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The Symbolic Use of Nature in *Jane Eyre* and *Wuthering Heights*

in Representing the Characters:

A Stylistic Approach

THESIS

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Dedication

I affectionately dedicate this work to:

My parents, Lazher and Fadda

and..

My wife,Chahrazed

My sons: Haithem, Mohammed Amine, Kossai and Abderrahmane

My friend, A. Rabie

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Abstract

The purpose of this thesis is to present a stylistic analysis and description of the symbolic use of nature in the representation of characters in Emily Brontë's "*Wuthering Heights*" and Charlotte Brontë's "*Jane Eyre*." *Jane Eyre* (1848) and *Wuthering Heights* (1847) are some of the well-known classic novels from the Victorian Age in the 19th century. Another purpose of the study is to compare the two novels basing on the symbolic use of nature in character representation as well as a comparison of the style and stylistic elements. Also, a comparison of the literary structure of the two novels and the plot is presented. The study takes a literary stylistic approach; hence, a theoretical framework for this study is based on the Systematic Linguistic Function theory (SFL). Besides, the thesis is descriptive and explorative in nature; therefore a qualitative research design is adopted for the study. The primary method of the analysis is through stylistic approach where the different elements of style and stylistics in the novels are analyzed and compared. One of the key findings of the study shows that Charlotte and Emily Brontë used the elements of nature such as storms, wind, moorlands, and fire to represent the attitudes, feelings as well as the events that transpire throughout the novels.

Key words: literary stylistics, characters, nature, symbols, style.

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General Introduction

Literary stylistics is a constituent of applied linguistics that is based on the study of style in texts, particularly but not solely in literary works. It is sometimes referred as the literary linguistics and focuses on the tropes, facts, and other rhetorical elements to offer a variety and a distinct voice to writing. There are different overlying sub-disciplines of stylistics, comprising literary stylistics, corpus stylistics, evaluative stylistics, interpretive stylistics, rational stylistics, computational stylistics as well as the feminist stylistics (Wales, 2014, p. 123). An individual studying these forms of stylistics is referred to as a stylistician. According to Katie Wales's (2014) the aim of many stylistics is not only to explain the formal features of texts, but also to illustrate their functional connotation for the analysis of documents; or for the purpose of relating the literary impacts to linguistics 'causes' where these are considered to be relevant (Wales, 2014, p. 134).

Stylistics has been significant in the interdisciplinary studies in many ways where it entails the study of textual interpretations through the use of both social dynamics as well as the language command to influence the field of study. Textual analysis by a stylistician is influenced by rhetoric reasoning and history particularly when closely evaluating a written piece. In *The Handbook of Stylistics* (2014, p. 231), Michael Burke describes literary stylistics as an experiential or scientific discourse critique, and that case, a stylistician is considered as 'the individual with adequate knowledge of the works of language, morphology, phonology, semantics, grammar, as well as the different discourse and logical models'(Burke,2014, p.232).

Consequently, the stylistician searches for the language based pieces of evidence to support or even contest the idiosyncratic interpretations and assessments of the different critics and cultural commentators. In that case, Burke creates an image of a stylisticians as a type of Sherlock Holmes character who is an expert in syntax and rhetoric and a love creative texts and literature. In this regard, stylistican picks apart the specifics on how the texts operate piece by piece – analyzing styles as it reflects meaning, and as it informs comprehension (Burke, 2014, p. 104).

In order to further understand the concept of literary stylistics, it would be necessary to have an understanding of modern rhetoric. Tracing back to the ancient Greek philosophers like Aristotle, one can be able to note that the study of rhetoric has been a critical part of human evolution and communication. In his book, *Beginning Theory*, Peter Barry defines stylistics as 'the contemporary form of the ancient discipline known as rhetoric'. Barry further points out that rhetoric teaches learners to efficiently structure arguments, efficient ways of making use of figures of speech, and primarily how to configure and diverge a speech or a piece of writing in order to generate maximum impact. In this regard, the stylistic analysis of the same features would constitute that stylistics is a modern-day interpretation of the ancient studies (Burke, 2014, p. 110).

However, there are considerable differences between stylistics and simple close reading. First, stylistics emphasizes on the links between the everyday lingoes and literary language while close reading emphasizes on the dissimilarities between the literary language and the overall speech community. Second, stylistics uses specified nominal terms and

notions that are derived from linguistics. These include words like 'cohesion,' Under-lexicalization,' 'collocation,' and 'transitivity' (Hicky, 2014, p. 72). Third, stylistics establishes significant assertions to the scientific impartiality than it is for the close reading, emphasizing that its approaches and processes can be cultured and applied to every individual. Therefore, its purpose is relatively the 'demystification' of both kinds of literature as well as criticism. Essentially, literary stylistics argues for the universality of language practice, but close readings are founded on the observations of how the specific styles and usage may differ and hence making an error connecting to the norm. In simple terms, literary stylistics would be considered as the pursuit of understanding the fundamental features of style that impacts a particular audience's interpretation of a text.

The study of literary stylistics in Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights* provides an in-depth insight on the different stylistic devices used in these novels. Consequently, the analysis of symbolism as a literary element is vital in demonstrating how the characters are represented in the two books. The literary works of Charlotte and Emily Brontë are a significant depiction of Gothic fiction in English literature. The style of Gothic fiction as portrayed in their work is often an extension of the Romantic Movement which has played a significant role in literature (Allott, 2013, p. 27). The novels by the Brontë sisters were confessed as extraordinary, and they are now considered as part of the English Classicism Literature. Stylistic approaches used in these novels establish the captivating aspect of literature that has been clearly understood for decades.

Charlotte Brontë's novel *Jane Eyre* is the most eminent of her literary works and is one of the most well-known novels in Great Britain. The novel perfectly replicates the necessary relations of the society during that era in Great Britain. The aspects of love, search for passion, family, discrepancies between the social classes as well as the role of women in the society are the fundamental themes highlighted in the novel. Subsequently, Emily Brontë's *Wuthering Heights* provides a vivid narrative regarding passions which can emerge in the heart of lovers and gives an account on how situations can change the way of life (Allott, 2013, p. 41). It specifically focuses on the portrait of a woman's heart. The study of literary works such as *Jane Eyre* and *Wuthering Heights,* from a linguistic perspective, enhances our understanding of literature. In its broadest sense, literary stylistics can be described as the study that explains and interprets the distinct linguistic patterns and choices in both the literary as well as the non-literary works (Allott, 2013, p. 53).

Another aspect of stylistics that can be considered is symbolism which is mostly the use of particular objects allegorically to represent something else. Symbols in literature add different extents in meaning hence generating depth in a text. They also provide a general purpose and magnificence to the themes and characters of a literary work. Usually, symbols convey meanings to the readers and make the characters in the literary work look essential and 'larger than Life.' At the same time, symbols unify the characters and themes in a narrative. Moreover, symbols capture the readers' interests even as they interact with the text and with its interpretation the reader can formulate the literal and the profound meaning of a literary work (Wales, 2014, p. 49).

The more profound meanings of a text can be well understood through the use of symbols since they are considered as the key to the writer's minds and intentions. Through, symbolism, the readers are offered a creative opportunity and can be engaged with the texts (Wales, 2014, p. 52). This can be depicted when the reader attempts to interpret the meaning of particular symbols in a story and in the process the reader exercises imagination, an act that helps in deepening remembrance of a literary work. In the same process, reading skills can be enhanced as it involves a critical understanding of the texts.

1. Objectives of the Study

There are two underlying objectives for this study, the first fundamental aim of this study is to describe the symbolic use of nature in representing the characters in *Jane Eyre* and *Wuthering Heights* novels through a stylistic perspective. The objective will also address the aspects of the literary stylistics in the selected novels. This purpose is motivated by the fact that both Charlotte Brontë and Emily Brontë are among the most famous female writers in the Victorian Age in the 18th and the 19th century (Pietrzak-Franger, 2012, p. 19).

Their Literary works *Jane Eyre* and *Wuthering Heights* are also some of the most popular classics in the world of literature. The symbolic use of nature in representing the characters in these novels is vital since it provides a deeper insight into the authors' mind and intent. Also, the comparison of the use of symbolism in the representation of characters in the books will provide a vital landmark in determining the fundamental difference in the thematic aspects of the literary works. The central concept behind this objective is to demonstrate that

the symbolic use of nature in the representation of characters in Charlotte Brontë's and Emily

Brontë's literary works enhances the understanding of the writers' artistic achievement.

The second fundamental objective is to examine the writers' use of different stylistic

features in the literary works to attain specific literary impacts and at the same time convey

particular themes. This objective is motivated by the fact that approaching a literary work

from stylistics perspectives enables one to appreciate the work more comprehensively. Also,

the purpose of examining the literary stylistics in this study helps in explaining the meanings

in the story and understand the characters from the writers' perspectives. Usually, readers are

likely to feel the particular literary effects in a text and tend to have their own literary

judgments basing on what they 'feel.' Analyzing texts linguistically can enable one to approve

the instinctive interactions with the literary works both for ourselves and for others.

According to Simpson (1997, p. 38), stylistics are essential approaches that can be used in

language studies that apply textual analysis to come up with the structures and functions of

language. Some of the stylistic features that the study will examine in *Jane Eyre* and

Wuthering Heights novels include imagery, symbolism, figurative language and

characterization (Pietrzak-Franger, 2012, p. 62).

There are two specific objectives that the study will seek to address;

- The first definite objective will be to analyze the characters and the aspect

  characterization in *Jane Eyre* and *Wuthering Heights* novels by Charlotte and

  Emily Brontë. In this context, the representation of the characters in the novels

  will be examined. The objective would also include the analysis of characters

in the two novels and their roles in enhancing the narrative structure of the texts. Character and characterization are literary elements that are significant and are usually used in step by step literature to pinpoint and explain the details about a character in a narrative. Characters play a pivotal role in the conveyance of writers' mind and intent, and in that case, it is crucial to consider so of their fundamental features and the different roles that they play in the narrative.

- The second specific objective of this study is to compare *Jane Eyre* and *Wuthering's Heights* literary works both from the narrative structure and literary stylistics perspectives. The two novels have substantial similarities, and at the same time, there are differences that exist between them. The most obvious similarity is that both writers are sisters and wrote the books almost in the same period of the Victorian age. Definitely, the underlying themes of the novels are majorly influenced by the happenings and the society's way of life during that era. A closer look at the two literary works would easily create a significant insight on the different writing styles that were extensively used during the 18th and the 19th century. Also, both authors represent feminist literature that has mainly influenced by the kind of themes used in their narratives (Pietrzak-Franger, 2012, p. 30).

The above objectives will be achieved through a series of methodology that would involve both literary and stylistic analysis. The stylistic analysis will seek to study the novels

from the linguistic perspectives and try to exemplify some of the significant styles used in the literary works. Moreover, the stylistic analysis of Charlotte *Jane Eyre* and Emily Brontë's *Wuthering's Heights* novels helps in enhancing the appreciation of the stories, since it takes into account both the linguistic and stylistic features of the work. It also enables one to comprehend how the artistic effects of the narratives have been attained and how the specific meanings have been conveyed through language.

2. Statement of the Problem

There is a research gap in the analysis of the symbolic use of nature in the representation of characters through a stylistic approach. Moreover, I thoroughly searched for books and articles about nature symbolism in the selected novels. I found very limited information and concluded that there is a gap in this field. Therefore, it is concluded that J*ane Eyre* and *Wuthering Heights* have been widely discussed from different perspectives but not from a stylistic approach. For example, in: *Charlotte Brontë: Style in the Novel*, by Margot Peters, discusses and analyses the legal terminology of the novel. Gilbert and Gubar's book *The Madwoman in the Attic* (2000) analyses *Jane Eyre* from a feminist perspective. *The Biblical Characters and the Book of Homilies in Jane Eyre* (2000) by Bolt, Peter, discusses religion in the novel.

Some critics tend to analyze *Wuthering Heights* from Gothic perspective. For example, in Steven, Roman's *Gothic in Bronte's Wuthering Heights*, written in 1998, treats *Wuthering Heights* from a Gothic viewpoint. Robert Ryan's book *Young Ladies in Wuthering Heights*, analyses it from a feminist perspective.

In this context, the current thesis seeks to study the symbolic use of nature in the representation of characters in these novels. Hence, we have provided a more profound analysis on the symbolic use of nature in these novels. Thus, this thesis is aimed at addressing these concerns and seal the gaps identified in literature.

3.   Significance of the Study

The significance of this study is based on the overall objective of examining the style and stylistics in the selected novels. The stylistic analysis of the literary works of Charlotte Brontë and Emily Brontë is vital in the interpretation of the underlying themes in the novels. I thoroughly searched for books and articles about stylistic analysis of nature symbolism in *Jane Eyre* and *Wuthering Heights* but I found very limited information and concluded that there is a gap in this field. Hence, the study aims at addressing the research gaps in the stylistic analysis of the Brontë's works from the Victorian Age. The stylistic study of these literary works will help to sharpen the understanding of the author's writing styles. Also, the focus on stylistics will help cultivate a sense of appropriateness in the literary works.

Theuse of different theoretical framework in the study of style and stylistics would contribute to the growing exploration on edge between linguistics and literature. The findings of this study would provide a wider concept of the literary stylistics as depicted in the selected novels through an inter-disciplinary approach. Charlotte Brontë and Emily Brontë are among the famous female writers in the Victorian Era. Their Literary works draw attentions of readers from all over the world and have been read by millions of people since the publications were made in the 1840s. Even in the modern era, there are thousands of scholars

researching Charlotte Brontë's and Emily Brontë's novels. The research subjects on these novels have often focused on the characteristics, beliefs and values of the novel's background and the impact on the society of its time. For instance, research on Charlotte Brontë's *Jane Eyre* has focused on the underlying themes such as feminism, attitudes, religious beliefs, and the author's influence on the Victorian novels. However, there are few studies that have explicitly focused on the literary stylistics analysis of these novels.

Another justification of the significance of the study is based on the comparison of Charlotte's *Jane Eyre* and Emily's *Wuthering Heights*. There is a strong need to explore the relationship between these two literary works. The analysis of style and stylistics for the two novels would make it possible to undertake a comparative study. The comparison of the two novels will be significant considering the significant resemblance between the authors in their life experiences. Being sisters, Charlotte and Emily Brontë share a lot in common, and this might have influenced the underlying themes in their novels. Therefore, the comparison of their literary works would be vital in establishing the differences and similarities of the authors as well as their perceptions regarding the various aspects of the society at that time.

This study is also vital since it will contribute to the literary element of characterization where it would focus on the use of nature symbolism to represent the characters in Characters in *Jane Eyre* and *Wuthering Heights*. The element of characterization in these novels demonstrates plot elaboration that is depicted in the first person narrative approach. By examining characterization, the study would explore the construction of characters through grammar clause, and how the authors' point of view impacts

characterization. Consequently, the study would add a whole new approach to the study of Charlotte Brontë's and Emily Brontë's narrative styles. The exploration of the concept of characterization would contribute to the artistic beauty in the novels. This will help in the establishment of the linguistic models in the study of character and characterization that can help in the construction of characters through the different linguistic options.

4. Research Questions

In the light of this research, some questions are worth-asking:

1. Is nature used symbolically in *Jane Eyre* and *Wuthering Heights*?

2. How has nature been symbolically used to represent characters in *Jane Eyre* and *Wuthering Heights*?

3. What are some of the styles and stylistic features in Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*?

4. How do the stylistic features, such as characterization and figurative language help in the interpretation of each story?

5. What are the similarities and differences in the style and stylistics in the two novels?

These are the central questions that that study will seek to address through different approaches.

6. Delimitations of the Study

The stylistic analysis illustrates common linguistic patterns in the feminist writers, Charlotte Brontë and Emily Brontë. Various studies have examined the Brontë's novels from a

feminist point of view, for example, the studies by Susan Gubar and Sandra Gilbert (1979, p.56) have provided radical work on metaphors for set-up. Recent scholars have complemented the analysis on the setting of *Wuthering Heights* and have highlighted the disparity between the capability of women and what the society consents them to do. In the Brontë novels, for example in *Wuthering Heights*, the protagonist contests the different scopes of thought, which decrees on what women should do. Feminists' critics have often considered how the novelists' decisions are considerably influenced by gender. This has been used to show that culture affects literature and at the same time literature impacts culture.

The focus of the study on the two Victorian novels is crucial for the meaningful analysis of the literary elements that the feminist authors employ in their literary works. The concept of style in this study is more intractable in the study of linguistics and is more critical in this context. The first person narrative approach is evident in *Jane Eyre*. However, this approach is unusual considering the fact that the narrator occasionally addresses the reader explicitly. This literary style is unique because there are few fictional authors who discuss the reader in this approach.

The first person point of view enables the narrator to regulate the information received by the reader as well as the moment he or she gets the information. For example, in *Jane Eyre*, the reader is not aware that Rochester is married to a "madwoman in the garret," but later Jane reveals this information. There are also Gothic elements depicted in the novel even though the book is not generally regarded as a Gothic novel. The setting can be said for Gothic considering the structures and features mentioned such as the mansions, castles, as

well as the wild countryside which is considered to be ancient. Nature has been used to symbolize events and is seen as an essential element. For example, the clouds, storms, tree, among other natural aspects play a vital role in the story.

On the other Hand, the tone in *Wuthering Heights* shifts with the speaker. The first narrator is named Lockwood, and through the author's characterization, we come to know him as Heathcliff's new tenant. This individual seems to be excited to be living in the Thrush cross Grange. His attitude revealed through the tone can be said to be enthusiastic, which at the same time illustrates an ironic tone, which can be analyzed through the use of diction and syntax. Lockwood introduces the reader to *Wuthering Heights* in the very first chapter which he describes as 'A perfect misanthrope's.' In the same way, the author has used style to convey a particular message in this novel.

