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Symbolism and Imagery

in Emily Bronte's

Wuthering Heights

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اللغة المجازية والرمزية المستخدمة في رواية اميلي برونتى

مرتَفَعات وذرِينغ

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ABSTRACT

This study is a close analysis of the many forms of imagery and symbolism in Bronte's *Wuthering Heights* viewed from different angles. It starts large providing definitions, backgrounds and different points of views of close reading of prose to types of language, it then narrows down to define imagery and symbolism and the importance they hold as devices/methodology to this research. It then goes a step closer to applying the devices explained to the novel providing examples of different types of imagery and symbolism extracting samples from the novel and providing them with a deeper analysis to better enrich and understand the novel through the reading experience.

In the chapter entitled 'Close Reading of Prose', the researcher provides the tools for analyzing a literary text. Four levels are given to close read carefully: linguistic, semantic, structural and cultural. The choice of words in the dialogue Brontë created are closely examined. Since personal idiolect is a distinctive feature of *'Wuthering Heights'*; each of the character's diction is examined and one comes to know each character by their style of speech. Language in the novel comes alive due to the craftsmanship Brontë employs.

'Story vs. Discourse' deals with the relationship between three groups which conjoin to contrast time within. Order which answers the question 'when?', duration 'how long?' and frequency 'how often?'. Mood is discussed in relation to distance and perspective and the last is voice which is discussed within its elements of the narrating, narrative level and person and is readily supported by examples from the novel.

Frame narrative is defined as a story within a story within yet another story. The two narrators, Lockwood and Nelly Dean are compared and contrasted as characters, their reliability as narrators and what value they bring into the novel.

Figurative and literal language are the two types of language microscoped. While figurative language makes a comparison between different things in order to achieve a special effect using similes, metaphors, personification, onomatopoeia, hyperbole, paradox and alliteration. Literal language refers to words which do not deviate from their defined dictionary meaning.

In chapter three, the researcher examines imagery and symbolism in a detailed way, tracing their origins and giving a detailed account of how they were perceived by different scholars in terms of usage, types and definitions.

Imagery and symbolism are then used to analyze the different types in 'Data Collection and Analysis' and the significance they add to the novel. Imagery is divided into images as motifs and imagery as setting; which umbrellas the images books, reading and learning, windows and doors, animal imagery, ghosts, nature and the two houses. Symbolism includes the oak-paneled bed, dreams, wind, hair in the locket, in addition to the moors.

In the last chapter, the researcher concludes with her conclusion and recommendations.

DEDICATION

Mum and Dad

You have been the inspiration behind this work, as you are the inspiration to everything else in my life.

ACKNOWLEDGMENTS

To my friends, my family and all those people behind the curtains your presence in my life means much, I am forever grateful; you touched my life and left a print on my heart.

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CHAPTER ONE

BACKGROUND TO THE STUDY

The aim of this study is to examine carefully the language used in literary texts. There is more to literature than meets the eye; this is due to the multi-layers of meaning a word has. Why one word is chosen and not the other and how each word falls into place to give a certain effect that completes part of the puzzle we call literature.

The study of literature is not like the study of other sciences whose disciplines are based largely on fact. The study of literature is based upon interpretations and analysis. Since there are no clear-cut answers in literature, the reader must rely on background information about the author's life and in-text information such as setting, tone, characterization, figures of speech and style to analyze and better understand the text. Literature is simply not a black or white situation; instead, there are many gray areas that are open to varying analyses. This study aims at presenting a logically defended analysis that accomplishes that goal by analyzing symbolism and imagery found in the novel *'Wuthering Heights'*.

The reader's interpretation is highly subjective, since each person brings a different set of values and a different background to the reading, empathizing with what they most relate to. As a result no two people see the work of literature in exactly the same

light, and few critics agree on everything about a book or an author. Since it is an individual interpretation, each can give an objective literary analysis based upon the information actually found in the novel, book, or play. As long as it is readily supported by the information that is presented in the piece of literature, is just as correct an interpretation of the literary work as that of another analyzer.

An analysis explains what a work of literature means, and how it means it; it is essentially an articulation of and a defense of an interpretation which shows how the resources of literature are used to create the meaningfulness of the text. There are people who resist analysis, believing that it tears apart a work of art; however a work of art is an artifice, that is, it is made by someone with an end in view: as a made thing, it can be and should be analyzed as well as appreciated.

There are several main reasons for analyzing literature. The ultimate end of analysis is, first and foremost, a deeper understanding and a fuller appreciation of the literature - you learn to see more, to uncover or create richer, denser, more interesting meanings. As literature uses language, images, the essential processes of meaning-making, analysis can lead to a more astute and powerful use of the tools of meaning on the reader's part.

Analysis should also teach us to be aware of the cultural delineations of a work, its ideological aspects. Art is not eternal

and timeless but is situated historically, socially, intellectually, written and read at particular times, with particular intents, under particular historical conditions, with particular cultural, personal, gender, racial, class and other perspectives. Through art we can see ideology in operation. This can be of particular use in understanding our own culture and time, but has historical applications as well. (Lye: 2008)

Another function of analysis is to help us, through close reading and through reflection, understand the way ideas and feelings are talked about in our culture or in other times and cultures - to have a sense both of communities of meaning, and of the different kinds of understanding there can be about matters of importance to human life. Art can give us access to the symbolic worlds of communities: not only to the kinds of ideas they have about life, but also to the way they feel about them, to the ways they imagine them, to the ways they relate them to other aspects of their lives. (ibid)

This study analyzes two literary devices used which are imagery and symbolism, and applies them to Emily Bronte's *Wuthering Heights*. The reason for this choice is that the novel is full of imageries and symbolisms and together they have a significant effect on the novel.

1.1   Statement of the Problem

Each image leads to a different effect in various readers. What the researcher does is close read the novel, analyze the text

and pose questions which by the end of this research gave answers to.

The text is full of references the reader may not understand. This study aims to present a formula which could be used to unlock the mysteries of the text; which in turn will bridge the gap between different readers even though they might come up with different explanations.

1.2   Purpose of the Study

The purpose of the study is to make the reader aware of the imagery and symbolism used to give inner depth to a literary work. It examines through close reading the choices and explains what effect the images paint in one's mind and explores public and conventional symbols.

1.3   Limitation of the Study

The researcher limited the study to Emily Bronte's *Wuthering Heights* due to the fact that it is rich with symbolism and imagery.

1.4   Research Question

In her poem of the same title, Emily Dickinson writes "tell all the truth but tell it slant." This first line and title has been used to describe the goal of storytelling or literature. In telling it "slant,"

writers craft new ways to use the power of language to tell certain "truths." This research examines the creativity of imagery and symbolism and the role they play in the literary text. Do the stylistic features have a positive or negative effect? Do they make the text clear, more realistic and easier for the reader to empathy with?

1.5   Methodology

The tool the researcher applies in analyzing the text is close reading. One of the ways to teach literature to students in ELT is literature for personal enrichment. This technique requires the reader to close read carefully.

Close reading describes the careful, sustained interpretation of a brief passage of text. Placing great emphasis on the particular over the general, paying close attention to individual words, syntax, and the order in which sentences and ideas unfold as they are read. It is the art of understanding not only the meaning of the individual words as much as understanding the connotations of language as it varies from vocabulary, sentence structure, imagery, the themes that are being dealt with, the way in which a story is being told to the view of interpretation it offers.

The researcher took extracts from different parts of the novel and analyzed the imagery and symbolism in them.

1.6   Literature Review

Many research and studies have been conducted on imagery and symbolism analysis. Wishart (2009:2) argues that

"Other novels of the Victorian Era utilize symbolism and vivid imagery to layer in additional meaning to the plot, but Bronte showed mastery of adding layer to her work. By exploring difficult themes and human experience from an unusual perspective, Bronte allows her readers to be able to consider points of view that vary from the usual."

Wishart chooses one specific imagery in her research 'canine imagery', and she states that: In Wuthering Heights, Emily Brontë has provided vast opportunities to examine how her use of canine imagery illustrates isolation, territorial domination, fierceness, separation from man, lineal descent, and even a sense of fate. (ibid)

Wishart investigates wolf societal codes to examine how Bronte weaves canines throughout her story. Because canine images occur throughout the novel and add important nuances to the story; therefore, understanding the nature of canines is important in understanding certain undertones present in the text. Wolves often survive in packs. Nevertheless, the adage of the "lone wolf" is not without merit, for sometimes a wolf stays for life with a pack or becomes a disperser (an animal that drops out of the pack at a young age and wanders). These disperser wolves generally join a new pack only through domination. The leaders of the pack are commonly referred to as the alphas. Besides fighting

for rank, wolves also depend upon personality to determine which should be the alpha.

In her chapter "A Life with Dogs", Wishart examines Brontë's relationship with one particular family dog, Keeper and foreshadows how this relationship may be depicted in *Wuthering Heights*. She goes on further to explain the importance of the disperser wolf to better understand Heathcliff's behavior by describing how wolf society and domesticated dogs have similar and different codes of content. In the chapter "The Great Disperser: Heathcliff", Wishart extends the discussion to explain how Heathcliff is depicted in the tale as a lone wolf who desperately wants his own pack. "Artificial and Natural Worlds Collide" delves into the differences between the artificial constructs of human society and hierarchy compared to the societal constructs of canines. Finally, "Pedigree of *Wuthering Heights*" illustrates the various human packs that form and reform in Brontë's tale and how the interactions of these packs impact the characters within the story. Wishart's research gives the reader a better understanding of how canine imagery in *Wuthering Heights* have such an important symbolic value that adds depth and inner meaning to the story. (ibid)

Fadaee (2011: 20) quotes (Webster,2003:119) who states that symbol is a word derived from 'symballein' meaning to throw together', from the Greek 'symbolon' and Latin 'symbolum', which

meant token, sign". Also defined in the online 'Encyclopedia Britannica' as

> "A communication element intended to simply represent or stand for a complex of person, object, group, or idea." It is a kind of figures of speech used for increasing the beauty of the text and has figurative meaning besides its literal meaning."

Shaw (1881: 367) presents the following definition for symbol:

> *"Symbol is something used for, or regarded as, representing something else. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings; in this sense, a symbol is viewed as having values different from those of whatever is being symbolized".*

Perrine (1974: 211) states that

> "a literary symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or represents other meanings as well".

Fadaee mentions four types of symbolism stated by Rokni (2009:22):

1. Significative: Arbitrary symbols which are common in each particular field of study. For instance, @ is a symbol used in email addresses.

2. Metaphoric: Significant symbols used for natural phenomena, like lion which is a symbol of courage.

3. Commemorative: Symbols which add a real event to a memory.

4. Sacramental: Symbols used in myths and customs.

Fadaee cautions readers to be alert for symbolical meanings, and according to Perrine (1974: 214) she/he should observe some cautions:

1. The story itself must furnish a clue that a detail is to be taken symbolically. It means that symbolic phenomena can be identified by repetition, emphasis or position.

2. The meaning of a literary symbol must be established and supported by the entire context of the story. It means that the meaning of the symbol can be identified inside the text, not outside it.

3. To be called a symbol, an item must suggest a meaning different in kind from its literal meaning.

4. A symbol may have more than one meaning.

Mncube (2006: 23) states that imagery uses images to connote the objects and aspects of sense perception in literature. Images are figures of speech and according to Abram's examples include simile and metaphor. He quotes Heese and Lawton (1988:82) that add that

> "An image is a description of something concrete whereby the writer conveys an impression of something else: some critics differentiate between an image and symbol. In this book the word 'image' is used as a general term and the words 'simile', 'personification', 'metaphor' and 'symbol' as specific terms indicative of different kind of images."

CHAPTER TWO

CLOSE READING OF PROSE

'Explication de texte' also known as close reading describes the careful, sustained interpretation of a brief passage of text. Placing great emphasis on the particular over the general, paying close attention to individual words, syntax, and the order in which sentences and ideas unfold as they are read. It is the art of understanding not only the meaning of the individual words as much as understanding the connotations of language as it varies from vocabulary, sentence structure, imagery, the themes that are being dealt with, the way in which a story is being told to the view of interpretation it offers.

Close reading can be divided into four separate levels which conjoin to paint a bigger picture

1. Linguistic reading pays special close attention to the surface linguistic elements of the text – vocabulary, grammar, and syntax. Also any other features which contribute to the writer's individual style. Linguistic reading is largely descriptive, noting what is in the text and naming its parts for possible use in the next stage of reading.

2. Semantic reading takes a deeper look at the word meaning at both a surface and an implicit level (connotation and denotation). It is a cognitive type of reading.

3. Structural reading focuses on the relationship between words within the text. We must assess, examine, sift, and judge a large number

of items from within the text in their relationships to each other in an analytic way.

4. Cultural reading notes the relationship of any elements of the text to things outside it. Whether they be other pieces of writing by the same author, or other writings of the same type by different writers. They might be items of social or cultural history, or even other academic disciplines which might seem relevant, such as philosophy or psychology. It is an interpretive reading since we offer judgments on the work in its general relationship to a large body of cultural material outside it.

2.1   Choice of Words (Diction)

The term diction as defined by Abrams (2009:269) signifies the kinds of words, phrases, and sentence structures, and sometimes also of figurative language, that constitute any work of literature. A writer's diction can be analyzed under a great variety of categories, such as the degree to which the vocabulary and phrasing is abstract or concrete, Latin or Anglo-Saxon in origin, colloquial or formal, technical or common.

The diction of the characters in *Wuthering Heights* presents a variety of styles ranging from Catherine's poetic discourse, Heathcliff's verbal violence, Lockwood's superior literary tone and fashionable cliché, Nelly's homiletic rhetoric to Joseph's biblical Yorkshire dialect and unintelligible muttering--all producing an interplay of accents and idioms, giving rise to the novel as a unified whole. The different voices also help to trace the important divisions among the characters. And are

in sharp contrast with Joseph's dialect so as to root the story firmly in its locale.

A distinctive feature of *Wuthering Heights* is its dialogue with emphasis placed on personal idiolect. The diction used by various characters reveals their speech style. Brontë linguistic style depends largely on her admirable choice of words, though it is marked by hyperbolic excess especially in the dramatic speeches of Catherine and Heathcliff.

Allot (1974: 143) comments on the directness of Brontë's style, in the way that it is amply demonstrated in the very opening paragraphs of chapter one in the novel. This is one of the innumerable examples of the direct method of introducing movement by means of extra accent upon certain focusing words. Each sentence goes straight as a dart to the impression sought to be conveyed.

> *"Pure bracing ventilation they must have up there at all times, indeed one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun"* (2).

The paragraph conveys a vivid impression of the way the wind blows up on the heights. Similarly, Lockwood's entry into the interior of the house is matched exactly with the action it describes. *"One step brought us into the family sitting-room, without any introductory lobby or passage"* (2).

On closer analysis, one discovers that repetition is a trait in Emily Brontë's narrative style. Everything in the novel is a kind of double. There are not only verbal repetitions, but the plot, structure, narrators, and the characters themselves form a double to each other. There are even two diary accounts, Catherine's diary forming a kind of inner text to Lockwood's diary which forms the outer text. There are two narrators: Nelly and Lockwood; two themes of the novel love and revenge; the two manor house, Wuthering Heights and Thrushcross Grange; the two lovers in Catherine's life: Edgar Linton and Heathcliff, the two halves of the novel separated by Catherine's death; the two families: the Earnshaw and Linton's, whose family tree is almost symmetrical; the two generations of main characters with alike names, each of which occupies one half of the novel.

