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The Study of Stylistic Devices in Emily Bronte's Wuthering Heights

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a Master Degree in Literature and Civilization

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Dedication 1

To the moon and the sun of my life:

My dear parents, May Allah give them long life.

To my wonderful family

and to all those whom I love and respect.

I dedicate this modest work.

Miss Nour Elhouda

Dedication 2

*To the memory of my beloved niece who passed away a few
months ago.*

To my sweet and loving family.

I dedicate this work.

Miss Yassmina

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Abstract

The present study aims at making a stylistic analysis of Emily Bronte's masterpiece *Wuthering Heights* (1847). In particular, it aims at analyzing the novel's style of writing in terms of figures of speech and the mood of narration; showing their impact on this piece of literature. It is basically a descriptive analytical type of research in which stylistics and narratology were used as a subject of analysis. This dissertation consists of two chapters: a theoretical chapter and a practical one. The former is concerned to provide definitions of some key concepts such as style and stylistics, narrative technique and narratology. Furthermore, it gives an overview of the Victorian Age and the characteristics of its literature. The second chapter stands as the practical part of this study. It begins with providing a brief biography of Emily Bronte and some of her literary works. Besides, it highlights the stylistic features of *Wuthering Heights*. This analysis shows that the diversity of literary devices used along with the unique structure of narration have led *Wuthering Heights* to be powerfully a fascinating masterpiece and one of the most influential novels in English literature.

Keywords: Emily Bronte, Figures of Speech, Mood of Narration, Style, Stylistic Analysis, *Wuthering Heights*.

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General Introduction

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General Introduction

1. Background of the Study

Unlike scientific research which lies on fact, the study of literature depends on interpretation and analysis. The reader's interpretation to a given literary work basically, reflects from which angle s/he sees the text and under what background s/he analyses it. Setting, characterization, choice of words and style affect the reader to come up with a meaning to the text.

Each novelist is unique in his/her choice of words. By time, they will be characterized by their style. The reader's mission is to read and try to catch the meaning through close reading to the writer's choice of words and style.

Emily Bronte as an outstanding novelist wrote her masterpiece *Wuthering Heights* with rich stylistic references and a unique style. This richness opens a room to multiple studies that attempt to figure out the meaning of the work. With focus on her style, this study has been conducted in order to explore the stylistic devices used by Bronte in her novel and their effect on this piece of literature.

The reader's interpretation of the text is highly subjective. Thus, no clear-cut answers are given to precise the meaning of the text, yet not all the critics agreed upon a certain analysis and interpretation to literature. To get a partial subjectivity in the analysis, many

attempts were directed to read the text based on its language and style. Thus, we can provide an objective analysis to a novel depending on stylistic approach and Narratology.

This study analyzes stylistic devices used in Emily Bronte's *Wuthering Heights*. The reason for this choice is that the novel is full of references that have a significant effect on the novel.

2. Aim of the Study

The study under investigation aims at studying and exploring the stylistic devices in Emily Bronte's *Wuthering Heights* and analyzing the narrative structure accordingly, thus to make the students of literature aware of the stylistic devices in the corpus and to have better understanding to its style.

Previous Studies

Many researches have been conducted to the use of stylistic devices in Victorian literature. Mainly on Emily Bronte's corpora, we chose three main studies that have a direct relationship with our subject matter.

In 2012, Dr. Lata Marina Varghese published a research paper entitled *Stylistic Analysis of Emily Bronte's Wuthering Heights*. In her study, stylistic analysis is used as an analytical tool to see textual patterns and its significance. The study is based on statistical

data that validate how language, vocabulary and syntax are used to bring about an interpretation of the given text. *Wuthering Heights* presents a variety of styles.

Much ahead of her time, Bronte chose the best form to her novel to articulate her subject and ideas effectively. This paper therefore is an attempt to discover what is striking about Bronte's narrative style. At the end, the researcher found that *Wuthering Heights* presents a plurality of styles. Language in the novel is full of contradictions. The specific tensions and paradoxes built into linguistic patterns are noticeable in the word structure and sentence –structure that lend complexity and richness to the text. What is remarkable in Bronte's lexicon is the striking use of her verbs. It is full of violent movements and conflicts and it has momentum and energy as evident even in the speeches of her characters.

In 2014, Wraida Marai Imsallim conducted a research entitled *Symbolism and Imagery in Emily Bronte's Wuthering Heights*. She applied the close reading method to come up with better understanding to the two devices she analyzed. The acquired result shows that Bronte through this novel wants to convey her message in an implicit and indirect way, so she has used imagery and symbolism which have a figurative meaning beyond their literal meaning. In addition to that, because of the use of 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 covered

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

In 2016, M. H. Shemuda conducted a research paper entitled *the Stylistic Features of the Nature Descriptions in the English Literary Novels*. The study is about the role of nature descriptions in the English novels. The stylistic features of nature descriptions in the English literary novels are found out and analyzed. The author emphasizes that the identified stylistic devices help in creating the pervading atmosphere of these novels, so that they transmit the characters' feelings, give the amazing similes, and endow the nature with the human traits. This study revealed that the main themes and ideas of such novels are sent through nature descriptions and the devices that have been used.

3. Statement of The Problem

Each reader reads a given literary text in his/her own way. The corpus under our interest is full of stylistic device references that may not be understood by the students of literature. As an attempt to decode the mystery of meaning these devices provide, the study will make a less subjective analysis to the meaning of these devices in the text.

4. Research Questions

- 1- What are the stylistic devices used in Emily Bronte's *Wuthering Heights*?
- 2- What are the purposes behind their use?

5. Methodology

The study under our investigation is qualitative in nature. It is a descriptive analytical type of research.

The tools used by the researchers are the corpus *Wuthering Heights* through the stylistic approach eye and Narrative theory. These two theoretical frameworks have been chosen due to the direct relationship with the aim the study needs to achieve.

Narratology is used to analyze the narrative structure in the text and then the stylistic devices have been analyzed through a short extraction from the novel under our focus.

6. Structure of The Study

The research is divided into two chapters, a theoretical and practical one. The former is entitled theoretical framework and historical background where stylistics and style, narrative technique and narratology are discussed in addition to a historical background of the Victorian Age and the characteristics of its literature, the novel 's characteristics and themes as well as its style of writing.

The second chapter takes us to the analysis journey. It is entitled Analysis of Wuthering Heights Style of Writing. It sheds the light on the biography of the British writer Emily Bronte, the major themes presented in her novel, the narrative structure and the stylistic devices that have been used; including simile, metaphor, repetition and symbolism.

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Theoretical Framework and Historical Background

Introduction

An exploration into the linguistic stylistic features of a particular literary work would enrich the reading experience as it would give the reader a number of points from which a text can be approached. Such exploration further gives him an opportunity to discover the creativity of writers' styles, in terms of the various linguistic and stylistic categories they employ in expressing themselves uniquely and in an aesthetic way. The main aim of this chapter is to provide an insight into the field of style and stylistics, attempting to sketch the main notions concerning these two concepts. It also highlights the characteristics of literature, the novel in particular, during the Victorian Age.

1.1. Language and Literature

It is very necessary as a starting point to draw the attention on the relationship between the study of language and the study of literature. It is somehow difficult to categorically point out what the language of literature is. According to Simpson, there is no such thing as a literary language, i.e items of modern English vocabulary or grammar for instance are not inherently and exclusively literary (7). For that reason, he practically finds that it is difficult to make a clear linguistic identification of language in literature. In his book of *Linguistics and Literature*, Chapman mentions:

Clearly literature is created from the basic material of linguistics and it allied to in a way that the other arts like music and painting are not. Yet, it would be a sad error to regard linguistics as valuable only in connection with the study of literature. Linguistics is interested in every form of language use, and also in the underlying rules which govern potential as well as actual use. Literature occupies only a very small area of the total language map (4).

