is not present.

Little Bee’s emotions often fluctuate between fear and brief moments of relief, as seen when she says: “My heart was pounding... I breathed more easily again.” (p. 55). This reflects the unstable and unpredictable nature of her anxiety. Furthermore, her constant fear of deportation adds to her emotional burden: “I am illegal, Sarah. The men can come any minute to send me back to my country.” (p. 128). This reveals how anxiety dominates her thoughts, keeping her in a perpetual state of worry and fear about her safety and future.

For Sarah, anxiety emerges as a response to overwhelming responsibilities and unresolved grief. She describes her mental state: “My thoughts raced, nightmarish and disconnected.” (p. 22). This highlights the chaotic and intrusive nature of anxious thinking. Even subtle interactions heighten her anxiety, as when someone warns her: “Perhaps you’d better sit down, Mrs. O’Rourke.” (p. 35). The implication of bad news triggers dread and unease. Her anxiety is intensified by her struggle to discuss sensitive topics with her young son: “How to explain death to a four-year-old superhero?” (p. 37). This shows how uncertainty and emotional pain intertwine, leaving her unsure of how to act. At times, Sarah reacts by fleeing overwhelming situations: “I didn’t wait for the answer. I fled.” (p. 83). This illustrates avoidance behavior, a common response to anxiety.

Physical symptoms also reveal Sarah’s inner tension: “I felt the perspiration starting on my back... I hoped someone would tell me when that was.” (p. 88). Here, her sweating reflects social anxiety during a formal event. Similarly, “Sarah shook her head. She was biting her nails.” (p. 125) shows how her body language reflects stress and internal overwhelm. Moreover, Sarah’s anxiety impacts her emotional regulation: “I couldn’t understand why that upset me so much.” (p. 159). Her confusion illustrates how anxiety intensifies emotional reactions, even when their cause is unclear. Finally, she admits: “I can’t stop running it over and over in my head.” (p. 166). This reveals how anxiety manifests through obsessive overthinking, trapping her in a cycle of worry and self-doubt.

2.3.1.4. Terror

Terror is an overwhelming emotion of fear that paralyzes thought and action in moments of extreme threat. Terror in *Little Bee* represents an intense form of fear caused by violence, trauma, and helplessness. It is shown through physical and emotional reactions like shaking, crying, and numbness, highlighting the lasting effects of war and loss on the characters.

For Little Bee, terror is a constant presence shaped by her traumatic past. She admits: “I was terrified.” (Cleave, 2008, p. 6), reflecting her ongoing fear in the Detention Centre. Terror also appears in others, as with Kindness: “In the hiding place there was a splashing on the dry leaves and a smell of urine—the reality of Kindness’s fear.” (p. 98), showing fear’s overwhelming effect on the body.

Past trauma resurfaces when she sees Andrew’s death: “His eyes were bulging out and his face was purple, but he was watching me.” (p. 181), leaving a haunting memory. Even neutral places like tunnels trigger fear: “I looked at the dark tunnels, and I shivered.” (p. 210). Finally, immediate danger is shown in: “I saw a jet of sand flying up from the hard beach beside him... then I heard the rifle shot that had made it.” (p. 247), where terror becomes real and urgent.

For Sarah, terror emerges when her family’s safety is threatened. Her fear peaks when danger surrounds her and Andrew: “I began to cry then, out of fear. Andrew was shaking.” (p. 105). As a mother, her terror is strongest when Charlie goes missing: “‘CHARLIE!’ Sarah shouted. ‘Oh my God! CHARLIE!’” (p. 216). This reaches its height when she describes: “The panic simply rose up out of my chest to engulf me.” (p. 221), showing how terror fully consumes her.

2.3.1.5. Joy

Joy is a cheerful emotion that fills individuals with pleasure and contentment, often linked to positive experiences. Joy in *Little Bee* appears in brief, fleeting moments that break through the darkness of trauma and struggle. These moments of laughter, play, and freedom bring emotional relief and remind the characters—and the readers—of the human capacity to feel happiness even in difficult times.

For Little Bee, joy comes from simple experiences that contrast with her painful reality. When she laughs with the other girls, she says: “...we giggled because we did not understand what to do with the information.”(Cleave, 2008, p. 12), showing how laughter offers a brief escape. Similarly, she feels a deep sense of freedom in nature: “It felt very good to be moving, and to be free, and to feel the night air on my face...” (p. 76). Joy also arises from playful, childlike behavior: “I felt like the Queen of England... I skipped along the pavement.” (p. 132). These moments highlight her resilience and ability to find happiness, even if temporary. Her joy peaks when Charlie is safe: “I was so happy to see Charlie safe, I cried.” (p. 228), illustrating love and relief transformed into tears.

For Sarah, joy is tied to cherished memories of her past with Andrew. She recalls: “We both giggled helplessly and rolled around on the bed...” (p. 30), a moment filled with laughter and love that contrasts with the grief and fear that she will experience later.

2.3.1.6. Sadness

Sadness is a heavy emotion that arises from loss, disappointment, or longing, drawing attention to human vulnerability. Sadness in *Little Bee* is a deep and constant emotion rooted in painful memories, loss, and the hardships of a harsh world. It shapes the characters’ lives, showing both silent suffering and visible grief, and highlights how tragedy impacts their identities and relationships.

For Little Bee, sadness is tied to feeling forgotten and displaced. She reflects: “...you would never think of me again.”(Cleave, 2008, p. 1), expressing her fear of being invisible and unloved. Her sorrow grows as she loses her culture and sense of self: “It is all a little sad, don’t you think?” (p. 2). The pain of her two years in detention is captured in: “Two years, they locked me in there. Time was all I had.” (p. 3). Even when she uses humor, as in “We say, sent home early. Like your country is a children’s party...” (p. 3), the underlying sadness of deportation remains clear. Finally, when someone looks at her with sadness, she says: “He looked at me with sadness and I felt my stomach twisting.” (p. 58), showing how deeply others’ grief affects her own emotions.