Names have a thematic significant in *Wuthering Heights* and many are strikingly similar. For example, beside the two Catherines, there are a number of Lintons, Earnshaws and Heathcliffs whose names vary only slightly. As the second generation of characters gradually exhibits certain characteristics of the first generation, names come to represent particular attributes. The Earnshaws are wild and passionate, the Lintons tame and civilized; therefore the younger Catherine displays a milder disposition than her mother Catherine Earnshaw. Linton Heathcliff becomes a mixture of the worst of both his parents. He possesses Heathcliff's arrogance and imperiousness combined with the Linton's cowardice and feebleness.

The repetition of names from generation to generation is also a clue that other elements are repeated as well. Heathcliff mistakes

Catherine two for Catherine one in both her looks and mannerism. Heathcliff also recognizes Hareton as a mirror image of his own oppressed youth. The oppression that Heathcliff felt from Hindley is duplicated in much fuller force with Heathcliff's treatment of Hareton. They also serve to emphasis the cycle of the story. Just as the novel begins and ends with a Catherine Earnshaw, the name of Hareton Earnshaw also bookends an era; the final master of Wuthering Heights shares his name with a distant ancestor, whose name was inscribed above the main door in 1500.

Words repeated tend to stick longer in the mind. But repetition is confined not only to words or sentences but extends to include even ideas (images) that express the theme(s) of the novel. Among the novel's many doubles, Catherine and Heathcliff are the most important. Their love is based on being spiritual twins. As Catherine confesses to Nelly Dean "*He's more myself than I am. Whatever our souls are made of his and mine are the same… Nelly, I am Heathcliff!*" (92), and Heathcliff says of Catherine, "*Oh, God! it is unutterable! I cannot live without my life! I cannot live without my soul!*" (213). Catherine's other double is her daughter Cathy. Among the many examples of repetition in the plot, the scenes with the two Catherine's and their respective suitors, Edgar Linton and Linton Heathcliff, reveal that both mother and daughter are feisty and self indulgent. In the first, Catherine boxes Edgar Linton on the ear. When he tries to leave Wuthering Heights, she becomes a master manipulator, shouting, "No, not yet, Edgar Linton – sit down; you shall not leave me in that temper. I should be miserable all night, and I won't be miserable for you!" (77) Moments later, Edgar proposes marriage and

Catherine accepts. Roughly twenty years later, Cathy pushes Linton Heathcliff after a fight about their parents. Though Cathy apologizes, she also blames him just like her mother blamed Edgar. She does not want to leave Wuthering heights carrying the blame for the scene, "Don't let me go home thinking I've done you harm!' (49). Like mother, like daughter cannot control her temper and yet does not want to bear any of the responsibility.

At the lexical level, the very texture of language, i.e., vocabulary is examined. Emily Brontë's range of diction is remarkable. Davies (1998:100-101), in fact, elucidates that the copious and literary vocabulary in the novel is founded in a pithy Anglo-Saxon- derived lexis and that the vocabulary is often Latinated and polysyllabic.

One is introduced to Wuthering Heights first through the filter of Lockwood's language. The most distinctive feature in Lockwood's speeches is its 'literariness'. It is stilted, snobbish, mannered, bookish and riddled with clichés. Besides, he uses hackneyed and affected language, like in his description of his seaside flirtation with *"a most fascinating creature--a real goddess"* (3) who was also a *"poor innocent"*. Further, he speaks of Cathy as Heathcliff's "*amiable lady"*, then of Hareton as the *"favoured possessor of the beneficent Fairy"* (9). Taking Cathy to be Hareton's wife, he fantasizes himself to be a possible seducer of Cathy.

> *"She has thrown herself away upon that boor from sheer ignorance that better individuals existed! A sad pity... I must beware how I make her regret her choice"* (8).

Lockwood's speech is often marked by artificiality due to circumlocutions, use of Latinism, and fondness for ready-made, bombastic phrases. Lockwood's diction shows no variation, as it remains the same from the beginning of the novel to the end.

Nelly's language, at times, shows certain similarity with Lockwood's. For instance:

> *"He (Hindley) entered, vociferating oaths dreadful to hear; and caught me in the act of stowing his son away in the kitchen cupboard"* (52).

> *"As soon as I perused this epistle, I went to the master"* (106).

Lockwood admires Nelly's language because it is compatible with his own. Analysis of their speech patterns show that both Lockwood's and Nelly's dialogues share a certain blandness and fixity.

Nelly's narrative style consists of verbatim dialogue. Much of her narrative is unfolded in the words of the actual character. But when she speaks for herself, her language is lively, colloquial, and imaginative by the use of many vivid and precise images, like in her reference to Heathcliff's history,

> *"It's a cuckoo's, sir – I know all about it, except where he was born, and who were his parents, and how he got his money at first. And that Hareton — has been cast out like an unfledged dunnock"* (24).

An investigation of Heathcliff's speech reveals that his diction shows considerable variation. His style has a certain development throughout the novel. His first words as a child are described as

"gibberish that nobody could understand" (25), and before he articulates his last words; there are many modulations in between. As a boy, when he is caught trespassing at the Grange, he lets out a volley of curses which shock his listeners and make Mrs. Linton exclaim, *"Did you notice his language?"*(35). On Heathcliff's return from his wanderings, Nelly describes his voice as *"foreign in tone"* (118).

Heathcliff parodies and satirizes others' speech especially that of Edgar and Isabella, whose speech he treats with equal sarcasm and with utters disgust. "*Cathy, this lamb of yours (Edgar) threatens like a bull … it is in danger of splitting its skull against my knuckles*"   (83).

Heathcliff's language reveals his nature, violent and harsh. His diction clearly reveals his tendency in using strong words to express his feelings, almost always rough and violent. As a self-made man, though almost illiterate, he later manages to speak and behave in a polished and refined manner. So, there is nothing in the actual spelling or grammar of the dialogue to suggest any difference between Heathcliff's speech and that of the other major characters.

His vocabulary consists of short words and simple physical verbs. For example: *"Thrushcross Grange is my own, sir', he interrupted, wincing. —I should not allow anyone to inconvenience me, if I could hinder it--Walk in!"*(1). The only occasion Heathcliff is found to soften, become more human-like, is when he breaks down and weeps for Catherine's ghost to - come in'.—*Come in! come in!" he sobbed. "Cathy, do come. Oh do—once more!"(20).* His diction is emotionally charged.

Catherine's diction too is not fixed either, though her tone is often imperious. One first hears of her through her diary which Lockwood reads, "*An awful Sunday!...H and I are going to rebel…we took our initiatory step this evening*" (13), to the ghostly voice in Lockwood's dream "*Let me in! Let me in! I'm come home: I'd lost my way on the moor!*"(17). Her confessions made to Nelly are considered as one of the most dramatic speeches in the novel, especially with her most memorable line when she says, *"Nelly, I am Heathcliff!"*(59). Her diction vacillates from child-like utterance to passionate outburst when she draws a comparison between her love for Edgar and her love for Heathcliff.

Hareton speech is described as jargon that Isabella on being brought to the Heights as Heathcliff's bride cannot comprehend. Cathy and Linton laugh at young Hareton's pronunciation which they find so strange. His diction shows a development but one stops hearing his voice as the book ends. Cathy's and Linton's diction reveal them as spoiled children.

Joseph's diction shows no variation. Like Lockwood's and Nelly's, it remains the same from the beginning to the end of the story. his speech with its pronounced Yorkshire accent is most unintelligible, Yet he mocks Isabella's and Lockwood's polite literary speech. Brontë minimizes language differences among her central characters by contrasting it with the almost unintelligible speech of Joseph.

Although the syntactic structures contain a lot of variation. Brontë makes use of long sentences as well as short sentences, and even fragmentary syntax. Her long sentences sometimes form a paragraph in itself, and she uses it with great dexterity of hyperbolic expression.

Most of Heathcliff's sentences incorporate complex situations, so their loose, wandering structure reflects the conflict of feelings and desires. At the same time, it also reveals Heathcliff's inability to articulate his feelings in words. Catherine experiences similar difficulty in articulating her feelings for Heathcliff:

> *"I cannot express it; but surely you and everybody have a notion that there is or should be an existence of yours beyond you... My great miseries in this world have been Heathcliff's... my great thought in living is himself. If all else perished and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it. My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff!" (59).*

A stylistic analysis of the text reveals the problems of language that Emily Brontë had to face in writing of the love of Heathcliff and Catherine: the problem of expressing a great tragic passion in nineteenth century prose. But she tackles it and in doing so, proved herself to be far ahead of her time. To lay bare the inner anguish and turmoil of the lovers, Brontë uses various poetic devices, especially strong metaphors through the dialogues, which has created some of the

profoundest passages in the novel. Herein lays the strength and charm of her style. (Varghese: 2012)

Language in the novel comes alive, becomes even violent and the apparent binary oppositions present in the novel, at all levels, are responsible for the heightened intensity of the novel's language. Evidently, her book gains its extraordinary power from her manipulation of images whose unexpected appearance out of apparent context lends them a symbolic life. In fact, *Wuthering Heights* seems to be rooted in metaphorical analogies. Brontë's imagery, most of which cluster around Heathcliff, is expressed through her powerful metaphors. Heathcliff is …an arid wilderness of furze and whinstone. I'd as soon put that canary into the park on a winter's day as recommend you to bestow your heart to him!"(74). Effects in the novel are continually created through comparative imagery as well as in the use of active verbs and adjectives which like other elements in the novel add to the literal meaning of the story, and help one to understand the book's effect. The sparse but vivid description certainly gives the text a highly emotive texture. (ibid)

At the same time, there is no doubt that Brontë's strength lie in her diction, sentence construction and use of powerful imagery. All these have helped Brontë forge her own unique, distinct and idiosyncratic style exhibiting great craftsmanship. Brontë's originality, thus, lies in her stylistic control over her linguistic resource, her diction and image pattern, for she employs both language and narrative technique to establish a structural pattern.

2.2 Story Vs. Discourse

Genette (1980: 35) distinguishes two levels in a narrative text, story and discourse. Story deals with what is told, and discourse in the manner that it is told in. Only discourse is directly accessible to us; since we learn about the story via discourse. Elements of discourse determine our perception of the story (what actually happens). In analyzing discourse one tries to determine how certain effects are achieved.

2.2.1 Tense

The relationship between the time of the story and the time of the discourse is expressed. There exist three groups that construct time within the context of these relations, they are *order*, *duration*, and *frequency.*

2.2.1.1 Order (When?)

When the presentation of a story follows the sequence of events we have chronological order, when the events of the story are not presented in their chronological order, discordances of time occur in the narrative. Genette calls the discordance between the orderings of the story and the narrative *anachrony* (Genette 1980: 35).

According to Genette, there are two types of anachronies; analepsis and prolepsis. While analepsis also known as flashback provides the reader with the past information about a character, prolepsis flashforward functions to inform the reader about the following events in advance (40**)**

Brontë makes use of anachronies to keep different narratives together and provide the reader with the past and present of the characters. The first prolepsis is indicated in the first entry of Lockwood's diary entry as well as the novel

"1801. – I have just returned from a visit to my landlord – the solitary neighbour that I shall be troubled with" (21).

Hence, the reader is warned against Heathcliff just from the beginning, and is prepared for Heathcliff's troublesome existence. The *prolepsis* foreshadows the cruel treatment Lockwood will receive from his inhospitable landlord. The second *analepsis* comes in the form of a diary Lockwood reads when spending the night in the oak paneled bed,

"Hindley is a detestable substitute – his conduct to Heathcliff is atrocious ... Poor Heathcliff! Hindley calls him a vagabond, and won't let him sit with us, nor eat with us anymore; and, he says, he and I must not play together, and threatens to turn him out of the house … and swears he will reduce him to his right place – (40).

The analepsis explains the degradation and humiliation Heathcliff experiences as a result of Hindley's oppressive treatment. These *analepses* are to illustrate the childhood abuse Heathcliff has to endure, emphasizing the importance of establishing a causal connection with the past of Heathcliff whose previous experiences are fundamentally significant for his present corrupted personality and conduct.

Nelly's story narrating the early stage of childhood when Heathcliff was first introduced to the family some thirty years before forms an analepsis of how Heathcliff was preserved by the family, in their eyes he was described as a figure of "discord" and "distress"

carrying features of the devil, but for Mr. Earnshaw he should be treated as God's favor. Heathcliff becomes the one who initiates the serious disagreements among the family members; Mrs. Earnshaw and Nelly show adverse reactions to the child, while for Mr. Earnshaw he is worth carrying in the arms from a far distance. After a few days Nelly observes the contradictory feelings of Mr. Earnshaw's children for the boy: he gains Catherine's favour but arouses hatred in Hindley.

After three years following Mr. Earnshaw's death and Hindley's return to the Heights. Nelly narrates the change in Heathcliff's position in the house.

> *"He (Hindley) drove him (Heathcliff) from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of doors instead; compelling him to do so as hard as any other lad on the farm (64).*

This *repeating analepsis* verifies the *analepses* in Cathy's diary by illustrating Heathcliff's degradation and his exclusion from the family.

After Cathy's return to the heights as a young lady, subsequent to her stay with the Lintons, her new friends and family encourage her transformation by isolating Heathcliff from her. Cathy feels an urge to behave differently, although her affection for Heathcliff does not change. According to Nelly,

> *"Not Hindley's punishments but her changed behaviour signals the end of their time of happiness and perfect understanding"* (64).

Moreover, the analepsis gives an idea about the effects of Hindley's maltreatment on Heathcliff's character by displaying his distorted appearance.

"He (Heathcliff) had reached the age of sixteen then, I think, and without having bad features, or being deficient in intellect, he contrived to convey an impression of inward and outward repulsiveness that his present aspect retains no traces of… His childhood sense of superiority, instilled into him by the favors of old Mr. Earnshaw, was faded away" (86).

By presenting to the reader an excuse for Heathcliff through *analepses*, the narrative discourse provides the means for the justification of his evil behaviour. To compensate for his sufferings, Heathcliff decides to take revenge on Hindley. The *analeptic prolepses* are significant for informing the reader about Heathcliff's prospective revenge. In one of them Nelly gives information about Heathcliff's reaction to his maltreatment:

"He complained so seldom indeed of such stirs as these, that I really thought him not vindictive: I was deceived completely, as you will hear" (58).

She informs the reader in advance that Heathcliff is a rancorous and vengeful child who does not forget anything. Later Heathcliff's own acknowledgements, functioning as *repeating prolepsis*, foretell his plans concerning Hindley.

"I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it at last. I hope he will not die before I do!" "For shame, Heathcliff!" said I. "It was for God to punish wicked people; we should learn to forgive". "No, God won't have the satisfaction that I shall," he returned. "I only wish I knew the best way! Let me alone, and I'll plan it out: while I'm thinking of that I don't feel pain" (78-79).

This prolepsis points to Heathcliff's vindictive and calculating personality. Heathcliff is obsessed with the idea of revenge, and is merciless to his victims. Behind his motivation for revenge lies his desire for power.