Through his words, literature is seen as a part of language. In addition, it is more likely to be a property that is restricted and endowed to some people. This feature allows them to express their feelings and ideas distinctively. However, the special use of language has the same importance as ordinary language. Moreover, the literary product is taken and described by all readers including linguists, regardless of its aesthetic elements (Chapman 6). Simple readers as well as analysts' attention is caught by people's products of observation, experiences and feelings. Therefore, these instances of language help in the constitution of literature.

In brief, both language and literature seem to have a reciprocal relationship, in which language is considered to be the main core. Literature offers the means of improvement and diversity of interpretation and representation by language evolution. Meanwhile, it urges the language to cause new forms, words and adjustments. This mutual relationship between these two elements causes a great effect; therefore the development of each discipline directs its focus on the literary product through the use of linguistic means which stand on the top angle, and that is what we can call stylistics.

1.2. Stylistics

It seems quite difficult to provide an exact fixed definition to the word stylistics; because of the fact that its area is somehow hard to be limited. However, stylistics has been graced by different definitions from various scholars. First of all, the term 'stylistics' (In German *stylistik* and in French *stylistique*) is derived from the word 'Stilus' means originally a writing tool used by ancients in writing on waxed tablets. It is simply defined as the study of language styles of a particular author and the analysis of his/her writing patterns. This explains Lawal's definition of stylistics as being concerned with the analysis and the description of linguistic features of texts in relation to their meanings (25). In

addition, Crystal sees it as ‘‘A branch of linguistics that studies the features or the language varieties made by the individual and social groups in their use of language’’ (332). This implies that the main interest of this approach is analyzing the various styles used in language.

Another major definition of stylistics features Tom Mc Arthur who mentions that it is ‘‘A branch of linguistics that studies style, especially in works of literature’’ (914). Thus, stylistics can be considered as a combination between linguistics and literary analysis. This comes from the assumption that these two fields are strongly interrelated and complementary to each other. In the same vein, Short and Candlin argue that stylistics is a name of linguistic approach to a proposed study in order to explore the language used in literary texts (183). Next, Turner asserts that it is a part of linguistics that focuses on the discussion of the variation of complex language used in literary works (7). However, this branch is not only concerned with the language style of literary texts but rather with the language style in general. Moreover, stylistics takes into account many other disciplines such as Sociology, Psychology, Philosophy and so on, and recently it has been expanded to be included within non-fictional forms such as advertising, academic writing, news reports as well as non-printed forms such as TV, pictorial advertising, film and multimodal publications.

Basically, stylistics is the study and the interpretation of a given text with regard to its linguistic and literary style. Its central concern is the way communicative effects are achieved by means of linguistic choices and how linguistic elements act in the text to convey the author’s message. The stylistic study therefore serves as a means by which ideas and meanings in literary texts are interpreted and conveyed. Thus, it elucidates the styles’ patterns that influence and clarify the reader’s perception of the literary piece.

1.2.1. Development of Stylistics

Norgaad, Busse and Montoro state that stylistics is an invention of twentieth-century. However, its origins are traced back to Greeks and Romans in the fifth century BC; in the era of Aristotle's Rhetoric, in which the concentration was made on oral expressions (2). This discipline was a set of rules and strategies that enable rhetors and orators to speak well. It means to use language that is fully decorated with all figures and tropes in order to affect the audience's feelings and opinions. So, it was as a way one could be persuasive to public, influential in political life and effective in churches. As it was a means for impressing or affecting others emotionally. This linguistic activity has acquired a rhetorical signification and it was viewed as rhetorical stylistics. The search for effect upon hearers may be recognized as the practical function of language or what Jakobson has termed later on as the 'conative function'. The emphasis was on arousing certain attitudes and feelings on audience. In twentieth-century, stylistics began in 1966 when Roger Fowler published his book *Essays on Style and Language*. At that time, stylistics was viewed as a logical extension of New Criticism that focuses mainly on the text. But in fact it was against New Criticism Schools. However, stylistics was also influenced by Russian Formalism and Structuralism. Through which linguists fulfilled magnificent works in the linguistic analysis of poetry. So it was guided by these two movements as well as their works. The stylistic work at that era was mostly dedicated to poetry, and stylisticians focused on the phonetic and grammatical structures of that kind of language. As a result, works made by stylisticians was applied on poetry easily, and they were formalistically orientated and still depend on the linguistic work in their analysis.

In the late of 1970's and early 1980's, there was a desire to establish stylistic techniques to be applied on novels. This desire was synchronized with the growing of the

linguists' interest in textual patterns and its significance. Now, the stylistic analysis of novels and drama are well- established. The interest of drama was due to the evaluation of stylistics through the last years. Furthermore, the linguistic techniques conquered the analysis of conversational interaction and the two main fields of interest are discourse analysis and pragmatics (Coyle et al 1085).

In brief, it can be said that stylistics as a branch of linguistics has emerged in Europe in early twentieth century. It was found to be in conformity with the critical thought of time. The nineteenth century has been characterized by revolutionary discoveries in the natural sciences and the rise of social science, such as Sociology and Anthropology. This helps strongly the emergence of such objective and analytical method of inquiry. Moreover, stylistics has been influenced by schools of New Criticism, Russian Formalism and Prague School, French Structuralism and Modern linguistics which paved the way for stylistic studies and later on contributed to its development.

1.2.2. The Scope of Stylistics

In fact, the goal of stylistic studies is not only to describe the linguistic features of a particular work, but further to demonstrate its significance in interpreting the text. On his part Siantova declares that this field has helped many scholars to grasp more the literary text (4). In other words, stylistics helps the reader to understand the intention of authors in the manner their information has been posed. Therefore, it is concerned with the examination of grammar, lexis, semantics, the phonological properties and the discursive devices as well. According to Huang, stylistics is more interested in the function that chosen style fulfils (14).

Unlike the traditional practical criticism, that is primary interested in coming up with new interpretations and judgments to the text, stylistics main goal is the objective analysis of style in any instance of language use. It examines both the oral discourse and the written text in order to ascertain the form and the effect of choices, and further to determine the essential linguistic properties, structures and patterns influenced by the perception of oral and written discourses particularly in literature.

1.2.3. Literary Stylistics Vs Linguistic Stylistics

The main approaches of stylistics have led to its categorization as literary and linguistic stylistics. On the one hand, Nnadi defines literary text stylistics as "A study that relies heavily on the rules guiding the operation of the language in the explication of a literary" (24). Therefore, literary stylistics attempts to explain the writer's message and make it more clear to others. Messages encoded in an unfamiliar way are deciphered by the literary stylistician. The latter is rather concerned with the figurative and the evocative use of language which characterizes the message being interpreted. On the other hand, linguistic stylistics explores the linguistic features of the text as it points out certain linguistic forms and their impact. Thus, the linguistic analyst is interested in describing the form and the function of language (Widdowson 5). However, this does not indicate that linguistic stylistics ignores the meaning that a particular literary text conveys, but rather meaning is considered to be as the focal point. Linguistic stylisticians consider what the system of language is used to do as more important than what other analysts do.

Enkvist refers to the linguistic stylistics as stylolinguistics. He distinguished between intuitions and verbalizations of subjective responses as literary criticism and the investigation of language rules as stylolinguistics (92). Linguistic stylistics further has a scientific perspective as it applies the linguistic techniques to any text. It deeply analyzes,

synthesizes and examines how the configurations of language are presented. Unlike literary stylistics, its results are supposed to be somehow objective in evaluation since it bases on realistic criteria (Nnadi 26).