For Sarah, sadness is centered on her husband Andrew’s depression and death. She describes “...the exquisite awfulness of his clinical depression...”(Cleave, 2008, p. 28), revealing the emotional toll of watching him suffer. Her deepest sorrow comes when she hears: “Your husband was pronounced dead at the scene...” (p. 37), a moment of shock and devastation.

Later, she gently explains to Charlie that death is final: “No, Charlie. People don’t come back from heaven.” (p. 39), showing her attempt to cope with grief while guiding her son through sadness.

2.3.1.7. Horror

Horror is an intense emotion triggered by extreme fear or shock, arising from events or images that overwhelm the mind with dread. Horror in *Little Bee* goes beyond immediate fear; it represents deep and lasting trauma caused by violence and loss. For the characters, horror is not only a reaction to terrifying events but also a memory that haunts them, shaping their lives and identities.

For Little Bee, horror is a constant presence: “For me and the girls from my village, horror is a disease and we are sick with it.” (Cleave, 2008, p. 43). This shows how her trauma is like an illness that never leaves. The physical impact of fear is revealed when she says: “I was weak from horror and they put me in the medical wing.” (p. 45). Horrific images, such as the killing of her sister and Andrew’s death, remain burned into her memory: “The noises he made from his throat, it was like the noises my sister made while they killed her.” (p. 181). These memories highlight how horror follows her everywhere, turning into an unending nightmare.

For Sarah, horror strikes during moments of loss and shock. At Andrew’s funeral, “The mourners clustered around the edge of the grave, paralyzed by the horror of this thing...” (p. 40). Her fear deepens when she learns of the violence in Nigeria: “It was, I now know, bloated with the corpses of oil workers.” (p. 94). The most personal and devastating horror comes when she realizes her son is missing: “My son was nowhere.” (p. 219). This captures the raw horror of a mother facing her worst nightmare.

2.3.1.8. Panic

Panic is a sudden emotion of fear that drives impulsive reactions and loss of control. Panic in *Little Bee* emerges in moments of extreme fear and danger, when characters completely lose control of their emotions and actions. It represents a sudden response to trauma, showing how deeply fear is rooted in their experiences. Panic can make the characters react irrationally, freeze in place, or even make decisions that put them in greater danger.

For Little Bee, her panic comes from her painful past and years of living in fear. Even normal situations can trigger intense anxiety. When she says: “The smell made me panic... Nothing natural. Nothing like this.”(Cleave, 2008, p. 18), it shows that something as simple as the smell of nature feels frightening after being locked up for so long in the detention centre. Her fear has become so deep that even harmless things seem threatening. Another moment occurs when a truck horn surprises her: “A truck blew its horn at me, and I had to step back.” (p. 77). This demonstrates how quickly she panics, reacting strongly to sudden noises, which highlights the lasting effects of her trauma.

For Sarah, panic takes over completely in critical moments, especially when she fears for her son’s safety. She explains: “An aching panic took me over. The sophisticated parts of my mind shut down...” (p. 220). This illustrates how panic can overwhelm even a strong, rational person. In these moments, Sarah’s logical thinking disappears, replaced by raw fear, showing how deeply love and danger can affect a mother’s emotions.

2.3.1.9. Anger

Anger is a strong emotion of displeasure or hostility that often arises in response to injustice or frustration. Anger in *Little Bee* is portrayed as a natural response to injustice, grief and betrayal, reflecting how characters deal with their pain and powerlessness in difficult circumstances.

For Little Bee, anger is often directed inward, as shown when she admits, “I was angry with myself”(Cleave, 2008, p. 3). This reveals her tendency to blame herself for mistakes, showing the heavy burden she carries while trying to survive. Her anger later becomes externalized when she says, “I realized I was so angry I was shouting” (p. 177), illustrating how being treated unfairly overwhelms her emotions and drives her to raise her voice. Additionally, her frustration is evident when confronting Lawrence: “How can you pretend everything is normal between us?” (p. 203). This line reflects her deep anger at his indifference, as he fails to recognize the difficulties she faces.

For Andrew, anger appears in his harsh and dismissive words: “Who is this? It’s bloody six in the morning.” (p. 15). His tone shows irritation and frustration, which makes Little Bee feel unwelcome and rejected.

When it comes to Sarah, her anger surfaces in her interaction with Lawrence: “That bloody man,” she said when she saw me” (p. 212). The use of the word “bloody” highlights her intense frustration, suggesting that their relationship is strained by unresolved issues and ongoing conflicts.

2.3.1.10. Shock

Shock is a sudden emotion of disbelief and confusion provoked by unexpected events. Shock in *Little Bee* represents the sudden emotional disruption that characters experience when they face traumatic events or unexpected revelations. It reflects how deeply trauma can affect their perception of reality, leaving them momentarily unable to respond.

For Little Bee, shock is seen in her reaction to Yevette’s desperate actions: “Oh Yevette.”(Cleave, 2008, p. 68). This brief statement shows how deeply stunned she is, unable to find words to express her emotions. Her shock is also evident when Sarah unexpectedly arrives at the detention centre: ‘Bee?’ said the voice. I turned from the window and saw Sarah.” (p. 234). After feeling abandoned, Little Bee’s disbelief at seeing Sarah highlights how shocking moments can bring sudden hope as well as confusion.