At the end of the ninth chapter, Heathcliff leaves home after hearing that it would degrade Catherine to marry him and therefore she will marry Edgar Linton. This event shows the last point of Heathcliff's humiliation and dismissal from the society, and a landmark for his metamorphosis.

Upon Heathcliff's return after three years a rich and refined gentleman, the analepses and prolepses designate the Heathcliff's efforts to attain power and reunion with Catherine. It is mentioned in the only analepsis referring to his absence from Heights:

> *"I have fought through a bitter life since I last heard your voice; and you must forgive me, for I struggled only for you!" (116).*

The completing analepsis refers to his miseries and his main desire is to attain a union with Catherine and he is very passionate to achieve it. Therefore, her husband, Edgar Linton and his sister become the target of Heathcliff's treacherous designs. The repeating prolepsis by Nelly about his plans regarding Isabella illustrates this point

> *"The other (Heathcliff), I felt certain, recalled it often in the course of the evening. I saw him smile to himself – grin rather and lapse into ominous musing whenever Mrs. Linton had occasion to be absent from the apartment"* (127).

With this analeptic prolepsis Nelly refers to Heathcliff's calculating personality because she notices the signs of his dark plans on his facial expression and smile after his discovery of Isabella Linton's secret love for him.

Nelly as our narrator serves to draw the reader's attention to the dangerous personality of the protagonist. By predicting Heathcliff's presence as an approaching threat for both the Earnshaws and the Lintons.

"*Is he turning out a bit of a hypocrite, and coming into the country to work mischief under a cloak? I mused: I had a presentiment in the bottom of my heart that he had better have remained away*" (117).

Heathcliff has never abandoned the idea of being with Catherine, so he keeps visiting Thrushcross Grange. However, he does not give up on the idea of revenge, his vindictive and manipulative personality is emphasized through a *prolepsis* he tells Catherine regarding his plans to Isabella *"Thank you for telling me your sister-in-law's secret: I swear I'll make the most of it."* (132).

Following Catherine's death, Heathcliff puts his devastating force on achieving revenge on the second generation. Heathcliff's hatred is projected to his cruel plan involving Hareton

"He lifted the unfortunate child on to the table and muttered, with peculiar gusto, 'Now, my bonny lad, you are *mine*! And we'll see if one tree won't grow as crooked as another, with the same wind to twist it!' (206).

This prolepsis foreshadows Heathcliff's deprivation of Hareton as the pay for his own corruption. His ill intentions about the child make him appear cruel and merciless. Furthermore, the following *repeating analepsis* exemplifies the deep-seated grudge Heathcliff bears against Hindley and his family

> *"The guest was now the master of Wuthering Heights ... Hareton, who should now be the first gentleman in the neighbourhood, was reduced to a state of complete dependence on his father's inveterate enemy; and lives in his own house as a servant, deprived of the advantage of wages; quite unable to right himself, because of his friendlessness, and his ignorance that he has been wronged*" (207).

The second victim of Heathcliff is Catherine and Edgar's daughter, Catherine. Catherine is punished similarly by being deprived of her wealth and comfort through her compelling marriage to Heathcliff's son. He determines the conditions beforehand and expresses his ill intention to Nelly in a *repeating prolepsis* as such

> *"My design is as honest as possible. I'll inform you of its whole scope,"* he said. *"That the two cousins may fall in love, and get married"* He desires his son and Catherine Linton's marriage to take possession of Edgar Linton's wealth *"his property would go to me;"* (234)

Linton Heathcliff cannot escape the terrifying revenge of his father and becomes the last victim of the second generation. Heathcliff's hatred for his son arises mainly from Linton's weak personality and his striking resemblance to his mother's family. He is treated harshly by his father,

"I could not picture a father treating a dying child as tyrannically and wickedly as I afterwards learned Heathcliff had treated him, to compel this apparent eagerness: his efforts redoubling the more imminently his avaricious and unfeeling plans were threatened with defeat by death" (278).

Though his son is deadly sick, Heathcliff does not abandon his demand concerning Linton and Catherine's marriage. On the contrary, he uses excessive violence to satisfy his blind desire, as a result of which he appears violent, senseless and greedy.

The following *completing analepsis* uttered by Heathcliff himself supports Nelly's ideas of Heathcliff's psychological harassment of his son as a way of punishment for his help to young Catherine to run away

"You'll see by his look that he has received his due! I brought him down one evening, the day before yesterday, and just set him in a chair … we had the room to ourselves"

As Heathcliff describes, the cruel torture lasts for *"two hours"*. In the end, Linton is terrified to death *"my presence is as potent on his nerves as a ghost"* (362). Apparently, the analepsis shows the Heathcliff as a horrific man recalling a monster.

Heathcliff's strange predictions prolepses his death by supernatural events and signs

"Nelly, there is a strange change approaching: I'm in its shadow at present" (341); also, he says: "I'm too happy; and yet I'm not happy enough. My soul's bliss kills my body, but does not satisfy itself" (351).

While he is enjoying the hallucinatory experiences which inform him of his approaching reunion with Catherine, he is aware of the fatal consequences of them.

2.2.1.2 Duration (How Long?)

Genette (1980:88) examines the variations in the speed of story and narrative and makes a distinction between two types of duration, story time and discourse time. While story time is measured in minutes, hours, days, months, or years, narrative time is measured in the number of words, lines, or pages of a text.

Genette (1980: 95-96) introduces four basic forms of narrative movements: summary, pause, ellipsis and scene.

1. Summary gives only the necessary background information, i.e the narration of a long time in a concise form, such as in few sentences or paragraphs which occupy short duration in a narrative.

2. Pause in the narrative does not correspond to any time in the story. Descriptions are the usual way of pause. Genette emphasizes the importance of descriptive passages, relating them to the character contemplation because the descriptive passages exposing the "*labor* of perception" of the character in any novel contribute to the character analysis.

3. Ellipsis occurs in a narrative when a particular temporal period of story is omitted in the narrative.

4. Scene presents detailed and long passages. It mostly appears as a dialogue giving the dramatic content.

Lockwood employs a descriptive pause with iterative characteristics to introduce Heathcliff,

> "Mr. Heathcliff forms a singular contrast to his abode and style of living. He is a dark-skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose" (23).

The description embodies distinctive features of Heathcliff, such as his non- English origin defined with the dark colour of his skin. His dark skin may also indicate his lower class origin (23). However, the protagonist has an elevated style that suggests his wealth.

The use of ellipses is also significant for the portrayal of Heathcliff's unknown past and origin

> *"… all that I could make out… was a tale of (Mr. Earnshaw's) seeing (Heathcliff) starving, and houseless, and as good as dumb, in the streets of Liverpool; where he picked it up and inquired for its owner. Not a soul knew to whom it belonged, he said*"(55).

Another elliptical moment when we are not informed how the love between Heathcliff and Catherine has developed. Nelly narrates the first negative impression Catherine has about Heathcliff and a change in Catherine's behavior afterwards in the following manner,

> *"…and Cathy, when she learned the master had lost her whip in attending on the stranger, showed her humour by grinning and spitting at the stupid little thing … on coming back a few days afterwards … I found they had christened him 'Heathcliff' … Miss Cathy and he were now very thick…"* (55-56).

In many scenes, where his violent acts are described, Heathcliff is presented as a terrifying person. One of these violent scenes occurs when Hindley tries to prevent Heathcliff from entering Wuthering Heights. Heathcliff manages to break into the house; wounding and beating Hindley mercilessly, Isabella describes this violent scene:

> *"The charge exploded, and the knife, in springing back, closed into its owner's wrist. Heathcliff pulled it away by main force, slitting up the flash as it passed on, and thrust it dripping into his pocket. He then took a stone, struck down the division between two windows, and sprang in. His adversary had fallen senseless with excessive pain and the flow of blood that gushed from an artery or a large vein. The ruffian (Heathcliff) kicked and trampled on him (Hindley), and dashed his head repeatedly against the flags, holding me with one hand, meantime, to prevent me summoning Joseph. He exerted preterhuman self-denial in abstaining from finishing him completely; but getting out of breath he finally desisted, and dragged the apparently inanimate body on to the settle"* (197).

2.2.1.3   Frequency   (How Often?)

The third category of narrative temporality introduced by Genette (1980: 114) regards the number of times an event occurs in the story and the number of times it is narrated. He distinguished three types of frequential modes:

1. Singulative telling recounting once what happened once.
2. Repetitive telling   recounting several times what happened once.
3. Iterative telling   recounting once what happened many times.

The iterative statements function to accentuate what Heathcliff habitually and consistently does during his childhood.

> *"He seemed a sullen, patient child; hardened perhaps, to ill treatment: he would stand Hindley's blows without winking or shedding a tear, and my pinches moved him only to draw in a breath and open his eyes, as if he had hurt himself by accident and nobody was to blame"* (56).

The iterative narrative shows Heathcliff as reckless and utterly without fear. Heathcliff does not care about the corporal punishments. He endures them bravely.

The singulative scenes coming after the iterative narratives provide illustrative details and thus contribute to the characterization of Heathcliff. To give an example, there follows a singulative scene after the iterative passages above to show Heathcliff enduring and self-centered personality. Nelly narrates the scene which she witnessed as, I remember Mr. Earnshaw once bought a couple of colts at the parish fair, and gave the lads each one. Heathcliff took the handsomest, but it soon fell lame, and when he discovered it he said to Hindley –

> *"You must exchange horses with me: I don't like mine; and if you won't I shall tell your father of the three thrashings you've given me this week, and show him my arm … and if I speak of these blows, you'll get them again with interest."*

In this scene, Heathcliff is described as the person who is after his interest and can withstand anything until he achieves it (Marsh 1999:44). To get the better colt Heathcliff endures the physical pain. However, he does not appear brave in this scene because he achieves his aim by unfair means. Heathcliff extorts the horse from Hindley.

2.2.2 Mood

Mood is discussed in relation to narrative *distance* and *perspective*. Genette (1980: 162) states that *distance* and *perspective* are the "modalities of *regulation of narrative information*".

2.2.2.1 Distance

The distance separating the reader from the narrative text determines the reader's apprehension of the text. The distance is regulated according to the amount of the narrative information and its way of presentation (Genette 1980: 162-163).

As Genette states, the concept of distance was first studied by Plato in The Republic. Plato defines the term 'mimesis' to explain the narrative where the poet assumes the role of a character. It is the narrative based on imitation. The opposite kind of narrative is the one where the poet acts as himself. Genette points out that his translation for the latter type of narrative, which was defined as *haple diegesis* by Plato, is *pure narrative*. In a "pure narrative" direct interference from the narrator is observed; on the other hand, there are fewer direct characters' speeches (ibid).

The novel starts with the internal focalization through Lockwood, who uses immediate speech which is used to form an intimate tie between the first narrator and the reader. Therefore, Lockwood gains a seemingly reliable status. On the other hand, since Heathcliff is mostly

presented through the narrative of events and with some imitated speeches within the first narrative, he appears distant.

Lockwood is a stranger in the universe of the novel. His observations of the protagonist are based on his own experiences. Heathcliff is shown as unfriendly and inhospitable through Lockwood's focalization. During his second visit, he presents Heathcliff's imitated speech displaying his anger and annoyance

> *"I hope it will be a lesson to you to make no more rash journeys on these hills,"* cried Heathcliff's stern voice from the kitchen entrance. *"As to staying here, I don't keep accommodation for visitors".* (34-35).

Heathcliff appears inhospitable and rude in this speech.

2.2.2.2 Perspective

The eyes through which the reader sees the narrative is perspective, and it is the research area of mood; whereas the category looking for the possible answers to the question 'who speaks?' is *voice* (Genette 1980: 186). Thus, the difference between narration and focalization is introduced. Focalization is a new term that Genette proposes for the analyses of narrative perspective (189). Mieke Bal defines *focalization* as "vision in language" (Jobling 1999: 3); it also answers the question 'who sees?'.

The creative distinction Genette made is essential because as Bal states, "the focalizer influences how the reader perceives the character seen" (Jobling 1999: 87)

Catherine's great love for Heathcliff that is exhibited through her own focalization becomes the most effective discourse element that renders Heathcliff extraordinary.

> *"(Heathcliff) shall never know how I love him: and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire."* (99).

Catherine draws attention to their strong and violent feelings. In the following part of her speech she describes their love which is also the description of their identity.

> *"If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it. My love for Linton is like the foliage in the woods: time will change it; I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being"* (101).

Her description is striking and unusual. Love is characterized by Catherine as something that does not involve physical, material, or moral aspects. Her love for Heathcliff constitutes the necessary and fundamental part of her personality (Leavis 1999: 213). Catherine identifies herself with Heathcliff as she regards him as identical to herself (Watson 1997: 155). In addition, she is quite aware that Heathcliff is the "sole source of (her) personal being" (Burgan 1993: 135).

2.2.3 Voice

When narrative voice is examined one wants to know who speaks, who tells the story is asked of a narrative as a whole. The narrator can of course report on other characters conversation. This does not change the narrative situation; it is still the narrator who speaks.

According to Genette (1980: 215) *"the elements constituting the narrating instance are time of the narrating, narrative level and "person"*.

Time of the narrating is the time of telling relative to the story, and it has four types:

1. Subsequent narrating which tells what happened.
2. Prior narrating which tells what is going to happen.
3. Simultaneous narrating which tells the event at the moment it occurs.
4. Interpolated narrating which is a combination of prior and simultaneous narrating.

The second category of voice, that is, narrative level is explained as embedding which occurs when one narrative is embedded into another narrative in narrating. Thus, the first and the second level narratives appear. The first narrative frames the second one and the narrator of the second narrative can function as a character in the first one (228).

2.3 Frame Narratives

Frame narrative is a preliminary narrative within which one or more of the characters proceeds to tell a series of short narratives.

(Abrams 2009: 332). It is a literary device in which a story is enclosed in another story, a tale within a tale. Wuthering Heights has a fairly unorthodox narrative structure. Although there are only two obvious narrators, Lockwood and Nelly Dean, a variety of other narratives appear throughout the novel.

Heathcliff : Chapter 6, 29	Isabella : Chapter 13, 17
Cathy: Chapter 24	Zillah: Chapter 30

The whole action is presented in the form of eyewitness narrations by people who have played some part in the narration they describe. Lockwood's narrative is the outer framework of the story. He is the recipient of Nelly's story and she in turn is the recipient of other narratives.

2.3.1   Nelly Dean as Narrator

Nelly's style in narration is very plain; her language is lively, colloquial and imaginative bringing characters to life, producing vivid and precise images. She uses shorter phrases, and her language is less sophisticated than Lockwood's. Nelly's sureness in relating her narrative comes from an astonishing clear memory, very detailed with a magnetic breathless energy. Much of her narrative consists of verbatim dialogue.

Nelly's value as narrator is she brings us very close to the action and is in one way deeply engaged in it. Nelly is expressed as a capable storyteller in two explanations. The first is how Lockwood comments on her intelligence and expression, and believes she is one of the more intelligent minds of the moors.

> *"Excepting a few provincialisms of slight consequence, you have no marks of the manners which I am habituated to consider as peculiar to your class. I am sure that you have thought a good deal more than the generality of servants think. You have been compelled to cultivate your reflective faculties for want of occasion for frittering your life away in silly trifles"* (78).