1.2. 4.The Purpose of Stylistic Studies

The importance of stylistics in the field of literature cannot be overemphasized. It is concerned with the discussion of rhetorical terms and syntactical devices of language that are taken to produce literary styles. This shows that stylistics works at facilitating the understanding of literary texts by examining deeply the linguistic choices and styles adopted by writers in conceptualizing thoughts, ideas, meanings and reality in any artistic work. Such detailed examination often aids the reader's comprehension of the author's message.

Generally, stylistics employs the literary analysis to provide an organization of devices and techniques that characterize a particular literary work. Hence, the stylistic study has become an established discipline that approaches literary texts through a linguistic framework. Stylistic studies remain a useful tool in analyzing literary texts from any stand point by exploring the writer's overall use of language in creating both the aesthetic and the artistic effect in his text. According to Simpson, stylistics examines the creativity in the language use; as it helps at enhancing the way we think about language and its different uses (3).

1.3. Style

The concept of style has a variety of meanings. However, many definitions have been proposed to this term. In general, style refers to the way in which something is spoken, written or performed. Abrams defines it as'' The manner of linguistic expression in prose

or verse. It is how speakers or writers say whatever it they say (203). Here he refers to style as a technique or craft of writing and speaking. On his part Satoto describes it as a dress of thought or a manner of expression (36). Thus, style is the correspondence between a certain thought and its expression. It is shown in the way sentences are arranged to convey ideas and to get response (Galperin 9). Besides, the term style can be seen as a rhetorical term that is concerned with the embellishment of language as something that usually hinders the reader's understanding especially in literary texts.

Viewed from a different angle, Galperin asserts that the term style is often used to refer to individual's style and the manner of using language as a means to achieve the effect s/he desires (10). Similarly, Chatman considers it as 'A product of the individual choices and patterns of choices among linguistic possibilities' (30), i.e. style is considered as a fingerprint since each language user has some idiosyncratic features that distinguish him from others using the same language or a variety of languages (ibid). Furthermore, Mustafa believes that style is the reflection of the writer's personality since it reflects the writer's own experience, education, understanding and his way of putting forward his ideas that differentiate him from other writers (17). Riffaterre adds more explanation to this concept to enlarge the scope of research in the realm of literary studies. He puts:

Style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning; which is to say that language expresses and that style stresses (155).

This definition serves more the ordinary and non-ordinary use of language in literature. Thus, the specific style of the author reinforces the meaning of his literary piece and acts as an assist to the language of expression whether it is Standard or Non-standard English.

From the above views, we can deduce that style is the way in which writers use language, their choices of words, their arrangements of sentences, in addition to their use of literary devices to present their thoughts. However, styles differ from one writer to another, according to context, purpose and some other factors such as gender, historical background, personality and experience. Besides, style is not what to say but rather how to say.

1.3.1. Figures of Speech:

Figurative language is also called ‘‘ figures of speech’’ (Alfaki 99). Basically they deal with vehicles that make the expression of language more beautiful and effective. These devices have been described as poetic ornaments in the traditional way of analyzing poems. According to *Oxford Advanced learner’s Dictionary*, ‘‘Figuratives are words used in a way that is different from the usual meaning, in order to create a particular mental image’’. Via these devices, authors can deliver their message indirectly to their readers. As a result, language becomes more connotative and referential. From a linguistic point of view, it can be said that these figures are full of language features. Supporting this view, Gray points out that ‘‘Any form of expression or grammar which deviates from the plainest expression of meaning is designated a figure of speech’’ (120). When the sentence hides the meaning, non-literally meaning or figurative meaning exists instead. Non-literal meaning would be more difficult to be understood without knowing the context, the situation or the atmosphere of the sense being expressed.

As stated by Crystal ‘‘ A figure of Speech is an expressive use of language where words are used in a non-literal way to suggest illuminating comparisons and resemblances’’ (116). Similarly, Giroux and Williston add that figurative language is a language that departs from the straightforward use of words. It creates a special effect,

clarifies an idea, and makes the writing more colorful and forceful (10). Thus, it is a language that uses words or expressions with a meaning that is extremely different from the literal interpretation. The style of language which contains figures of speech is typical in expressing thoughts and feelings either in a written or in an oral way. The specificity of this style lies on the selection of words that do not directly express the real meaning.

Furthermore, figures of speech are tools of using language that is deviated from the literal meaning of words in order to suggest additional meanings or effects. Figures of speech say something in terms of something else, such as when an eager funeral director is described as a vulture. As mentioned by Abrams, figurative language is a conspicuous departure from what users of language apprehend as the standard meaning of words, or the standard order of words, in order to achieve a special meaning or effect (93). Therefore, many authors use figurative language to create their own distinct style, not only to set their words and ideas in different way, but further to present themselves as artistic ones. These authors have used this kind of language in order to break the literary conventions of writing and to create their own literary trademarks.

1.3.1.1. Metaphor

One of the major rhetorical devices in literature is metaphor. This term is traditionally used to compare two unlike things without stating the word 'like' or 'as'. Metaphors are used by authors spontaneously or consciously as an effective tool to make the meaning more clear and the statement more vivid. Metaphor is a dynamic phenomenon that enables writers to generate new meanings from old ones. Whitworth believes that "Metaphor is not something applied externally for the adornment of style but rather it is the life of the language style" (108). In other words, metaphor is employed in order to describe characters, objects and points of views through comparing them to things that are easy to

be understood. The main purpose of using this literary device is often to avoid repetition of the same language in which an idea or a feeling has been already mentioned; as well as to express the maximum meanings through the minimum number of words.

1.3.1.2. Simile

In literary texts simile is used with metaphors to enhance the effect and the beauty of language. The word 'simile' comes from the Latin root 'similes', meaning sameness or likeness. "Like metaphor, simile is a semantic figure that plays a central role in the way we think and we talk about the world which often associates different spheres"(Bridlin 68). Technically, simile is the comparison of two objects with some similarities. It is stated that "Simile is fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them" (Gibbs 40). Basically, a simile is when we compare things and point out what is similar about them. Similes are used to illustrate a point or elicit an emotion by comparing two objects or actions equally.

1.3.1.3. Symbolism

Symbolism as a movement refers to the aesthetic movement that was originated in France and Belgium in the half of the 19th century. It has appeared as a reaction to naturalism and realism movements. However, in literature, symbolism basically means a literary device that writers use in order to convey their messages indirectly by using symbols such an action, an a event, a situation, a person, an animal or an object, for the sake of decorating the work by giving it an artistic beauty and aesthetic taste; or for any other purposes such as criticizing society behind those symbols to avoid troubles and problems that may fall upon the writer. Philippide states that" Symbolism rejects the direct expression and the accurate description" (164). Therefore, when a novelist or a poet wants

to add a kind of ambiguity to his writing; symbolism is the best technique to use. The use of symbols enables writers to express their ideas deeply.

1.3.1.4. Repetition

Repetition is using the same word, structure or an idea more than once in the literary text, for emphasis or drawing attention or for other special effects. It is a major rhetorical strategy for producing emphasis, clarity, amplification or emotional effect (Throne 460). Repetition is also considered as one of the figures that has its origin in the emotive language. When it is applied on the unliterary language, it becomes simply an instrument of grammar (Maclin 293).