From the above overview of the novels, the study would thus be delimitated to style, stylistics, as well as the other literary elements like tone, imagery, irony , symbolism and figurative Language that the authors use to convey the underlying themes. The stylistic analysis of the novels will be extensive, in that, it will cover every aspect of the texts and uncover the fundamental meanings.

7.   Organization of the Thesis

The thesis is organized into six chapters. The introduction consists of seven subheadings that include; the objectives of the study, the statement of the problem, the significance of the study, the research questions, the delimitation of the study, and the

organization of the study. The introduction provides an extensive overview of the thesis as it pinpoints some of the critical elements that the thesis will seek to address.

The first chapter will be broader since it provides a wider scope of the study through the review of the relevant literature in which the style, literary stylistics, and other literary elements will be addressed. The theoretical framework of the study will also be presented in this chapter. Also, the chapter seeks to provide the fundamental concepts that establish the foundation for the understanding of literary analysis of the selected novels. Some of the specific elements that will be described in this chapter include; imagery, symbolism, figurative language, characters, and characterization.

The second chapter in this thesis would focus on the methodology or approach of the study where different theories of stylistic analysis will be examined and applied. Chapter three will consider plot analysis as well as a description of the major and minor characters in *Jane Eyre* and *Wuthering Heights*. Consequently, chapter four will provide an extensive analysis of the symbolic use nature in the representation of characters in *Jane Eyre* and *Wuthering Heights*. This chapter will also focus on the different elements of nature addressed in *Jane Eyre* and *Wuthering Heights* including weather, Landscapes, fire, wind, rain and other nature elements that contribute to the poetic features of the selected novels.

Chapter five will focus on the comparison of *Jane Eyre* and *Wuthering Heights* with a particular focus on the similarities in terms of settings, style, and stylistics. Chapter six provides a discussion on the analysis and further insights on the thesis. The last section will

provide a summary of the significant points from the thesis as well as the key findings. It will

also provide recommendations for further studies.

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CHAPTER ONE

1.0 Review of Literature

Introduction

This Chapter explores the literature that relates to the current study. It expounds on the fundamental concepts of style, stylistics, symbolism, nature, character, and characterization as well as the survey on the studies related to the analysis of the Brontë sisters' novels. The chapter begins by providing the theoretical framework or perspective for the study where the theory of Systemic Functional Linguistics is adopted for the study as it allows a basis for the appropriate analysis of stylistics. Consequently, the concept of stylistics is described in this section and different sources have been used to establish a more profound definition of the concept. There is also the features of stylistics with the traditional and modern stylistics addressed in the chapter. Besides, a historical perspective for the development of stylistics in literature is provided in the chapter. In this context, a chronological account of the history and development of stylistics is given. Since the study takes a stylistic approach, it is necessary to examine the concept thoroughly.

The other section of this chapter explores the concept of character and characterization. In this section, characters and their plots in stories, as well as their roles, are examined more profoundly. The principle of characterization in literature which focuses on the development of characters is studied in more detail in this chapter. Moreover, the chapter examines the aspect of symbolism and the concept of nature that are fundamental in the

current study. In this regard, symbolism is defined and expounded on how it relates to the different literary works. The concept of nature is examined from the perspective of Gothic literature considering the fact that the focus of the current study is on the Brontës novels which have some elements of Gothic literature. The chapter reviews the related literature by examining the different studies that have focused on the Brontë's novels, *Jane Eyre* and *Wuthering Heights*. First, a substantial history of the Brontës is provided in to determine the reception of their novels since they were first published. The remarkable literary works of the three sisters, Anne, Charlotte and Emily Brontë have preoccupied and dared students, researchers and general readers for last 150 years. *Wuthering Heights* and *Jane Eyre* are two of the greatest novels of the 19th century, authored by Charlotte and Emily Brontë. Through this exploration, it would be necessary to establish the relationship between the previous studies and the current study on the novels. The last section of will provide a recap of the entire chapter on literature review. Furthermore, some criticism and themes of the two novels will be further examined in this chapter.

1.1 Theoretical Framework

In this section of the study, the theoretical framework of the study is examined. The individual and literary qualities of writers differ significantly, and it may not be easier to have a fast approach to apply for the analysis of styles of every author. Every interpretation of style as depicted in the selected novels would be an attempt to establish the artistic principles underlying the author's choice of language. Leech and Short (2007, p.13) suggest that it is necessary to have a list of features that may not be important in a given text. In this regard,

there is a checklist of queries that will be answered to provide a range of data which would be explored about the literary effect of each passage (Leech & Short, 2007, p. 22). There are different factors that will have to be taken into consideration.

First, it would be necessary to examine the linguistic and stylistic categories to help in the collection of information in relation to the analysis of the novels. As Leech and Short point out, the sets can be placed under four major headings that are, figures of speech, grammatical categories, lexical categories, context, and cohesion. The semantic sets cannot be listed separately because it is simple to study this under other classes. Secondly, there is the Lexical categories that deal with adjectives, adverbs, nouns, and overall observations regarding other aspects such as vocabulary (Leech & Short, 2007, p. 36). The general view determines whether the vocabulary used by the author is formal or colloquial, simple or complex, specific or general. These are some of the fundamental approaches in the interpretation of the vocabulary used in a given text.

Thirdly, there are grammatical categories, where the critical features are examined. These comprise the types of sentences, the complexity of each sentence, verb phrases, and other types of expressions. In reviewing the figures of speech, we take into consideration the incidences of features that are foregrounded by the quality of differing in some ways from the overall norms of communications. There is also the interpretation of the lexical and grammatical features that can be seen in the context of formal and fundamental repetition in the rhetorical effects of the reinforcements, antithesis among others (Leech & Short, 2007, p.42). Another aspect of consideration is context and cohesion that determines the way texts

are linked to one another. Context and cohesion enhance the transition of sentences and the flow of information from one passage to the other.

1.1.1 Systematic Functional Linguistics (SFL)

The Systematic Functional Linguistics would be the appropriate theoretical perspective for the study since it takes a literary stylistic approach. The SFL is based on the analysis or study of the relationship between linguistics and its functions in a given social setting (Halliday & Matthiessen, 2013, p. 77). The theory was developed by Michael Halliday in 1960s and established important concepts from Prague school of linguistics. According to the SFL linguistic theory, Systemic Functional Linguistics system is made up of three strata that include; semantics, phonology, and wording (Eggins, 2004, p. 64). This theory considers grammar as meaning-making source and emphasizes on the interrelation of form and meaning. As a result, it establishes an efficient means of interpreting and analyzing pieces of a written work. The systematic linguistics is an openly functionalist method and is allegedly the functionalist approach that is highly established. In comparison with other criteria, the systematic linguistics openly tries to syndicate purely operational information with explicitly social factors in a single unified depiction. Same way as other functionalist frameworks, Systemic Linguistics is profoundly based on the tenacities of language use.

Different scholars have had various research emphases that are similar to all systemic linguists which have focused on language as social semiotics. This notion focuses on how individuals use language among each other and how it helps in accomplishing the day to day

social life. The interest on social semiotics has made systemic linguists able to establish four fundamental theoretical assertions about language that includes; the use of language is functional, the semiotic process can also be regarded as the process of using language, meanings are determined by the cultural and social setting, and it is the function of language to establish definitions. According to Halliday (1975, p. 82), language has advanced through the responses in three types of social-functional 'needs.' One of these 'needs' is based on the ability to construe experience in the context of what is happening around us (Halliday & Matthiessen, 2013, p. 62).

The second one is on the individual interaction with the social world through the negotiations with the social attitudes and roles. The last needs are concerned with the ability to come up with messages with which meanings can be packaged concerning new or given. This is also vital in determining the starting point of a given message and is usually considered as the theme. Regarding this, Halliday (1978, p. 45) describes this kind of language functions as meta-functions and considers them as the ideational, word-based, and interpersonal (Muntigl & Ventola, 2010, p. 51). In retrospect, Halliday's assertion is based on the fact that any piece of language necessitates all the three meta-functions concurrently.

In SFL theory, the concept of choice is significant, and the paradigmatic associations are considered as primary, and this is taken descriptively through the organization of the fundamental aspects of grammar in the interconnected systems of structures that represent understanding potential of a language. Consequently, the syntagmatic relations are perceived to be obtained from the systems through the comprehension of statements, which for each

aspect specifies the structural as well as the formal impacts of choosing that particular feature. Therefore, the unit of analysis for the SFL theory is the text. The study of the texts is commonly undertaken through the assessment of the elements of phonology and lexico-grammar (Muntigl & Ventola, 2010, p. 56).

In summary, the theoretical framework for the study would be applicable in the stylistic analysis of the symbolic use of nature in representation of characters in the novels *Jane Eyre* and *Wuthering Heights*. Thus, the perspective provides a foundation understanding that will help in the stylistic analysis of the selected novels.

1.2 The Concept of Stylistics

According to Leech and Short (1985, p. 28), the concept stylistics is considered as the scientific study of style in written and spoken texts. In this definition, the study of texts in relation to the styles is defined as stylistics. Another description by Mills (1995, p. 09) describes stylistics as the exploration of the languages used in the literary texts and considering the theoretic prototypes from linguistics. Permanently, stylistics can thus be referred to as the study of literary discourse from a linguistic perspective (Leech & Short, 2004, p. 33). It comprises techniques in linguistics such as the syntactical patterns and the rhetorical figures. Modern stylistics employs the devices of formal linguistics analysis together with the various approaches of literary criticism. Its aim is to try to separate the characteristics functions as well as the uses of language and rhetoric instead of the prescriptive rules and patterns. It would be necessary to consider the definition of literary

criticism which is defined as the well-thought deliberation of literary works and issues and usually applies to the argumentations regarding literature.

Gerald Menamin (2002, p. 32) defines style as an aspect of writing that results from the recurring choices that an author makes. This element helps to reflect on the writer's subliminal practices of habitually choosing one form over others to imply a similar thing. In this case, there are two types of choices made, and that includes the deviation from the norm as well as the variation within a model. The aspect of the change within a norm is described as the selections within the acceptable grammatical forms. On the other hand, the deviation from a norm can be characterized as the choices that comprise of the ungrammatical or incorrect forms. Examples of the variation within the model include the use of words such as twenty-six or 26 (Simpson, 2004, P. 41).

Haynes (2000, p. 12) points out that we have to consider that the style of a text is not constituted by the writer undertaking a succession of separate choices. Instead, one decision impacts the other and has an overall stylistic impact of a written text. The difference between the literary stylistics and the linguistic stylistics is that; in linguistic stylistics, the experts make attempts to derive a refinement of models from the study of style and language for the analysis of languages and hence, make a significant contribution to the development of linguistic theory. On the other hand, literary stylistics provides the basis for learning, interpretation, and appreciation of the literary texts using the linguistic intuitions.

There are different schools of stylistics with each having distinct aims and methods. Consequently, there are some stylisticians who focus on analyzing the elements of a specific style that makes the writer's style distinguishable and eccentric. These stylisticians hold the perception that particular writers are capable of developing idiolects which can be drawn from their works. Other Stylisticians are more apprehensive about the quality of literariness. As a result, the concern with the literariness has made stylistics to be considered merely as the variety of discourse analysis that concerns itself with the literary discourse. Furthermore, the Stylisticians uses the skills and knowledge obtained from the textual analysis to undertake a full study on the construction and effects of non-literary texts.

Simpson (2004, p. 24) defines stylistics as a technique of textual analysis in which the basis of the place is allotted to language. The primary reason why language is crucial for the stylisticians is because the different levels, forms, and patterns that make up the linguistic structure are a vital index of the function of the text. From this perspective, it is clear that stylistics constitutes a significant aspect of the interpretation of texts. Stylistics focuses on the systematic approaches through which is used in creating texts. Simpson (2004, p. 28) further asserts that stylistic analysis entails the exploration of language and more particularly, to examine the creativity of language use (Simpson, 2004, p. 32).

As pointed out earlier, the definition of stylistics features innovation and creativity in language are not just exclusive features of literary writing. There are different types of discourse such as publicity, journalism, and casual conversation that depict a significant deal

of stylistic deftness. Thus, stylistic analysis can be used to approach the various types of texts, literary or non-literary.

1.2.1 Features of Stylistics

Traditional stylistics inclined to the extent of the ultimate interpretation of texts only through the text. Consequently, the purview of the contemporary stylistics is more extensive than the conventional one. As a result, Simpson (2004, p. 41) argues that stylistics is concerned with language as a purpose of texts in contexts, and it recognizes that statements are formulated in a time, place as well as the cognitive and cultural context (Simpson, 2004, p. 57). In that case, the systematic structure in stylistics often constitutes these elements. Consequently, the extra-linguistic factors are complexly tangled up with the meaning of a text. Therefore, it is deduced that the more context sensitive and comprehensive the explanation of a language, the completer the stylistic analysis that ensues.

Modern stylistics has been advancing, as stylistic approaches are augmented and enabled by the theories of the culture, treatise, and society (Simpson, 2004, p. 61). Through acquiring understandings from feminist theory, perceptive psychology, and dissertation interpretation, it has established divisions such as feminist stylistics, discourse stylistics, as well as the cognitive stylistics. Besides, there has been a recent attempt in the field of stylistics to try and gather information regarding the constituent sections of languages and the means in which such parts can be combined. Through this approach, an advanced analysis of the literary works can be achieved (Jia-rong, 2004 p.98).

Stylistic analysis is undertaken to achieve different resolutions, in linguistics its principal aim is to identify and categorize the aspects of language that is being used. Regarding the literary studies, the tenacity is to assist to considerate, exegesis, and analysis of the literary texts. It is carried out as a constituent of understanding the potential meanings in a text (Haynes, 1992, p. 18). In reading literary books, we often experience certain moods, tones or emotional state from interaction with the text but we usually lack the approach that instills the confidence to examine and openly formalize those same feelings thoroughly. It is worth noting that the stylistic analysis of literary texts can assist in finding the linguistic evidence for those emotional state. Admittedly, stylistic analysis helps in validating intuitions regarding a text. Some stylisticians acknowledge that the fundamental interpretive approaches used in the reading of literary texts are scientific approaches (Kroeber, 2015 p. 123). Indeed, the semantic interpretation of books can be used to make commentaries on the impacts resulting from the literary to be less impressionistic and subjective.

Simpson (2004, p. 34) notes that linguistic analysis is crucial since it helps in adding to our comprehension of literature and linguistics. He further points out that the aim of stylistic analysis is not only to explore linguistically but more specifically to study the creativity in the use of language. Hence, examining stylistics augments our ways of thinking regarding language, and the exploration of language provides a considerable acquisition on our understanding of literary texts.

Another significant purpose of a linguistically based stylistic method is that the variations and indexes of a language need to be studied in a more detailed way so that the

formal linguistic features that categorize them can be pointed out. It is a common notion that the use of language depicts specific linguistic characteristics that allow it to be identified with one or more semantic contexts, a particular register hence comes up. Thornborrow (1998, p. 16) highlights some of the significant aspects of stylistics. These include; the analysis of literary texts through the use of linguistics; focus on the aesthetic features of language; the interpretation of texts depending on the purpose criteria rather than on the basis of purely subjective and impressionistic values.

Widdowson (1975, p. 3), describes stylistics in the context of " the study of literary discourse from a linguistic orientation." His description makes a definition that differentiates stylistics from literary reproach in one perspective and linguistics on the other. Widdowson further recommends that stylistics inhabits the center stage in-between literary criticism and semantics and its role in mediating the two. He uses a diagram to demonstrate the interdisciplinary functions of stylistics;

Widdowson (ibid: 4) demonstrates the interdisciplinary function of stylistics in the following

diagram:

Disciplines: linguistics   literary criticism

stylistics

Subjects: (English) language   (English) literature
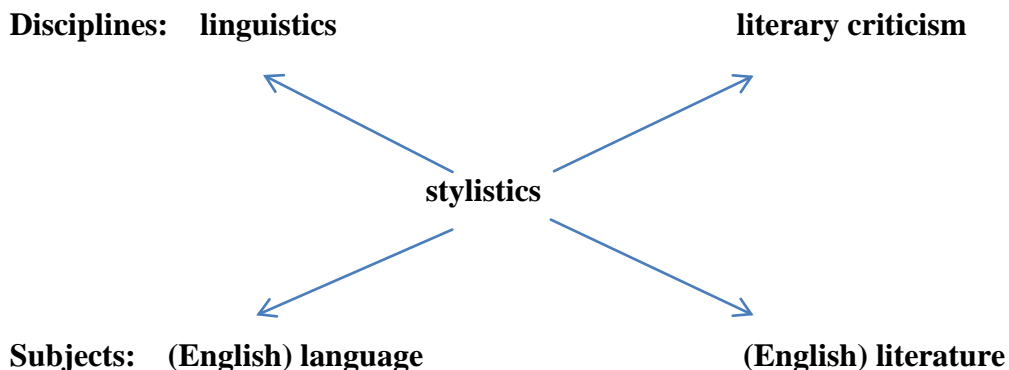
Figure 1.1 Interdisciplinary Functions of Stylistics

Widdowson 's diagram seeks to capture the fact that stylistics is neither a discipline nor a subject in its own right, but a means of relating disciplines and subjects. (ibid: 4) Widdowson distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is a means of linking the two. He also suggests that stylistics occupies the middle position between linguistics and literary criticism and its function is to mediate between the two. In this role, its concerns necessarily overlap with those of the two disciplines.