The second explanation of Nelly's thought and expression is through the wisdom she has achieved through the harsh discipline she has endured over her life, and through the good libraries at the Heights and Grange that have given her knowledge and a wide vocabulary.

> *"I certainly esteem myself a steady, reasonable kind of body,"* she said; *"I have undergone sharp discipline, which has taught me wisdom; and then, I have read more than you would fancy, Mr. Lockwood. You could not open a book in this library that I have not looked into, and got something out of also"* (78)

Nelly's narration comes from being closely and privately involved in the lives of the characters in the story. She not only acts as a witness to the events in their lives, but also as somewhat of a judge and critic to their actions. She is the confidant to almost every character in the novel. If it weren't for Nelly, we wouldn't have known what Heathcliff did on the night Catherine was buried, what he did to Catherine's grave, how Isabella was being treated at Wuthering Heights, how Catherine really felt about Heathcliff or that Heathcliff had been haunted by Catherine's spirit for eighteen years.

Nelly is an unreliable narrator because she talks from her point of view, she has prejudices against some characters and her role might be coloured.

"I own I did not like her (Catherine), after infancy was past; and I vexed her frequently by trying to bring down her arrogance" (83)

Her meddling nature is clear from when she admits to putting young Heathcliff on the landing to encouraging him to run away. One of the most symbolic instances of her interference is when she interweaves Heathcliff's and Edgar's hair for Catherine's locket. She both encourages and discourages relationships. Her attitude sways between approval and disapproval, depending on her mood. This is evident in the role she plays in the love triangle between Heathcliff, Catherine and Edgar; at times taking Edgar's side while yet arranging the last meeting between Heathcliff and Catherine by leaving the window open for him. She adopted a similar position between the relationship between Cathy and Linton, at times colluding with Cathy and at times judging and betraying her for writing against her father's wishes.

2.3.2   Lockwood as Narrator

Lockwood is the outsider, who has stumbled on a bewildering and hostile world which he doesn't understand, but which fascinates him. His voice is the first we hear from the outset of the novel and essentially the entire story consists of the contents of Lockwood's diary which he has compiled from various sources, including diary entries, the back of books, stories that Nelly Dean tells him and his own first hand experiences.

Lockwood precise detailed descriptions are used to create subtle changes in situation and character, an example of this is that when Lockwood first visited Wuthering Heights, he commented on the chained gate, while at the end of the novel when he returns to find Heathcliff

dead, he noticed "Both doors and lattices were open". Changes in character are also hinted at by Lockwood's eye for detail, he has noticed changes in both Cathy and Hareton - Cathy once described by Lockwood as *"the little witch"* (20), now has *"a voice as sweet as a silver bell" (389).* Hareton described in the opening chapters as *"a boor"* and *"a clown"* (389) has by the end of the novel become *"a young man respectably dressed"* with *"handsome features"* (389).

Lockwood's sentences are often complex consisting of a number of clauses or long phrases, frequently separated by dashes or semi-colons,

> *"He probably swayed by the presidential considerations of the folly of offending a good tenant - released a little in the laconic style of chipping of his pronouns and auxiliary and introducing what he supposed would be a subject of interest to me."* (9)

A noticeable aspect of Lockwood's style is his use of words of Latin origin, e.g. prudential, laconic, auxiliary. By the end of Chapter 3, Lockwood's style has become more complex in that his sentence structure is complicated, large numbers of adjectival and adverbial clause, a liberal use of the semi-colon and comma, to give the impression of a narrator whose command of language is sophisticated.

> "My human fixture and her satellites, rushed to welcome me; explaining tumultuously, they had completely given me up; everybody conjectured that I perished last night; and they were wondering how they must set about the search for my remains. (40)

Lockwood is totally unreliable as a narrator. Each overture, each phrase that he utters, results in a new misconception. His first opinion about Heathcliff is invalid, he also mistakes Cathy twice, once for Heathcliff's wife the other for Hareton's.

CHAPTER THREE

TYPES OF LANGUAGE

3.1 Figurative Language

Harcourt as cited in Hodgins (1980:729) defines figurative language as a language not intended to be interpreted in a literal sense. It makes use of comparison between different things. Figurative language provides a new way at looking at the world by appealing to the imagination. The interpretations of a poem often depends upon recognizing its figurative meaning.

Puttenham defines 'figurative speech' as follows: a novelty of language evidently (and yet not absurdly) estranged from the ordinary habit and manner of our daily talk and writing, and figure itself is a certain lively or good grace set upon words, speeches, and sentences to some purpose and not in vain, giving them ornament or efficacy by many manner of alterations in shape, in sound, and also in sense, sometime by way of surplus age, sometime by defect, sometime by disorder, or mutation, and also by putting into our speeches more pith and substance, subtlety, quickness, efficacy, or moderation, in this or that sort tuning and tempering them, by amplification, abridgement, opening, closing, enforcing, meekening, or otherwise disposing them to the best purpose. (ibid)

Figurative language is a conspicuous departure from what competent users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some

special meaning or effect. Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse. Most modern classifications and analyses are based on the treatment of figurative language by Aristotle and later classical rhetoricians.

Figurative language has often been divided into two classes:

(1) Figures of thought,

Words or phrases are used in a way that effects a conspicuous change in what we take to be their standard meaning.

(2) Figures of speech

Figures of speech are imaginative tools in both literature and ordinary communications used for explaining speech beyond its usual usage.

The Collins English Dictionary defined figure of speech as

> *"An expression such as a simile, in which words do not have their literal meaning, but are categorized as multi-word expressions that act in the text as units"*

The language that uses figures of speech is called 'figurative language' and "its purpose is to serve three elements of clarity, forth and beauty in the language" (Tajali, 2003: 100). However, as any figure of speech has a figurative meaning, it may cause ambiguity which influences the clarity.

Also known as rhetorical figures, or schemes (from the Greek word for "form") figures of speech refer to words, and groups of words, that exaggerate or alter the usual meanings of the component words. It may involve analogy to similar concepts or other contexts, and may

involve exaggerations. These alterations result in figures of speech. The departure from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words. (Fadee 2011: 19)

While the words in figurative expressions connote—they add layers of meaning. To convert an utterance into meaning, the human mind requires a cognitive framework, made up of memories of all the possible meanings that might be available to apply to the particular words in their context. This set of memories will give prominence to the most common or literal meanings, but also suggest reasons for attributing different meanings, e.g., the reader understands that the author intended it to mean something different.

Western Rhetoricians consider two categories of figures of speech; one is scheme, 'meaning form', which changes the ordinary pattern of words, like hyperbole, apostrophe, ellipsis, and antithesis. The phrase 'John, my best friend' is a scheme using 'apposition'. The other is trope, literally meaning 'to turn', that changes the general meaning of words, like simile, metaphor, irony, allegory, satire, symbol, paradox. (ibid) The trope 'she is as beautiful as rose' is an instance of simile. There are numerous classifications of figures of speech, as some rhetoricians have classified them into as many as 250 separate figures. Symbol, metaphor and simile are the most important figures of speech in almost all languages. Richards (1965: 105) said,

> *"The two most common figures of speech are metaphor and simile, but there are many other less common ones, like symbol".*

3.1.1 Similes

The word simile is derived from the Latin word 'Simile', meaning 'resemblance and likenesses', technically it means the comparison of two objects with some similarities. Shamisa (2004: 138) has said *"simile is the claim of likeness of two things in one or two attributes"*, and Gibbs (1994: 40) adds that *"simile is fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them".*

Similarity markers such as 'like' or 'as' are used for this comparison in English:

A glare of white letters started from the dark, as vivid as specters (25)
    We all kept as mute as mice a full half-hour (54)

    He gnashed at me, and foamed like a mad dog (205)

    After the first six months, she grew like a larch (240)

In literary texts, simile is used with metaphors to enhance the effect and beauty of the text. As metaphor is a covert comparison, simile is an overt one which explicitly and precisely explains the object and it is the first and simplest method for conveying the beauty of message which is used in poetry, prose and also usual conversations.

Simile is much less investigated than metaphor, although it occurs as frequently in discourse. Bredin (1998: 68) states that

> *"Like metaphor, it is a semantic figure, a mental process playing a central role in the way we think and talk about the world, which often associates different spheres" (It can have an affirmative or a negative form: the affirmative form asserts likeness between the*

entities compared, as 'the sun is like an orange' and the negative one denies likeness, as 'the sun is not like an orange' ".

According to Fromilhague (1995: 88- 94), Similes has various functions: First, they serve to communicate concisely and efficiently: they are one of a set of linguistic devices which extend the linguistic resources available. Secondly, they can function as cognitive tools for thought in that they enable us to think of the world in novel, alternative ways. In discourse, they can also fulfill more specific functions depending on the textual genre in which they occur. In scientific texts, comparison and analogical reasoning play an important role.

Simile also differs from analogy, intended in its narrower sense, as former involves two entities, while the latter involves four. Unlike metaphors, similes require individuation of both source and target concepts, and an evaluation of what they have in common, but unlike literal comparisons, they are figurative, comparing things normally felt to be incomparable, typically using vivid or startling images to suggest unexpected connections between source and target.

Similes have different types and classifications, too. Bredin (1998: 68) remarked about a scale going from the most stereotyped to the most creative similes. At one extreme are situated the conventionalized and fixed similes, and at the other extreme are the creative similes. Between the two extremes, standard (ordinary) and original (fresh, but not totally unexpected) similes can be settled.

Ortony (1993) offered a semantic distinction between literal and non-literal similes. In non-literal similes, topic and vehicle are not symmetrical and the similarity markers can be dropped, but in literal similes, the terms can be reversed and the similarity markers cannot be dropped.

Another classification by Fromilhague (1995) has offered a distinction between objective similes, originating from concrete physical experience, and subjective similes, stemming from individual association mechanisms. He also explains explicit and implicit similes. In explicit simile, sense or point of similarity is stated directly. Most of the sentences with 'as…as' structures are of this kind: 'as light as feather', 'as hot as fire'. Implicit simile, however, is the one whose sense is not stated directly and leave the onus of interpretation to the reader. Most words with 'like' are of this types:
'Eat like a bird: Eat very little', 'live like a pig: Live very untidily', 'swim like a fish: Swim very well'.

3.1.2 Metaphors

The word metaphor is derived from the Greek word 'Metaphoria', which means 'to carry'. Metaphor is a comparison of two different phenomena which share some common points. It is a kind of condensed simile that some parts of it, like topic or similarity markers are deleted to convey the meaning connotatively. (Richards 1965: 89)

The first definition of metaphor is expressed by Aristotle as *"a shift carrying over a word from its normal use to a new one"* (ibid). For

instance in the sentence, 'the customer is king', many qualities a king has, like influence, importance, power and so on are attributed to a customer. In the condensed metaphor 'a ship of state', the captain of the ship represents the government, the sea represents the flow of time, bad weather indicates a crisis and lack of wind signifies economic stagnation.

In literary translation, metaphor is primarily considered a figurative expression by which a word or phrase is altered from its literal reference to a new and often wide field of reference. In this case, Shaw (1972) defined metaphor as follow:

> *"A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the topes, a device by which an author turns, or twists, the meaning of a word".*

Newmark (1988b: 104) defined metaphor as :

> *"Any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote. Metaphors may be 'single' (one-word) or 'extended' (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text".*

Newmark (1988a) stated that

> *"the main purpose of metaphor is to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language."*

Metaphor is more imaginative and artistic than simile, as it makes language more powerful and takes the reader toward the emotional thoughts. On the one hand, it is like simile, with one of the parts (topic, image or sense) being implicit; on the other hand, it is like metonymy, as it takes away the reader from the reality and makes him closer to the figurative world.

Newmark (1988b) offered five kinds of metaphors: dead, cliché, stock, recent and original. The first three, he considers dead and the last two alive metaphors.

Joseph and I joined at an unsociable meal, seasoned with reproofs (69)
The stab of a knife could not inflict a worse pang than he suffered at seeing his lady vexed. (117)
Ignoble as it seems to insult a fallen enemy, I couldn't miss this chance of sticking in a dart (229)
One thin, blue wreath, curling from the kitchen chimney (387)

3.1.3 Personification

Personification comes from the Greek term, prosopopeia, in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings. (Abrams 2009: 121)

"But where did he come from, the little dark thing, harboured by a good man to his bane?" muttered Superstition, as I dozed into unconsciousness". (418)

3.1.4 Onomatopoeia

Onomatopoeia, sometimes called echoism, is used both in a narrow and in a broad sense.

1. In the narrow and most common use, onomatopoeia designates a word, or a combination of words, whose sound seems to resemble closely the sound it denotes: "hiss," "buzz," "rattle," "bang."

2. In the broad sense, "onomatopoeia" is applied to words or passages which seem to correspond to what they denote. (Abrams 2009: 236)

Alexander Pope recommends such extended verbal mimicry in his *Essay on Criticism* (1711) when he says that *"the sound should seem an echo of the sense,"* (ibid)

> *"A huge bough fell across the roof, and knocked down a portion of the east chimney-stack, sending a clatter of stones and soot into the kitchen-fire". (108)*

> *"She heard the slight rustle of the covering being removed" (398)*

3.1.5 Hyperbole

Hyperbole is exaggeration not intended to be taken literally. Originally Greek for overshooting, is used either for serious or ironic or comic effect. (Abrams 2009: 149)

> *"Every breath from the hills so full of life, that it seemed whoever respired it, though dying, might revive". (336)*

3.1.6 Paradox

A paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes sense. Brooks puts it best in *The Well Wrought Urn* (1947) "The language of poetry is the language of paradox," (Abrams 2009: 239)

"She was never so happy as when we were all scolding her at once". (53)

If the paradoxical utterance conjoins two terms that in ordinary usage are contraries, it is called an oxymoron

"A melancholy sweeter than common joy". (234)
"I am seldom otherwise than happy while watching in the chamber of death". (210)

3.1.7 Alliteration

Alliteration is the repetition of a speech sound in a sequence of nearby words. Usually the term is applied only to consonants, and only when the recurrent sound is made emphatic because it begins a word or a stressed syllable within a word … alliteration is used only for special stylistic effects, such as to reinforce the meaning, to link related words, or to provide tone color and enhance the palpability of enunciating the words (Abrams 2009: 10).

"The first feathery flakes of a snow-shower". (2)
"Suspected slights of his authority nearly threw him into fits". (5)
"Heaping the heaviest blame on the latter". (5)

"Fingers wonderfully whitened with doing nothing and staying indoors". (7)

"You may fancy my first fright was not much allayed". (17)

3.2 LITERAL LANGUAGE

Literal language refers to words that do not deviate from their defined meaning. In traditional analysis, words in literal expressions denote what they mean according to common or dictionary usage, they are not perceived as metaphorical or ironic.

CHAPTER FOUR

IMAGERY AND SYMBOLISM

One of the aims of literary texts is to say as much as possible as briefly as possible, to say more in a few words and achieve maximum effectiveness. In this case, figures of speech, specifically symbol and imagery have an important role, as they include figurative meaning of words besides their literary meaning.

4.1   Imagery

Imagery is writing that appeals to one or more of the five senses. It is frequently written using similes, metaphors or personifications (Baldick 2001:121). Many writers use imagery to convey a picture without saying directly what the image is. This style of writing adds a unique mystery to the poem or story. Imagery is best used in nature, but it can also be used for describing inanimate objects.