1.4. Narratology

Narratology has its roots in Structuralism. It is the study and the analysis of narrative texts and the ways in which narratives function. The value of narratology lies in its application; it looks at what narratives have in common and what makes one different from another. The term narratology was used by Tzvetan Todorov in 1969 to designate “A systematic study of narrative firmly anchored in the tradition of the Russian and Czech formalism of the early twentieth century and French Structuralism and semiotics of the sixties” (O’Neill 12). Though, the term is used in a broad sense for all theoretical persuasions of narrative theory, “It refers specifically to the theories of narrative structures” (Prince 4). Narratology is made up of many elements and facts. As a framework, it includes different genres and levels which analyze the various characteristics of a narrative such as story, action, focalization (mood), narration (voice), tense, narrative modes, narrative situations, discourse and characterization.

1.4.1. Narrative Technique

The term narrative has several and changing meanings. The word 'narrative' is derived from the Latin terms 'narrare' that means to relate, and 'gnarus' that means to know. So, narrative means to relate in order to know. It is the methods used by authors in order to give certain artistic and emotional effects to their stories, and it plays a significant role in the shaping of the sequence of events. However, narrative technique is not only concerned with the content of the individual stories, but also with what stories have in common. According to Barbara Hardy it is a "Primary act of mind". He believes that "We dream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate and love by narrative" (31). Thus, the narrative technique encompasses most of the activities of human beings and its simple meaning is anything that tells a story.

Michael J Toolan believes that events or the change of events is the fundamental key of narrative technique. He defines it as "A perceived sequence of non-randomly connected events"(7). In this definition the phrase 'non-randomly connected events' implies that narrative is not an amorphous amalgam of events but an organized set of events. Ronald Barthes believes that: "It is through narrative we make sense of our world" (Stuart Sim 275).

1.4.2. Significance of Narrative Technique

A technique is a very important tool for authors to write their work of art successfully. The narrative technique is the means for producing a specific effect in a novel. Unless s/he employs the right technique, the writer will not be able to convey his/ her ideas to readers. Techniques act as the intermediary between life and art which helps the novelist in

interpreting and transforming reality. This creation involves the employment of several devices. Narrative technique helps readers to discover and travel among other selves, other identities and other variety of human adventures. It is the question of how (techniques) rather than the question of what (subjects) is instrumental in causing paradigm shifts, in founding literary schools and in originating major literary trends. Hence the narrative technique is not just an ornament or super imposed element upon the content to give it additional value but the intrinsic quality of the subject matter itself. On his part, Mark Schorer asserts that if any writer does not give importance to his/ her technical refinements, he/ she will have to pay handsomely. Indeed the technique serves the novel's purpose. He further says, "Narrative technique is actually the means by which he discovers, objectifies, explores, and evaluates his/ {her} subject and his/ {her} dexterity determines his/ {her} success" (251).

1.5. The Victorian Era

The Victorian Era is the period dated between (1837-1901), in which Queen Victoria set on the throne, after the Georgian period and before the Edwardian. She was the first English Monarch to see her name given to the period of her reign whilst still alive. It was a long period of peace, opulence and great progress in technology and it was considered as one of the longest reigns in the history of England (for exception of Queen Elizabeth II, who has been ruling for 68 and is still ruling). Victoria's reign in England, lasted for 64 years, and it was marked by many important social, historical as well as economic changes. In her kingdom, the sun never set. This is because " Britain possessed different types of colonies, including Australia, Canada, British India, Ireland and West Indian colonies" (Plunkett and Vadillo 233). Colonialism made the British Empire extend rapidly through large portions of Africa, Asia, and the West Indies to contain a third of the world. And it

did not lose a war during this reign. Therefore, England was the superior center of the world's power and it transmits the society to become more panned and religious. As stated by Burns "the British Empire under Queen Victoria was at its zenith of power and prestige" (154).

Furthermore, it was the epoch of Industrial Revolution and the age of prosperity in the English history. Innovations and changes were its main features, which largely contributed to the conversion in the structure of English society. As stated by Pollard "Victorian era was known as the transition age" (07). The transition from an agricultural to an industrial society led to drastic changes in the lifestyle and the consciousness of the Victorians. Advancements in fields such as Technology and Science, along with new ideologies and the shift in the religious sphere caused a formation of a worldview that ultimately turns everything upside down. For the first time, Englishmen have the opportunity to improve themselves and their surroundings by means of these new inventions. However, these changes affected them positively as well as negatively on each aspect of daily life. Charles Dickens in his novel *A Tale of Two Cities* described this age as the best and the worst of times, i.e the Victorian age was an age of paradoxes. An age of religion and irreligion, an age of progress and optimism, and an age of poverty and pessimism, an age of men's domination, but also an age of women's emancipation.

1.5.1. Victorian Literature

The Victorian era is often regarded as the highest point of British literature, in which prose fiction was the most dominant genre. In this age, literature moved from some of the romantic vision into being more realistic in which the focus was on the individual's life. The Victorian literary genres were poetry, drama and prose but novels were the most dominant ones. As it was a way for writers to reflect their social life problems.

Furthermore, it was the literature that speaks of a period which testified great changes in many fields. Thus it has become a very important fountain for historical realities and people's lifestyle in nineteenth century. Most writers were more concerned to meet tastes of a large number of middle class reading public rather than pleasing aristocratic patrons. The circumstances that the Victorian people have gone through in addition to the life of the lower class were the issue of many authors. According to Grellet, authors such as Charles Dickens, William Makepeace Thackeray, Anthony Trollope, George Eliot, Charlotte Bronte and Thomas Hardy together are the names that first come to mind when we think of Victorian novelists. Despite all their differences, they have much more in common that they share a special climate of ideas and feelings and penned works that became popular (205). These writers revealed their response to their society during the nineteenth century. Besides, they attempted to show their readers that there were lots of problems behind the beautiful picture of the Victorian society (Carter and McRae 126).

1.5.2. The Characteristics of Victorian Novel

In the Victorian age, the novel held a much greater position of cultural authority than in any other time. It sought to represent a large and comprehensive social world with a variety of classes, and it seemed to be directly related to issues and concerns of people in the society (Ruggieri 4). Therefore the appearance of new social, economic and political conditions helped in shaping the course of the novel. Makati states that the Victorian novel was a vehicle which writers used to deliver social criticism (36). Under such circumstances and in order to create realistic views of nineteenth century living conditions, Victorian novelists were expected to depict life with fidelity and to be careful not to waste a single moment in paying “ a particular attention to exact documentation and getting facts right”

(Cuddon 729-731). Hence, realism was the central concern of the Victorian novel, and it reflected unprecedented interest in the scientific nature of the material world (James 29).

Furthermore, the Victorian novel was the source that gave the reading public a clear picture of what was happening during the nineteenth century i.e it was a realistic depiction of England as well as the rest of the world in the industrial era; mainly because it relies on a realistic mode of representation. As it was a time of development in sciences, novelists explored issues related to their historical and social contexts such as industrialization, rural and urban life, the condition of children and women. The latter were presented in many literary works in which women's role and position were the interest of both female and male writers. In this sense, the Victorian novel was characterized by being a powerful and political stance since it offers a critique of social circumstances related to power, the conflict between classes as well as women's rights. It tends to be close to people's daily life by reflecting their inner feelings and external conditions in a very realistic way.

1.5.3. Themes and Style of Writing

In all its genres, British literature is considered to be rich in its themes as well as its stylistic techniques. As mentioned before, the Victorian Age was described as the golden age of the English novel. It was the dominating literary form; because it was easier to be read and understood by simple people. In that era, the major themes presented in almost all novels were the position of the individual in society, the aspiration of the hero or the heroine for love as well as for social position. The novel's plot was more interesting than any other literary form. It was written in a shape of long prose stories in which the main protagonists were the same people who read it. So, they found themselves deeply involved in the adventures told. The writer along with his/her readers shared the same opinions,

values and ideas, since they belong to the same middle class society. In addition, the setting of most stories was mainly that of the same city where readers live.