For Sarah, shock often comes from painful realizations about her family and past events. When she discovers Andrew never mentioned Little Bee’s call, she says, “Andrew never told me.” (p. 21). This simple line reveals her surprise and hurt, exposing the emotional distance in their relationship. Her shock deepens when she receives a text from Andrew after his death: “I picked up my phone. The new text was indeed from Andrew. SO SORRY, it said.” (p. 37). The strange timing of the message feels almost supernatural, intensifying her disorientation. Similarly, when she hears Little Bee’s story, “Sarah staring at me. Her face was completely white and her eyes were red.” (p. 123), her physical reaction reflects how deeply the truth has shaken her. Even the sound of Andrew’s phone ringing freezes her completely: “Sarah’s face went still.” (p. 130), showing how traumatic memories can resurface with shocking intensity.

2.3.1.11. Nervousness

Nervousness is a mild but persistent emotion of unease, often tied to anticipation or social pressure. Nervousness in *Little Bee* is a constant emotional state experienced by the characters as they navigate uncertainty, danger, and trauma. It reflects their inability to feel safe, as they are

always anticipating what might happen next. This tension is revealed through their body language, such as tight facial expressions, lowered voices, and forced smiles.

For Little Bee, nervousness is a smile she wears to protect herself. She admits, “So I was nervous but I was smiling.”(Cleave, 2008, p. 47). This line illustrates how she hides her true feelings, forcing a smile to appear calm even when she is terrified. Her nervousness is a survival mechanism, allowing her to appear strong while inwardly anxious. This emotion is further shared with Yevette when Little Bee notices, “Every time I looked at her before, she was laughing and smiling. But now her smile looked as nervous as mine.” (p. 48). Here, the shift in Yevette’s expression mirrors Little Bee’s own fear, emphasizing their shared vulnerability and awareness of the danger surrounding them.

For Yevette, nervousness is shown through her cautious actions and speech. When she whispers, “Yu better do de talkin, Lil Bug,” (p. 53), it reflects her anxiety about the situation. Her quiet voice and reliance on Little Bee to speak for them reveal both her fear and her trust in Little Bee’s strength.

2.3.1.12. Disgust

Disgust is a rejecting emotion that emerges when facing something perceived as offensive or revolting. Disgust in *Little Bee* manifests when characters encounter physical filth, foul smells, or morally disturbing acts, revealing their inner struggles with both the visible and invisible ugliness of the world. This emotion highlights how deeply external surroundings and human behavior can affect them, often provoking strong, instinctive reactions.

For Little Bee, disgust is a recurring emotion tied to her experiences of deception, abuse, and moral corruption. When she observes, “The corridor was dirty but it smelled clean. That is a good trick. Bleach, is how they do that.”(Cleave, 2008, p. 4), she expresses not only her reaction to the physical dirt but also to the false appearance of cleanliness. The bleach symbolizes society’s attempt to hide corruption under a façade of purity, showing her deep awareness of hypocrisy. Her disgust becomes more personal and intense when directed toward inappropriate behavior, as in her sharp response to the detention officer: “Yes sir, if I was your wife I would keep my brassiere on, thank you.” (p. 6). Here, her words reveal emotional revulsion and anger, showing her refusal to accept his degrading attitude. This emotion reaches its peak when she confronts Lawrence’s attempt to dismiss her with money: “You will pay me to go away?” (p. 215). Little Bee’s reaction reflects her deep offense, as she feels reduced to a problem to be “bought off,” which violates her dignity and humanity.

For Sarah, disgust is expressed more physically and viscerally. When she encounters an unbearable smell, “The smell was indescribable.” (p. 27), it highlights how overpowering sensory experiences can evoke a strong, immediate emotional reaction. Her inability to describe the odor emphasizes the depth of her discomfort and how disgust overwhelms rational thought.

2.3.1.13. Sorrow

Sorrow is a profound emotion of sadness that comes from disappointment or loss, often carrying a sense of heaviness and suffering. Sorrow in *Little Bee* is portrayed as an overwhelming emotion that deeply impacts the lives of both Little Bee and Sarah, shaping their actions, thoughts, and relationships. It emerges from loss, separation, and the weight of painful memories, showing how grief can silently linger even when characters try to stay strong for themselves or others. Their sorrow is expressed through tears, silence and the struggle to move forward while carrying the burden of the past.

For Little Bee, sorrow is closely tied to her experiences of loneliness, suffering and survival. This is seen when she says, “Sometimes when I took my boots off I screwed up my eyes against the tears and I rocked back and fro, shivering from the cold.”(Cleave, 2008, p. 7). Her physical actions—rocking back and forth and holding back tears—reflect her inner torment, showing that her pain is not only emotional but also physical. The coldness she feels mirrors the harshness of the world around her, emphasizing her vulnerability and isolation. This moment captures how deeply sorrow permeates her life, making even simple acts, like taking off her boots, reminders of her suffering.

For Sarah, sorrow is shaped by loss and the struggle to protect her family. When Little Bee arrives, Sarah notes, “Little Bee arrived just too late to find Andrew alive, but just in time for his funeral.” (p. 21). This timing intensifies the grief for both women, as it highlights the finality of death and the cruelty of missed chances. Sarah’s sorrow becomes more complex when she tries to comfort her son despite her own pain: “He’s in a really nice bit of heaven this morning, Charlie...” (p. 38). Here, Sarah’s gentle tone hides her deep grief, showing how she suppresses her feelings to protect Charlie from the harsh reality of their loss. Her sorrow is not only about

mourning Andrew but also about holding her family together while enduring her own emotional suffering.

2.3.2. Feelings:

Alongside emotions, the novel also presents a range of feelings that reflect the characters' inner experiences and responses to their circumstances. This section outlines the various feelings expressed by the characters, with examples drawn from the text.