1.2.2 Historical Perspectives on Stylistics

In its historical perspective, Stylistics emerged in Europe as a branch of literary criticism in the early 20th century. It was discovered to conform to the precarious thought of the time. The 19th century provided a suitable atmosphere for the rise of a neutral approach of analysis. This is primarily because the century was characterized by revolutionary innovations in the natural science as well as the emergence of social sciences such as Anthropology and Sociology (Spitzer, 2015, p. 62). Stylistics emerged as a result of the application of analytical approaches of an inquest in the field of literary criticism. Considering its historical viewpoints, stylistics may have been influenced by the continental activities predominantly by the French structuralism, Russian formalism and Prague school, New Criticism, as well as modern linguistics.

1.2.2.1 New criticisms

The New criticism rose from the Anglo-American views and was considered as a critical revolution that attempted to address the similar crisis in the humanities, that is, on the interpretation of the insufficiency of conventional philology and old-style literary criticism. In England, Eliot (1920), Empson (1930), and Richards (1942) made attempts to analyze and study the verbal details of literary works. The scholars tried to substitute idiosyncratic criticism through an analytical and practical method. Such an approach, they believed, would bring about a close association between the reader's responses and the words on the page. The underlying efforts of this endeavor were to open criticism from emotionalism and impressionism. While emphasizing the significance of the analytical method, Richards (1929, p. 201) pointed out that 'what criticism requires most is less poeticizing and more comprehensive study and analyses.' A group of American scholars followed and tried to restructure the meaning of a poem through the analysis of formal features (Fang, 2005 p. 45). These critics came to be considered as the "New Critics."

However, "New Criticism" mainly focused on poetry and was fundamentally value-based and it inclined to be impressionistic in its approach. It presumed the inseparability that existed between form and content, and further examined the meaning of a work of art in its proper arrangement. Thus, it almost overlooked the issue of style. Nevertheless, 'New Criticism,' with its positivist method, focus on oral texture, and significance of anatomy of text provided a new facet to literary appreciation. The positivist approach examined the text

on the basis of irony, uncertainty, image clusters, and irony. As a result, the method provided

an exciting atmosphere for the influence of linguistics to literary criticism.

1.2.2.2 Russian Formalism and Prague School (RFPS)

The Russian formalism and Prague School provided an atmosphere for the

establishment of stylistics as an independent discipline in the twentieth century. These schools

moved towards the creation of the theory of poetics in linguistics which is significant in

stylistics as well as poetics. Prop (1938), Jakobson (1960) , and Shklovsky (1973) were

prominent Russian formalists who played a pivotal role in the development of 'poetics' as an

independent 'science' of literature. This helped to link the poetics and linguistics that become

a vital aspect of writing. Consequently, the development of Prague School was initiated by

Jakobson in 1926 at a point when he relocated from Moscow to Prague (Spitzer, 2015, p. 77).

He was a powerful member of Prague school. Jakobson argued that the typical poetic role

comprises in foregrounding and disillusioning language meaning willfully and deliberately

against the contextual of non-literary language, through the literary devices of parallelism,

deviation as well as repetition. The poetic framework of this school could be examined in

consideration to the two essays written by Mukarovsky (1964) and Jakobson (1960). From

their essays, it became evident that they believe in the separation of literary and non-literary

language. For Mukarvosky, the dichotomy takes the shape of the antagonism between normal

language and poetic language, while in Jakosbson it is the difference between poetry as an

oral art form and other aspects of spoken communication (Chang & Huang, 2014 p. 59-65).

Formalists emphasize on the proper devices of repetition and parallelism as the discrete structures of poetic language was fervently criticized later by the critics; nonetheless, the significance of the hypothetical contribution undertaken by the formalists to the contemporary stylistics can never be repudiated. The formalist concepts like the differentiation between standard language and poetic language, allegory and cadenced patterns in poetry that is still obstinately considered as a resource by stylisticians (Spitzer, 2015, p.81).

1.2.2.3 French Structuralism

The French Structuralism is another school of literary theory that was developed in the 1960s and the 1970s and introduced in linguistics but established corresponding to that of stylistics. It was based in the context of sharing a similar origin and also the implication of formalism and Prague school. According to Fowler (1981, p. 24), the French Structuralism is a prolix combination of intelligent movement that comprised of the semiotics of culture and language, anthropology, French Linguistics as well as the literary theory. In his General Linguistics, Ferdinand de Saussure (1960) gave particular significant ideas into the nature of language that later emerged as the foundation of semiology. He asserted that any word in a given language is merely a sign and language often works as a structure of signs. He further categorized the sign into two elements that sign as a conceptual component and the sign as an acoustic component. The two parts of signs can be only distinguishable hypothetically and not practically (Vasilishina, 2016 p.78). Signs and their constituents establish the lexicon of signification.

The concept of stylistics can be drawn back to Saussure's differentiation between 'parole' and 'langue.' Parole is regarded as the individual utterance while langue is described as the theoretical structure of rules of a certain language. Also, the notion of the linguistic signs is 'arbitrary' is another vital principle of Saussurean structuralism. The theory interprets the language as form rather than substance. Indeed, the French theories articulated prototypes basing on the linguistic concepts of Saussure and used them in their areas of concern. The linguistic structuralism offers three consistent viewpoints on the texts. Regarding this, a text can be examined as a system of sentences that can be analyzed linguistically. It can also be studied as a unit within the semiotic system of the entire culture. In their totality, literary structuralism was more text-oriented and formalistic to study the literary works. As a result, they have been highly criticized because the social, as well as the historical contexts, have been neglected by the structuralists.

1.2.2.4 Modern Linguistics

The discipline of linguistics which was established at the beginning of the twentieth century also led to the development and rise of stylistics. During this era, the traditional narrow grammar was slowly being substituted by the new descriptive grammar. The preeminence of speech came to be well known over the written language which was later identified as an ordinary derivation from the language. In consideration of such understating, some linguists like Erlich 1965, Jakobson 1987, Watkins 1995 and Culler 2005, focused their interest on the study of the verbal literature of non-literate individuals. Their studies found the existence of some linguistic aspects that were deviant from the standard language. As a result,

deviance came to be linked with all the literary application of language (Fowler, 1981, p. 48). The significant theoretical progress that impacted the development and nature of stylistics. Some of these developments include; structural linguistic, transformational grammar, and systemic grammar.

Structural linguistics which was later referred to as Descriptive Linguistics focused on the explanation of morphological characteristics to the entire exclusion of meaning. The American linguists such as Sapir and Bloomfield made the approach famous in the 1950s and 1960s. They established a combination of distinct complete and systematic procedures for the analysis of the formal layout of sentences. Structural linguistics has been a useful tool for the scholars of the structure of literature. According to Fowler (1981), structural linguistics offered an analytical terminology that expounded on the structure of linguistics in an informative manner.

Transformational Grammar emerged in the 1950s after Structural Linguistics. Chomsky (1957, p. 27) developed the "Syntactic Structures" that brought about a groundbreaking development in the history of linguistics. The theory of grammar according to Chomsky was based on the profound structure as well as the clear structure (Chomsky, 2002, p.19). He argues that the fundamental structure is outrightly semantic. The axiom structure is used to exemplify the foundational structure of a sentence. Transformational grammar provided an array of analytical tools in linguistics and other terminologies that could be used to explain all the features of the language of literature (Spitzer, 2015, p. 81).

There is also the Systematic or functional grammar that was propounded by Michael Halliday which provided fundamental antagonism in grammars of the second half of the twentieth century. This theory acquires much of its concepts from Firth's notion of the system as well as Prague school. As a result, Halliday refers it as the systemic functions since it is an organizing principle in grammar (Chomsky, 2002, p. 26). The system element establishes the hypothetical features of a complete syntax that interprets the grammatical designs in the context of their confirmation of the linguistic as well as the social functions. According to Halliday, the grammatical system exists in a trio of meta-functions that comprises of ideational, interpersonal, and textual. The interpersonal meta-function is regarded as the conative as well as powerful functions. It focuses on the relationship between the addressee and the addresser in the dialogue setting. Consequently, the ideational meta-function relates to the referential components propounded by Jakobson and Buhler (Spitzer, 2015, p. 68). The fundamental role of language according to Halliday is the representation of experience.

1.3 The Concept of Style

Typically, 'style' refers to the way in which language is used in a particular context by a certain individual, for a given purpose among others (Leech & Short, 2007, p. 44). There has been a paradoxical understanding of the concept of styles with disagreement emanating on how writers attribute to style. From the broader perspective, style can be used in both spoken and written work as well as in the day to day variety of language (Gao, 2013 p.100). In the context of literary writing, there is a possibility for different emphasis and definition. On the one hand, the term has been used to the phonological habits of a particular novelist while on

the other hand it has been used to refer to the way language is used in a given genre, school of inscription or some other combinations (Leech & Short, 2007, p. 44). In simple terms, style is an interpersonal term that can be referred to the characteristics of language use that correlates with other extra-linguistic.

The perspective of style in literature still holds over one hundred years later. The dualistic concept of style holds that as an additive or an ornamental element. In that case, style is conceptualized as the expressive, and effective added information expressed by linguistic structure, without the change of meaning. This inherently implies that style stresses while language expresses. The style is regarded as an additional concept to the message that does not contribute to it. Many critics have perceived style as a deviation from the code of language. Also, the idea of style has been considered in its relation or identification with the novelist or the speaker. The notion is held as 'style is the man' as many critics have assented into this idea. For example, Middleton Murry advocates for this view on style and regards style as the mouthpiece of the author's attitudes and emotions (Leech & Short, 2007, p. 72). In his perspective, he regards style as the quality of language which communicates precisely feelings and views of emotions.

There are individuals who advocate for style as fuzzy from meaning. In this concept, style is regarded as the result of the synthesis of both meaning and form. The monistic approach in style has the potential aspect of combining the aspect of style with purpose, hence disposal its study and probably in effect its existence (Leech & Short, 2007, p. 54). Style has also been described as the 'emperor's clothes, ' and this presents an entirely different idea of

style. The exponents of this idea assert that it is deceptive because the emperor's clothes exist only because people want to see them.

The functionalist approach considers styles as a choice in relation to the study of literary texts. This would be effective in finding a style as a choice that is basically semantic and grammatical. The stylistic principles constitute the linguistic choices and have functions that differ from one context to the other. Thus, style can be defined in relation to the different linguistic varieties made in the text by the writer that are fundamentally stylistic choices made in preference to others accessible in the language system. From this perspective, the stylistic choices are functional (Leech & Short, 2007, p. 91). Style can be described as the mishmash of the meanings of stylistic decisions that are made from the grammatical and philological range of language. This concept of style overcomes the inadequacies of the dualistic views on style. Subsequently, the pluralistic approach is considered as more systematic and enables the deliberation of the choices undertaken at the levels of grammar. As a result, it exemplifies how stylistic impacts produced the link with and determined to mean, and how the said choices relate to each other.

The fundamental elements of style in literature include tone, syntax, theme, diction as well as point of view. Diction is based on writer's word choice, and it focuses on the analysis of how an author uses language for particular aims and effect. It mainly entails the word choice and figures of speech applied in literature (Leech & Short, 2007, p. 92). There are different types of diction including conversational language and colloquial words. Diction can be characterized as either general or specific depending on the context and the choice of

words used. It also entails the figures of speech, and in this perspective, it identifies whether there are unusual messages or patterns of imagery in a passage. It also determines the use of personification and the deliberate use of hyperbole. Moreover, it includes theuse of rhythm and sound devices such as onomatopoeia and alliteration.

In the book, *Style in Fiction*, Geoffrey Leech, and Mick Short consider some details in their assertion of two conflicting stylistic viewpoints that is of the dualist and the monist views on the landscape of literary language (Leech & Short, 2007, 101). From their book, the two authors point out that the dualist propounds that there can be various means of conveying the same message while the monist holds that this is not right and that any change of form comprises of a change in content. The authors maintain that the dualist is correct in emphasizing that the 'fundamental rational material of a sentence can be exemplified as a set of basic schemes. In contrast, the monist perspective alleges that paraphrase is based on the supposition that there is some fundamental sense that can be well-kept-up in various renderings (Dunn, 1973 p. 36).

In their perspectives, Leech and Short tried to move beyond the concepts of dualism and monist viewpoint. As a result, they suggested that the stylisticians have to adopt a pluralist perspective that analyzes the literary language in the contexts of its functions and meta-functions. They highlighted the ideas by three theorists who have provided similar assertions. These theorists include M.A.K Halliday. I.A Richards, and Roman Jakobson. In this study, Jakobson examined the referential of language, romantic, emotional, phatic, conative, as well as the metalinguistic functions. On the other Richards explored language

regarding its sense, tone, and feeling. The work of Ernest Hemmingway in the 20th century represents the most remarkable case of constant use of the simple style (Leech & Short, 2007, 78).

1.3.1 Theory of Figurative language

Figurative language is a term that refers to language that changes from a regular nonliterary usage. Figures were used as stylistic ornaments by writers to make the language more enjoyable and in portraying their message effectively. In addition, the use of figurative language nowadays has been so abundant due to the purpose of comparison, symbols when conversing and writing about the world. Consequently, having our language as more of figurative rather than literal creates a space for disagreeing concerning words, expressions, and script, hence language interpretation differs basing on one's belief, ethics, and social activities. Examples of literary devices used in the figurative language include; metaphor, simile, the rhythm which required the readers to work extra hard in finding the meaning of various texts.

Simile

Simile involves comparing two features, in which each retains its identity, e.g., comparing ones love to a red rose. In this case, a person characteristics are compared to a rose which involves attractiveness and delicate.

Metaphor

It entails merging of two components in which one of the elements is applied to modify the meaning of the other, e.g., use of the moon as a supernatural galleon thrown upon cloudy seas. In this case, moons image in the cloudy sky is merged with that of a ship in a tempestuous sea in order to transfer some features of the latter.

Metonym

Metonym involves the use of a section to represent the entire component, e.g., use of palace to describe the royal family and their advisors.

Personification

Personification involves describing a nonhuman object in terms of a living thing, e.g., the use of grasping hands to explain the movement of the branches as the wind was swaying them.

Symbol

The use of symbols entails the replacement of a component for another as a matter of convention rather than resemblance, e.g., use of the white doves to signify peace. The language itself is also symbolic of words and meaning which are purely related through convention.

Figurative languages offer the reader with comparisons, substitution, and pattern that forms the sense of the text. Usually, literary text concentrates on the use of this language with words having more than one meaning.

Foregrounding and Privileging

Some features are essentially more obvious than others, the emphasis placed in this feature can be elucidated in terms of foregrounding and privileging, i.e., foregrounding is the emphasis portrayed in the feature while privileging is the degree of significance given to a specific meaning. In some instances, textual organization and reading practices may bring out the emphasis rather than the use of foregrounding and privileging. For example, the referred concept maybe foregrounded through repetition, exaggeration, selection of details or contrast.

Gaps and Silences

Gaps are sections that the information fail to stitch things together, but as an alternative, it depends on the reader to use her common sense. With this type of figurative language, the reader is usually expected to make a connection which is not obvious in getting the meaning in the text. These links depend upon a particular cultural awareness on how the universe works. Silences occur due to a textual gap which hinders the reader from inquiring specific aesthetic standards.

Gender

In figurative language, gender is used to explain cultural factors rather than natural, i.e., male or female. It refers to the social groups of masculinity and femininity. These cultural differences are termed as gender differences, and they differ from one culture to another, e.g., in the Western societies, males are supposed to be vigorous, competitive and commanding whereas women are supposed to be compliant, inert and compassionate. Furthermore, gender can also be explained in terms of schooling, childbearing and occupation which places men and women in different power positions. In figurative language, women and men are usually given personality features that equals their positions (Ponsonnet, 2017, p. 256).

Oxymoron: It pairs two contrary words to bring out a composite meaning, e.g., the sweet sorrow which shows a sophisticated feeling of agony and pleasure concurrently.

Hyperbole: It involves exaggeration of a concept deliberately to bring out emphasis and create a funny effect, e.g., claiming that your backpack weighs a ton whereby it only weighs ten pounds.

Alliteration

It involves repetition of sound to bring out a musical effect where words echo one another.

1.4 Concept of Character and Characterization

In his *Comprehensive Dictionary of Literature,* Julien D. Bonn (2010) defines 'character' as "a person in a literary work" (p. 27). Characters are created by writers to serve as means through

which their thematic concerns are transported. Yet, major or main characters are those that receive most attention, minor characters least. Flat characters are relatively simple, have a few dominant traits, and tend to be predictable. (Kelly J. Mays, 2015, p. 27). Characterization is the presentation of a fictional personage. (ibid, p. 27). Characterization includes both descriptions of a character's physical attributes as well as the character's personality.

1.4.1 Characters and their Plots

Narratives entail both characters and events that constitute the significant aspect of the plot. The interrelation of plots and characters is more complicated due to the notion that neither of them is solely individual and distinct. Both plots and characters fall into patterns, for instance, plots may have adventure stories, love stories or even horror stories. Consequently, the models used in plots are correlated to the trends in characters (Hogan, 2003, p. 42). This can be depicted from the fact that a love narrative has lovers while a ghost story may have characters that perceive themselves as ghosts. More theoretically, genres such as love stories denote character functions. Characters are more than just roles while stories are more than only genres. However, to some extent, the characters and stories are inherently more detailed than the patterns they instantiate.