Many writers even use imagery to display something that cannot be seen, such as wind or heat. It is simply the formation of any mental pictures. This simple process has great benefit when it comes to memory. By using imagery, we can enhance the processing of information into the memory system, like painting a picture with words. Imagery contains more than just a view of what a writer thinks; it can be viewed as a collage of senses that the writer imagines and feels. Imagery can best be described as

witnessing an entire world made up of words. It is an important element in writing, used to stimulate the imagination and create vivid pictures in the mind creating different effects in different readers.

Imagery is used in literature in order to describe or enhance sensory experiences to the text. It is defined by *Oxford Advance Learner's Dictionary* as *"language that produces pictures in the minds of people listening or reading"*. C. Day Lewis, in his *Poetic Image* (1948:17– 18), defines image as *"a picture made out of words,"* and that *"a poem may itself be an image composed from a multiplicity of images"*.

There are many types of imagery, all used to enhance understanding by painting pictures vividly in the mind of the reader. Imagery consists of:

1. Imagery as figurative language: What sort of metaphors, similes and analogies does the speaker use? What does that tell you about their outlook and sensibility?

2. Imagery as motifs: Are there recurring images? What ideas or feelings are aroused by them, what people or events are brought to mind by them?

3. Imagery as setting: How is the setting used? To create a sense of realism? To create mood? To represent or create a sense of

states of mind or feelings? To stand for other things (i.e. symbolic or allegorical) .

4. Imagery which appeals to one or more of our senses: Look for a pattern of imagery. What sense does the image evoke in you –

a. Visual imagery	Used to evoke the sense of sight
b. Auditory imagery	Used to evoke the sense of hearing
c. Olfactory imagery	Used to evoke the sense of smell
d. Gustatory imagery	Used to evoke the sense of taste
e. Kinesthetic imagery	Used to evoke the sense of touch and can be divided into:

   a. Touch
   b. Temperature
   c. Movement
   d. Feelings

(Lye, 2008)

Imagery has been defined by Abrams (2009:151) as:

"A concrete representation of a sense impression, feeling, or an idea. 'Images' (taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the vehicles (the secondary references) of its similes and metaphors".

The significance of imagery includes specific descriptions of visible objects and scenes, especially if the description is vivid and

particularized. As well as all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, or in the *vehicles* of *figurative language*, especially metaphors and similes.

Critics after the 1930s, and notably the *New Critics*, went far beyond earlier commentators in stressing imagery, as the essential component in poetry, and as a major factor in poetic meaning, structure, and effect. Caroline Spurgeon made statistical counts of the referents of the figurative vehicles and used the results as clues to personal experiences, interests, and temperament of the author. Following the lead of several earlier critics, she also pointed out the frequent occurrence of image clusters (recurrent groupings of seemingly unrelated metaphors and similes). She also presented evidence that a number of the individual literary work have characteristic image *motifs*; her view was that these elements established the overall tonality or *atmosphere* of a literary work. (Abrams 2009:151)

4.2 Symbolism

The word symbol is derived from symballein, meaning 'to throw together'*,* from the Greek 'symbolon' and Latin 'symbolum', which meant token, sign. (Webster, 2003: 1190).

Although the school of symbolism appeared in France in 1880, but one thousand years before this school appeared, people

used symbols for expressing their feelings and thoughts about phenomena, life and death. "The founders of school of symbolism were three great poets, Stephan Mallarme, Poul Verlaine and Arthur Rimbaud, who used symbols for expressing their thoughts" (Farshidvard, 1373: 4).

Symbol is defined in the online 'Encyclopedia Britannica' as:

"A communication element intended to simply represent or stand for a complex of person, object, group, or idea." It is a kind of figures of speech used for increasing the beauty of the text and has figurative meaning besides its literal meaning".

Shaw (1881: 367) presents the following definition for symbol as:

"Something used for, or regarded as, representing something else. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings; in this sense, a symbol is viewed as having values different from those of whatever is being symbolized... Many poets have used the rose as a symbol of youth and beauty; a flag is a piece of cloth which stands for or is a symbol of a nation".

As Perrin (1974: 211)states,

"A literary symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or represents other meanings as well".

As Coleridge (1816) puts it,

> *"A symbol is characterized by a translucence of the special (i.e. the species) in the individual'. A symbol differs from an allegorical sign in that it has a real existence, whereas an allegorical sign is arbitrary".*

A literary symbol combines an image with a concept (words themselves are a kind of symbol). It may be public or private, universal or local. Actions and gestures are also symbolic. The clenched fist symbolizes aggression. Beating of the breast signifies remorse. Arms raised denote surrender. A slow upward movement of the head accompanied by a closing of the eyes means, in Turkish, 'no'. Moreover, most religious and felinity rites are rich with symbolic movements and gestures, especially the Roman Mass.

Here are some universal symbols in literature:

Tree: It is the symbol of growth and the sign of immortality. The symbol of tree in myths has an important role. For instance, "forbidden tree" of paradise.

Sea: It is the symbol of purity, innocence and sacredness of man. In myths, most of heroes and prophets in their childhood were overthrown into the sea to become purified and Moses is the one who has been thrown into the water.

Desert: It is the symbol of freedom of soul and being naked. For this reason, God selected plain/desert of judgment for considering human deeds. (Gostaniong, 1377:10)

Symbols are dealt with in different domains of human's life. It forms the basis of literature and has a direct relation with poetry. Symbols are used more in epic poems, allegorical poems and gnostic poems.

Shamisa (2004:214) classifies symbols into two types:

1. Arbitrary symbols are those common and familiar ones that the reader simply can recognize their meanings, like spring that is a symbol of youth and freshness.

2. Personal symbols are those fresh and new ones which the writer or the poet newly created, and contrary to arbitrary symbols, their recognition is difficult for the reader.

Symbols are classified into four categories:

1. Significative: Arbitrary symbols which are common in each particular field of study. For instance, @ is a symbol used in email addresses.

2. Metaphoric: Significant symbols used for natural phenomena, like 'lion' which is a symbol of courage.

3. Commemorative: Symbols which add a real event to a memory.

4. Sacramental: Symbols used in myths and customs. Rokni (2009)

In studying symbols of a literary text, first we should search for the general concept of that symbol, as most of them have stable and fixed meaning. Also, we should search for the specific concept of the symbol arises from the writer's thoughts. Some poets repeatedly use

symbols whose significance they largely generate themselves, and these pose a more difficult problem in interpretation.

A reader should be alert for symbolical meanings, and according to Perrine (1974: 214) she/he should observe some cautions:

1. The story itself must furnish a clue that a detail is to be taken symbolically. It means that symbolic phenomena can be identified by repetition, emphasis or position.

2. The meaning of a literary symbol must be established and supported by the entire context of the story. It means that the meaning of the symbol can be identified inside the text, not outside it.

3. To be called a symbol, an item must suggest a meaning different in kind from its literal meaning.

4. A symbol may have more than one meaning.

Symbol differs from metaphor and simile in that it does not contain a comparison, but by virtue of association represents something more than itself. For example, if an olive branch symbolizes peace, its symbolic meaning does not arise from a comparison.

Symbol is defined by Abram (2009: 358) as being applied only to a word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself.

There are two types of symbols conventional or public and private. Conventional symbols are universal, understood by different readers from different backgrounds such as sunset is a symbol for the end, death. And sunrise for a new beginning. Private symbols are created by the author and have an individual interpretation, each person interprets them by how he empathies with them. No two can agree on what the writer intended by them unless the writer provides an explanation.

Symbol is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself.

Goethe had been meditating about the nature of the literary symbol in secular writing since the 1790s, but gave his concept its most specific formulation in 1824: There is a great difference, whether the poet seeks the particular for the sake of the general or sees the general in the particular. From the former procedure there ensues allegory, in which the particular serves only as illustration, as example of the general. The latter procedure, however, is genuinely the nature of poetry; it expresses something particular, without thinking of the general or pointing to it. Allegory transforms the phenomenon into a concept, the concept into an image, but in such a way that the concept always remains bounded in the image, and is entirely to be kept and held in it, and to be expressed by it (Abrams 2009: 360).

Symbolism transforms the phenomenon into idea, the idea into an image, and in such a way that the idea remains always infinitely active and unapproachable in the image, and even if expressed in all languages, still would remain inexpressible.

CHAPTER FIVE

DATA ANALYSIS

5.1 Imagery

5.1.1 Images as Motifs

In narrative, motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes. Through its repetition, a motif can help produce other narrative (or literary) aspects such as theme or mood.

5.1.1.1 Books (Reading and Learning)

One important theme that relates to most of the characters in Wuthering Heights is that of books and the role they play throughout the novel; they are used as an important way to illustrate a number of key issues. There is no simple response to this question since the answer differs with each individual character. It is evident, though, that books are very important to the various relationships encountered in this story and that they can be interpreted in many different ways.

Heathcliff and Catherine are not particularly fond of books, and seem to despise reading and learning altogether. Catherine does say,

> *"I took my dingy volume by the scoop, and hurled it into the dog-kennel, vowing I hated a good book. He (Heathcliff) kicked his to the same place."* (26).

The real objects of their resentment, however, are the moral and religious lessons that are forced upon them via books as punishment for being naughty children. To chastise them for going out on the moors,

"The curate might set as many chapters as he pleased for Catherine to get by heart, and Joseph might thrash Heathcliff till his arm ached" (50).

Books are not a source of spiritual comfort and guidance but a torment for Catherine and Heathcliff; it becomes a symbol of arbitrary constraint. Reading and memorizing scripture passages is placed by Joseph on the same level with a beating: an attempt to tame a wild soul.

"Sit ye down, ill childer! There's good books eneugh if ye'll read 'em: sit ye down, and think o'yer sowls!" (27)

Catherine and Heathcliff will not be tamed, and so they reject learning, as well.

Nelly says of Catherine in adulthood that *"she never endeavored to divert herself with reading."* (153) When Edgar brings a book to her in her malaise, Catherine does not touch it, only allows the wind to flutter its leaves. She is slowly being consumed by her unrequited passion, and it is as if she does not wish to be "*diverted*" from the business of feeling, however draining those emotions may be.

Catherine does willingly use a book as a child: she uses the end papers, the margins, and the rest of the white space to keep a diary of her life at the Heights, until *"every morsel of blank is covered".* (25) She employs books to bring her closer to her "*real*" existence, instead of dulling her senses by calming herself with reading. Catherine would rather feel abject despair than take cold comfort in a created universe. She is a sensual creature who can exist only in the sensual world.

In Thrushcross Grange, books are not only a chief source of knowledge and experience, but are also their spiritual refuge. They

abuse books by using texts to retreat from real life and from their real emotions.

Edgar uses reading as an avoidance technique: when Catherine falls ill and grows distant from him, he prefers not to deal with the problem

"His studies occupy him rather more than they ought: he is continually among his books", instead he *"shut(s) himself up among books that he never opened."* (119)

Catherine is distraught that Edgar has buried himself in his books instead of coming to her. Shrieking at Nelly, *"What, in the name of all that feels, has he to do with books, when I am dying?"* (121) Catherine again wants Edgar to act like Heathcliff, to be wild and passionate. But the civilized Edgar buries his grief in books rather than in actions. Had Catherine locked herself away from Heathcliff, he would batter down her door in a fit of passionate rage. The implication is that Edgar does not feel, that he has chosen abandoning his emotions over giving in to them, and Catherine finds this inhuman and incomprehensible. He prefers the society of books to the society of his lover. Edgar is too self-contained to be loved by Catherine.

Thrushcross Grange has a supposed large library of books, which has furthered the education of the Linton's. From this, many of the Linton's have a fond love of books and reading. Edgar installed the love of reading in Cathy.

"He took her education entirely on himself and made it an amusement" (241)

Cathy often lets Linton borrow her 'nicest' books, and she reads to the sickly child. We deduce that she is very fond of books and reading

> *"His books are not as nice as mine, and he wanted to have them extremely"* (294)

Isabella feels trapped by a devilish Heathcliff after her marriage, and thrust herself into books for relief

> *"I sat in my nook reading some old books … I dared hardly lift my eyes from the page before me, that melancholy scene (Wuthering Heights) so instantly usurped its place."* (170)

Linton Heathcliff has also learned this evasive device all too well. When Cathy pays him an unwanted visit, she reports,

> *"I beheld Linton laid on a little sofa, reading one of my books. But he would neither speak to me nor look at me"* (242)

Young Linton understands as well as his mother that one can use books to blot out unwanted sensibilities, and this withdrawal makes him intolerable to Cathy.

His love-letters to Cathy are indicative of his dispassion; Nelly finds his notes

> *"Singularly odd compounds of ardour and flatness, commencing in strong feeling, and concluding in the affected, wordy way that a schoolboy might use"* (217)

Linton's education has not furthered his ability to express love because his passion is so blunted in the first place. He feels he ought to write letters, and so he does, but he is unable to put any heart into them.

Hareton and Cathy are very different from all the characters that precede them. They alone understand that books are not necessarily penalties for sin or elusions from life. Cathy describes a stack of books as *"all old friends … written on my brain and printed on my heart!"* (285) She implies that it is impossible to sustain an active imagination without the use of books when she asks the illiterate Hareton, *"Do you dream?"* (295)

Cathy reads because she loves to read. She can recite numerous ballads by heart, and feels a great loss when Heathcliff attempts to demoralize her by taking away her treasured volumes *"I'll put my trash away, because you can make me if I refuse"*(38). Books augment her real life. Her pursuit of reading is the pursuit of desire, and the struggle to achieve one's desires is the only noble calling in Wuthering Heights.

Hareton's only means of expressing himself are cursing and physical violence before Cathy instructs him with books

> *"He (Heathcliff) appeared to have bent his malevolence on Hareton making him a brute. He was never taught to read or write. Heathcliff procures a tutor for Linton but not for Hareton. In fact, Heathcliff threatens to dash the curate's teeth down his throat should he try to educate Hareton"* (110),

and this is not construed as malevolence toward the former but the latter. Heathcliff remembers the pain of being cut off from knowledge as a child

> *"Continual hard work had extinguished any curiosity he once possessed in pursuit of knowledge, and any love for books or learning"* He struggled long to keep up with Catherine in her studies, and yielded with poignant though silent regret.*" (70)

He gleefully says of Hareton,

> *"He'll never be able to emerge from his bathos of coarseness and ignorance. I've got him faster than his scoundrel of a father secured me, and lower; for he takes a pride in his brutishness."*
> (211)

Heathcliff realizes that brutishness is terribly isolating, and the seeds of brutality lie in the withholding of the pleasurable.

Hareton pursues his desire through learning, he attempts to teach himself to read and write, and thus keeps a secret stash of books in his room. He has decided to become educated for Cathy, and in turn chooses amongst her favourites to learn. Cathy mocks him for doing so, and this causes him to become angry and throw them all into the fire.