2.3.2.1. Hope

Hope is a positive feeling that looks toward the future with expectation, giving strength in harsh times. Hope in *Little Bee* is portrayed as a powerful feeling that allows the characters to endure pain and loss while still believing in the possibility of a better future.

For Little Bee, hope is expressed through small simple acts that help her hold on to her humanity despite the harsh conditions around her. For instance, when she says, "Once a week, I sat on the foam mattress of my bed and I painted my toenails" (Cleave, 2008, p. 6), it shows how even a small ritual can bring her comfort and a sense of normalcy.

Her belief in hope is also revealed in her words: "A sad story means, this storyteller is alive. The next thing you know, something fine will happen to her..." (p. 9). Here, she connects survival with the possibility of better days to come. In another moment, she asks gently, "Can I come to see you, Mister? I do not have anywhere else to go" (p. 15), reflecting both her hope and her desperate need for safety.

Nature and beauty also inspire hope in Little Bee, as shown when she says, "I smiled because the whole world was fresh and new and bright" (p. 19). Even amid fear and horror, she finds light, as expressed in: "Yes, one of them was horror, but the other one was hope" (p. 47). This reveals a shift in her emotions as she begins to believe in the chance of survival. Later, she reflects on how deeply the world can influence her mood: "It was hard not to be full of hope" (p. 136), showing how beauty momentarily eases her pain. Her ultimate dream of peace and belonging is captured in, "I dreamed we all stayed together in my country. I was happy" (p. 241), illustrating her longing for a safe and united future.

Sarah's hope, on the other hand, is reflected in her optimism when she says, "'Well,' I said. 'Maybe this is a developing world'" (p. 196), showing her belief that progress is possible even in

difficult situations. Finally, her words, ““I think it's the only way we'll make you safe”” (p. 237), highlight how truth and connection become sources of hope, giving both characters strength to move forward.

2.3.2.2. Love

Love is a powerful feeling of deep affection and connection toward someone or something, often bringing warmth and meaning to life. Love in *Little Bee* emerges as a vital force that offers warmth and connection in the midst of pain and chaos. It appears most clearly during moments of crisis, when the characters desperately need emotional support to survive.

For Little Bee, love is often tied to memories and small gestures that keep her grounded despite the horrors she faces. She recalls the nurturing care of her sister: “Nkiruka would get down from the swing sometimes and pick me up in her arms...”(Cleave, 2008, p. 73). This memory provides her with comfort and strength, showing how familial love acts as a shield against trauma. Even in the harshest conditions, Little Bee expresses tenderness, as seen when she says, “Me, I put one small kiss on the cheek of Yvette, who was still sleeping...” (p. 75). This quiet act of affection demonstrates that love can survive even in places filled with fear and suffering. Similarly, when Nkiruka suggests creating new names to protect them, “Nkiruka looked into her sister’s eyes and said that they must make up new names for themselves” (p. 95), it shows her love through her desire to keep Little Bee safe, even if it means letting go of their old identities.

For Sarah, love is deeply connected to her role as a mother and her complicated relationship with Andrew. She shows unwavering affection for her son through small, tender gestures, such as, “I squeezed my son’s hot, sweaty hand...” (p. 23), which reflect her instinct to comfort and protect him in difficult moments. Her reflections on the early days of her marriage reveal a love that was once vibrant and strong: “...I only need to think about this...” (p. 29). She recalls her feelings for Andrew vividly, describing them as rare and extraordinary: “This is a man to be proud of...It was like catching lightning in a bottle” (p. 90). Her declaration, “I love you, Andrew. I’m pleased we came away” (p. 96), captures a past intimacy that now carries a tone of grief, as things have changed dramatically.

Sarah’s love for her son Charlie is especially powerful. She admires his growing mind: “Anyone can see there’s a lot going on in there” (p. 127), and later, she expresses the depth of her bond by physically holding him close: “I pressed my face into his neck and I breathed in his smell... ‘Oh my world, my whole world” (p. 223). Her verbal affirmation, “You’re my whole

world, you know that?" (p. 224), reinforces that Charlie is the centre of her life, embodying her deepest love and purpose.

Lawrence's love for Sarah is also revealed, though it is mixed with anger and frustration. He declares, "I love Sarah, so don't fucking well talk to me about helping her" (p. 182). This line shows that his love, while strong, is also possessive and becomes a justification for his hostility toward others. Through these different expressions, love in *Little Bee* is shown as a complex, sometimes painful emotion, but ultimately one that gives the characters strength and meaning amid overwhelming challenges.

2.3.2.3. Vulnerability

Vulnerability is the feeling of openness to harm or criticism, where people become aware of their own fragility in relationships or situations. Vulnerability in *Little Bee* appears as both a physical and emotional condition, shaping how characters respond to trauma, fear and relationships.

For Little Bee, vulnerability is deeply tied to her identity and her struggle to survive in a world that constantly threatens her. She reflects on how survival has forced her to adapt and change, stating, "I stood there in my heavy boots... a creature who had forgotten her language and learned yours..." (Cleave, 2008, p. 18). This illustrates how she has been stripped of her original self, emphasizing a loss of cultural identity that leaves her feeling weak and disconnected. Her physical gestures also reveal her emotional state, such as when she says, "I looked at the ground... I ground the toe of my boot into the ground..." (p. 52), a small action that conveys discomfort and insecurity after something deeply personal is exposed. Her fear becomes palpable when she says, "My heart was pounding, pounding, pounding" (p. 139). The repetition of the word "pounding" highlights her intense anxiety, underscoring how deeply unsafe and fragile she feels.