According to Hogan P. Colm (2006, p. 22), it is necessary to examine the level of particularity in which the plot and character interrelate. To explore this, it is vital to study the genre of the character and plot are conjointly connected at this level. One way to explore such

an aspect is to look into the elements of cultural or even personal specificity. There are three prominent narrative patterns that have recurred across the different cultures as well as the historical period. These narrative patterns include; sacrificial tragic comedy, romantic, and heroic. The sacrificial plot entails a public desecration of some norm, the social desolation that results from the violations, a sacrifice and the resulting restoration of normalcy. The love plot involves two individuals who fall in love, but their union is vehemently opposed by the parents or some representative of the social order (Hogan, 2003, p. 42). In the full version of such plots, the characters who are in love are separated sometimes with threats of death but are ultimately joined. Consequently, the heroic plot constitutes two features; the first component consists of the usurpation of authentic social leadership, the "émigré" of the legitimate leader, and the eventual restoration of that leader. The second element treats a menace against the home people by some Martian force. Usually, the exiled leader is reinstated in the course of defending the society against the threats from the aliens.

Hogan P. Colm (2006, p. 123) points out that Discourse alterations consider all the significant elements of a story and not only events. For instance, the temporal manipulation in character is depicted when a crucial fact about a character, fact that each one of them narrates and contextualizes in his or her action is hidden from the reader up to the end of the story. The basis here may be to hold back the explanatory information about a character conspicuously involving individuality information. This principle can also be supplemented another meta-concept whereby enough information about a character is supplied so that the reader is not disoriented.

Other manipulation principles entail the deletion or multiplication of archetype components and the insertion of non-prototype elements. The proliferation of events with slight variations is the most common. This practice is most familiar from the oral tales. Ellipsis is also another approach to characterization but is less prominent in the typical forms of storytelling. This approach often characterizes the postmodern and modernist storytelling where the essential story information may just be absent. In most instances, the absence of information in these stories composed by a more intensive establishment of some incomplete section of the story, usually through the focus on character elaboration.

Apart from the alteration principles, there are specification principles in characterization. This starts with the types of events and the character purposes and the broader divisions of scenes. Sometimes, authors may enumerate events without reference to characters. For instance, an author may opt to create a heroic plot examining a nuclear warfare without even determining anything about the character. It can be possible for writers first to write the plot events and work back to the character traits. Character specification starts with the character functions, and in this case, it affects one-two aspects. First, it enumerates and magnifies character's actions, motivations, feelings, and decisions. Second, it changes and deepens the reader's reaction to the character including reader's consideration of emotions, as well as the evaluation of the character. Prototypes provide the character functions such as contenders, reprobates, stooges and so on (Hogan, 2006, p. 51). Specification principles work on these functions to develop characters.

The wider religious, national, ethnic and related classifications usually offer some stipulations of character functions. The other types of typological cataloging do not categorize along the lines of culture and ethnicity, but they move to a level of concept above the identity groupings and addresses the insolences toward the ethnic origins and practices. For instance, the various literature from the previous British colonies entails an implicit typology of characters that are considered regarding their relation to the indigenous as well as the colonial cultures (Hogan, 2006, p. 21).

In retrospect, different stories may begin with prototypes and other overall structures. These kinds of prototypes can be established through the alteration principles as well as the specification principles. The establishments are continuously examined and selected through a continuous process of assessing relative to the thematic as well as the emotional objectives. Many of these aspects work significantly through characters. The readers' imaginations usually proceed by placing different characters in certain situations to envisage the outcomes. As such, it does not commonly advance through the definition of the enumerated systems of events then visualizing of events, then determining what kind of character would create those events.

The individuals' ethical and emotional responses are inseparable from their outlook toward the characters. This disposition that is regularly in a significant way entails the antagonism between the out-group and in-group classification and the disparity between extrapolations to the mental states and simulation of the mental states. In the majority of the critically established narrative, especially any story that aggravates more than just the

transient simulation, the reader's emotional responses are expected to be in some cases, uncertain. In such

instances, the emotional tenacities of the work are to arrange and direct that tenacity into an experience that is either fundamentally sustaining or it is well synchronized with the work's thematic resolutions.

1.4.2 Characterization

In literature, characterization is considered as the process of describing and developing characters. It entails the descriptions of the personalities and physical attributes of characters. Characterization depends on the way characters reason, talk, and act. There two categories in the definition of characterization. These include the direct and the indirect characterization. The difference between these two subsets in characterization can be examined in different perspectives. First, the immediate characterization which is also referred to the explicit characterization comprises of the author describing to the reader what a character is actually like. In this approach, the author may provide this information, or the character in the narrative may do it.

On the other hand, indirect characterization comprises of the author illustrating to the audience the kind of person the character is through his or her actions, thoughts, and words (Eder, Jannidis, & Schenider, 2011, p. 43). This types of characterization requires the viewer to establish their extrapolations regarding why a character would act or behave in a particular manner. It can also be referred to as implicit characterization. Even though developing a

character through implicit characterization may take a longer time, it usually leaves a more profound impression on the reader compared to the direct accounts of what a character is really like. This aspect of characterization can be seen in Brontë's literary works *Jane Eyre* and *Wuthering Heights*.

A characterization is a literary tool that has been used in literature for about five centuries now. This may a seem a long time but literature on the Ancient Greek tragedies that dates back some thousand years, reveal that characterization is a recent development. This is because of the ancient aspects of literature such as the Ancient Greek tragedies, much emphasized on the plot. The popularity of characterization among the scholars increased at the moment when psychology was considered as a scientific field mainly from the 19th century onwards. This was the same Victorian Age when the Brontës' published their books meaning that they also used the aspects of characterization in developing their work. This shift has been considerably reflected in literature. Nevertheless, it should not be implicated that the literary works were done before the 19th century lacked characterization (Hogan, 2006, p. 47). This is because, in the late 16th and early 19th centuries, William Shakespeare developed some of them most psychosomatically complex characters ever. Hence, characterization has been a central aspect of the storytelling process.

Literary works that have poor characterization have usually been criticized for including "characters without dimensions or having "stock characters." The worse criticism in the modern-day is that the book's characters are unbelievable. Thus, authors use characterization to elaborate characters and illustrate their motivations and at the same time

make the readers empathetic with the characters. Empathy for characters is crucial since it grips the readers and there is essential in an eliciting a response. Usually, authors use character motivation to establish understanding and compel the reader and ensure that the characters are not flat or dull (Hogan, 2006, p. 27).

A literary character is an individual who is present in the story. The different theoretical explanations have differing explanation on the nature of a literary character. These definitions are given in terms of the purely narratological and linguistic perspectives that keep the character entangled in the text. There are also other theorists that focus on the cultural as well as the psychosocial aspects that endows character with a personal and quasi-real ego. Character as a textual entity is simply considered as the functional component that works on the discursive and the story level. However, in regard to the purist perceptions it is usually on the syntactical axis. It is obviously taken as syntactical subject at the sentence level as well as the subject of narrative.

1.5 Symbolism and the Concept of Nature in Literature

In the nineteenth century, study of nature and symbolism in literary works has yielded valuable insight into their meaning and vision. These two concepts has been widely used in literary criticism. It is necessary, therefore, to look briefly at some general meaning of these concepts.

2.5.1 Symbolism

Symbolism in literature is the use of object, character, setting or event in a narrative that constitutes more than the literal meaning and hence it represents something vital to the understanding of a given literary piece. It is one of the literary techniques in the world of literature. Essentially, symbols carry the concrete or the literal meaning as well as the abstract of figurative meaning. There are various ways in which symbolism can be used in the representation of nature of characters in a story (Clark, 1996, p. 362). Some of the conventional symbolism include colors, nature, weather, animals, objects, actions, and clothing. For instance, in nature, summer can be used to depict maturity or knowledge while autumn can be used to represent decline, or growing old. Regarding weather, rain can be used to exemplify despair or sadness, lightning can depict power and strength, while wind and storms can be used to illustrate violent human emotions (Nievergelt, 2017, p. 15). These are just a few among other ways in which symbolism can be used in literature.

The use of symbolism in literature gives the author the freedom to contribute to the twofold levels of meanings to his work. This is based on the symbolic meaning that is more profound and the literal meaning that is self-evident. Admittedly, the aspect of symbolism in literature gives universality to the themes and characters of a piece of literature. Symbolism in literary works educes interest in the audience or readers since it gives them the opportunity to get a profound understanding of the writer's mind on how he or she perceives the world and their views on collective actions and objects. In symbolism, ideas are conveyed implicitly through the use of different symbols. Through the use of this literary technique, the readers

are awakened through a response or reaction above the levels of the ordinary consciousness (Nievergelt, 2017, p. 21).

In literature, authors are often convinced that the momentary objective world is not the actual realism but merely a reflection of the invisible absolute. As a result, they tend to defy the concepts of naturalism and reality which are purposed to capture the transient. Typically, writers or poets do not merely describe thoughts or emotions in a direct manner through the use of similes and metaphors, but rather they suggest implicitly (Nievergelt, 2017, p. 26). Symbols, as well as images, are used through the use of hyperboles, metaphors, personification, and similes among other figures of speech that are effective mechanisms in writing.

1.5.2 Origin of Symbolism

Symbolism emerged as a movement during the 19th century mainly through the French revolution in the 1850s that lasted up to the end that century. In 1857, Charles Baudelaire printed "Les Fleurs du Mal" that marked the conception of symbolism in literature (Symons, 2014, p. 82). However, the works of Edgar Allan Poe became the critical source of inspiration and Baudelaire translated them into French. The aesthetic of the symbolism movement attracted a group of writers and put forth a profound impact on the twentieth-century literature that allowed for the evolution from Realism to Modernism in literature. The transition was symbolist writers' response to the materialism and rationalism that had dominated the Western European culture. These writers declared the cogency of pure

objectivity and the expression of a concept over a genuine description of the natural world. These literary principles were established as a response against the ascendency of positivism, which focused on the significance of impartiality, coherent thoughts, as well as theuse of scientific approach.

According to Arthur Symons (2014, p. 94), a majority of the symbolists' authors aimed at conveying very eccentric states of cognizance, resorting to the use of figurative language and giving emphasis to the intrinsic musicality of language. The symbolists writers sought to free poetry from its expository roles and its dignified rhetoric so as to describe instead the transitory, direct sensations of human inner life and expressions of an individual's internal life and to convey the fundamental mystery of existence through an open and greatly individual use of metaphors and imagery, though it lacks the exact, meaning but would nonetheless communicate what is in the poet's mind and clue at the dark and confused unity of an indescribable realism (Symons, 2014, p. 89).

Some of the symbolist precursors such as Rimbaud and Verlaine were significantly swayed by the poetry and the ideals of Charles Baudelaire (Symons, 2014). As a result, they embraced Baudelaire thoughts of the communications between the senses. This was integrated with the ideals of Wagnerian that synthesized the different arts to generate a creative formation of the musical qualities of poetry. Therefore, for Symbolists, it was easier to develop a theme within a poem which can be made possible through the sensitive operation of the coherence, colors, and tones that intrinsic in carefully selected words. The symbolists' efforts to stress the vital and inherent features of the poetic medium was grounded on their

principle of the hegemony of art overall another medium of knowledge or expression. This notion was based on their fervent belief that the fundamental individuality, as well as the materiality of the universe, was the other reality whose basis could best be seen through the subjective emotional reactions that contributed to and formed by the work of art (Symons, 2014, p. 94).

Verlaine's masterpieces in French sparked an interest in the bourgeoning novelties of progressive French poets. Consequently, Jean Moreas published the symbolist manifesto known as " Le Figaro" that can be traced back to 1886. This work criticized the descriptive propensities of the Parnassian poetry, Realistic theatre as well as the realistic novels. There was also the emergence of different little symbolist reviews and fortnightlies that came up in the 1880s (Symons, 2014, p. 102). In their attempt, to escape the inflexible metrical forms and to attain independent poetic rhythms. A majority of the symbolist poets opted for writing prose poems and used free verse an aspect that has become a significant form of modern poetry.

By 1890, the symbolist movement had reached its peak especially in poetry, and this marked its swift decline in popularity in 1900. Subsequently, the distinctive, bleary imagery of symbolist poetry ultimately came to be considered as being over-refined and affected. It is worth noting that the symbolist works had a significant influence on the American and the British literature in the twentieth century. However, their experimental methods considerably enhanced the exclusive collection of the contemporary poetry, and the earlier symbolist

principles bore fruit in modern novels. This is depicted from the fact that word patterns and accords of imageries usually supremacy over the narrative.

1.5.3 The Concept of Nature in Gothic Literature

The Brontë's novels, *Jane Eyre* and *Wuthering Heights* have been considered as some of the unknown gothic literature from the Victorian age. Nature has always fascinated humans since the beginning of time. People have survived through nature, and many authors have used the concept of nature to represent the characters in stories. Nature has appeared not only in literature but also in other types of artistic representations such as sculpture, music, painting, and others. Aristotle pointed out on the mysteries of nature which he described as being hidden, and more writers and philosophers have strived over centuries to explain the aspects of nature (González, 2014, p. 34). This is the kind of fascination that nature has provoked over the centuries and has appeared in different literary works. In the 19th century, the aspect of nature emerged as the central motif in literature and every writer from this period conceived it in their unique ways (Galitz, 2004, p. 67). Even the Brontë's novels have successfully incorporated the aspect of nature in the story and have been used extensively to represent the different characters.

It is necessary to take into consideration the artistic periods that generally emerge as a rebuff of the well-known artistic conventions of the time. Nature gained many conventions in the 19th century due to the rejection of the previous creative conventions. Nature has uncontrollable power, unpredictable and has the potential for the catastrophic extremes;

therefore it was able to offer an alternative to the well-ordered world of enlightening though.

Mainly, the visionary artists of the 19th century witnessed a dominant mystery in nature that even defied the well-known artistic conventions (González, 2014, p. 36). This became a reaction to the disenchantment with the enlightenment ideals of reason and order. Studies have illustrated that romanticism emphasized the power of creativity and imagination.

Romantic artists had been known to have a high desire in a far away, bizarre places, and it should be noted that these distant places could only be made a reality inside the mind of the author through theuse of the power of imagination (Galitz, 2004, p. 55). This constitutes the basis of romanticism and the concept that enables the romantics to establish a new notion of the world around them. Naturally, the romantic writers were able to establish settings and narratives that outdid reality due to the power of imagination. These aspects of romanticism can be depicted in Brontë's literary works where we extensive use of imagination in the creation of characters. There are different themes of recurrences that these writers included in their works.

In the concept of nature, the authors could use deliberation and come up with different characters through the symbolic use of nature. The reflection could take different forms such as a beautiful landscape, wild animal, a mysterious woman, among others. Romantic literature has always had its presence noticeable since it constitutes the highest elements of creation in contrary to the Renaissance notion of the humankind being the center of the universe. As a result, in their literature humans were no longer a central focus of interest but a constituent of the more significant whole which was nature. This is why most of the literary works from the

19th century centered on nature's beauty and power (González, 2014, p. 28). Conceivably, the theme of nature has in romanticism has provoked the focus of many critics.

The fundamental feature of the Gothic literary genre regarding nature is the significance that the Gothic authors gave to the settings of their novels. It is necessary to note that the settings depicted in the Gothic stories contribute to arouse that characteristic feeling of horror through the presentation of melancholic, isolated parameters such as the ruins of mansions or old castles. These settings provide an illustration of nature as something that is obscure and terrifying. The representation of the strange features of nature in their settings as well as the incorporation of other literary elements, Gothic novelists were able to develop stories that enthused a logic of fear to the unknown. The literary genre in Gothic novels was favorite in the past, so authors took advantage of it and explored all the Gothic features in their works.

Various studies have proved that nature provided novelists with the vital literary elements that they required to establish settings in which their stories were set. The multiple approaches to the concept of nature reveal how significant it was for literature in that era, and also shows the various ways in which the authors used. This is why the concept of nature became a crucial motif in the 19th century since it was a pivotal point in which the literary works were established, gathering various aspects of its whole liable to the author's intentions (González, 2014, p. 26). This is also the reason why nature exists in modern literature as one of the key features that shape different types of novels and poems.

Both Charlotte Brontë and Emily Brontë have been considered as some of the 19th-century writers who gave most bold expressions to the underlying, dissident message of women's Gothic. For instance, Charlotte Brontë's *Jane Eyre* became archetypal for many other women's Gothic novels. It provided a transformation for the hidden meanings of the genre through meshing treatment of themes of divine existence, knowledge, repetition, and self-defense.

1.6 History of the Brontës

The remarkable literary works of the of the three sisters, Anne, Charlotte and Emily Brontë have preoccupied and dared students, researchers and general readers for last 150 years. Emily's *Wuthering Heights* and Charlotte's *Jane Eyre* are two of the most significant novels of the 19th century. There are different studies that have explored the origin of the Brontë sisters' achievements in the early 19th century. One of the essays in Haworth provides a broader context of their story and engages each one of them with some fundamental issues of their time. This work also examines and considers the denotation and implication of the Brontës' enduring popular appeal (Pell, 1977, p. 27). Generation of readers has long been thrilled by the novels and poems of the Brontë sisters who seem to be too easily accessible. There are none of their writings that require clarification and millions of people have urgently felt to of their special concerns. Readers have been compelled by the universal themes of romantic love, yearning desire, and childhood suffering that have been widely portrayed in the Brontës literary works (Gaskell & Jay, 1998, p. 71). Also, it is evident that their work questions the gender stereotypes that had dominated the society during that era.

Charlotte was the eldest of the three sisters and was born in 1816 she was then followed by Emily and Anne who were born in 1818 and 1820 correspondingly. Their family consisted of three children, but only the three sisters alongside their brother Branwell had survived by 1825 since their mother, and other two siblings had died. In 1826, Branwell was given a set of toy soldiers by their father Patrick (Gaskell & Jay, 1998, p. 86). The girls named these toys the Twelves and gave them some personalities. This conception resulted in the establishment of a hugely meticulous world called Angria. Soon than later the Angria developed and had its regulations, towns, outlaws, and towns. The influences of these developments are evident in the later works of the Brontë sisters particularly those whose themes focus on the antiheroes and their daring exploits. Most of these works persevered in the little booklets that the girls wrote.