> *"Hareton, I came upon a secret stock in your room: some Latin and Greek, some tales of poetry… Yes, I hear him trying to spell and read to himself, what pretty blunders he makes!"* (380)

> *"He afterwards gathered the books and hurled them on the fire".*
> *(352)*

Later, Cathy decides to teach Hareton how to read. This sparks their love for each other, and results in their marriage at the conclusion of the novel. As Nelly retells their story, it was the simple gift of a book from Cathy to Hareton that allowed him to forgive her for her 'sauciness'

> *"Catherine employed herself in wrapping a handsome book neatly in white paper; and having tied it with a bit of ribbon, and addressed it to 'Mr. Hareton Earnshaw"*

> *"And tell him, if he'll take it, I'll come and teach him to read it right', she said, 'and, if he refuse it, I'll go upstairs, and never tease him again."*

The act of reading is a *"civilizing"* one. When Nelly reads, it is with the idea of raising herself beyond the level of a mere servant. She boasts to Lockwood,

"You could not open a book in this library that I have not looked into, and got something out of also." (65)

Joseph takes the Bible very seriously, promoting the importance of books within the society in which the novel is set.

"He was, and is yet, the most likely, the wearisomest, self righteous Pharisee that ever ransacked a Bible to take the promises himself, and fling the curse on his neighbours". (48)

Cathy bribes a servant at the Grange, Michael, with books to let her pass and go visit Linton. This shows the importance of books within the society. *"I preferred to give him my own, that satisfied him better".* (209)

Lockwood expresses his own feelings regarding reading as a necessity of life

"No books!' I exclaimed, *'How do you contrive to live here without them? If I may take the liberty to inquire – Though provided with a large library, I'm frequently very dull at the Grange – take my books away and I shall be desperate!"* (380)

Books have made a reconciliation function between two opposite places Wuthering Heights and Thrushcross Grange. Although books do not succeed in reconciling the first generation Catherine and Edgar, it does succeed the second one Cathy and Hareton through the seeking beyond oneself that reading suggests.

5.1.1.2   Windows and Doors

Windows, gates and doors are recurrent images in *Wuthering Heights*. All window images in the novel suggest barriers, which separate characters from each other and from their hopes or desires. The images of gates and doors serve very much the same purpose as windows in the novel. Shut, they represent barriers between people, open, they suggest barriers removed. They are also used to suggest spiritual entrance and escape. Locked doors and windows are used to symbolize the damaging effects of revenge.

Wuthering Heights is, in the words of Lockwood, *'completely removed from the stir of society'* and *'exposed in stormy weather'*. When Lockwood visits, he consistently comes up against barriers, such as closed and chained gates, but ignores them. While Lockwood is anxious to cross the threshold and enter the house, Heathcliff seems intent on keeping him out. "*Even the gate over which he (Heathcliff) leant manifested no sympathizing movement*" (6). Lockwood personifies the gate, implying that, like Heathcliff, it does not want to let him in. Even Lockwood's name is a symbol reflecting his failure to gain access.

These man-made unwelcoming features are further reflected in the landscape itself *"On that bleak hilltop the earth was hard with a black frost, and the air made me shiver through every limb."* (11) In the early chapters, Bronte describes the natural environment of Wuthering Heights as cold, hard and unwelcoming, because it has taken on the characteristics of the revenge-crazed Heathcliff. His anti social malevolence dominates the landscape.

In his first descriptions of the house, Lockwood observes its unwelcoming architecture:

"*Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, the corners defended with large, jutting stones*" (12).

Constructed in 1500, this home is clearly designed to be impenetrable. The window in the oak-paneled bed is a critical boundary in the novel, symbolizing a space of violation and violence. Even though Catherine's name is scratched on its surface, the window does not provide entry for her wailing ghost. The bloodshed from Catherine's wrist "*rubbed to and fro*" on the pane suggests that there is profound violence involved in crossing thresholds.

Throughout the novel, characters gaze and spy through windows, open windows, or break them. Not surprisingly, the large drawing room window of Thrushcross Grange appears ample and cheery compared to windows at Wuthering Heights. Rather than being "*narrow*" and "*deeply set*," it provides accessible views out onto the garden and green valley and, conversely, into the home's interior.

Windows, like dreams, can cause bitterness simply by making one yearn for what one cannot have. Though transparent, windows can be a barrier between the viewer and the world on the other side. They become more observers than participants. Nearing the beginning of the story, When Catherine and Heathcliff venture out to spy on Edgar and Isabella, the drawing room window provides a view onto a different world – one that eventually welcomes Catherine but rejects Heathcliff.

Thrown out of Thrushcross Grange (as he will be many more times), Heathcliff is left to make his observations through the glass partition:

> "*I resumed my station as a spy, because, if Catherine had wished to return, I intended shattering their great glass panes to a million fragments unless they let her out*" (39).

Upon spying the two siblings crying and screaming over minor and insignificant possessions, Catherine and Heathcliff thought that this life style would be a heaven on earth. For Catherine, this vision through the window left her desiring more, instilling a bitterness and sense of inadequacy. Yet even as Catherine comes close to mimicking the scene in the window, her efforts are in vain, for such an existence for her is nothing more than a lie, a dream in which Catherine would be playing as an actor.

This can be confirmed by comparing what Catherine sees through a window as a child to what she sees through the window as an adult. In her delirious state prior to death, she fancies that "(*she would) be (herself) again among the heather on the hills*" (98). But at this point in the story, the peace of nature and the stability of Heathcliff elude her, and because she is truly delirious, her true dream so to speak is revealed. She bids Nelly to *"open the window again wide"* (98), but Nelly is afraid of Cathy dying a death due to cold. Catherine rebukes her by claiming that Nelly *"won't give her a chance at life"* (98). But this dream, of running free and wild through the moors, is just that, but a dream. Catherine is no longer a child in age, but in maturity she has stopped growing as soon as Heathcliff left. Because of the window symbolism, it

becomes clear that Catherine is just acting as a Linton, and that she can never be more than a child in terms of understanding and responsibility.

Because of her duplicity she is delirious, losing all sense of true self. This insanity is further established by Edgar telling Ellen to *"Shut the window"* (99), when he learns that Catherine is ill. By shutting the window, Catherine's mind returns as she delivers a condescending and hurtful speech to Linton, but "By a spring from the window… [Her soul will be on [the] hilltop" (100). This means that Catherine's innate childish, free, and wild like traits, all of the defining innate personality traits that make up the true Cathy, are forever lost in a false dream, a lie. The true Cathy is only attainable by death, by jumping through the window. The closing and shutting the window here is used to reflect Catherine's mind.

Through window imagery we learn of a true Cathy that differs greatly and significantly from a Catherine Linton. We also learn of a personal growth and change in perception that Cathy undergoes as she goes from Cathy to Catherine and back to Cathy, this last change being too late to help herself. Windows show what we yearn for, but are unable to reach. They are cruel and deceptive in that they tempt us, but also insightful and resourceful in evaluating our desires, our personal growth, and ourselves.

The many symbolic meanings of windows extend even to Heathcliff's appearance, as Nelly describes his eyes as *"a couple of black fiends, so deeply buried, who never open their windows boldly"* (42). Again, windows prevent rather than provide access.

At other times windows and doors are intentionally left open, Nelly leaves a window open for Heathcliff to come in and see Catherine in her coffin.

"I went and opened one of the windows, moved by his perseverance to give him a chance of bestowing on the faded image of his idol one final adieu" (214)

Windows sometimes symbolize an intolerable situation that needs to be escaped. When Heathcliff has Isabella and then Cathy locked up in Wuthering Heights. Cathy cannot leave the house or her room because of locked doors, and Nelly cannot leave either because she has been locked in.

"Our first thought, on his departure, was to force an exit somewhere. We tried the kitchen door, but that was fastened outside: we looked at the windows they were too narrow for even Cathy's little figure" (343)

It is only when Zillah lets her out of the room that she is able to leave. Catherine is only able to leave the house when Linton unlocks the door for her, and she escapes from the same window in her mother's old room.

"She dare not try the doors, lest the dogs should raise an alarm; she visited the empty chambers, and examined their windows; and luckily, lighting on her mother's, she got easily out of its lattice, and onto the ground by means of the fir tree, close by". (66)

At Heathcliff's death, his window is discovered to be open and rain pouring in. This mysterious event leads one to believe that his soul has finally flown away to join his beloved.

The sexton opens the side of Catherine's and Heathcliff's coffin to let them mingle in death.

> *"I struck one side of the coffin loose, and covered it up: not Linton's side, damn him! I wish he'd been soldered in lead. And I bribed the sexton to pull it away when I'm laid there, and slide mine out too"* (364)

The locked door that eventually became unlocked and the windows that eventually became open symbolize the transformation of self-healing and progression of domestic harmony finally returned to Wuthering Heights at the novel's end; Lockwood finds that the whole prison vibe is gone

> *"I had neither to climb the gate, nor to knock it yielded to my hand ... Both doors and lattices were open … what inmates there were had stationed themselves not far from one of the windows. I could see them and hear them talk before I entered, and looked and listened in consequence, being moved thereto by a mingled sense of curiosity and envy that grew as I lingered.* (26)

5.1.1.3   Animal Imagery

Brontë frequently uses animal imagery as a metaphor for some human frailty or moral deficiency. Most the animal images in the novel suggest the aggressive, violent nature of the characters they describe (O'Neill 1992: 20)

Wild animals are much used in description of Heathcliff, who is described by Catherine as "a wolfish man" by Nelly a "savage beast", and "foam(s) like a mad dog". Isabella Linton, after she becomes his wife, compares him to *"a tiger, or a venomous serpent"*. Nelly Dean sees his

despair after Catherine's death as not like that of a man, but of a savage beast. (137) 'Hareton's whiskers encroached *bearishly* over his cheeks', and Heathcliff denies the paternity of *"that bear"* Heathcliff himself, when he wishes to insult his enemies, compares them to animals. However, these are not wild creatures he respects for their strength, but gentler animals that he despises. Heathcliff says of Edgar, *"Cathy, this lamb of yours threatens like a bull!"* (153). And Catherine joins Heathcliff's attack on Edgar with *"your type is a sucking leveret"* Linton, Heathcliff's son is a *"puling chicken"* (263), Hareton *"a calf"*, Heathcliff hates Hindley Earnshaw because he sees him as the author of all his misfortunes. When he dies before the arrival of the doctor, Heathcliff brutally says that *"the beast has changed into carrion."* (237)

The recognition that Emily Bronte's 'heroine's scratch and tear, and bite, and slap ... The men roll, and grapple, and struggle, and throttle and clutch and tear and trample' was clear evidence of her moral degradation.

However, not all frail things are despised. Catherine is 'soft and mild as a dove', and at the end of the novel "moths flutter over Heathcliff's grave, and a soft wind blows through the grass". Emily Bronte moves easily and naturally among symbols. The symbols at the heart of the book are of wild and tame, fierce and gentle, dark and fair.

5.1.1.4   Ghosts

At the beginning of the novel, Lockwood experiences a potential encounter with Catherine's ghost who claims to have been *"a waif for twenty years,"* and now has *"come home and would like to be let in."*

(42) While this could just be a figment of Lockwood's nightmares, when Heathcliff demands an explanation for the commotion in the oak-paneled bed, Heathcliff's reaction is an enigma to the reader

> *"He got on to the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears. 'Come in! Come in!' he sobbed. 'Cathy, do come. Oh, do once more! Oh! My heart's darling! Hear me this time, Catherine, at last!'*

Lockwood's own dream suggests the reality of Catherine's ghost, and although Lockwood overlooks this incident

> *"I drew off, half angry to have listened at all, and vexed at having related my ridiculous nightmare, since it produced that agony; though why was beyond my comprehension."*

It awakens in him the curiosity in wanting to know more about Catherine.

> *"Well, Mrs. Dean, it will be a charitable deed to tell me something of my neighbours: I feel I shall not rest, if I go to bed; so be good enough to sit and chat an hour."* (34)

We meet Catherine's ghost in the very beginning because we must understand that her actual life begins after her death. Catherine and Heathcliff are childhood friends who grew up to be each other's soul mates. Catherine loves Heathcliff, but she marries Edgar Linton, because "It would degrade (her) to marry Heathcliff." (102) The dark love triangle between Heathcliff, Edgar and Catherine gives the novel its gothic nature.

Near her death, Catherine remorses on not being with Heathcliff, and believes that in death they can truly be together

"We've braved its (Gimmerton Kirk) ghosts often together, and dared each other to stand among the graves and ask them to come. But, Heathcliff, if I dare you now, will you venture? If you do, I'll keep you. I'll not lie there by myself: they may bury me twelve feet deep, and throw the church down over me, but I won't rest till you are with me. I never will!" (161)

Catherine believes that she is dying of a broken heart, broken by Heathcliff; and she wishes that they never be parted, that she could take him with her to the grave for them to regain their childhood paradise.

"I wish I could hold you,' she continued, bitterly, 'till we were both dead! I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do!" (202)

"I'm not wishing you greater torment than I have, Heathcliff. I only wish us never to be parted: and should a word of mine distress you hereafter, think I feel the same distress underground" (203)

The most powerful scene in the novel comes in Catherine's deathbed, when Heathcliff is reprimanding Catherine's choice of lover betraying her own heart

"You loved me then what right had you to leave me? What right answer me for the poor fancy you felt for Linton? Because misery and degradation, and death, and nothing that God or Satan could inflict would have parted us, you, of your own will, did it. I have not broken your heart you have broken it; and in breaking it, you have broken mine. So much the worse for me that I am strong. Do I want to live? What kind of living will it be when you oh, God! Would you like to live with your soul in the grave?" (206)

'Let me alone. Let me alone,' sobbed Catherine. *'If I've done wrong, I'm dying for it. It is enough! You left me too: but I won't upbraid you! I forgive you. Forgive me!'*

'It is hard to forgive, and to look at those eyes, and feel those wasted hands,' he answered. *'Kiss me again; and don't let me see your eyes! I forgive what you have done to me. I love my murderer but yours! How can I?'*

It is evident that Catherine's existence is necessary for Heathcliff. He says,

"Catherine, you know that I could as soon forget you as my existence! Is it not sufficient for your infernal selfishness, that while you are at peace I shall writhe in the torments of Hell?" (179).

The reader is impressed by the magnitude of his love. In fact, Heathcliff's passion is superior to the average.

Heathcliff craves the past and longs for the ghost of Catherine to haunt him. He confesses to Nelly,

"You know I was wild after she died; and eternally, from dawn to dawn, praying her to return to me her spirit! I have a strong faith in ghosts: I have a conviction that they can, and do, exist among us!" (365)

He curses Catherine and begs her to haunt him. He feels that without her he has lost the meaning of his existence.

"And I pray one prayer – I repeat it till my tongue stiffens – Catherine Earnshaw, may you not rest as long as I am living! You said I killed you – haunt me, then! The murdered do haunt their murderers, I believe. I know that ghosts have wandered on earth. Be with me always – take any form – drive me mad! Only do not

leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I cannot live without my life! I cannot live without my soul!" (187).

Heathcliff's feelings appear beyond the conventional man's comprehension, which may render him an extraordinary lover. His account of opening Catherine's grave for the second time gives the most detailed information about his deep feelings he feels an urgent need for Catherine's presence: whether it is a dead body or a spirit now. He is relieved after seeing Catherine's dead face.

> *"Being alone, and conscious two yards of loose earth was the sole barrier between us, I said to myself 'I'll have her in my arms again! If she be cold, I'll think it is this north wind that chills me; and if she be motionless, it is sleep." (365)*

Since he aims to gain reunion with Catherine after death, he opens one side of the coffin and gives money to the sexton to do the same with his coffin when he is buried there.