Victorian writers such as Charles Dickens, George Eliot and Thomas Hardy, attempted to fulfill their commitment through expressing “the spirit of the age with all resources of imagination, feelings and thoughts” (Pollard, 09). They revealed their response to their society during the nineteenth century. Moreover, they tried to show their readers the several abuses behind that beautiful scene of the Victorian society. Victorian literature addressed themes of conflict among classes as well as for women's rights and child labor. However, the defining characteristic of this literature is the strong focus on morality. Heroes of Victorian literature are often the oppressed members of the society such as the poor. Characters with good morals were usually rewarded, while characters who acted badly received their just desserts at the end. Victorian fiction was often written with the intention of teaching a moral lesson to readers. Underneath the moral surface, characters in this literature are often teeming with passion and tempted by evil. These characters however show restraint against their wild emotions; a restraint that was abandoned by the Romantic writers who came before; celebrating wildness and uncontrollable emotions.

By the end of this period, the novel was not only considered as a primary form of entertainment but also a primary means of analyzing and offering solutions to social and political problems. Therefore, it was characterized by being realistic, thickly plotted, full of characters, and long. It was the ideal form to describe contemporary life and to entertain the middle class public. For instance, Charles Dickens' novels were full to overflowing with drama, humor, and an endless variety of vivid characters and plot complications ; nonetheless spare nothing in their portrayal of what urban life was like for all classes.

Moreover; Victorian novelists were famous for the detailed description of the story's events, in addition to the use of symbolism and allusion as two indirect means in order to criticize the tyrannic authority as well as the society's condition.

Conclusion

The evaluation of literary texts is something that readers almost always automatically and spontaneously engage in. They judge the development of a plot and generate the feelings of pleasure or dislike at particular events. They feel that the text does not yield what they had expected, or they find the author's style rewarding or awkward. The first chapter has attempted to give an overview of some core theoretical notions related to style and stylistics, in addition to narratives and narratology that ultimately contribute to the interpretation of an artistic work from a stylistic perspective.

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Analysis of Wuthering Heights' Style of Writing

Introduction

For centuries, English literature has gained a very large significant position in the world due to remarkable shifts. Thus, it represents an age which witnessed incomparably greater changes in all the conditions of life, material comforts, scientific knowledge and speaking in both intellectuals and spiritual enlightenments. Emily Bronte was one of the major literary figures and during that era, she published her sole masterpiece *Wuthering Heights* (1847).

2.1 Emily Bronte's Biography:

2.1.1 Early Life:

Emily Jane Bronte was an English novelist and poet. She was born on 30 July, 1818, in Thornton, Yorkshire, England. She had five siblings including a brother called Branwell and four sisters Maria, Elizabeth, Charlotte and Anne. Emily was not the only member in her family who had a creative sense of writing. Emily's two sisters Charlotte and Anne enjoyed some literary success too. At the age of three, Emily and her siblings lost their mother to cancer on 15 September, 1821.

At the age of six, Emily joined her elder sisters, Maria, Elizabeth and Charlotte, at Clergy Daughters School. Her three sisters fall sick, the reason why their school sent them home where Maria died few days later. In June, 1825, the other sister Elizabeth died too. After the death of the two sisters, Emily's father Patrick Bronte decided to educate his three remaining daughters Emily, Charlotte and little Anne in addition to their brother Branwell at home and he asked their aunt Elizabeth Branwell for help. In that period, the four

children started to write stories and poems invented in their imaginary worlds. Some of Emily's poems survived till now.

At the age of seventeen, Emily Bronte joined the Roe Head Girl's School. After a period spent there, Emily felt sick too due to the school's poor conditions that affected her health. Then, Emily was obliged to return home. At the end, she and her sisters started to think about opening a small school of their own.

Emily Bronte had a solitary nature that she did not make any friends far from her household. Her youngest sister Anne was her best friend and her closest sibling among the rest, and during their childhood, they were like twins. Emily's shyness helped her to shape her own imaginary world and live within its characters. She was clearly in love with animals, nature and free creatures (Chitham39).

On September 24th, 1848, Emily's brother Branwell died suddenly. His death along with her harsh home conditions were enough factors to weaken her. Emily refused any medical treatment and she died at the age of thirty.

2.1.2 Emily Bronte's Literary Work:

Emily Bronte was known for her only published novel *Wuthering heights*, 1847. The novel was considered as a classic of English literature. In addition, Emily had some collective literary works with her sisters Anne and Charlotte such as: their collective poems, which were published in 1846 under their pen names Currer Ellis, and Acton Bell (Ingham 11). Among all, Emily was famous for these literary works: *Lines* (1837); *A Death Scene* (1844); *Wuthering Heights* (1847); *Come Hither Child* (1st half of 19th century).

2.2 The Analysis of the Novel:

2.2.1 Overview about Wuthering Heights:

Wuthering Heights was a unique literary work written by Emily Bronte. It was first published in 1847. The novel was characterized by its lyrical poems which were deeply felt and simply string together (Bloom 12). It reflected in a way or another some of the Bronte reality and feelings through her poems in which Emily seemed to show her religious background and her emotional streams indirectly. *Wuthering Heights* as Emily's only novel mirrors and lightens some aspects of Emily's real character (Bloom 16).

Then, a second edition was published in 1850 by Emily's sister Charlotte after the death of Emily. After the second edition, the success of this novel started to grow more and more despite of the harsh criticism at the very beginning. Moreover, the novel was powerful in its imagery, its complexity and its ambiguity which created a wave of criticism.

Wuthering Heights dealt with several themes of nature, love, cruelty, suffering, revenge and social class (Ingham 24-30). The novel is a combination of 34 chapters through which its events took place in Yorkshire Moor, from 1770s till early 1800s. It contains many characters, protagonists and antagonists who played several roles to serve the novel's main themes; considering the fact that it was told by two different narrators.

2.2.2 The Plot Summary:

The novel tells a story of a man named Lockwood who rented a house called Thrushcross Grange in England. Then, he met Heathcliff, a wealthy man who used to live in *Wuthering Heights*. Lockwood felt curious about Heathcliff and the people living there, so he asked his housekeeper Nelly Dean to tell him about their story.

Nelly Dean told him about her childhood in Wuthering Heights, that she was a servant for Mr. Earnshaw the owner of the manor. Mr. Earnshaw had two children Hindley and Catherine. One day, Mr. Earnshaw visited Liverpool and returned back with an orphan boy named Heathcliff. This boy was dark-skinned, the reason that made children dislike him. Through this time, Catherine started to be more kind with Heathcliff and by time, they became lovers. After the death of Mrs. Earnshaw, Hindley continued his cruelty towards Heathcliff, the thing that pushed Mr. Earnshaw to send him away to college.

After three years, Mr. Earnshaw died and his son inherited Wuthering Heights. Hindley returned back with his wife to seek revenge on Heathcliff who found himself in a difficult situation. Later on, Hindley's wife died after giving birth to a baby boy named Hareton. Catherine was in love with Heathcliff, but she preferred to get married with Edgar Linton, the wealthy man, simply because her desire for social class was bigger than her love. Then, Heathcliff left Wuthering Heights. Years passed, and Heathcliff returned back as a wealthy man to seek revenge.

Later on, Hindley died and Heathcliff inherited the manor and he got married with Edgar's sister Isabella. Catherine felt sick before she gave birth to a baby girl and died. Later on, Heathcliff's wife went to London and gave birth to a baby boy too named Linton.