The Brontë siblings lived a more isolated life in Haworth, and as a regulation, they did socialize with anyone in the village. Charlotte was employed in Belgium for sometimes and disreputably fell in love with a schoolmaster by the name Monsieur Heger (Gaskell & Jay, 1998, p. 102). Anne and Emily preferred to stay at home with their father because they once became homesick when they moved away. Their greatest stories started taking shape in the parsonage at Haworth. Consequently, in 1845, Charlotte found an assortment of Emily's poem and determined to publish them (Gaskell & Jay, 1998, p. 112). The poems were published into a book titled 'poems' that was well received. As a result, the sisters were motivated to try and write their novels. The sisters usually worked. They usually worked into the late nights as they write together and reviewing each other's writings even as they moved

along. This commitment to writing and their unceasing passion in literature enable them to produce remarkable novels and other pieces of literature (Grudin, 1977, p. 145).

The three their well-known works differed extensively, especially in critical reception. Both Charlotte's *Jane Eyre* and Anne's *Tenant of Wildfell Hall* received critical success instantly while Emily's *Wuthering Heights* was perceived as peculiar and too far shocking in its stark and vehement portrayal of Heathcliff and Catherine's love. However, today the works have come to be considered as a typical in its right. Even though Ann and Emily wrote one novel before their early deaths in 1848 and 1849, a majority of the similar themes are seen throughout the Brontës' works. All of their works constitutes substantial Gothic features which were considered as an exaggerated form of Romanticism which was prevalent during the Victorian Age. Another similarity in their themes was based on their inclusion of complex, credible, and dependent women at the centers of their narratives (Gaskell & Jay, 1998, p. 121). The Brontës depicted women to have to determine their destiny and cater for themselves, an aspect which was unusual at that period. Admittedly, the Brontës were regarded as the forerunners of feminism.

The Brontës' passion for writing could only be compared with their love of the rural area where they were brought up. This love is depicted through all of their writings from the windswept moorlands of Wuthering Heights to the life in the rural village as illustrated in *The Tenant of Wildfell Hall*. The Brontës took their inspiration from nature and the Yorkshire countryside and are settings which are very prominent throughout their works. There are also places like the Earnshaw's and the Rochester's Thornfield in Wuthering Heights (Gaskell &

Jay, 1998). These settings still even exist today around Haworth. This aspect illustrates how

the Brontës were able to incorporate the element of nature into their stories.

Glen (2002, p. 62) points out that one of the major concern in all of the Brontës stories

is on the struggles that the characters go through in order to survive. The questions of

protagonists and social mobility are also bound up with the question of gender. Women were

not expected to get on the equal way as a man in the Victorian era in England. Charlotte

Brontë seems to continue to question the contemporary conventions regarding gender. This

can even be seen in her two final novels *Shirley* and *Wuthering Heights*. In their entire literary

work, the Brontës were so much inspired by the aspects of nature and the current lifestyle of

the people during the Victorian era. Much of what is depicted in their novels is a typical

culture of the people of England in the 19th century (Stoneman, 1996, p. 212). Nevertheless,

there were able to craft unique pieces of literary works that have been read by millions of

scholars' world over.

1.7 A Survey in the Studies on Brontë's novels

There are several different studies on the Brontës that have examined the themes,

literary devices, and other aspects of literature. It seems that any new study on these works

may unavoidably risk addressing the questions that have already been examined in previous

works. However, the current study has been established with the notion that the underlying

subject of analysis has not yet been thoroughly examined (Beattie, 1996 p. 495). For a long

time, nature has been regarded to constitute a crucial component in the works of the Brontë

sisters. Nevertheless, the role of nature has not yet been well-thought-out and has neither been realized that the approach to nature provides one of the definite measures for differentiating the originality of each author. This originality that is yet to be examined can be connected with the each artists' personality and outlook.

Both Emily and Charlotte Brontë have much in common since they have a similar origin of the Celtic ancestry. Besides, they have a similar parsonage upbringing as well as the same Pennine background. Also, they were devoted authors and readers since childhood onwards and were brought up at an era where the conception of Romanticism had emerged, and the concept of nature had acquired new meaning, an implication that embraced the whole of human life (Duthie, 1986, p. 34). The Romantic notion of nature during this period was fundamentally poetic, and all the Brontës were poets. However, it was only Emily who gains immensity in writing poems. Both sisters brought the Romantic concept to nature, at once theoretical and intensely human, into the novel. This emerged as an achievement since it had taken place in a period of expanding industrialization. The contribution of each of the Brontë's sisters has significantly contributed to English literature due to the Romantic vision of nature.

1.7.1 Studies on the Brontës' and Nature

A study by Enid L. Duthie (1986, p. 36), *Brontës and Nature*, examines the concept of nature in the Brontë's literary works. The book provides an in-depth description of nature in each of the Brontë's work and a further examination on how the use of nature helps in the portrayal of the underlying themes in the novel. Duthie considered the relationship of the

Brontës to nature as a closer. This emerged as a result of the most impulsive experiences in their childhood which they discovered at an early age. He further points out that the understanding of nature provided them with the imaginative pleasure of literature. Duthie emphasizes that it was the concept of Romantics that they considered more affable and nature as a critical aspect of Romanticism. He also argues that the element of Romantics comprised of not only the physical world but also the entire issue of human relation to nature.

Consequently, Duthie points out that Anne, one of the Brontës sisters, was the least turbulent of the family. She loved their home just like Emily and had no intentions of living anywhere but in their country. Anne Brontë, wrote most of her novels when she returned to the home that she loved. Duthie asserts that Anne never lost her love for nature because she believed that it inspired her as a writer. In her novels, Anne provides vivid descriptions in the realistic passages that are moved by the great sorrow and happiness. Her Heroines accomplishes a similar exalted state since she can convey a graphic story of characters. In her text, Agnes Grey, Anne Brontë uses allegory that transcends symbolism. Throughout her poems, Anne remains faithful to her nature. Duthie notes her literary work was controlled and reflective and was at the same time less challenging compared to that of her sisters Emily and Charlotte.

According to Duthie (1986, p. 57), Charlotte Brontë loved the moorlands and freedom. However, the Angrian Saga that she encountered while growing up revealed that Charlotte had a desire for vast horizons and a more urbane and cosmopolitan culture. She was not equally attracted to a quiet country the same way her sister Anne was attracted. Nevertheless,

nature provided an intense attraction for her, and that's why the aspect of nature is clearly reflected in her works. Charlotte offers effective Angrian descriptions, for instance, she pointed out that she understands, not a bizarre countryside but a spring morning in the fields with summer moonlight and fresh with dew in the lawn of a motherland house, rain as well as a winter storm of wind in the highlands. Such descriptions provide depiction of the relations between nature and the emotional climate.

Theuse of the elemental imagery became a significant feature of Charlotte's art. This was a result of the developing artistic awareness and maturity. Duthie points out that Charlotte's art was never artifice as she had been cognizance of both the spiritual and the sensual to the powers of the world. In her novel *Jane Eyre*, Charlotte manages to bridge the difference between the invisible and the visible planets with the thought, feeling as well as the elemental nature intertwined in an orchestral whole (Duthie, 1986, p. 74).

However, Charlotte provides a different structural unity in her novel Shirley that was considered as both developed and regional novel. The fundamental unit in this novel would have been realized if Charlotte could have established a link between the forces of science and that of nature. In her work, Villette, she provides a story of the autumn equinox and spring both in human life and nature, as well as of the vacillations between them (Duthie, 1986, p. 78). The tale is narrated by a storyteller who doesn't remember anything but who has lived long enough to see the time of winter tranquil, well-lit by the clearness of the winter sky.

Consequently, Duthie asserts that Emily Brontë loved the native land the most as compared to her sisters. She endured spending nine months at the Heger pensionannat only because it provided the means of obtaining qualifications that ensured that she remains at Haworth in the future (Duthie, 1986, p. 88). Emily was torn between her loves for nature - particularly in its harshest moods- and her sense that she might be far away from communion that she passionately desired. As a result, she was able to express the quintessence of her native landscape in memorable verse. However, her other novels conveyed her the warm earth as well as her debt to imagination.

Emily's novel *Wuthering Heights* is also based on the empathies and the relations between nature and spiritual components but in an inflexibly localized setting. Among the three sisters, Emily is the only one who managed to provide a positive impression on the lifestyle of the yeoman farmer and farm servant. In her novel, the characters such as Heathcliff and Catherine share the elements and take part in the universal rhythm of nature (Duthie, 1986, p. 92). For them, natural harmony is destroyed because of the love they have for each other which cannot be separated. The house on the moorland becomes a furnace to Heathcliff, but to Catherine, it becomes a paradise.

The fact that original artists take longer to be appreciated seems true for the Brontës. Anne Brontë was long considered as being conventional, and as a result, she was underestimated and later despised mainly because she was loyal to her valid opinions. Nevertheless, she is now increasingly regarded as an exceptional novelist and a poet of poignant sincerity. Moreover, she knew to have a Romantic attitude towards nature. Despite

all these, she cannot compete with the achievements of Charlotte or Emily. Both have a common intuition on the spiritual links and share the similar deep response to the physical earth. Also, the elemental imagery is a central element of their arts, qualities which are also shared with the famous Romantics. They provided free expressions with striking originality in their fiction (Duthie, 1986, p. 103). However, modern critics have ignored their creativity and focused more on the Gothic features that are present in the plots. The approach of nature depicts a significant intensity of the imaginative faculty that has been of specific to the critics of modern novel.

1.7.2 Historical Background of Victorian Age

The Victorian era was a period when women rights were violated. The period in the late 19th century from 1937-1901 is well-known as the Victorian era in England, this was the time of Queen Victoria reign. During the Victorian era, gender roles became more penetratingly distinct than at any time in history. According to Poovey and Mary (2009, p. 44), men had the capacity for aggression, rationale, self-interest, self-government. Thus men occupied the public sphere. Conversely, women populated the private area. This sphere was characterized by the inherent traits of femininity like dependence, obedience, emotion, passivity, and selflessness. These qualities were associated with women's sexual reproductive system. Women during this era had limited rights. They were thought to be housewives and mothers to their kids. Women were expected to be responsible for maintaining a flourishing household. The Victorian era was a period when women rights were extensively violated.

The Victorian Age was an era characterized by a rapid economic development. During this time England had developed into a wealthy, cutting-edge industrial country despite the social problems that existed. The kind of social issues that were experienced during the Victorian Age was the significant disparities between the wealthy and the poor as well as the existence of a stiff social hierarchy. During this era, women were still discriminated and considered as second class hierarchy. Nevertheless, it was during this time that some outstanding woman emerged; they included the infamous women writers, the Brontë Sisters. They are still regarded as the most significant English realists of the Victorian Age. The Brontë sisters were able to paint a picture of the conformist civilization, depicting the suffering and misery of the ordinary people.

The era was no typified by parity between males and females, but by the evident dissimilarity between them. Gender roles in this period were characterized by different functions ascribed to men and women. The patriarchic structure was widely accepted, and women led a more isolated private life. Men had all the freedom; a man was the head of the family; he was considered strong, brave and hardworking. Women were viewed as weak and shy. They were not assigned any responsible jobs. A women work was to give birth to children and take care of the family. They were not allowed to own any property (Poovey & Mary 2009, p. 51). They had no legal say, and they could not sue nor vote. The wealth of a married woman went to her husband even if the marriage ended in divorce.

In the Victorian era, education provided to women aimed at preparing them to become good housewives. Middle-class girls were trained what was known as accomplishments. A

woman was required to know music, dancing, and a manner of walking and a feminine tone. Women who had devoted themselves to pursue higher education were called blue-stocking. These types of women were perceived to be unfeminine and who endeavored to outweigh men natural, logical superiority (Poovey & Mary 2009, p. 56). Some physicians reported that too much learning had a detrimental effect on ovaries, turning attractive girls into barren women.

Even though capitalist has emerged during that era, bigotry and old convention remained dominant. Women were forced to do cheap labor and were required to do tough jobs. They were neither allowed to vote nor voted for until 1918. Thus, in the later years of the Victorian Era, a feminist movement arose and began fighting for the equality of and freedom of women mainly for their employment and educational opportunities. There were several petitions presented to the parliament to advocate for women's suffrage an aspect that was presented as early as 1840 (Poovey & Mary 2009, p. 76).

1.8 Criticisms and Themes in *Jane Eyre* and *Wuthering Heights*

1.8.1 *Jane Eyre*

Social-economic and Class Structure

With the Industrial Revolution, the middle class in England struggled for job security and living conditions. Novelists such as Charlotte Bronte explored the crisis of such a society and the reforms it led to. Yet, the socio-economic structure was measured based on industrial

revolution where the middle class encountered various well-paid opportunities and a new labor class group which writhed for job safety and living standards (Vanden Bossche, 2005, p. 77). In *Jane Eyre*, this led to a class hierarchy which resulted in restrictions that pervaded the Victorian society leading to collapse of the aristocracy based on feudalism. She identifies how individuals strive for both economic and personal independence and it becomes evident where after Jane inherited the wealth of his uncle she secures a status and financial autonomy. Therefore, the social class of an individual in *Jane Eyre* is measured by the amount of wealth, level of education and placement in productive jobs. In the novel, initially, men used to own their places but was later overtaken by educated women.

Feminist Criticism

Feminism focuses on the presentation of the female experience in both the aspect of character and actions, frequently aiming at pointing out the misrepresentation of the female by the male. In Jae Eyre, the female point of view naturally predominates (Gao, 2013, p35). In Her novel, Charlotte serves as a catalyst for women rights by encouraging them to strive for independence and seek for other roles other than the classical roles of the 19th-century woman. She also urges a woman to pursue marriages on the foundations of love, and not social status, wealth or physical appearance. This arises from the essential responsibilities of women which entailed caring of family and home. They were also often oppressed by men since they appeared inferior thus taken advantage of (Lamonaca, 2002, p. 86).

In spite of all this Jane Eyre broke the mold which most women were by allowing men to dominate over them thus curbing the aspect of feminism. In the novel, Jane symbolizes the element of independence for women. Initially, they used to fear the men an example is young Jane who lived to fear John Reed her male cousin (Brontë C. 2000, p. 4). Another aspect of female feminism was when Jane Eyre went to Lowood School, Mr. Brocklehurst makes an example of her and shuns her before the entire class (Brontë C. 2000, p.64). This is an evidence of how men oppressed the females.

Themes

Love and Passion

In its simple and obvious level, *Jane Eyre* is a love story, e.g., the love between the orphaned impoverished initially Jane. The obstacle present to fulfillment of love gives a dramatic skirmish in her writing. Nevertheless, this novel reconnoiters the other forms of love also, i.e., the selfless love of Helen Burns to her friend. Besides, Charlotte also explores the consequences of the absence of love, i.e., between Jane and Mrs. Reed. In the entire novel, Charlotte claims that life is not wholly lived if it's not lived passionately

Independence

Despite being primarily based on love, *Jane Eyre* is similarly a plea to appreciation of one's value. In the entire book, Jane stresses to be treated as an independent human being with her own needs and talents (Griesinger, 2008, p.60). Initially, in the novel, we see her

being unjustly treated by being herself by both Mr. and Mrs. Reed and later by Mr. Brocklehurst. Her rebelliousness to Mrs. Reed is the first instance of an active assertion of independence in the novel, though not her last.

Religion

In her introduction, Charlotte gives a clarity of her belief when she said, conservatism is not decency and sanctimoniousness is not religion (Griesinger, 2008, p. 97). She declares that the narrow human ideologies that only aims at separating and magnifying several individuals should not be replaced with world-redeeming doctrine of Christ. In the entire novel, Charlotte brings out the aspect of contrast between the characters who are believers, i.e., true Christianity and the non-believers. For instance, Mr. Brockhurst is an example of a hypocritical Christian who perverts religion for his own needs. Jane is a sincere believer despite being nondoctrinaire when she frequently prays to God to help her especially in her problems with Rochester.

Atonement and Forgiveness

More of the religious concern in Charlotte's work deals with forgiveness and atonement (Lamonaca, 2002, p. 86). For instance, through his torment by past sin and deeds, Rochester is seen frequently confessing. He makes a sincere exertion to atone for his actions by adopting Adele despite being unsure of whether he is his natural father. From the novel, Jane refusal to be his mistress and losing his right hand and eyesight symbolizes the price he played for his complete atonement and forgiveness.

1.8.2 *Wuthering Heights*

Socio-economic class organizations

In *Wuthering Heights*, nineteenth-century English class arrangements as well as socioeconomic ranks are well learnt. During that period individuals' societal class was determined mainly by the quantity of riches. Males were commonly capable to hoist or descend the communal ranking by networking, selecting esteemed careers, or through being called a dignified designation by prominent community leaders at that time (Lamonaca, 2002, p. 88). On the other hand women ascended or descended the class ranking depending on who they wedded. The chief concern for women was marrying the most respected and wealthy men.

The Linton family in our study dwelled at Thruscross Grange and they symbolize the uppermost societal position in the local society, however yet they are merely middle-class in the framework of their era. The Earnshaws are somewhat lower than the Linton's class-wise, as *Wuthering Heights* is a ranch; nevertheless they remain stalwartly middle-class for the reason that they have servants. Joseph, Zillah with Nelly are this servant and comprise the lower-middle category which entailed normally of populace who were employed as house helps, butlers, or watchmen in other individuals' homes (Lamonaca, 2002, p. 86). Less the lower-middle set of employees were farm workers thus when Hindley persists Heathcliff to labor as a farm worker, as well as when Healthcliff pushes Hareton Earnshaw to labor as a

farm worker afterward in the book, both actions are intentional to put down the self-requisite to labor as a farmhand.