Sarah's vulnerability manifests differently, emerging through grief, motherhood, and her struggles to maintain control in overwhelming situations. At the funeral, she realizes how deeply shaken she is: "...realized I had begun to tremble" (p. 38). This trembling, though subtle, symbolizes the cracks in her façade of strength. Her vulnerability is further highlighted when she instinctively clings to Charlie: "I picked up Charlie and held him on my front..." (p. 41). Their closeness illustrates a mutual dependence, as both mother and son seek comfort amid their

shared grief. Sarah's physical exposure becomes symbolic when she says, "I screamed and clasped my arms over my breasts. I cringed away from the man..." (p. 102).

2.3.2.4. Regret

Regret is a painful feeling that arises from wishing past actions or choices had been different, often linked self-blame. Regret in *Little Bee* is a powerful and recurring feeling that shapes the characters' internal struggles and emotional journeys. It reflects their longing to undo past mistakes and the pain of realizing that certain choices have irreversible consequences.

For Little Bee, regret is deeply tied to survival and loss. She often wishes she had acted differently or made other choices that could have saved her or the people she loved. When she says, "How foolish I was to be scared" (Cleave, 2008, p. 56), it highlights her sorrow for doubting her instincts. She realizes too late that her fear was justified, and this recognition fuels her self-blame. Her regret goes beyond fear and survival, as seen in her heartbreaking words, "— I am not dead, Sarah. Maybe it would be better if I was" (p. 82). Here, she reveals a deep survivor's guilt, questioning whether she deserved to live when others, like her sister, did not.

The weight of regret grows heavier when Little Bee remembers her sister, saying, "I wished I had never fought with my sister..." (p. 125). This moment shows how small disagreements become unbearable memories when there is no chance to make amends. Even her quiet apology, "I'm sorry" (p. 54), reflects her constant inner guilt.

For Sarah, regret emerges through her relationships, particularly with her late husband, Andrew, and her son, Charlie. Her early reflection, "God, how I wish I had paid more attention to Andrew" (p. 24), reveals her guilt for not noticing Andrew's suffering. This moment of honesty shows how regret often comes from realizing love and care were not fully expressed until it was too late.

One of Sarah's deepest regrets lies in her marriage itself. By stating, "Taking Andrew O'Rourke's name was the second real decision of my life, and it was wrong" (p. 117), she acknowledges that marrying Andrew shaped an identity that now feels alien to her. Finally, Sarah's most painful realization comes with Andrew's death: "I didn't stick with Andrew, and now I know I should have" (p. 214). This admission shows the irreversible nature of her regret. She cannot go back and repair the damage or express the love and loyalty she withheld. Through Sarah, the novel portrays regret as a haunting force that grows stronger when opportunities for redemption are lost forever.

2.3.2.5. Guilt

Guilt is a heavy feeling of responsibility for a perceived wrong or harm, pressing the individual to seek for forgiveness or to make changes. Guilt in *Little Bee* emerges as a powerful and destructive feeling that shapes the characters' actions, thoughts and relationships. It is portrayed as a burden that prevents healing and often deepens the suffering of those who carry it.

For Little Bee, guilt manifests through the trauma of survival and the consequences of her choices. When she is blamed for the guard's death, "This guard died because of you" (Cleave, 2008, p. 104), she internalizes the accusation, carrying a heavy sense of responsibility for events beyond her control. Her self-blame grows stronger when she says, "I made the wrong choice, Lawrence. I let Andrew die" (p. 182), revealing how she holds herself accountable for Andrew's death, even though it was not truly her fault. This culminates in her haunting confession, "I was there when Andrew killed himself" (p. 229), which reflects how guilt becomes intertwined with grief, leaving her emotionally scarred.

For Sarah, guilt dominates much of her emotional journey, influencing her decisions and relationships. She acknowledges early on, "I felt awful about that" (p. 22), indicating her sensitivity to the impact of her actions. Sarah's understanding of guilt deepens when she connects it to Andrew's death: "It was depression that killed Andrew... depression and guilt" (p. 23). She regrets turning away from him at a crucial moment, explaining, "I decided I wouldn't tell him that my husband opened his mouth to say something, but that I was running late and turned away" (p. 28). Her guilt also appears in her neglect of Andrew's emotional needs, as shown when she admits, "I was only half concentrating. I texted Andrew, to see how he was doing" (p. 31). This guilt extends beyond her marriage, as she struggles with her failure to act in the past: "I couldn't help her last time. Maybe now I can" (p. 115), expressing her desire to make amends by helping Little Bee.

Andrew himself is not free from guilt, as revealed through the reflection, "He knows where the commas go, but he wouldn't cut off one finger to save you" (p. 181). This illustrates his awareness of what is morally right, yet his inaction leads to deep self-reproach. His guilt becomes part of the cycle of pain and silence that ultimately contributes to his tragic end.

2.3.2.6. Relief

Relief is a lightening feeling that comes after stress, fear or pain has been lifted, restoring calm and comfort. Relief in *Little Bee* is depicted as a fleeting but powerful feeling that provides the characters with brief moments of comfort amidst their pain and struggles.

For Little Bee, these moments of relief are precious, offering her temporary escape from the heavy burden of trauma and fear. She finds solace at night when she can finally relax: “Only at night... I unwound the cloth from my breasts and I breathed deeply” (Cleave, 2008, p. 6). This demonstrates how even the simple act of breathing freely becomes a symbol of relief. When she sits under the sun and realizes she is safe, she reflects, “I sat on the ground, with the warm sun shining on my back, and I realized that the earth had not rejected me...” (p. 19), showing how nature provides her with a sense of belonging and peace. Relief also appears in her first smile after immense suffering: “This was the first time that I smiled” (p. 46), symbolizing a small breakthrough in her healing.