Thirteen years passed, Catherine's daughter young Catherine met Heathcliff on Wuthering Heights and she met with his son Linton, who turned back after his mother's death. Heathcliff treated his son in a bad way exactly as he did with his mother. Moreover, young Catherine fell in love with Linton and Heathcliff wanted them to get married in order to revenge on older Catherine and Edgar Linton. They got married and after a period of time, Edgar died and his death was quickly followed by Linton's death. Later on, Heathcliff obliged young Catherine to work as a servant at Wuthering Heights

and he rented Thrushcross Grange to Lockwood. Nelly's narration ended there and Lockwood returned to London.

Six months later, Lockwood returned back to Nelly to hear the rest of the story, in which she told him about Hindley's death in addition to Catherine and Hareton's marriage. Also, she added that Heathcliff started to speak to older Catherine's ghost asking her not to leave him alone, till one night, he walked along on the moors and they found him dead. Catherine and Hareton became the owners of Wuthering Heights. At the end, when Lockwood finished hearing the end of the story, he went to visit the graves of Catherine and Heathcliff. ("Wuthering Heights").

2.2.3 The Main Characters:

The novel contains lots of characters including: Heathcliff, Catherine, Edgar Linton, Nelly Dean, Lockwood, Young Catherine, Hareton, Linton Heathcliff, Isabella, Mr. Earnshaw and others. In our analysis, the focus will be only on the main characters.

2.2.3.1 Heathcliff:

He is Mr. Earnshaw's orphan boy about whom most of the novel's events were. He was described as "a dark-skinned gipsy in aspect, in dress and manners a gentleman...I know, by instinct, his reserve springs from an aversion to showy displays of feeling... he will love and hate equally under cover, and esteem it a species of impertinence to be loved or hated again" (Bronte 08).

Heathcliff was a dark-skinned gipsy and hard person. His behaviors revealed a mysterious man who had a strong personality. In other words, Heathcliff was a strong, intelligent man who tried to hide his aggressiveness and anger due to the mistreatment he had faced because of his social class.

2.2.3. 2 Catherine:

She is Mr. Earnshaw's daughter. She was described as "a wild, wicked slip she was. But she had the bonniest eye, the sweetest smile, and lightest foot in the parish: and, after all, I believe she meant no harm; for when once she made you cry in good earnest, it seldom happened that she would not keep you company, and oblige you to be quiet that you might comfort her" (Bronte 54).

Catherine was a pretty girl whose beauty was enough to make people love her; forgive her mistakes, and also treat her the way she wants; despite her wild nature. Catherine was obsessed with the upper social class; the reason that led her to get married with Edgar Linton and sacrificed her love with Heathcliff.

2.2.3.3 Edgar Linton:

He is Catherine's husband. He was described by Dean as " young Linton, his face brilliant with delight at the unexpected summons he had received... He had a sweet, low manner of speaking, and pronounced his words as you do: that's less gruff than we talk here, and softer" (Bronte 90).

Edgar was a handsome, wealthy gentleman who often did not appreciate what he had, judging others for not having the same privileges. (Spark Notes Editors). He had a strong and rational character that was able to control his feelings and anger and stay calm in stressful situations.

2.2.3.4 Young Catherine:

She is Edgar and Catherine's daughter. Nelly Dean said that:

She was the most winning thing that ever brought sunshine into a desolate house: a real beauty in the face, with the Earnshaw's handsome dark eyes, but the Linton's fair skin and small features, and yellow curling hair. Her spirit was high, though not rough, and qualified by heart sensitive and lively to excess in its affections. That capacity for intense attachments reminded me of her mother: still she did not resemble her. (Bronte 189).

She was as beautiful as her mother, though she did not have her personality. She was more her father in his kindness and calmness. In generally, she was a good-hearted character.

2.2.4 The Major Themes:

2.2.4.1 The Destructiveness of Love:

One of the most significant themes in *Wuthering Heights* was Catherine's and Heathcliff's love to one another. Their love was strong and more lasting than any feeling in the novel. Moreover, their strong emotions for each other caused most of conflicts that took place throughout the novel's events. Bronte introduces them by Nelly Dean once as blameworthy lovers and again as ideals of love. Catherine played the role of the heroine in two different love adventures through the novel. The first was her adventure with Heathcliff, while the second was between her and Edgar Linton. Furthermore, the novel talked about other lovers, young Catherine and Hareton worth to mention that it is the only happy love story in the novel which survived to the end.

2.2.4.2 Social Class:

Wuthering Heights shed the light on one of the most important issues the British society was suffering from which is the social class or what we call the social rank. At that

period of time, the British society was divided into an upper, middle and a lower class; the latter represented the majority of population.

The novel gave us the example of Catherine who preferred to marry Edgar Linton over fighting for her love with Heathcliff just to be the Queen of an upper class man. Catherine's interest was all on her image in the society, living and married to a wealthy gentleman in order to satisfy her arrogance and self-worth.

2.2.4.3 Revenge:

Revenge is another important theme that was clearly raised in *Wuthering Heights*. Throughout the novel's events, we can notice that Heathcliff was the victim, that no matter how hard he tried to be an upper class man; he was rejected. The thing that forced him to seek revenge from any one caused him doubting his self-esteem.

The orphan boy Heathcliff did not forget the harm and mistreatment that he has endured from his adoptive brother Hindley even when he became a gentleman. Thus he insisted on seeking revenge from Hindley by making him the family servant when he became the master of Mr. Earnshaw's house. In addition, his desire to retaliate against Edgar and Catherine Linton by rejecting and betraying them.

2.3 The Structure of Narration:

2.3.1 Double Narration:

It is called Dual Narration too, in which the story is told from two different perspectives that belong to two different characters. The writer used this technique for different purposes such as: creating a sense of mystery or complexity or even to connect the characters with each other in a way or another. In *Wuthering Heights*, Emily Bronte

used this technique to make her readers engaged in the novel's events and to get them deeply involved in dialogues between characters.

This novel was told by two different narrators who are Lockwood the man who rented the Thurstcross Grange and Nelly Dean the housekeeper and the servant of Mr. Earnshaw the owner of the manor. The two narrators shaped the story throughout their different perspectives.

2.3.1.1 Lockwood as a Narrator:

In the novel, Lockwood is an aheterodiegetic narrator, i.e. Lockwood as a narrator is not one of the characters, but he is an outsider who is telling half of the story's events. However, he did not exist in the transcription of Nelly Dean's tale. Furthermore, Lockwood played the role of an impartial character, especially in the first and the last chapters of the novel through Nelly's narration. Therefore, he created a sense of intimacy between him and the reader.

Lockwood was nearly invisible for the majority of the novel's events. In the first chapter, Lockwood was the narrator, and then he narrated again from chapter 10 till the end of the novel. He described the main character Heathcliff as an evil. While the other narrator Nelly Dean saw him as a kid who was trying to fit in.

To sum up, when we see Lockwood's actions throughout the novel, we can clearly deduce that he is not a trustworthy narrator because he was narrating and talking about everything depending just on his first impressions (Bensoussan3).

2.3.1.2 Nelly Dean as a Narrator:

In *Wuthering Heights*, Nelly Dean is homodiegetic narrator i.e. she is a narrator and a character who participated in the story's events. Through her narration, we notice that she focused only on the main events rather than details. Nelly's narration profoundly contains dialogues consisting of different dialects and idioms used by the inhabitants of Wuthering Heights. Moreover, we can notice her use of short and clear sentences.