The bringing in of Heathcliff into the planet of Wuthering Heights generates an immense pact of rank strain; shining radiance on the division makeup of the globe in which the tome is placed. Heathcliff is an impecunious urchin a rank yet worse than farm worker roving the avenues of Liverpool when he is pulled out by Mr. Earnshaw. He is taken to Wuthering Heights at a time when lifting somebody from the base of the societal rank to the middle or higher middle division was purely to no avail of. The book obtains a quantity of of its authority as of the verity that Mr.Earnshaw does a totally new thing in helping Heathcliff like his own kids. This is what persuades Hindley to downgrade Heathcliff to a farm worker subsequent to Mr.Earnshaw death. This relegation makes Heathcliff make use of his own control to soon after to devalue Hindley's child Hareton to a farm worker (William, 1985, p.28).

Feminist Criticism

Females were regarded as not capable to engrave good prose in the nineteenth-century England. This was for the reason that they were alleged to be incapable to imagine vast opinions plus their societal globe was regarded monotonous. All females were by and large projected to be humble, tender, and docile. This stereotype was recapitulated by the author Coventry Patmore by naming it" the angel in the house'. However in this novel, Emily Brontë spins 'the angel in the house likeness' on its cranium, in writing the volume and also putting

in womanly characters who are faraway additionally multifaceted than the naive stereotype. Cathy is the key exemplar in this. In addition, Isabella Linton in the beginning is seen as "an angel in the house sort of a woman' however she anon displays an intensity of insolence that was glared upon in females at the moment in time, when she runs off from Heathcliff along with their child Linton.

Themes

Love and Passion

In *Wuthering Height* novel, key subject is the destructiveness of compulsive love. All the way through the days the book covers Cathy and Heathcliff's love and affection for one another carry on which sets off the majority of the key clashes in the book. for example, Cathy quotes her adore for Heathcliff as the cause she has to rebuff him in support of Edgar Linton, and it is what's more the grounds Heathcliff leaves Weathering Heights, barely to go back days later on to a ardent altercation of Cathy whilst she is fading. Heathcliff's love to Cathy swiftly curved to mania. He is pressed to device methods to keep have power over Wuthering Heights, Thrushcross Grange, plus each one caught up with them as a means for him to cleave to the small number of miscellany of Cathy that linger in the planet. On the contrary Catherine and Hareton Earnshaw come out to be head-over-heels at the closing stages of the tome, however it is love that transforms at the end of the day, not one fixates fanatically (William, 1985, p.32). Consequently, Catherine and Hareton are in this world blissfully ever after, at the same time both Cathy and Heathcliff are wiped out.

Gothic Literature and supernatural

In the entire novel, *Wuthering Heights* is depicted as a region full of ghost and spirit of the dead characters which renounced to vacate among the living (William, 1985, p.24). However, the living also believed that, after dying, the dead found means of coming back to trouble them. For instance, Heathcliff, regularly, encounters with the ghost of her late adored Catherine where he later ends up excavating out her grave.

Masculinity and Feminity

In her novel, Emily examines the stereotype of both male and female by comparing them. For instance, she describes Edgar, and Heathcliff Linton looks as being ascribed to women.

Class

She points out in the novel that respect was garnered from social class whereby one was respected when he is rich or comes from a wealthy family, e.g., Edgar. Social mobility wasn't a practice in *Wuthering Heights* (Brontë E. 2000. P.77).

Revenge and Repetition

Character's yearning occasions almost all the deeds in *Wuthering Heights* for revenge. An example is Hindley vengeance on Heathcliff when he took his place in Wuthering Heights via repudiating him the schooling, where this resulted in separating him from Catherine

(William, 1985, p.24). In turn, Heathcliff takes revenge upon Hindley through disposing him and denying Hareton education.

1.9 Summary of Chapter

To sum up, the chapter has profoundly explored literature that relates to the current study that seeks to examine the symbolic use of nature in the representation of characters in *Jane Eyre* and *Wuthering Heights*. The theoretical framework that is based on Systemic Functional Linguistics has been adequately examined in this chapter. Fundamentally, the study will be based on the theoretical framework provided in the review of literature. Systemic Functional Linguistic facilitates the stylistic analysis of the different elements of literature that has been used in the selected novels. The significant concepts of style and stylistics have also been sufficiently examined in this chapter. The concept of stylistics has been defined as an approach for textual analysis. Stylistics is said to have emerged in the 20th century as a branch of literary criticism.

Modern linguistics is resultant of the evolution of stylistics from the New Criticisms, Russian Formalism, and French Structuralism. It was necessary to provide the historical perspectives of stylistics in order to understand its basis in literature. Literature on character and characterization that relates to the current study has also been explored in the chapter. A particular focus has been made on the characters and their plots. In this section, it has been depicted that the interrelation of plots and characters is more complicated due to the notion that neither of them is solely individual and distinct. . The popularity of characterization

among the scholars increased at the moment when psychology was considered as a scientific field mainly from the 19th century onwards. This was the same Victorian Age when the Brontës' published their books, they also used the aspects of characterization in developing their works. Characterization has focused on how characters are developed in fictional novels. In this context, characterization has been described as the process of developing and defining characters that entail the descriptions of the personalities and physical attributes of those characters.

Another significant literature provided in the chapter is that of symbolism and the concept of Nature in Literature. Symbolism is described as the use of object, character, setting or event in a narrative that constitutes more than the literal meaning and hence represent something vital to the understanding of a given literary piece. Some aspects of its origin have also been profoundly explored in this chapter. This section also presents literature on the concept of nature in the Gothic literature that relates to the Brontës novels of *Jane Eyre* and *Wuthering Heights*. The last part of the chapter examines different studies on Brontës and Nature as well as other studies that relate to the current studies (Bewell, 1996, p. 21).

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CHAPTER TWO

2.0 Methodology

Introduction

The previous chapter on the review of literature relates to the concerns of the current study and mainly addressed the theoretical perspective that's appropriate and the related studies to the stylistic approach of the Brontës novels. The present chapter majorly focus on the methodology and the stylistic methods for the analysis of the stories, *Jane Eyre* and *Wuthering Heights*. Consequently, the chapter will further focus on the procedure for the review of the selected novels for the study. The method for analysis is provided to enhance the analysis of the novels. The chapter also describes the extensive process that can be used in analyzing the text. Stylistic analysis is the primary method for analysis and will be described in greater detail in this chapter. The stylistic approach for analysis has been selected since it offers the basis in which the various literary styles employed by the Brontë's can be analyzed. The significance and application of stylistics will be presented in the chapter. Stylistic analysis in its context is significant in the attainment of the objectives of the study outlined in Chapter One.

The chapter examines the research design that the study adopts. Since the study is descriptive in nature, a qualitative research design will be used. Also, the different types of qualitative research design are described in the chapter to provide a foundational understanding of the aspect of research design in the qualitative study. It is worth noting that

the research design provides a roadmap for the analysis and interpretation of the different literary elements in the novels. The reason for the much focus on the qualitative research design is that it is useful in exploring the different elements of literature are presented in a text. Under the research design, the chapter focuses on the content analysis as a particular approach that the study uses in the analysis of the use of symbolism in the representation of characters in *Jane Eyre* and *Wuthering Heights*. The section describes how content analysis can be used in the interpretation of different features of a literary work.

Consequently, the chapter provides different procedure for the analysis of the study questions indicated in Chapter One. The context of *Jane Eyre* and *Wuthering Heights* is also provided in the chapter for the purpose of introducing the novels that the study focuses on. Providing the context of the stories is necessary to highlight the significant features of each story as well as preparing for the analysis that follows in Chapter three and chapter four. Also, the context of the novels given in the chapter depicts the social setting of the novels. The last section provides a recap of the fundamentals points addressed in the whole chapter.

2.1 Research Design

The qualitative research design is appropriate for the current study considering that it focuses on examining how individuals make sense of their experiences and their structures of the world. According to Joseph A. Maxwell (2012), qualitative research design is based on the perspective of social constructivism. One of the characteristics of the qualitative research design is that the study problems becomes on the study questions basing on the previous

research experience. More or less qualitative research is descriptive in nature in that the focus of the research is to establish the meaning of a given understanding and singularity of the process of analyzing words or pictures (Maxwel, 2012, p. 62). Another feature of the qualitative research is that it is inductive meaning that the researcher stances tentative study questions at the beginning of the research and the questions can be modified later to conform with the insights from the analysis process.

The present study is mainly descriptive in nature because it addresses the fundamental style and literary components in the Brontë novels. As a result, the qualitative research design is effective in the interpretation of these literary descriptions that the study seeks to focus. Consequently, the aspect of character analysis is also qualitative and descriptive in nature, hence, the qualitative design adopted from the study is instrumental in addressing the study questions. Moreover, it becomes necessary to consider the literary devices that Emily and Charlotte Brontë employ in their novels.

There are fundamental similarities in all the qualitative design approaches. The designs are based on an 'interpretivist' perspective, that is, they are largely concerned with how the aspects of interests are analyzed, experienced, constituted, and understood (Mason, 2002, p. 231). Another similarity is that qualitative research design is grounded on the study approaches that are sensitive and flexible to the social contexts. Besides, they are based on the analytic techniques that take into consideration the detail, context, and complexities. Qualitative research effectively answers the questions on 'how' and 'what.' For instance, the

qualitative research design will seek to determine how the symbolic use of nature is used in the representation of characters in the Brontës novels.

The qualitative research designs are of different types including, phenomenology, ethnographic, grounded theory, case studies and historical design. The grounded theory is based on a systematic process of information analysis that is fundamentally associated with qualitative research that enables the researchers to establish a specific theory that describes a particular phenomenon. Glaser and Strauss constituted the Grounded theory that is used to hypothesize phenomenon through theuse of research. The grounded theory cannot be considered as a descriptive approach and emanates from sociology. It is necessary to note that the element of analysis in the grounded theory is based on the particular incident and not individual behaviors. The primary method of collecting data for in this theory is through interviews of about 20 to 30 participants, or data can be collected up to the point where it achieves saturation (Mason, 2002 p. 231).

Another type of qualitative research design is the ethnographic study. Ethnographic research is a qualitative approach that is used to analyze, describe and understand a culture's characteristics. The concept of ethnography was developed and originated from anthropology in the nineteenth and the twentieth centuries and was used by the anthropologists to study the ancient cultures that differed from their own. Mostly, ethnography is applied when a researcher seeks to investigate on a given phenomenon from a group of people to acquire a better understanding of their lives. The primary procedure for collecting data through this type of qualitative research design is through observation over a wider period (Mason, 2002, p.

201). In some cases, information can also be collected through interviewing people who have studied the same cultures.

Phenomenology is also a qualitative research design that focuses on the subjective experiences and considering the structures of the lived experiences. The phenomenology approach originated from philosophy and was established in the early twentieth century by Martin Heidegger and Edmund Husserl (Mason, 2002, p. 212). This type of qualitative research design is used in the description of the in-depth and characteristic features of the phenomena that have occurred. Data is often collected through in-depth interviews on a given phenomenon.

Case studies are also a fundamental type of qualitative research design that is said to have instigated in 1829 by Frederic Le Play. Case studies are grounded in different subjects such as education, law, and medicine. The design is typically used when the behavior is to be observed and not operated; the investigator seeks to study on how, to understand a particular phenomenon, and lastly to find out if the existing precincts between the phenomenon and framework are not clear (Cheek, 2008, p. 123-141). Different approaches can be used in gathering data; such methods include observation, historical documentation, and interviews.

Qualitative approaches can have some limitations that can be seen when they are implemented to address the inappropriate study aims, or when used by inexperienced researchers. At times, qualitative research may create complex information that requires skills and time for analysis. Usually, small sample sizes can limit the levels to which the outcomes

can be statistically illustrative and generalized. Another limitation is that the principles for determining effective quality in qualitative research are mostly unclear, and at worst nonexistent. Nonetheless, the qualitative approaches are significant in the descriptive studies, particularly in literature.

Joseph A. Maxwell (2012), points out that the analysis of qualitative data entails the 'explanation building,' whereby the researcher examines the casual links and studies the credible explanations and efforts to establish an explanation regarding patterns. Conceivably, the fundamental reason for selecting the quantitative design is that the current study as depicted through the study questions in the introduction is explanatory in nature. Studies have indicated that the qualitative research constitutes a flexible procedure and hence it is an effective design for exploring and recounting phenomena that are unobtrusive to the researcher (Maxwell, 2012, p. 95). The most significant and appropriate method that can be used for the current study is content analysis.

2.1.1 Content Analysis

According to Cheek J. (2008), the qualitative content analysis is regarded as the research technique for the subjective clarification of the content of text information through the systematic classification procedures of coding and determining themes or patterns. The qualitative research approach that uses content analysis focuses on the aspects of language as communication with a specific focus on the contextual meaning of the literary works. Cheek (2008), points out that there are different procedures that can be adopted in the

implementation of content analysis. These include steps such as formulating study questions to addressed; choosing a sample that can be examined; Identifying the categories to be used; delineating the process of coding; and interpreting the findings of the coding process.

Content analysis mainly involves coding which is regarded as the process of tagging, naming or labeling the pieces of data. The fundamental reason for allocating the codes is to place meaning to the identified pieces of information. It is worth noting that content analysis can be differentiated based on the nature of the previous coding that is carried out on the data. Such kind of content analysis is often considered as directed, predictable and summative. In the directed approach to content analysis, the researcher applies the existing theory before the research to create a prior coding design before beginning the actual analysis. There are additional codes that can be developed as the analysis continues and at the same time the coding schemes can be refined (Cheek, 2008). Consequently, the conventional or predictable content analysis involves the analyst allows the pre-determined categories to develop the data. This process makes this type of content analysis appear similar to the grounded theory. In the summative content analysis, the researcher starts by identifying and establishing the amount of content or particular words. The designs that emerge are then construed in relation to the circumstantial meaning of the specific content.

The present study on the analysis of the symbolic use of nature in the representation of characters in the Brontës novel. Both the directed and summative approaches would be appropriate for content analysis in the current study. The analysis of the novels takes a stylistic approach to identifying the different approaches that the authors in constructing the

clauses and other phenomena. As observed by Mason (2002) and Maxwell (2012), content analysis most effectively explores the individual's or group's conscious as well as the unconscious attitudes, beliefs, values, and thoughts that as usually exposed through a comprehensive content analysis of through their communications (Maxwell, 2012, p.97-117). Hence, in this case, content analysis will help in revealing the thoughts, beliefs, values, and attitudes of Charlotte and Emily Brontë even as they authored their books *Jane Eyre* and *Wuthering Heights* (Coulson, 2002, p. 338).

The current study presumes that a literary text is ideologically formulated to make particular types of statements or convey meanings of specific cultural, social, as well as the political values. Fundamentally, the implication that a given text conveys will often constitute an ideological perspective, which relies on the cultural, social and historical context within which the text is formed. Therefore, through theuse of content analysis, the study seeks to determine the thematic and ideological orientations of Charlotte's *Jane Eyre* and Emily's *Wuthering Heights*. This would also reveal the authors' attitude and ideas towards the characters in their stories. However, at times it may not be easy to facilitate validity in a content analysis as the term is used in a quantitative study, trustworthiness or reliability can be found through the activities such as extended engagement with the texts, consistent observation and peer debriefing (Maxwell, 2012, p.67-117).

2.2 Method of Analysis

2.2.1 Methodology of Stylistics

The methodologies for studying literary texts have significantly evolved. Through the extensive surveys of developments over the previous centuries, it has been evident that there have been different approaches that can be used to analyze texts. From the 1940s to 1960s literature was considered as inessential to the day to day communicative needs and as an aspect of the exclusive pursuit. The last twenty years has experienced substantial progress in education, linguistics, cultural and literary theories. These forms of development have provided a sturdy foundation for studying texts using a varied range of methodologies (Hall, 2015, p. 62). Hence, the approaches of analysis of literary works have significantly changed over the years. In previous studies, different methodologies for the research of literary works have been adopted in the interpretation of the writing styles that the authors have chosen.

Literary theory has adopted different subjects such as nature the author's intentions, evaluation of the responses of a reader, the character as well as the particular textually of a literary text. More specifically, there has been a continued theorization of the assortment of the literary texts for the study that has exemplified strong character for the study of literature and its edges with the language classroom. There has been a widespread universal perception that alleges that the study of literature is the study of the particular number of prominent writers adjudicated according to the imperishably severe nature of their evaluation of human condition (Hall, 2015, p. 68). Conversely, there is the perception that the concept of literature

is comparative and that attributions of significance to texts are the momentary process that depends on the particular values of a given period.

The present study is grounded on the methodological framework of literary stylistics. The approach of stylistic analysis is significant as far as the study is concerned as it provides an effective means of analyzing the novels. The method of literary stylistics has been selected for the study since it allows for the basis in which linguistics can be depicted with vital interpretations. Leech and Short (2007) describe stylistics as the method for textual analysis and interpretation in which a focus is made on features of language used by the author. They further assert that stylistics as a methodology is vital since it establishes the fundamental characteristics of literature that the novelists use.

In simple terms, stylistics focuses on the linguistic study of style in a particular text. Modern stylistics constitutes analytical approaches that have been drawn from the analytical techniques and clear aims of linguistics that are combined with the interpretative objectives of the contemporary literary criticism (Leech & Short, 2007, p.152). Literary stylistics focuses on examining the thematic and artistic tenets established by the linguistic forms. The analysis advances from the description and identification of linguistic procedures to the literary analysis given to these methods. The repetitive reading of texts enables the analyst to statistically identify significant features and analyze them by applying the methods of linguistic description. Subsequently, the linguistic description is then trailed by a description of the literary connotation of the features by associating them with the content of the text, and

it's cultural as well as the social context. Hence, it is deduced that the stylistic interpretation, analysis, and description are inseparably associated.