> *"I got the sexton, who was digging Linton's grave, to remove the earth off her coffin lid, and I opened it. I thought, once, I would have stayed there: when I saw her face again it is hers yet! he had hard work to stir me; but he said it would change if the air blew on it," (364)*

When Nelly accuses him of his sinster deed of disturbing the dead, he answers

> *"Disturbed her? No! she has disturbed me, night and day, through eighteen years incessantly remorselessly till yester night; and yester night I was tranquil. I dreamt I was sleeping the last sleep by that sleeper, with my heart stopped and my cheek frozen against hers."(365)*

He dreams *"Of dissolving with her, and being more happy still!"*(365) The idea of dissolving together is rooted in the notion that they share the same substance. Heathcliff has the opinion that death is not an ultimate end; on the contrary, it signifies the beginning of his reunion with Catherine.

> *"I struck one side of the coffin loose, and covered it up: not Linton's side, damn him! I wish he'd been soldered in lead. And I bribed the sexton to pull it away when I'm laid there, and slide mine out too; I'll have it made so: and then by the time Linton gets to us he'll not know which is which!' (364)*

Toward the end of the novel Heathcliff starts to feel Catherine's presence more than before and he abandons eating and sleeping, this exposes his unceasing efforts to attain reunion with Catherine even after eighteen years.

> *"She showed herself, as she often was in life, a devil to me! And, since then, sometimes more and sometimes less, I've been the sport of that intolerable torture! … Now, since I've seen her, I'm pacified a little. It was a strange way of killing: not by inches, but by fractions of hairbreadths, to beguile me with the specter of a hope through eighteen years!"(367)*

He confesses that he has seen Catherine everywhere and in every face

> *"His (Hareton) startling likeness to Catherine connected him fearfully with her. That, however, which you may suppose the most potent to arrest my imagination, is actually the least: for what is not connected with her to me? and what does not recall her? I cannot look down to this floor, but her features are shaped in the flags! In every cloud, in every tree filling the air at night, and caught by glimpses in every object by day I am surrounded with her image! The most ordinary faces of men and women my own*

features mock me with a resemblance. The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her! Well, Hareton's aspect was the ghost of my immortal love; of my wild endeavors to hold my right; my degradation, my pride, my happiness, and my anguish –" (410)

His longing to be with her has reached its maximum that he wills himself to die.

"And yet I cannot continue in this condition! I have to remind myself to breathe almost to remind my heart to beat! … I have a single wish, and my whole being and faculties are yearning to attain it. They have yearned towards it so long, and so unwaveringly, that I'm convinced it will be reached and soon because it has devoured my existence: I am swallowed up in the anticipation of its fulfillment. My confessions have not relieved me; but they may account for some otherwise unaccountable phases of humour which I show.' O God! It is a long fight; I wish it were over!" (411)

At the finale of the novel we are told that Heathcliff and Catherine's ghosts have been seen on the moors together

"the country folks would swear on their Bible (the ghost of Heathcliff) walks," and they report having seen him "near the church, and on the moor, and even within this house" (426).

Catherine and Heathcliff are unable to realize the full potential of their love during their lifetimes. Instead, they must love each other eternally, after their moral deaths. By transcending between the boarders of life and death, Brontë allows Catherine and Heathcliff's relationship to last for eternity. Without the presence of ghosts, and the

possibility of haunting, they become two separate entities, and the basis of their love story is shattered.

5.1.1.5   Nature

Natural setting and imagery is instrumental in Bronte's creation of *Wuthering Heights*. They are central in reflecting characters, attitudes and events while giving us invaluable insight into social class. In a highly complex plot of double chronologies, natural setting and imagery links past and present while directly advancing the plot. Moreover, they can create and intensify the mood and atmosphere of an incident while adding depth throughout the novel with symbolism. The vivid natural backdrop and rich language description greatly enhances the enchanting plot.

The weather, the landscape and other aspects of nature generally reflect the dark, somber mood of the story and the chill that sickens the hearts of the central characters. Lockwood writes,

"Yesterday afternoon set in misty and cold … On that bleak hill-top the earth was hard with a black frost, and the air made me shiver through every limb". (11)

The most prominent characters that can be linked with natural setting and imagery are Heathcliff and Catherine Earnshaw. Heathcliff's name, a combination of two aspects of basic nature, is an immediate indication of his close link with the natural surroundings. His character can be seen to directly conform to the stormy moors that become his refuge and solitude from the tyranny of Wuthering Heights. Both then, are unpredictable, wild, dangerous and threatening. Much description of

Heathcliff draws on symbolism from the natural setting of the novel. Natural elements are used to describe Heathcliff who is hard and cold like 'black frost'; and the image of Heathcliff being like 'whinstone' is repeated. This natural aspect reflects Heathcliff's toughened and unemotional character. He is also described as *"an arid wilderness of furze" (130).* This perhaps is drawn more directly from the surrounding moors and echoes his seemingly wild and barren personality. This image of infertility is reinforced later in the novel.

Since there lacks motherly love in the novel, nature plays a mother for the children to give them happiness. Heathcliff as well as his soul mate Catherine formed a natural bond with nature and seek retreat on the moors. This ease with nature is seen in the way in which the children are found to run across the ground with bare feet. Symbolic description of Catherine is also drawn from nature. In writing about Catherine's stay with the civilized and sheltered Lintons, Bronte writes *"It was not the thorn bending to the honeysuckle but the honeysuckle embracing the thorn" (116).* From this image the reader can infer that Catherine is prickly, wild, untamed yet beautiful, attractive and perhaps manipulative as the Lintons are quick to accept and pander her.

Both Catherine and Heathcliff have an intense identification with the unruliness and brutality of nature. Catherine justifies her marriage to Edgar Linton using artificial, clichéd phrases compared to natural imagery. She loves Edgar in clichéd terms *"I love the ground under his feet"* (99) she understands her love for Edgar is nothing like her love for Heathcliff, because her identity is wrapped up in Heathcliff. *"My great thought of living is himself". (104)*

The natural imagery conveys the frivolous nature of her love for Edgar and the serious nature of her love to Heathcliff.

> *"My love for Linton is like the foliage in the woods. Time will change it; I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath a source of little visible delight, but necessary."* (101)

Heathcliff's appearance draws endless comparisons to nature. It is "bleak, hilly, coal country" to Linton's "fertile valley" (53). Brontë does not set up a neat opposition between nature and civilization, though. First of all, life at the Heights is not exactly civilized; second, the very name of the house reflects its surroundings.

Catherine and Heathcliff often describe their love and their own individual identities through metaphors of nature. Catherine's dying wish to be released on to the moors reinforces Heathcliff's analogy of Catherine as an oak contained by the strictures of Thrushcross Grange:

> *"I wish I were out of doors – I wish I were a girl again, half savage and hardy … I'm sure I should be myself were I once among the heather on those hills. Open the window again wide … "* (160)

Edgar understands that while moving to the grange after her initial illness might have helped her condition, now Catherine needs to be outdoors- returned to nature- in order to heal.

> *"Catherine, last spring at this time I was longing to have you under this roof- now, I wish you were a mile or two up those hills; the air blows so sweetly, I feel it would cure you"* (147)

Catherine also discusses her burial referring to nature as the place where she belongs

"They can't keep me from my narrow home out younder: my resting -place, where I'm bound before spring is over! There it is: not among the Lintons, mind, under the chapel roof, but in the open air, with a head-stone' (142)

In the final paragraph of the novel Mr. Lockwood notices "Three headstones on the slope next the moor-the middle one, grey, and half buried in heath-Edger Linton's only harmonized by turf and moss, creeping up -its foot-Heathcliff still above" (367). Peace has, at last, descended on and enveloped this passionate, violent world: the sky is "benign", the moths "flutter" and the "wind" is "soft", the "sleepers" "slumber" in the "quiet" earth.

5.1.2 Imagery as Settings

The key elements used to describe setting often convey the author's message or theme, as well as playing a major role in creating mood. In Wuthering Heights, Bronte has used Thrushcross Grange and Wuthering Heights to depict isolation and separation. The dark and foreboding environment described at the beginning of the novel foreshadows the gloomy atmosphere found in the remainder of the book.

5.1.2.1   The Two Houses

Emily Bronte's novel Wuthering Heights is the tale of two very different families living in two different houses, living two extremely different lives. Catherine is the character that draws them together. The attempt to house two radically different natures within the same body is demonstrated in Catherine's two houses of residence, her attraction to

Heathcliff and Linton, and in her contrasting behavior throughout the novel.

Wuthering Heights and Thrushcross Grange differ greatly from each other in appearance and mood. These differences reflect the universal conflict between the storm and calm that Emily Bronte develops as the theme in the novel. Wuthering Heights and Thrushcross Grange both represent several opposing properties.

The setting of Wuthering Heights is a vital but contradictory force in the novel, as important as any of the characters. The isolated locale of Wuthering Heights reflects the alienation and isolation of its characters. Mr. Lockwood calls attention to the isolated setting in the first paragraph of the story

> *"This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's heaven". (3)*

The dark and foreboding environment described at the beginning of the novel foreshadows the gloomy atmosphere found in the remainder of the book.

"Wuthering" is a Yorkshire dialect term for the roaring of the wind, a sound both inviting and frightening. Wuthering Heights, the mansion where much of the action takes place, is a harshly beautiful building that contrasts with the other major locale of the novel, Thrushcross Grange, a more conventionally attractive mansion several miles from the Heights. Between the two houses lie the moors-high, broad stretches of wetland covered with heather and filled with marshy

bogs. The harsh, gloomy characteristics of the land are reflected in the human characters.

Wuthering Heights is the home in which Catherine grew up. It is a formidable structure that *"the architect had the foresight to build strong"* because of both the psychological and physical storms it had to endure. Corners of the home were *"guarded with large jutting stones."* *The house its self is not a pleasant place to be.*

> *"No descent person came near" because of the somewhat frightening nature of the house. The "infernal house" is "primitive (in) structure" and has "grotesque carvings" which led people to view the house as an eerie structure.* (5)

The inhabitants of Wuthering Heights are not much more accepted by society either. Heathcliff and Catherine are wild, unrefined, and harsh. They play out of doors barefoot and Catherine is not well-mannered at all. Heathcliff is perfectly comfortable wearing the same dirty clothes all the time. The names "Heathcliff" and "Catherine" are harsh- sounding. Even the dogs of the house are also unpleasant, being described as *"liver-colored bitch pointer surrounded by a swarm of squealing puppies."* (6) As a whole, Wuthering Heights symbolizes hate, anger, and jealousy. Wuthering Heights becomes synonymous with misery and suffering, first through Hindley's domineering character, then through Heathcliff.

Thrushcross Grange is a desirable paradise of wealth described in luxurious terms 'a splendid place carpeted with crimson' (60). It is the house where Catherine stays for five weeks while her ankle heals. It is a house built for comfort, not just to weather storms, as Wuthering

Heights is. The house's features are much softer than Wuthering Heights'. *"The grounds are well-kept, with flower beds and a manicured lawn"*. The inhabitants of Thrushcross Grange are much more refined than those of Wuthering Heights. Isabella and Edgar Linton are well-behaved and gentle. In fact, they refused to admit Heathcliff into their home because of his wild, rambunctious nature; contrary to their polite, calm nature. The inhabitants of Thrushcross Grange are superficial and materialistic, caring about the tangible things in life. In contrast to Wuthering Heights, the residents of this house have much lighter-sounding names - Edgar and Isabella.

However different those two houses are, Catherine is able and willing to live in both of them, which displays her dual nature as far as where she resides. Duality is suggested because she is able to live in these two places that are so opposite from each other. Not only is Catherine able to live in both places, but she is comfortable in doing so. This paradox is narrated as

> *"In the place where she heard Heathcliff termed a "vulgar young ruffian," and "worse than a brute," she took care not to act like him; but at home she had small inclination to practice politeness that would only be laughed at, and restrain an unruly nature when it would bring her neither credit nor praise."* (85)

She likes each house for different reasons. At Wuthering Heights, life is wild and free and she does not have to worry about minding her manners. However, at Thrushcross Grange, she is on her best behavior and acts like a lady. That is fine with Catherine because when she acts like a lady, people tell her how beautiful she is and she has "fine clothes and flattery . . . instead of a wild hatless little savage." (65)

It is Bronte's imagination, emotional power, and figures of speech that make the characters relate so closely to their surroundings. The contrast between houses is more than physical; rather the two houses represent the people who live in them. Bronte made Heathcliff and Wuthering Height as one, by making both of them cold, dark, and menacing, similar to a storm. She also made Thrushcross Grange parallel with the Lintons, which was more of a welcoming and peaceful setting. The personality of both of the houses is warm and helps draw in the reader. The contrast of these two houses adds much to the meaning of this novel, and without it, the story would not be the interesting, complex novel it is.

5.2   Symbolism

5.2.1 Oak- Paneled Bed

The oak-paneled bed is the symbolic center of Wuthering Heights, providing the setting for the novel's most dramatic events. Residing in Catherine's childhood bedroom, the bed is described by Lockwood in the following terms

> *"A large oak case, with squares cut out near the top, resembling coach windows… In fact, it formed a little closet, and the ledge of the window, which it enclosed, served as a table".*(24)

The "ghost story" is set into action the tormented night Lockwood spends in the oak-paneled bed. Before his nightmares, Lockwood sees it as a place where he can feel *"secure against the vigilance of Heathcliff and everyone else"* (24). In this sense, it symbolizes a place of protection, security, and retreat. As Lockwood soon finds out, though, the oak-paneled bed was also a retreat for young Catherine, There she had

dreamed as well, had carved her name into the wooden panels, and had preserved parts of her childhood diary. Lockwood experiences a haunting series of nightmares in the bed, suggesting that he has violated a hallowed place. Because the space was Catherine's, it is sacred to Heathcliff, who is furious when he finds Lockwood sleeping in his "sanctum."

The supernatural powers that surround the bed become more intense when Heathcliff dies there, transforming the bed into a kind of symbol of a coffin where Heathcliff is finally "reunited" with his love. Where Lockwood tried to keep the bed's window closed, Heathcliff is found dead with the window wide open, almost as though his spirit has escaped. So for both Lockwood and Heathcliff, in very different ways, the bed is a protective boundary and haunted space

5.2.2 Dreams

Dreams are a ubiquitous feature of ancient, medieval, and modern literature. In older literature dreams are very often prophetic, and their message may be straightforwardly literal or couched in a dark symbolism that demands a decipherer. (Ferber :1999)

Dreams have the ability to show the manifestations of the characters innermost desires; they act as a way for characters to transcend their limitations that are placed on them throughout their lives. Dreams act as a way to forebode/foreshadow things and are often described to being both of expressive nature and repressive. Dreams are "seldom symbols in themselves, but rather gates into the realm of symbols" (ibid). They allow for the reader to peer into the mind of the

characters conveying feelings of displacement or feelings of dispossession. They are expressive due to their ability to show the feelings of each character and the lingering presence of Catherine. Even in her death Catherine still impacts the future generations as she lives on through Heathcliff. The inability to move forward is explored through these dreams and often shows the characters wish to break free from social constraints

5.2.2.1   Lockwood's Dreams

Lockwood dreams at the site of textual stimulus and production. Taken by chance to the inner sanctum of the novel, he immediately finds himself dealing with books, diaries, carved writing, and fearful dreams that come to him from his idle reading.