Nelly Dean as a character was the only one among all characters who was unable to live her life as a normal human being who is living up to her sexual and social functions; due to the fact that she was excluded from falling in love and marriage.

To sum up, Nelly Dean is a reliable narrator who has shown her objectivity. Throughout her narration, the reader is able to deduce the psychological aspects of each character (Bensoussan 5).

2.4 The Analysis of the Poetic Language and the Yorkshire Dialect:

2.4.1 The Poetic Language:

Emily Bronte was a poet before she wrote *Wuthering Heights*, the thing that had a great impact on her solely novel. She used a profound and clear poetic language in the novel, using several characters to reveal her poetic sense and to incarnate the poet inside her. Catherine took the clearest part as if she were speaking on Emily's behalf.

Moreover, Emily in *Wuthering Heights* used a sense of rhythm in the sentences in order to convey a right pace to the readers' ears. Also, she tried through her language to incarnate the scenes and make the reader live the mood of the novel's occasions. Emily within this novel and through her poetic language was successfully able to use the nature in

a vivid and effective way in order to take readers away from their environment and make them feel involved within the characters' life and understand the motives behind their behaviors.

Poems and images were used to engage the readers within the world that Emily Bronte created in *Wuthering Heights* and motivate them to go deeply inside the characters' attitudes.

2.4.2 The Yorkshire Dialect:

The dialect refers to the everyday speech of people of certain place or city. In literature, writers tend to use different accents and dialects in their literary works through the characters for certain purposes. In Emily Bronte's novel *Wuthering Heights*, Emily used the West Yorkshire dialect the thing that can be clearly recognized by any English native speaker.

Emily presented this dialect in her novel using the characters Heathcliff and Joseph. So many dialogues and speeches in this literary work revealed the violent language of Heathcliff and served to show his social status. Although, Heathcliff's behaviors and destruction reflected the moors of the Yorkshire, the winds, lightning and thunder.

However, Joseph in *Wuthering Heights* is the best representative figure of the Yorkshire Dialect, for example:

"Na- ay! Yahmuhgoa back whear yah coomfrough" Joseph

"No! You may go back to where you came from" (Bronte 222).

2.5 Figurative Language:

The term Figurative Language was defined by George Puttenham as:

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. (Puttenham 128).

In other words, it refers to the language that deviates from the conventional word order and meaning to convey a complicated meaning or, it is the phrasing that goes beyond the literal meanings of words to convey a specific message.

2.5.1 Figures of Speech:

The Oxford English Dictionary defines figures of speech as: "a word or phrase used in a different way from its usual meaning in order to create a particular mental picture or effect". That is to say, they are words or phrases which have a hidden meaning behind their literal ones like those used by Emily Bronte in *Wuthering Heights* such as: simile, metaphor, repetitions and symbolism and others.

2.5.1.1 Similes:

The use of simile in *Wuthering Heights* makes the language more lyrical and vivid. Besides, it sparked the reader's imagination by giving them a chance to live the story's scenes. Moreover, Bronte tends to use this device in her novel, in order to explain, express emotions and make her writing more interesting and entertaining, For instance:

1. "We all kept as mute as mice a full half-hour..."(Bronte 38).

Here, Bronte was describing the silence of Mr. Earnshaw's family when he was sleeping in order not to waken him up. The comparison showed how they kept themselves very quiet.

2. "And her eyes sparkled as bright as diamonds" (Bronte 40).

Emily Bronte in this line was describing the beauty of Catherine's eyes, when she put them in comparison with the diamonds in their brightness, this shows how pretty and bright Catherine's eyes were.

3. "My love for Linton is like the foliage in the woods. Time will change it, I am well aware, as winter changes the trees my love for Heathcliff resembles the eternal rocks beneath a source of little visible delight, but necessary."(Bronte 84).

Here, Catherine is in a tangled love mess with Heathcliff, her childhood love, and her husband Edgar Linton. She is comparing her love for both, in which she knew that the time is going to change her emotions towards Linton just as the wind blows the foliage.

2.5.1.2 Metaphors:

Like similes were used in *Wuthering Heights*, metaphors also took a great part in the novel, for example:

1. "Joseph and I joined at an unsociable meal, seasoned with reproofs..."(Bronte 40).

The comparison here was of reproofs to condiments, in which Bronte revealed the severity, cruelty and ugliness of the reprimand that they were exposed to during their meal which was as much as spice sting, as she described.

2. "The stab of a knife could not inflict a worse pang than he suffered at seeing his lady vexed"(Bronte 66).

Bronte compared the extent of Heathcliff's pain when he saw his lady Catherine suffering and vexing in front of him to the prick or the stab of a knife. And here the reader can clearly recognize that no matter how hard Heathcliff was able to endure, he could not see his lady suffering.

To sum up, through using metaphors, Emily Bronte did not only add a literary charm and apply a literary technique, besides, metaphors succeeded to effect the psychology of readers. Emily compared between concepts in a smart and a unique way which helped readers to create vivid images in their imagination and make them more connected to the story's events and circumstances. In addition, they were able to feel the characters' emotions and feelings.

2.5.1.3 Repetitions:

Repetition is another skill or a technique that Bronte employed in *Wuthering Heights*. This literary device is found in different cases. Some of the characters' names were repeated, as well as many situations and events and some key words.

Repetition in *Wuthering Heights* made Emily Bronte's language much more artistic showing that the time and the events run in cycles, as if the history was repeating itself.

1. Repetition of The Characters' Names:

Many names in *Wuthering Heights* were repeated or at least similar such as, Catherine and her daughter Young Catherine, even though, Young Catherine was wilder than her mother saying that "She wasn't as proud and quick tempered as her mother"(Bronte 125).

However, Young Catherine was as passionate as her mother, who "was a wild wicked girl ". (Bronte 28).

Furthermore, Bronte indicated that Young Catherine had ridden to Wuthering Heights and spent the evening with her cousin" (Bronte 150), that is to say, Young Catherine manifested her love for her cousin passionately and selflessly, just as her mother has done.

The same thing with Heathcliff and his son Linton happened just with Catherine and her Young daughter. Linton Heathcliff inherited his father's arrogance and imperiousness what was clear when he said: "I wish you felt as ill as I do, your cruel thing!"(Bronte 148).

In *Wuthering Heights*, the repetition of the two generation's names symbolizes some repetitive dispositions of them.

2. Repetition of Some Situations/ events:

Emily Bronte in *Wuthering Heights* has repeated some situations that took place in the past and repeated them in the present time of the novel. For example, when Heathcliff was young he was treated poorly and badly by Hindley. He used to treat him as a servant of the family, though Hindley's father had treated him as another son. Later on, when Heathcliff turned back to Wuthering Heights and started to seek revenge on Hindley, he did the same with Hareton and treated him as bad as Hindley did with him in the past.

Furthermore, Young Catherine once said that "Joseph only reads Bible"(Bronte 180), trying to make fun of Joseph because he was from her point of view a serious religious man who care about nothing except of the bible. The same situation happened twenty five years ago with Catherine the mother who mocked Joseph also about the same thing; writing in her diary "that horrible old servant Joseph is always angry with Heathcliff and me because we don't pray or study the Bible."(Bronte 16).

2.5.1.4 Symbolism:

So many symbols were used in *Wuthering Heights* by Emily Bronte; some of them were objects, figures...etc, used to represent ideas and concepts.