Even though stylistic analysis recognizes the role of the insight of the analyst in the examination of the linguistic forms, it based the idea on evidence from the texts. Majority of the stylisticians emphasize the evidence which in turn makes stylistics considered as a scientific methodology. According to Simpson (2004), there are three distinct principles of stylistic analysis which should be retrievable, arduous, and replicable. When these principles are taken together, then it means that the analysis should be based on a clear framework and should also be systematic and the techniques should be explicit enough to enable validation by other stylisticians (Simpson, 2004, p. 124). Similarly, the current stylistic approach for the study of the Brontës novels would be based on a clear framework of systematic analysis. In this regard, it becomes effective in the interpretation of the literary components existing in the stories.

Such kinds of analytical works provide literary critics a comparatively clear-cut method of describing the organization and characteristics of a text (Simpson, 2004, p. 107). In the current analytical framework, the analysis goes beyond the meaning of the texts and describes what it means and at the same time, what it does. Fundamentally, the analysis illustrates language works to orientate readers towards specific meanings of the texts. Leech & Short (2007) assert that the linguistic features of a particular text does not comprise of an independent meaning of the text, but entails the pattern formed to prompt readers towards the logical meanings that the text produces. In that perspective, the study will go beyond the

analysis of texts to character analysis which would become significant in the interpretation of the study questions.

2.2.2 Criticisms of stylistics

The stylistic analysis has been widely criticized due to various reasons. One criticism is based on the scientific aspect of stylistics where critics assert that there is no way to associate the empirically determined features of the text with the other critical interpretation unless through the idiosyncratic, interpretive perspective of the critic. It is alleged that the linguistic features that are found in the analysis are even subjective to the interpretive choices of the analyst. Also, there have been critics who argue that the role of stylistics is just to explain how and why readers settle on particular interpretations of texts. Hence, the critics point out that it is not necessary because it fails to provide meaning above what a thematic analysis of text could disclose.

A majority of modern stylisticians acknowledge that there is no need for the stylistic analysis to be strictly scientific. Many of modern stylisticians have drawn intuition from the interpretative linguistic subjects such as Sociolinguistics and Discourse Analysis. This has made them favor interpretations that are associated with the discursive components of literary texts to their extra-textual context (Simpson, 2004, p. 3). In that case, the current study takes into consideration different factors of the stylistic approach and would necessarily focus on the symbolic use of nature in the representation of characters in *Jane Eyre* and *Wuthering*

Heights. In retrospect, it is necessary to fully explore on how the measures for analysis will be taken.

As a methodology, the scholastic significance of stylistics in the teaching of the literary linguistics and how language works within a particular text has been based on the exposition of how texts are apprehended and interpreted by the readers, mainly in terms of their interface with the language organization of the text. Hence, stylistics has worked to make explicit and retrievable how the various analyses are established, or new features of interpretations disclosed. There are different problems that can be associated with the adoption of stylistic approaches. A majority of literature experts allege that stylistics is too systematic and too reductive, asserting that nothing crucial about the aesthetic theory, abjuring assessment for the most parts in the safeties of ignorant objectivity (Simpson, 2004, p. 42). Nevertheless, the approach provides a more reliable means of interpreting different literary works.

2.2.3 Significance and Application of Stylistics in the current Study

In a more considered perspective, stylistics has significantly contributed in different ways to the methodologies in the teaching of literature as well as the educational developments that have been embedded in stylistics. Some of the remarkable developments are the ones that focus on the 'textual transformations' that uses the comparative text analysis through the procedures of rewriting along the axis of textual to theatrical, verbal to written, as well as spoken to visual (Simpson, 2004, p. 76). Moreover, the emerging significance of such

works helps to guide learners understand the denotations of texts. The context of stylistic analysis has been rooted within the context of Critical Discourse Analysis (CDA). Through this, the studies of concepts and social powers have been considered as a constituent of a stylistic analysis with the focus made on both proper characteristics of the text and to its response within a reading community. The development on this aspect has brought about some controversies since the texts selected for analysis may produce ideological deliberations and understandings regarding the dispositions of the particular analyst (Simpson, 2004, p. 76).

As noted earlier from the theoretical framework, stylistic analysis is undertaken to achieve different resolutions, in linguistics its principal aim is to identify and categorize the aspects of language that is being used. Regardless of the different criticism, the Critical Discourse Analysis has provided initial attempts to formalize the methodologies that seek out to articulate the relations between a given text and the setting to which is formulated, received and analyzed; hence moving past a concern with exclusively text inherent interpretation as well as the consideration of the broader social and cultural matters. Indeed, the components of the Critical Discourse Analysis would incorporate in the current study to enhance the stylistic approach adopted for the profound analysis of the texts.

Having looked at some literature on stylistic approach, it can now be plausible to now adopt it more closely as a method of analysis for the current research. Practical stylistics in this context entails the close analysis and interpretation of the verbal texture of the Brontës novels. It is the most effective practice of stylistics since it includes making use of language as a means to finding meaning in a text. The fundamental supposition is based on the notion is

that literature is a component of language and is made from it, and that language is the channel of literature. The approach of stylistics analysis put forward by Wales (2001), is based on the ways of analyzing literary texts, Wales points out that there are different devices that can be used to analyze a text. These tools include figurative language, parallelism, and foregrounding, verbal repetition among others (Wales, 2001, p. 44). Wales regards these devices as the fundamental concepts that can be used in carrying out stylistic analysis of texts.

The stylistic approach would be practical for the present study since it helps in minimizing subjectivity. This is under consideration to the fact that stylistics does not only focus on the meaning of the literary texts but also seeks to determine and interpret the language used to produce that definition. Mostly, stylisticians focus on the roles that languages perform, and precisely what the linguistic formats of literary works can enhance the understanding of the features and roles of language. This implies that the analyst will have to be interested in language so that the stylistic analysis can efficiently be carried out. It is the significance of language in the stylistic analysis that has inspired different academics to study literary discourse from the various linguistic perspectives, such as functional linguistics, semantics, and conversation analysis among others.

Despite the differences in the linguistic approaches to literature, they all have two fundamental objectives. First, they exemplify the influences that linguistics can have to make the study of literary discourses and that of the general literature disclose regarding learning and language in use. Moreover, the practical and pragmatic perception of literature is crucial in the context that it seems more suitable for reclaiming the interaction of the settings in the

literary texts such as the social, ideological or the textual contexts. In this regard, the method of analysis would be majorly focused on the stylistic analysis of *Jane Eyre* and *Wuthering Heights*.

2.3 Procedure of Analysis

The procedure for the analysis of the novel considers the various points in reading and analyzing the novels. First, the study focuses on the analysis of the plot to understand the whole structure of the story. Plot analysis of *Jane Eyre* and *Wuthering Heights* would be significant since it provides the direction for the achievement of the primary objective of the thesis which is to determine how nature has been used symbolically to represent characters in the novel. After studying the plot of the novels, it is necessary to establish the setting of the story. In this case, the context of the novels plays a significant role in the interpretation of the story as it reflects on the era in which the novels were authored.

The following procedure in the analysis is to conduct a character analysis. This part of the analysis is significant since it constitutes the themes of the novels. In this analysis, the study seeks to identify the roles of the characters. Another step in the procedure is to analyze the events and interactions which is basically to determine what happens in the entire story. Analyzing the events and interactions in the novels becomes a fundamental step in addressing the study questions. The organization of the story is also examined to examine the chronology of the events and how the author structures them. The other step in the procedure is to analyze the writing style and determine if it is detailed. Moreover, it is necessary to analyze the theme

presented in the novels. The aspect of symbolism is fundamental in a story; therefore, its analysis would be included in the procedure.

For study question one, the procedure for analysis is to examine the style and the stylistic characteristics of *Jane Eyre* and *Wuthering Heights*. In this approach, the stylistic approach to analysis considers the different literary devices and techniques that the authors employed. The analysis focuses on determining how the authors use symbolism in the representation of characters. The stylistic analysis is an analytical tool used to examine the textual patterns that exist in the text and to identify its significance. The use of this tool is essential since it helps in validating how grammar, language, and vocabulary are used to ensure that there is an effective interpretation of the text. Besides, the approach identifies the approach which lies behind the literary work's meaning or style. *Jane Eyre* and *Wuthering Heights* are Victorian novels with richness and complexity that has continued to instigate crucial interpretations even after more than 100 years after they were published.

The procedure for analyzing the second study questions will be determining the stylistic techniques and the use of figurative language in the novels. The analyses made from the novels can be identified through the ways in which nature has been symbolically used in the representation of characters. The procedure for analysis involves 'tearing apart' the texts into its various elements to identify the functions of each part and pinpoint how the authors put the text components together to create an aesthetic whole. This helps to enhance a profound understanding and complete appreciation of the literary texts. The analysis also helps to explain the meaning of a literary work since it is basically an enunciation in defense

of an author's vision of life. Also, the analysis illustrates how the resources of language as well as the significant process of meaning-making, are used to establish works of literature. Regarding this notion, the reader would get significant cognizance of identifying and using the narrative tools and techniques in the texts. This, in turn, influences the reader's response to the artistic world created by the author.

In the analysis, the original texture of the text would be its language, and it is through it that the content of a text can establish its completest expression. In that sense, the analysis of the text in this study considers the linguistic features since it is of prime significance. One of the most common characteristics of a writer's style of writing is his or her liking for particular or types of words that gives evidence to the central attitude of the novelist. Consequently, lexis is the extent of linguistic form at which the variables can be preserved with the utmost freedom and therefore are more considerable importance in the study of language. In this context, the vocabulary would comprise of the grammatical and lexical words. The grammatical words offer the syntactic structure of a sentence whereas the lexical words refer to an aspect that is interpersonally articulated. In the same way, stylistic analysis of sentence framework is an essential basis for understanding a text.

Even though the syntax of language can be exemplified by its predictable configuring, differences in the type's patterns of sentences portray various attitudes to experience. It is worth noting that the study of grammatical patterns assists in revealing themes that contribute to the meaning of the literary work. Moreover, it supports in detecting and analyzing ambiguity. Therefore, the function of grammar in language is to intertwine into a particular

fabric the various filaments of meanings that are obtained from the variability of linguistic features. Consequently, apart from syntax and lexis, various critics have also emphasized on the significance of the imagery literature, since it is a considerable depiction of sense impression, a feeling or a concept that appeals to the different human senses. Therefore, figurative language, as a configuring device, is so much significant in a novel since it assists in learning about the local impacts.

There is no a definite procedure for the stylistic analysis of the novels. The analysis would take a multifaceted approach from character analysis to the analysis of style and the literary devices that Charlotte and Emily Brontë uses in their stories. The aspect of character analysis focuses majorly on how nature is used symbolically to represent characters. As pointed out earlier, the social, political, and historical contexts of the novels significantly shapes the characters in the novels and determines how the authors portray them.

2.3.1 Functionalist Approach

The procedure for analysis takes a functionalist approach that is significant for the interpretation of literary works. As stated earlier in the literature review chapter, the functionalist approach considers styles as a choice in relation to the study of literary texts. The step for this methodology is considered effective in finding a style as a choice that is basically semantic and grammatical. Mainly, the fundamental elements of style in literature include tone, syntax, theme, diction as well as point of view. The stylistic principles for the functionalist approach constitutes the linguistic sets and have functions that differ from one

context to the other in literature. Thus, style is described in relation to the different linguistic varieties made in the novels by Emily and Charlotte Brontë that are fundamentally stylistic choices made in preference to others accessible in the language system (Gorsky, 1999, p. 173).

Due to this notion, the stylistic choices are functional. Style can be described as the mishmash of the meanings of stylistic decisions that are made from the grammatical and philological range of language (Leech & Short, 2007). The element of style overcomes the insufficiencies of the dualistic views on style. Successively, the functionalist approach is regarded as more systematic and allows for the consideration of the choices undertaken at the levels of grammar. Hence, it exemplifies how stylistic impacts produced the associates with and determined to mean, and how the said choices relate to each other. In the procedural aspect, an holistic functional procedure for analysis is considered.

2.4 Context of the Novels

The literature review chapter examined the previous studies that relates to the current study on the analysis of the use of symbolism in the representation of characters with a stylistic approach adopted. Under the methodology chapter, it is necessary to explore the context of *Jane Eyre* and *Wuthering Heights* in order to determine the social, historical, and political and their economic settings and how they shaped the themes and characters in the novels. Also, the context helps to introduce the novels and the authors before the actual

analysis in chapters four and five. Moreover, through the exploration of the context of the novels, it becomes possible to fully address the study questions of the thesis.

2.4.1 The Context of *Jane Eyre*

Charlotte Brontë published *Jane Eyre* in 1847 after Anne and Emily had produced their masterpieces. The Novel is a critique of the Victorian conventions on social class and gender that made it emerge as one of the most popular novels of that period, both analytically and commercially. The novel constitutes some autobiographical features that are notable throughout the novel. The autobiographical story depicts Jane's experiences at Lowood School, where one of her closest allies dies of tuberculosis. This illustration brings about remembrance to the demise of Charlotte's sisters at Cowan Bridge. Hence, it becomes significant in the illustration of the various literary components of the novels.

The story centers on the society and its customs instead of a narrative of the occurrences during the period's history. Nonetheless, the story exemplifies the conjunction of the Victorian era and the industrial revolution. This can enable one learn from the past and historical changes that take place in England during the Victorian era in which Charlotte wrote the novel. The industrial revolution coupled with the political and social unrest brought about some transformations in the way individuals interrelated and the way they earned their living, from farming to industry (Lamonica, 2003, p. 72).

The expectations of the Victorian severity of custom and behaviors is evident in *Jane Eyre.* In the novel, Charlotte Brontë expresses her personal displeasure with the times. She

asserts that it is worthless to claim that humans should be satisfied with tranquility. In this regard, she points out that it is necessary to take action since many have been condemned to a stiller doom and majority are in silent rebellion against their lot (Brontë, 2012, p.72). In this perspective, the novel can be seen as an outcome of Charlotte's isolation of her life at the moorlands. The fact that she was able to interact with various writers and artists including her two sisters enabled her to possess a furtive imagination that allowed her to express so much passion for writing (Dingley, 1984, p. 16).

The period of *Jane Eyre's* development from childhood to adulthood might have taken place during the Victorian and the Late-Georgian era of the British history. The Victorian period is typically acknowledged to have stretched through the time in power of Queen Victoria (1837-1901). The period was considerably interesting since the different literary schools, religious as well as the political and social movements flourished. The setting of *Jane Eyre* is in Northern England in an era where the British society was going through a steady and vital change (Lamonica, 2003, p. 81). One of the most remarkable changes was the evolution from a rural to an industrial economy. In that context, it can also be seen that industrial revolution started in Britain in the late eighteenth century, and by the time *Jane Eyre* was written, the industrial revolution was onward with much willpower. Charlotte Brontë points out on various social problems in *Jane Eyre*. These issues include but not limited to education, marriage, discreet poverty, and woman's employment.

The overall plot of the story is in the context of Bildungsroman which essentially a narrative that narrates an account of an individual's maturation all the way from childhood to

adulthood and centers on the experiences and emotions that accompanies and enflames individual's growth to adulthood. Charlotte's depicts five different stages of development with each associated with a particular place. The stages are clearly illustrated in Jane's life where she starts from the childhood at Gateshead, then later schooled at the Lowood School, her experience at Thornfield as the Adele's governess, her time at Morton with the Rivers family, her time at the Moor House and lastly her matrimony with Rochester at Ferndean (Meyer, 1990, p. 241). The novel is mostly based on these experiences that enable Jane to become a mature woman who retells the story retrospectively.

Jane Eyre's elements of social criticism, as well as the Bildungsroman plot, have been complemented by a literary tradition of the Gothic elements of a horror narrative. The Gothic genre instigated from Germany, and just like the Bildungsroman, it became widely held in England in the 18th century. The genre typically described the supernatural encounters, enigmatic incidences, and distant landscapes, all of which are meant to establish a set of suspense and fear. Also, in that context, Jane's happenstances with sinister plots, dark secrets and ghosts contribute to the powerful and haunting sense of mystery and fantasy to the book.

After *Jane Eyre* became successful, Charlotte disclosed her identity and proceeded to author several other books, most remarkably Shirley in 1849. In the following years, Charlotte became a respectable associate of London's literary set. However, the deaths of her sisters Anne and Emily as well as his brother Branwell, left her feeling depressed and emotionally isolated (Williams, 1985, p. 125). This did not augur well with her since it took her a long time to recover from the loss of her siblings fully. In 1854, Charlotte was married to Rev.

Arthur Nicholls despite that fact that it was against her will. In the following year, she became sick of pneumonia while pregnant and this led to her death (Meyer, 1990, p. 242).

Bildungsroman is a genre that novelists use to narrate the story of a hero or heroine's stages of psychological maturation and centers on the experiences as well as the changes that ensue the process of growth of the character from youth to adulthood. The term 'Bildungsroman' was coined by a German theorist Wilhelm Dilthey (1833-1941) and was used to the critical vocabulary. Dilthey first used the genre in writing the biography of Friedrich Schleiermacher. He later popularized the Bildungsroman genre in his study of poetry and experience in 1906 (Meyer, 1990, p. 252). For a story to follow the Bildungsroman genre, there should be a hero or heroine who experiences specific forms of pain that drifts one away to a journey of yearning for self-identity. In such narrative, the characters perceived to be heroes or heroines succeed in the society. The growth of the principal character in *Jane Eyre* is explicitly divided into stages on the places that they lived.