As she navigates moments of danger, relief comes when threats fade, such as when she acknowledges, “But the men did not come for me” (p. 124), expressing her safety through simple yet powerful words. Her acts of care toward Charlie also reflect her inner relief and her desire to comfort others: “I rubbed the top of his head to show him everything was okay” (p. 137). Physical signs of relief are also evident when she narrates, “I breathed out one long, deep breath” (p. 184), showing her release of pent-up tension. Comfort from others brings her a deep sense of safety, as seen when “Nkiruka, she held me close and she rocked me” (p. 199).

For Sarah, relief surfaces through moments of connection and distraction from grief. At times, it comes from the simplest experiences, such as laughing at something on TV: “I felt better” (p. 35), showing how humor temporarily eases her worries. Her first smile in a week, “I smiled, for the first time in a week I think” (p. 111), signifies a fragile but meaningful return of hope. Physical touch also provides Sarah with comfort and relief, especially when she hugs Little Bee for a long time: “Sarah came around to my side of the table and she hugged me for a long time” (p. 126). Even when she smiles unintentionally, it marks a small release of tension: “I smiled, despite myself” (p. 150).

2.3.2.7. Shame

Shame is a heavy feeling that arises when people believe that they have failed to meet personal or social expectations, often leading to discomfort. Shame in *Little Bee* is portrayed as a

deeply personal and painful feeling that emerges when characters confront their past actions, their privilege, or their survival.

Little Bee's experience of shame is closely connected to her survival and the memories of those she has lost. She expresses this in a haunting reflection: "Now all I have is my shame and the memory of bright colors and the echo of Yevette's laugh"(Cleave, 2008, p. 76). This shows how her joyful memories have been transformed into painful reminders of her trauma, leaving her with shame for being the one who lived while her friend did not. Her shame grows even deeper when she admits: "I realized it was too late and I had saved myself" (p. 182). This moment highlights the painful reality of survival, where saving oneself comes at the cost of someone else's life. For Little Bee, living becomes a burden, as if her very existence is a reminder of what she could not prevent, illustrating how shame can be intertwined with guilt and grief.

Sarah's shame is more complex, tied to her privilege, her relationships, and the choices she has made. She acknowledges the emptiness of her marriage when she says, "More for him than for me, really... just another part of running a household" (p. 25). This statement reflects her shame in realizing that intimacy with her husband had become a mere duty rather than an act of love. Her awareness of the world's injustice also brings her shame: "I was torn between two kinds of shame" (p. 29). Here, she feels ashamed of living comfortably in a world that mistreats refugees, while also feeling powerless to change it.

2.3.2.8. Disappointment

Disappointment is a discouraging feeling that arises when hopes or expectations are not met, leaving a sense of letdown. Disappointment in *Little Bee* appears in moments when characters' hopes, expectations or dreams are crushed by the harshness of reality. It highlights the painful space between what they long for and what actually happens, creating a sense of sadness and frustration.

Little Bee's life is filled with disappointment as she faces constant challenges and broken hopes. At the very beginning of the story, she says, "Your fingers will close on empty air; I am telling you"(Cleave, 2008, p. 1). This line reflects her deep awareness that hope often slips away from her grasp, no matter how much she reaches for it. It shows her painful understanding that life rarely gives her the good things she longs for.

Her disappointment is also seen in smaller, everyday moments: “I looked at the ceiling, but it was only white paint and fluorescent light tubes up there” (p. 11). Here, Little Bee looks up, perhaps expecting something beautiful or comforting, but instead she sees only cold, lifeless lights. This symbolizes how even her simplest hopes are crushed, reinforcing her feeling of emptiness and disillusionment.

Sarah’s disappointment comes from her relationships and her expectations of the people she loves. When she says, “He didn’t say a word” (p. 28), it shows how deeply she hoped for closeness and understanding from her husband. Instead, his silence and passive watching leave her feeling isolated and hurt. This moment captures the painful gap between her desire for connection and the cold reality of her marriage.

2.3.2.9. Isolation

Isolation is a lonely feeling of being cut off from others, marked by distance, separation or lack of belonging. Isolation in *Little Bee* is a powerful theme that reflects how war, trauma, grief and cultural barriers can cut people off from others, leaving them feeling deeply alone.

Little Bee’s journey is marked by isolation from the very beginning. She says, “I learned your language in an immigration detention centre...”(Cleave, 2008, p. 3). This line shows how she had to adapt to a new culture while being locked away, emphasizing her feeling of being an outsider with no real home or sense of belonging.

Her inner world also reflects this deep loneliness: “Away from the other prisoners I lay between the scratchy sheets and I spent each day all alone in my mind.” (p. 45). Even though she is physically among others, her mind is trapped in painful memories and thoughts, showing that isolation is not only physical but also psychological. When she steps into the outside world, she still feels disconnected: “A million people were all around me... through this city of the dead.” (p. 80). Despite being surrounded by crowds, she experiences profound solitude, as if no one sees or understands her. Her isolation also comes from being silenced by a foreign society: “But in your country, you cannot talk back to the news.” (p. 185). This reveals her powerlessness and alienation in a world that doesn’t value her voice or story.

Even nature reflects her loneliness: “I did not know how I could feel so cold on such a hot and sunny day.” (p. 203). This contrast between the external warmth and her inner coldness symbolizes her disconnection from everything around her.

Finally, her disappearance shows the ultimate form of isolation: “I disappeared without anyone to see me go.” (p. 230). This heartbreaking line captures how invisible and alone she truly is, with no one to witness her pain or loss.

Sarah’s isolation comes from grief and broken relationships. She admits, “There was nobody left to ask about ordinary things.” (p. 88). This reflects how even the smallest parts of her daily life are touched by loneliness after Andrew’s death, leaving her without companionship or emotional support.