2.5.1.4.1. Moors:

The constant emphasis on landscape within the text of *Wuthering Heights* endows the setting with symbolic importance. This landscape is comprised primarily of moors: wide, wild expanses, high but somewhat soggy, and thus infertile. Moorland cannot be

cultivated, and its uniformity makes the navigation difficult. It features particularly waterlogged patches in which people could potentially drown. Thus, the moors serve very well as symbols of the wild threat posed by nature. As the setting for the beginnings between Catherine and Heathcliff's bond, the moorland transfers its symbolic associations into the love affair. (SparkNotes.com).

2.5.1.4.2. Ghosts:

Bronte in *Wuthering Heights* presented them in a way that though their existence, they remain unclear and ambiguous. Their interpretation can differ from a situation to another, for example: Catherine's ghost or spirit was explained as a nightmare for Lockwood. Also, the villagers' alleged sightings of Heathcliff's ghost could be dismissed as unverified superstition. In brief, ghosts symbolize the manifestation of the past within the present. ("Wuthering Heights").

2.5.1.4.3. Weather:

It symbolizes the power of nature, and its ability to demolish whoever try to exceed his/her limits. This means that, the characters of this novel were under the control and mercy of the nature.

2.5.1.4.4. Wuthering Heights:

The word Wuthering used to describe the wind that is blowing strongly and violently, while "Heights" usually linked to the fear. In other words, Wuthering Heights symbolizes the physical manifestation of evil.

Conclusion

Emily Bronte is one of the greatest English poets and novelists. She was famous for figurative, romantic and poetic style of writing, because of her exploration of themes such as nature, solitude, romance, religion, loss, death, revenge and social class. Among all writers in her time, she remains a distinctive landmark in the history of the English literature. This chapter shed the light on the stylistic analysis of Emily Bronte's *Wuthering Heights* including its plot, characters, themes, manner of narration, language and figures of speech. Through this novel, Bronte attempted to transmit several themes and messages such as love, hate, revenge and some others, through an artistic style of writing.

General Conclusion

The current research has attempted to stylistically analyze Emily Bronte's masterpiece *Wuthering Heights* (1847). The analysis was limited to figures of speech and the narrative structure. Through a descriptive analytical method, we tried to explore the most dominant literary devices employed by Bronte and to show their impacts on this literary piece.

This dissertation is divided into two chapters; a theoretical and a practical one. The former shed the light on some significant key concepts. It starts by definitions of style and stylistics and the relationship between them. Then, it gives a brief comparison between literary and linguistic stylistics. Moreover, this chapter has defined literary devices that have been analyzed including metaphor, simile, repetition and symbolism, in addition to the definition of narratology and narrative technique. The chapter concludes by providing an overview of the Victorian Era, the characteristics of its literature, themes and style of writing.

The practical chapter begins by the authorial biography, through which we present Emily Bronte's early life and her well-known literary works. Then it focuses on the analysis of *Wuthering Heights* by giving an overview about the novel, the plot summary, the main characters and the major themes, in order to help readers have a clear image and further to ease the comprehension of the novel's sequence of events. The structure of narration and Emily's language have also taken an important space in this chapter, through which we profoundly see that Bronte has a unique language and an ambiguous style of writing inspired by her status basically as a poet. Her exclusivity and distinction lies on her poetic language and the Yorkshire dialect used in her masterpiece, in addition to the smooth use of double narration. The last element was the most important one in this

chapter, in which we have selected some examples from the novel of the most used figures of speech as an attempt to analyze them briefly and further to show their effects in adding the aesthetic and the artistic picture to the novel's writing style.

Wuthering Heights, the case study of this research, is a novel written by the British poet and novelist Emily Bronte in 1847 under her pen name Ellis Bell. It is Emily's sole novel, through which she gained a big fame and success, and it has been classified as one of the most popular and highly regarded novels in the English literature. *Wuthering Heights* tells about an emotional struggle of love between Heathcliff and Catherine who have been paradoxically one untied soul in love; yet destined to heartbreak separation. However, it tackled some other issues such as the validity of religion, the importance of education, the relations of rich and poor in addition to the mental and physical cruelty, and in a way or another this novel has challenged the strict Victorian ideals regarding morality and social classes. *Wuthering Heights* has been adapted into many films, radio and television dramatisations and other adaptations.

In her masterpiece, Bronte uses numerous literary devices including simile, metaphor, repetition and symbolism for specific purposes. Generally, she uses that kind of devices to beautify her language style. In particular, she attempts to make her readers involved within each event in the novel and to give them a chance to be more engaged within the characters' inner thoughts. Emily's motives behind using such kind of devices were to create a special link between the characters and her readers, so that they can create images in their minds and further to comprehend the characters' attitudes. Emily's use of similes is intended to make the language more lyrical and vivid. The use of metaphors succeeded to add a literary charm; thus it plays a very significant role on the readers' psychology.

Moreover, the repetition of some names along with the use of symbolism help readers to grasp the deep meanings of *Wuthering Heights*.

The novel's structure of narration is distinct and complex. Emily Bronte frames her narrative in a dual narration style; a technique that was virtually new to Victorian readers. The complexity was not just in the use of multiple narrators but also in the structure in which it was framed. The techniques used are more advanced than the conventional styles used by other contemporary Victorian novelists. Thus, it was not a style that would be generally attempted by a debutant writer. Emily deploys devices to enhance the level of narrative and breathe life into her passionate characters. She removed her voice as an author and replaced it with the strong emotive language of Lockwood and Nelly Dean. Bronte allows the story to speak entirely for itself. This strategy further allows readers to recognize the narrators' errors and to focus more on understanding the tale rather than judging it by suggesting the weaknesses of her narrators. Coming to the realization that narrators are simple tools rather than persons who should be always trusted, then readers are able to formulate their own opinions by the end of the novel.

Finally and after finishing this dissertation, we would like to recommend readers to have a look and search about Emily Bronte's writing style and heavily we insight them to read *Wuthering Heights* which is considered as one of the most distinctive classics in English literature; particularly for those students and researchers who are interested in writing and want to improve their skills. This research is also recommended for those who are obsessed with the stylistic studies and literary analysis. Eventually, we hope that this study receive your admiration and acceptance and find it useful especially for those students who are specialized in literature when conducting their future studies.

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الملخص

تهدف الدراسة الحالية للتحليل الأسلوبي لرواية مرتفعات وذرينغ للكاتبة الانجليزية ايميلي برونتي (1847)، حيث أن الغرض الأساسي هو تحليلها ودراسة من خلال الصور البيانية ونمط السرد المستخدمين، موضحة أثرهما الجمالي على هذا العمل الأدبي. وتصنف هذه الدراسة على أنها تحليلية وصفية بطبيعتها أين اعتمدت على السرد والأسلوبية كموضوع للبحث وهي مقسمة لفصلين: نظري وتطبيقي. خصص الأول لإيضاح بعض المفاهيم، كتعريف الأسلوبية وتقنية السرد، كما يلقي نظرة موجزة عن العصر الفيكتوري وخصائص الرواية وأسلوبها الكتابي والمواضيع التي عالجتها في ذلك العصر. أما الفصل الثاني فهو الجزء التطبيقي لهذه الدراسة، حيث يبدأ بتقديم نبذة عن حياة ايميلي برونتي وبعضاً من أعمالها الأدبية، ثم بعد ذلك، الخوض في عرض الخصائص الأسلوبية لرواية مرتفعات وذرينغ وتحليلها. ولقد كشفت هذه الدراسة بأن التنوع في الصور البيانية مع النمط الكتابي السردى الشيق والفريد، جعل رواية مرتفعات وذرينغ واحدة من أعظم الأعمال الأدبية في التاريخ .

الكلمات المفتاحية: ايميلي برونتي , الصور البيانية, النمط السردى , الأسلوب , التحليل الأسلوبي , مرتفعات وذرينغ.