His very first experience, his reading of the carved initials, confers on the whole scene a provocative correspondence between the interior of the paneled bed and the interior of a text. The initials Lockwood reads return to him, in his semiconscious state, as a *"glare of white letters that stare from the dark as vivid as specters – the air swarmed with Catherines." (25)*

Frank Kermode has shown that the sequence of letters encodes the novel's double plot structure so that Lockwood has, in effect, already read the tale Nelly will tell him. The enigmatic quality of the story is also suggested by Lockwood's hallucination. The staring white letters, aligned across a black page of psychic space, produce a maximum of narrative gaps and missing pieces. (www.laits.utexas.edu)

The key to the second dream is the secret diary of Catherine Earnshaw overwritten on the margins of a book Lockwood happened to find upon knocking his candle over and singe one of *"the antique volumes"* that rests on the ledge. As he examines *"the injured tome"* and the other pious books, he discovers Catherine Earnshaw's personal memoir.

> *"Catherine's library was select, and its state of dilapidation proved it to have been well used, though not altogether for a legitimate purpose: scarcely one chapter had escaped, a pen –and-ink commentary… covering each morsel of blank that the printer had left".* (25)

With both texts situated for him within the same margins, his *"eye wander(s) from manuscript to print"* (64). As this happens, the dreams descend, each engaging him at a substrate of consciousness and each making profound the instinctive and casual orientations he had adopted in his waking state. In the process, the dreams penetrate Lockwood and turn his reading into a performative action in spite of all his ordinary preferences for reading as a dilatory habit. (Farrell: 1989)

Sleeping in Catherine's bed, Lockwood dozes off and has her nightmares, he is troubled by a dream of Jabes Branderham, author of one of the holy tracts that Catherine was forced to read. (28-29). In his dream he sees religion as a terrible force that promises to civilize but actually turns people into zombies obsessed with correcting the sins of others. *"Seventy times Seven and, The First of The Seventy Seven first. A pious discourse delivered by the Reverend Jabes Branderham in the Chapel of Gimmerdon Sough."* (22)

Throughout the sermon we follow not Jabes' utterance but its punishing effect on Lockwood.

> *"Oh, how weary I grew. How I writhed, and yawned, and nodded, and revived! How I pinched and pricked myself, and rubbed my eyes, and stood up, and sat down again, and nudged Joseph to inform me if he would ever have done!"* (65)

When Lockwood finally denounces the preacher, the congregation tears him apart.

> *"Sir. I exclaimed sitting here, within these four walls, at once stretch, I have endured and forgiven..."*

> *"Thou art the man. Cried Jabes...seventy times seven times didst thou gapingly contort thy visage-seventy times did I console with my soul"* (24)

> *"Brethren, execute upon him the judgment written… with that concluding word, the whole assembly, exalting their pilgrim's staves, rushed round me in a body;"*

Lockwood is in an unfamiliar place and is an outsider looking in, this shows feelings of displacement.

After this dream Lockwood awakens and falls asleep once again and dreams *"if possible, still more disagreeable than before."*(19) He dreams that he is in the oak-paneled bed and hears the teasing sound of a fir bought. Being annoyed by the sound he resolves to silence it.

> *"He knocks his knuckles through the glass, and stretching an arm out to seize the importunate branch"* (19)

instead his fingers grab a tiny cold hand; he panics and asks for the name of the person whose hand he is holding. In a state of panic he rubs the wrists of the child onto the glass of the window until the blood soaks her

bed dress, the voice mourns of the twenty years that she has been on the moors.

"...instead of which my fingers closed on the fingers of a little ice cold hand." (25)

"let me in- let me in! "

"Who are you? I asked, struggling meanwhile to disengage myself." (25) "Catherine Linton it replied..."

"I'm come home: I'd lost my way on the moor!"

When Lockwood awakens, he blocks Catherine's ghost's entrance to her home by piling religious tomes against the window, just as Joseph attempted to stifle her with them in life. She still pushes against these books, intent on her longing to enter.

Upon hearing Lockwood's scream Heathcliff runs to his room and ushers him out of the room. Lockwood upon leaving the room can hear Heathcliff begging "Cathy" to come into the house. Even in death Catherine's presence is strong and haunting within Wuthering Heights and shows that Catherine is imprisoned even in death by her passions for Heathcliff as she was in life.

5.2.2.2 Catherine's Dream

Within Wuthering Heights dreams have the ability to shape and changes characters, it is important to know how dreams and visions affect the characters and often are used to tell the reader something about the characters.

> *"I've dreamt in my life dreams that have stayed with me ever after, and changed my ideas; they've gone through and through me, like wine through water, and altered the colour of my mind. And this is one- I'm going to tell it…"* (80)

Catherine tells Nelly that if she were in heaven she would be miserable.

> *"I dreamt once that I was there … heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out, into the middle of the heath on top of Wuthering Heights, where I woke up sobbing for joy."*

Emily Bronte was aware of the power and importance of dreams. She shows us that Catherine's dream has had a profound effect on her and places it at the pivotal point of the novel. Catherine knows the meaning of her dream, yet she has chosen to ignore its deeper warning. She doesn't follow her heart; she follows social pressures to marry Edgar and improve her social status when Heathcliff represents everything that she is and everything she needs.

> *"I've no more business to marry Edgar Linton than I have to be in heaven … (but) It would degrade me to marry Heathcliff … So he shall never know how I love him: and that, not because he's handsome … but because he's more myself than I am. Whatever souls are made of, his and mine are the same, and Linton's is as different as a moonbeam from lightning or frost from fire … Nelly, I am Heathcliff"* (104)

This betrayal is what turns the whole landscape into a threatening and cursed place, and what hurls Heathcliff into the violence of hatred and revenge. This could be compared to an Edenic 'fall', with redemption coming through young Cathy and Hareton's love at the end of the novel.

5.2.2.3   Heathcliff's Dream

Heathcliff constantly feels Catherine's presence, convinced she is with him always. He demanded that Cathy should 'haunt' him, and this request seems to be fulfilled: every time he closes his eyes he sees Catherine.

> *"I couldn't lie there; for the moment I closed my eyes, she was either outside the window, or sliding back the panels, or entering the room, or even resting her darling head on the same pillow as she did as a child" (367)*

At the end of the novel he confesses to Nelly that he cannot escape her

> *"In every cloud, in every tree – filing the air at night, and caught by glimpses in every objects by day, I am surrounded with her image!" (410)*

In her death, Catherine seems to have been absorbed into the whole natural world at Wuthering heights. Her ghost appears to Lockwood and tells him she has been *"walking the earth these twenty years".* Heathcliff dreams of "dissolving" with her into the landscape. When he does die and Nelly discovers his dead corpse she comments

> *"I could not think him dead – but his face and throat were washed with rain; the bed clothes dripped, and he was perfectly still"* (364).

The 'rain' stands for the bliss and mercy of heaven because Heathcliff seems to 'smile' when 'he was dead and stark' (365). The natural environment has come inside his domestic space and he has now joined the natural environment of Wuthering Heights in his death with Catherine's spirit.

Heathcliff dreams of reuniting with Catherine, he believes that their bodies will dissolve together symbolizing their union in death. Often dreams allow for the reader to see the manifestations of each characters inner most desires. Perhaps we are meant to see the image of Catherine and Heathcliff walking on the moors together, as reported to Nelly by local gossips, as a sign that their love has reached its fulfillment in the after-life. Wuthering Heights was their 'heaven', so that is where they find their 'rest'.

5.2.3 Wind

Strong winds or storms have long been a metaphor for passionate or tumultuous motion. "For love is yet the mooste stormy life," Chaucer writes (Ferber 1999:236). Miller adds that the wind-swept location in the novel is also suggestive of the tempestuous relationships. The storm which blows at the exterior of the house and gives it its name is echoed by the storm within the house, a tempest whose ultimate source, it may be, is the people living there. (ibid).

The home of the Earnshaws and then Heathcliff is called 'Wuthering Heights,' and in the first chapter Mr. Lockwood says that 'Wuthering' is a significant adjective, as it is descriptive of the atmospheric tumult to which its station is exposed in stormy weather. "Pure, bracing ventilation they must have up there at all times, indeed; one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun" (6).

Storms propel the plot in Emily Bronte's *Wuthering Heights and form* an important symbol for change in the novel. It is present during many of the significant events in the lives of the characters, and are especially connected with Heathcliff. When Mr. Earnshaw dies *"a high wind blustered round the house, and roared in the chimney: it sounded wild and stormy, yet it was not cold"* . On the night that Heathcliff leaves Wuthering Heights there is a great storm with wind and rain.

> *"It was a very dark evening for summer: the clouds appeared inclined to thunder, and I said we had better all sit down; the approaching rain would be certain to bring him home without further trouble."* (107)

The literature of sensibility and romanticism often assumes a sympathetic connection between nature and subjective feelings, so that all weather may be symbolic (Ferber: 236). For instance, Catherine venting her fury at Edgar is mirrored in a gothic storm; her emotions are manifested in the weather *"About midnight, while we still sat up, the storm came rattling over the heights in fully fury"* (107) the weather matches Catherine's mood: *"she kept wandering to and fro, from the gate to the door, in a state of agitation which permitted no repose"* (105). As Catherine admits defeat, *"calling an intervals, and then listening, and then crying outright," "the uproar passed away in twenty minutes"* (106).

On the morning that Nelly finds Heathcliff dead, the rain and wind are coming in through his window and beating his lattice back and forth.

> *"The following evening was very wet: indeed, it poured down till day-dawn; Mr. Heathcliff was there laid on his back … his face and throat were washed with rain; the bed-clothes dripped, and he*

was perfectly still. The lattice, flapping to and fro, had grazed one hand that rested on the sill; no blood trickled from the broken skin, and when I put my fingers to it, I could doubt no more: he was dead and stark!" (424)

5.2.4 Hair in the Locket

A symbol that shows up only once in the novel is one for the intertwined lives and destinies of Edgar Linton and Heathcliff because they both love Catherine. When Heathcliff comes in to view Catherine in her coffin, he takes the lock of Edgar's hair out of her locket and throws it to the ground, replacing it with his own. His act symbolizes his desire to supplant Edgar and his belief that Catherine is rightfully his. Nelly takes both locks, winds the yellow and black locks together, and puts them both in the locket; symbolizing how the two nemesis' lives intertwine.

> *"Indeed, I shouldn't have discovered that he had been there, except for the disarrangement of the drapery about the corpse's face, and for observing on the floor a curl of light hair, fastened with a silver thread; which, on examination, I ascertained to have been taken from a locket hung round Catherine's neck. Heathcliff had opened the trinket and cast out its contents, replacing them by a black lock of his own. I twisted the two, and enclosed them together"* (214).

It also foreshadows the replacements of the three coffins.

The location of her grave itself is a symbol of the conflict that ultimately claims her life. She is not buried in the chapel with the Lintons nor is she placed with the Earnshaws. Instead, she is buried in the corner of the kirk yard between Edgar and Heathcliff. This symbolic placement of her body represents her torn loyalties and her torn heart.

5.2.5 The Moors

The wild and desolate moors play an important part in establishing the mood of the novel. It gives it a power beyond anything which the action itself can convey (Kegan 1974: 28). They are open, wet, wild, and infertile areas that mean different things to different people. To Lockwood, the moors serve as a confusing expanse that's almost impossible to navigate and easy to lose oneself. The moors confuse him, especially when it snows. He sees them as "one billowy white, ocean" (39) full of pits, depressions, rises, and deep swamps.

As much as the moors represent threat and menace, they are also full of mystery and mysticism. They are a source of comfort and a respite from the prison-like atmosphere of Wuthering Heights. To Catherine and Heathcliff, the moors exist as a supernatural, liberating, and boundary less region. For them, the ultimate freedom is associated with rambling on the moors symbolizing their wild inclinations. As young children they created their heaven on earth in each other, escaping their abusive home to run free on the moors. The character Nelly, used partly as a narrator, tells the reader that "They both promised fair to grow up as rude as savages" (58)

Catherine seems to belong to the moors and to Heathcliff, not significantly to heaven as seen through conventional Christian eyes (Sullivan 1986: 110)

Like her mother, Cathy yearns to escape the confines of the house and play on the moors. Hareton slowly earns her trust by giving her a guided tour of some of the natural features of the surrounding

countryside. "He opened the mysteries of the Fairy cave, and twenty other queer places " (252).

The boggy parts of the moors can mean death for some people. When Heathcliff imprisons Nelly and Cathy in *Wuthering Heights*, he spreads a rumor in Gimmerton that the two had "sunk in the Blackhorse marsh" and that he had rescued them (352).

Just as the moors represent danger and are difficult to navigate, the love between Catherine and Heathcliff endangers everyone associated with them through their recklessness and becomes difficult to figure out.

CHAPTER SIX
CONCLUSIONS

As it is previously mentioned the aim of this research is to find out the effect of using imagery and symbolism on the writer's style and the addressee's understanding. Imagery and symbolism are imaginative tools in both literature and ordinary communications used for explaining speech beyond its usual usage.

Often times our surroundings, or rather our perception of our surroundings, reflect directly upon our personal growth. Symbols and imagery in literature, therefore, hold much more significance than the mere physical presence they hold within the story. The evolution of symbols and their ever-changing usage throughout a novel can show much more about a character than one might suspect at first glance. By evaluating the change in imagery and symbols, we may be able to determine the characters beginning desire and compare it to his end book desire, thereby evaluating the characters growth and his shift in perception of reality.

Thus imagery and symbols must be understood in order to grasp the complexity and depth of literature. It is with this in mind, that Bronte's Wuthering Heights becomes an enigma in and of itself. In order to solve this puzzle and make all the pieces fit; we must first interpret and understand the usage of imagery and symbolism. Thus in Emily Bronte's *Wuthering Heights*, imagery and symbolism is vital to a deep and complete understanding of the novel itself. It causes sudden and quite innovative realization of how Bronte wanted the reader to

interpret her words. The symbols and imagery add depth to the storyline by making the characters and situation more dimensional. Emily Bronte uses in *Wuthering Heights* what Neil McEwas has rightly called "prose-poetry, which is elaborate and rich in rhythm and metaphor. (McEwas 1986: 41)

The acquired result shows that Bronte wants to convey her message of this novel in an implicit and indirect way, so she has used more types of imagery and symbolism which have figurative meaning beyond their literal meaning. Also, as a result of using these kinds of imagery and symbolism, the reader does not explicitly understand the concept of the story and she/he must refer to the allegorical dimension of the novel and discover its covering concept.

The researcher strongly recommends close reading as a technique to better understand the literary work. In analyzing and exploring the depth within the novel, there is always room for something new to discover, something one had overlooked when reading previously.

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ملخص الدراسة

هذه الدراسة عبارة عن تحليل كامل لجوانب مختلفة للغة الرمزية والمجازية لرواية أميلي برونتى "مرتفعات وذرينغ". تبدأ بتعريفات وسرد الخلفية من وجهات نظر مختلفة للقراءة المعمقة (close reading) للغة المستخدمة. ثم تحديد الرمزية والمجازية وأهميتها كأدوات تحليل للمذهبية المستخدمة في هذا البحث مع أعطاء أمثلة مُستله من الرواية, والتي تم تحليلها بطريقة أعمق لفهم الرواية بصوره أفضل.

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