Her struggle to express herself also highlights her emotional distance: “I stammered away and fell silent.” (p. 83). This moment shows how words fail her, symbolizing the walls she feels between herself and others, deepening her sense of isolation.

2.3.2.10. Discomfort

Discomfort is an uneasy feeling of physical or emotional unrest, often occurs when something is wrong or unsettled. Discomfort in *Little Bee* appears when characters face situations that challenge their sense of safety, identity, or belonging. It is often linked to feelings of unease, awkwardness, or vulnerability caused by trauma, cultural differences or unexpected events. This feeling highlights the struggles of adapting to new environments and confronting painful truths.

Little Bee experiences discomfort as she tries to navigate a foreign culture. She explains, “...it was one thing to learn the Queen’s English... quite another thing to actually speak the language with the English.” (Cleave, 2008, p. 3). Even though she understands the language, she feels out of place and anxious when interacting with native speakers, showing how cultural barriers can create emotional tension.

Her discomfort also comes from within herself: “This creature that I am... There is nothing natural about me. I was born—no, I was reborn—in captivity.” (p. 7). These words reveal how trauma has reshaped her identity, leaving her feeling unnatural and disconnected from her true self. Her very existence becomes a source of unease, as if she no longer fits in either her past or present world.

Sarah’s discomfort comes from grief and shifting social dynamics. She says, “It is a peculiar sensation... to be pitied by men with tattoos and headaches.” (p. 89). This moment

shows how her pain disrupts the usual balance of power and expectations. Receiving pity from unexpected people makes her feel vulnerable and out of place, highlighting how grief can blur social roles and create deep emotional unease.

2.3.2.11. Nostalgia

Nostalgia is a wistful feeling of longing for the past, mixing kind memories with the awareness that they cannot return. Nostalgia in *Little Bee* is portrayed as a bittersweet feeling that shapes how the characters view their present lives. It represents a longing for a past filled with warmth and happiness, while also highlighting the pain of knowing that such moments can never fully return.

For *Little Bee*, nostalgia often comes from remembering her childhood and the people she lost. She recalls her sister's happiness in their village: "My big sister Nkiruka... who can blame her if the great red heat of it made her giddy and flirtatious?" (Cleave, 2008, p. 7). This memory reflects a joyful and innocent time before violence disrupted their lives. Similarly, she remembers her peaceful childhood: "Everything was happiness and singing when I was a little girl." (p. 73). These reflections show how nostalgia provides *Little Bee* with emotional strength, even though they also remind her of what she has lost. Her longing for home is also symbolized through sensory experiences, such as the taste of tea: "Tea is the taste of my land: it is bitter and warm, strong, and sharp with memory." (p. 121). This connection between taste and memory highlights how deeply her homeland is embedded in her identity.

When it comes to Sarah, nostalgia is tied to her memories of love and family. She looks back on her past happiness with Andrew: "Whenever I need to stop and remind myself how much I once loved Andrew..." (p. 29). This demonstrates how her memories keep her connected to her late husband, even though they bring her pain. Nostalgia is also expressed through small, everyday details: "That sickly, sharp smell of apricot and almond—it made me think of Andrew..." (p. 161). Here, a simple smell triggers powerful emotions and memories, showing how the past can suddenly resurface in the present. Finally, Sarah's reflection on her childhood—"I was a happy child, at least, and my name was Sarah Summers." (p. 116)—reveals her longing for the simpler, happier times before her life became complicated by loss and grief.

2.3.2.12. Despair

Despair is a crushing feeling of hopelessness in which the future seems dark, leaving the person aimless and exhausted. Despair in *Little Bee* is a strong feeling that shows the deep pain, grief and hopelessness experienced by the characters. Both Little Bee and Sarah face moments where they feel overwhelmed and powerless, whether through silent suffering or emotional outbursts.

Little Bee's despair is rooted in her traumatic past. She says, "Those cold years are frozen inside me." (Cleave, 2008, p. 7), showing how her pain has become a permanent part of her. Even small things trigger her grief: "I do not know why the small puddle of urine made me start to cry." (p. 75). This illustrates how despair can surface unexpectedly.

Her breaking point comes when she pleads, "Please," (p. 182), expressing helplessness. Darkness becomes a metaphor for hopelessness when she says, "I started to cry because the darkness was complete and I did not think it would ever end." (p. 199). Later, she compares a man's eyes to endless tunnels (p. 210), symbolizing despair without escape. Finally, "I cried and I watched my own tears soaking away into the dirty brown carpet." (p. 232) shows how invisible and meaningless her pain feels.

Sarah's despair stems from grief and the weight of responsibility. She calls the funeral "A silent, sickening dream." (p. 37), showing how unreal and heavy her pain feels. Watching her son, she reflects on her helplessness: "I wondered if there was anything that could be put into a cup that would actually be of practical help." (p. 81).

Losing her phone represents her world falling apart: "My phone was gone, somewhere—my life was gone." (p. 221). Finally, her scream when hearing the wind whistle through a mask (p. 222) captures the peak of her despair and fear.

2.3.2.13. Alienation

Alienation is a detached feeling of being estranged from people, society or even oneself, marked by disconnection and distance. In *Little Bee*, alienation is deeply experienced by both Little Bee and Sarah as they struggle to belong. Cultural differences, trauma, and rejection intensify their feelings of being outsiders, disconnected from those around them.

Little Bee's alienation comes from being caught between two worlds. She feels betrayed by her expectations of British society: "...not one of the newspapers I learned to speak your language from..."(Cleave, 2008, p. 4). She is also rejected by both her homeland and the new society: "They say, That refugee girl is not one of us." (p. 7).

Her sense of displacement deepens when she says, "They would understand that I had finally arrived in a place beyond the end—" (p. 119), showing she exists outside belonging or recognition. Viewing Londoners as ghosts, "The station was very crowded with the ghosts I saw the first time I was in London." (p. 202), highlights her cultural isolation and inability to connect with others.

Sarah's alienation is emotional rather than cultural. At her husband's funeral, she feels detached: "It was disorientating, like having the entire contents of one's address book dressed in black..." (p. 22). Her personal grief becomes even lonelier when she realizes, "What is the end of all innocence for you is just another Tuesday morning for them..." (p. 117). This shows how isolated she feels when others cannot understand the depth of her loss.

Conclusion

In conclusion, emotions and feelings played a central role, serving as the backbone of the novel. They acted as the driving force behind events and as a bridge connecting the characters with the reader. This practical chapter presented an overview of Cleave's life, a summary of the novel and its events, as well as its temporal and spatial setting. It also introduced the main characters. Finally, the chapter identified and explained the various emotions and feelings in *Little Bee* by Chris Cleave, linking each one to the character who experienced it, and emphasizing their role in developing the novel's emotional and psychological depth.

General Conclusion

Chris Cleave's *Little Bee* is a novel that presents a complex interplay of emotions and feelings. This novel addresses many significant human experiences, through which the author highlights the psychological and emotional struggles of the characters. This research examined the novel from a perspective that differs from previous studies. It was designed to explore the emotions and feelings conveyed by the characters, as they form a central aspect of the narrative.

This dissertation was divided into two chapters. The first chapter, *Emotions and Feelings in Literature*, provided an overview of emotions, feelings and psychoanalysis. The second chapter, *Textual Analysis of Emotions and Feelings in Little Bee*, focused on identifying and analysing the emotional experiences of the characters. The first chapter relied on a qualitative method through psychoanalytic theory and secondary sources, including academic studies on emotions and psychoanalysis in literature, while the second chapter adopted a practical approach by using textual analysis to identify and to examine how these emotions and feelings appeared in the novel.

The analysis identified a wide range of emotions and feelings expressed in *Little Bee*. The emotions include fear, grief, anxiety, terror, joy, sadness, horror, love, panic, anger, shock, nervousness, disgust and sorrow. In addition to these, the feelings identified were hope, vulnerability, regret, guilt, relief, shame, disappointment, isolation, discomfort, nostalgia, despair and alienation.

The results of this study showed that fear seems to be the most dominant negative emotion in *Little Bee*, and this was visible in the lives and behaviours of the main characters, particularly Little Bee and Sarah. This fear came from external threats such as political violence and forced displacement, which made it a central element in the novel. In contrast, joy appeared only in rare

and short moments, often linked to temporary memories or quick encounters. Sadness, however, was more continuous and deeper, representing the difficult reality of refugees and survivors of conflict.

At the same time, hope and love appeared as the most powerful feelings in the story. They gave the characters strength and resilience to face tragic situations and struggles. This was shown through Little Bee's resistance against deportation and Sarah's compassion, which guided her humanitarian actions. These feelings were genuine and not superficial, and through them, the novel highlights the importance of emotional bonds in fighting despair and injustice.

In summary, Cleave's use of emotions and feelings was purposeful and meaningful. Each one served as an essential element in constructing the narrative, emphasizing both internal and external conflicts, and showing the human side of the characters. Emotions and feelings in *Little Bee* are not only literary devices but also powerful tools that bring the story to life, deepen character development, and allow the reader to connect emotionally with the characters and their experiences. Ultimately, this work is a foundation for further studies that may explore emotions and feelings in *Little Bee* through different perspectives, such as cultural, postcolonial, or feminist approaches, which may enhance both literary criticism and reader understandings.

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ملخص

تلعب المشاعر والأحاسيس دورًا أساسيًا في تشكيل أحداث الرواية وشخصياتها. إستخدم كريس كليف في رواية "النحلة الصغيرة" المشاعر والأحاسيس لجعل عمله سرديًا وعاطفيًا في الوقت نفسه، مما يترك أثرًا قويًا لدى القراء. تستكشف هذه المذكرة المشاعر والأحاسيس التي تثيرها الشخصيات في هاته الرواية. في حين ركزت الدراسات السابقة بشكل رئيسي على الموضوعات ما بعد الاستعمارية واهتمت بشخصية رئيسية واحدة مع إهمال الشخصيات الأخرى، فإن البعد النفسي في رواية كليف لم يُستكشف بعد. تهدف هذه الدراسة إلى سد جزء من هذه الفجوة من خلال تحليل المشاعر والأحاسيس الممثلة في "النحلة الصغيرة"، مع التركيز على تحديد المشاعر المختلفة التي تختبرها وتعبر عنها جميع الشخصيات. تعتمد الدراسة منهجًا نوعيًا قائمًا على التحليل النصي، وتطبق القراءة الدقيقة لتحديد وتفسير المشاعر والأحاسيس المختلفة في الرواية. كما إعتمدت على المصادر الثانوية، مثل المقالات الأكاديمية والدراسات العلمية، التي تناولت المشاعر والأحاسيس والتحليل النفسي في الأدب. أظهرت نتائج هاته الدراسة أن الخوف يبدو كأكثر المشاعر سيطرة في الرواية، بينما يظهر الفرح في لحظات قصيرة فقط. أما بالنسبة للأحاسيس الأخرى كالأمل والحب و غيرها فتبرز بشكل قوي طوال القصة.

الكلمات المفتاحية: المشاعر، الأحاسيس، النحلة الصغيرة، التحليل النفسي.