2. 4. 2 Context of *Wuthering Heights*

In this section, it would be necessary to provide an overview of the context of the novels that the study focuses on. *Wuthering Heights* had a reception after it was published in 1847 since the Victorian readers found it shocking and inappropriate. This is because the book depicted fervent, ungoverned love and cruelty which many people didn't like. Nonetheless, the novel has long been considered as not only a famous book but also one of the most regarded novels in English literature. Emily Brontë is said to have led an unconventional, and

thoroughly guarded lifestyle. She was among the Brontë children who wrote different plays, poems, and stories (Katz et al., 1998, p. 21). The Brontës were aware that the outside world might not positively respond to their creative expressions. In this era, the female authors were taken less seriously compared to the male authors in the 19th century (Lamonica, 2003, p. 81). As a result, the Brontë opted to publish their literary works under the assumed male names. Emily released her work as Ellis Bell, Charlotte published it under Currer Bell and Anne as Acton Bell. The real identities of the three sisters as authors remained concealed until when Anne and Emily had died, and it is at that point that Charlotte disclosed the actuality of their novels' authorship.

Currently, *Wuthering Heights* has established its prominent position in the standard of world literature. Even Emily Brontë is respected as one of the best writers of the 19th century. *Wuthering Heights* is founded on the Genre of the Gothic convention of the late 18th century (Neufeldt, 1969, p. 101). The Gothic genre is a style of literature that constituted grotesque imagery, mystical happenstances, crumbling ruins, moonless nights. All these features were meant to establish the effects of furtive and fear. It is evident that *Wuthering Heights* transcends the Gothic Genre due to its erudite observation and aesthetic subtleness. The novel has been widely analyzed from every conceivable critical viewpoint but remains unexhausted.

Just as *Jane Eyre*, *Wuthering Heights* deals with the changes from the ancient farming cultures and stern male-controlled family life towards a more urban lifestyle with increased equality for all. During this era, industrial revolution made people abandon the countryside and move to the cities in search of job opportunities at the factories. The cultural context of

Wuthering Heights influences the characters in the story to a various extent. For instance, Heathcliff's adoption by the Earnshaw family and his arrival at Wuthering Heights signifies the period in which the story was set (Brontë, 2011, p.67). The whole story is set in a few square miles of the Yorkshire moor. This context of the story is so much significant as the area's isolation, the grim countryside, and the punitive climate shape the characters in the novel. When the story was published people were very much shocked at how Emily depicted a world that seemed alien to them. The residents of Wuthering Heights are seen as tough and hard individuals who are profoundly distrustful of strangers and often free to speak their minds. It is seen how Mr. Lockwood tries to understand these people and is amazed by what he considers as cruelty, rough language, as well as a widespread lack of the manners of a well-bred society (Brontë, 2011, p. 75).

The aspect of class conflict can also be seen in the novel as property ownership, and social standing is factors that matter most in that society. In the story, both Linton and Earnshaws won estates while Heathcliff has nothing (Lamonica, 2003, p. 120). As a result, no one seems to notice him, and he is not treated well due to his social status. Also, the way in which servants are treated depicts another crucial aspect of class differences that may be considered unusual to modern reader. The position of women and children in that society was substantially similar. *Wuthering Heights* portrays a harsh lifestyle that cannot be inherently attractive to the contemporary reader. In the novel, children and women are seen to be effectively powerless to the extent that the disposition of the men authority figure in the house

shaped the quality of life for others. It then seemed that the children, women and the lower class individuals were the ones who were underprivileged in that society (Allott, 1958, p. 29).

As pointed out earlier, the Victorian Age was an era that experienced a rapid economic development. During this time British had advanced into a wealthy, cutting-edge industrial country despite the social problems that existed. The type of social aspects that were experienced during the Victorian Age was the significant disparities between the wealthy and the poor as well as the existence of a stiff social hierarchy. In this period, women were still discriminated and considered as second class hierarchy. Nevertheless, it was during this time that some outstanding women writers emerged; they included the unknown women writers, the Brontë Sisters. They are still regarded as the most significant English realists of the Victorian Age.

The novels emerged as most popular forms of literature in the nineteenth century England. It is worth noting that literature was primarily reserved for the wealthy aristocrats and a majority of the middle-class individuals were in the process of learning to read and hence they could not get enough of novels. A a more substantial portion of the audience that read stories were the females. Novels were highly associated with lower classes and females and were thus dismissed as throwaway entertainment by many different traditional authors and critics. When the Brontës started publishing their novels in the mid-nineteenth century, novels had started gaining some respectability. Nevertheless, the novels were still disregarded by many individuals. The Gothic tradition influenced the writing of the Brontës' novels. Characters and occurrences in *Wuthering Heights* are essential of Romantic and Gothic

literature. However, the novel can still be categorized under the genre of realism (Carlton-Ford, 1988, p. 382).

From the above analysis, it is evident that the characters and the events in *Wuthering Heights* have been significantly shaped by the setting of the 19th-century lifestyle. Most of the class disparities portrayed in the novel reflect the culture of the Victorian Age (Lamonica, 2003, p. 126). It can be seen that women were placed in a lower position in the society as compared to men. Nevertheless, Emily, Anne and Charlotte Brontë managed to efficiently employ different styles and stylistic approaches in enhancing their literary works.

2.5 Summary of Chapter

In summary, the chapter explores the methodological framework for the study and examines the fundamental research design, method, and procedure for analysis as well as the context of the novels. The qualitative research design has been selected as the most appropriate design for the study considering that it is descriptive in nature and hence would be useful in the analysis of the literary components depicted in *Jane Eyre* and *Wuthering Heights*. The qualitative research design is deemed fundamental since it helps in the description of how the authors use the different concepts of style and figurative language to develop their story. The various types of qualitative research design are also explored in detail in the chapter to provide a foundational understanding of the study design.

The chapter discusses the aspect of content analysis in which the current study is majorly based on. Content analysis is significant since it helps in determining themes of

patterns that are portrayed in the novels. The chapter further addresses the different procedures that can be taken in the implementation of content analysis. Such types of content analysis are usually considered to be summative, directed and predictable. The directive and summative approaches for content analysis are regarded as suitable for the study of the symbolic use in the representation of characters in *Jane Eyre* and *Wuthering Heights*.

The chapter provides the methodological framework that is primarily based on the stylistic analysis of the novels. Also, the significance and application of stylistics have been presented under this chapter. It is pointed out that the stylistic analysis mainly focuses on examining the thematic and artistic features established by the linguistic forms. The procedure for analysis of the study is provided basing on the study questions presented in the introduction. As the introduction points out, the current thesis is mainly descriptive in nature because it addresses the fundamental style and literary components in the Brontë novels.

The last section of this chapter examines the context of the novels to establish the social, political as well as the economic features that existed in that era and how it might have influenced the themes and characters portrayed in the novels. It is evident that the overall plot of *Jane Eyre* is in the context of Bildungsroman that is fundamentally a narrative that provides an account of an individual's maturation all the way from childhood to adulthood and centers on the experiences and emotions that accompanies and enflames individual's growth to adulthood. Similarly, the context of *Wuthering Heights* is so much significant as the area's isolation, the grim countryside, and the punitive climate shape the characters in the novel.

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CHAPTER THREE

3.0 Plot and Character Analysis

Introduction

The current chapter focuses on plot and character analysis of *Jane Eyre* and *Wuthering Heights*. The understanding of the plot overview, as well as the different characters presented in the novel, is a critical aspect of the analysis of the symbolic use of nature in the representation of characters. Therefore, this chapter extensively focuses on plot analysis that highlights that significant events in the story are arranged. The section on character analysis mainly describes how the different characters are depicted in the story as well as their various roles in conveying the themes of the novels. Charlotte and Emily Brontë develop different characters in their stories.

On a broader consideration, the focus on plot and character for this chapter exemplifies that the authors' aspect of characterization was remarkable because each character has a distinct personality that contributes to the development of different events in the novel. The plot analysis is categorized into the initial situation, the point where the complication arises, the climax of the story, suspense and conclusion. These help to highlight the significant events that transpire in the story. In the character analysis section, a detailed description of each character in the novels is provided. The last section of the chapter presents the summary of the plot and character analysis.

3.1 *Jane Eyre* **– Plot Analysis**

Initial Situation

Charlotte Brontë depicts the story of *Jane Eyre* in an autobiography perspective. In the initial situation, Jane Eyre is an orphaned girl who undergoes much trouble in search of love. In the initial section of the story, Jane lives with her uncle's widow, Mrs. Reed while she was ten years old. Mrs. Reed has three kids, John, Eliza, and Georgiana. John is a bully and every time he started a fight with Jane, and when Jane retaliates, Mrs. Reed often came back and blamed her for beginning the fight and deceiving about it. Jane is mistreated and most of the times punished unfairly. Sometimes she is locked up in a vacant room known as the red room where she would stay for sometimes. While being shut up in the red-room, Jane gets terrifying experiences in the form of a visitations from the ghost of her deceased uncle, Reed. Jane talks to Mrs. Reed about her experiences, but she took her to Mr. Brocklehurst who was considered as a gloomy death-obsessed clergyman. Mrs. Reed tells him to be careful about Jane since she is a liar (Brontë C., 2001, p. 10).

Mr. Brocklehurst manages a charity institution for the children of underprivileged churchmen. The charity school is referred to as Lowood boarding school, and Charlotte depicts it as a dismal place. This is because the school is not well structured, there is lack enough food for the girls. The school adheres to strict Christian teachings, and the girls are denied even the least pleasure. It is at this school where Jane part of her childhood life. She became friends with Helen Burns who is described as a sweet-natured, religious girl. Helen

encourages Jane to be patient and bear the sufferings that they encounter at Lowood School. Jane becomes fond of Helen due to her fantastic personality. Helen does not show hatred to anyone even to the nastiest teacher, Miss Scatcherd, who often implicated her for mistakes she wasn't involved in (Brontë C., 2001, p. 56). However, she decided to rebel when Miss Scatcherd humiliated Jane in of the whole school front. She knew that the allegations made by the teacher were the same lies that Mrs. Reed propagated against Jane. Hellen manages to convince the school supervisor to obtain a note from Reed's apothecary.

Another landmark event in the novel is when the Lowood School was swept by a typhus epidemic during the spring. As a result, more than half of the girls in the school became sick, and some even died. Among those, Hellen also became ill of tuberculosis. Jane visits her, and she realizes that her closest friend only had few hours to live. Sadly, Hellen passes away in Jane's arms, decreeing her firm belief in God. The epidemic brought about so much desolation at the school, and an investigation was made in order to enhance the conditions of the school. Jane lives on, first as a acolyte and later became a teacher at nineteen. After the long years at the Lowood School, Jane became an intimate friend to the school superintended, Miss Temple. After Miss Temple left the school to get married, Jane also decided that she would no longer stay at Lowood considering the years that she had spent there, so she opted to leave as well (Brontë C., 2001, p. 69).

After leaving Lowood School, Jane is employed as an instructor by Mrs. Fairfax. Jane realized later that Mrs. Fairfax was only a housekeeper who lived in the Thornfield Hall particularly depicted as somewhat disconsolate manor-house. In her role as an instructor, Jane

became used to her student, a young French girls of French decent who was named Adele

Varens. Mr. Edward Rochester is the housemaster, and Jane realizes that there is a sensation

of mystery about this person because he is rarely at home and regularly Jane hears creepy

laughter emanating from one the inaccessible rooms (Brontë C., 2001, p. 73). When Jane

inquires about it, she is told that the laughter was that of a taciturn servant named, Grace

Poole, who spends her time sewing in that room which is on the third story of the house.

As the story continues, another remarkable event is depicted; Mr. Rochester returns to

Thornfield unexpectedly in one wintry night. It was during this time that Jane first meets him

at the road writhing in pain after being thrown from the horse that he was riding. Jane offers

him help without noticing who the man was. Far along, Rochester questions Jane if she

consider him handsome but surprisingly she was confident enough to tell him "no sir." One

would think that Rochester would be offended by her statement, but instead he was delighted

and captivated by the boldness of the new governess. The understanding between the two

develops further in the story. One night Jane was awakened by the sound of the creepy

laughter, and this time it was just right outside her bedroom door. She realizes that the

hangings around

Rochester's bed had been set on fire by an unknown individual. Jane manages to souse

the blazes with a jug of water. Mr. Rochester held Jane's arms suggestively to portray how his

feelings had gone beyond the mere magnitude (Brontë C., 2001, p. 82). However, Jane slips

away and goes back to her room and seemed annoyed. Rochester doesn't stay around for long,

and in the next, he was gone as usual. He mostly stayed away for two weeks then comes back

to Thornfield accompanied by house guests for an extended stay. Among the house guest were, Mrs. Ingram and her two daughters, Mary and Blanche.

Complication

There are two strange things that happened in one of the house parties organized by Mr. Rochester. First, Rochester pretends to be a wanderer woman and tries to tell her about her fortune with the aim of finding out whether Jane cares for him or not. Even though Jane became wary, he could not reveal her true feelings. Secondly, Jane is woken at late hours of the night to help cries that came from the 3rd level of the building. The cries are that of Mr. Richard Mason, an unanticipated guest who came from Jamaica on the same day. Mr. Rochester rides to town for the doctor even as she asks Jane to watch over Mr. Mason. Jane was shocked to see Mason bleeding profusely from stab and bite wounds (Brontë C., 2001, p. 101). Mason's frantic cries revealed that he was attacked by Grace Poole, the servant.

As Rochester proceeds with his house party, Jane goes back to Gateshead to check on Mrs. Reed who was on her deathbed. Before, dying, Mrs. Reed confesses when Jane's Uncle, John Eyre, wanted to adopt Jane three years ago, Reed wrote back and him that Jane had lost her life as a result of the typhus endemic at Lowood School. From her confession, the wickedness of Mrs. Reed is revealed, and Jane realizes how she was against her. Later on, Jane goes back to Thornfield, where it was anticipated that Mr. Rochester was soon going to wed Blanche Ingram. Jane had not revealed her true feelings towards

Mr. Rochester. However, on the midsummer even, Rochester speaks with Jane and informs her that he will get her another occupation. It was at this point that Jane cried and revealed how much she loved him. In the same way, Rochester admitted that he had loved her throughout and asked for her hand in marriage. Two days before their wedding, Jane woke up and was shocked to see a strange woman standing right by her bed. The woman was so scary, with an enflamed, mottled look and wore a formless white shift. The outlandish woman tore down Jane's wedding gown and stomped on it. Mr. Rochester assured Jane that the strange woman could probably be Grace Poole and her dreadful look was just a horrendous (Brontë C., 2001, p. 110).

Climax

The wedding ceremony was interrupted just after it had begun. Richard Mason came with Mr. Briggs, a lawyer from London, who announced that Rochester by this time had a wife named Bertha Mason who even lived in Thornfield! It was at this point that Mr. Rochester confessed that his wife who is pugnaciously crazy lives in one of the inaccessible rooms on the 3rd floor of their household. Mr. Briggs further discloses that he works for Mr. John Eyre, Jane's uncle, who was determined to ensure that his niece was kept away from engaging in a polygamous marriage. Rochester expresses his thoughts and tells Jane that he never had an affection of Bertha and was forced to marry her due to pressure from his dad who needed him to have a wealthy wife. He felt that his marriage with Bertha was not morally valid since the signs of her lunacy were hidden from him. Rochester becomes hopeless and tries to convince Jane to run away with him to France, but she refuses. This section becomes

the climax of the story because it turned out that Mr. Rochester was already married to Bertha Mason, who was a lunatic (Brontë C., 2001, p. 128).

Early the following day, Jane leaves Thornfield and travels as far as she can with the little pounds that she had. She was lucky to be accommodated by two sisters, Mary and Diana Rivers. This is after her being hungry and destitute for some time. St. John Rivers helped Jane to get a teaching job at a charity institution in the community where he is a cleric. Jane feared the disgrace that he had encountered at Rochester place, and hence she never revealed to her new helpers her surname. However, after a few weeks, St. John accidentally discovered Jane's true identity and found out that she was his missing cousin. He informed Jane that her relative John Eyre had passed away and left behind a treasure of twenty-thousand pounds for her. St. John, Mary, and Diana became a family that Jane had yearned for, and she decided to share the money with them. St. John is described as a dull individual who brags about his ability to overcome the tendencies of his worldly nature to get ready for a life of missionary service in India (Brontë C., 2001, p. 212). One of the temptations that he wanted to overcome is his love for Rosamund Oliver.

Suspense and Conclusion

Jane decided to go back to Thornfield and seen what had become of Rochester. But when she reached there she was shocked to find out that the house had been demolished in a fire. The insane Bertha was the cause of all that destruction. She even tried to jump from the scorching rooftop of the building, and Rochester who attempted to save her was severely

injured and lost his left hand and was bruised in one eye (Brontë C., 2001, p. 289). Jane sought out Rochester who lived a hermit's life in a secluded hunting lodge which was known as Ferndean. It was at this point that they decided to reunite and realized that they were still loved each other. As a result, they got married and lived happily after that. In the final chapter of the novel, we realize that Rochester and Jane have been idyllically happy in marriage for ten years.

3.1.1 Character Analysis

Major Characters

Jane Eyre

Jane is presented as a heroine who is ugly; this was a very daring move by Charlotte Brontë to create a nasty character as the leading role. In the 19th century, readers assumed that heroines in novels were believed to be beautiful. Jane is a simple and plain character who is not willing to be transformed into a romantic beauty and has no concern in becoming one. Jane is a character who is exceptionally passionate, adventurous, and always jovial and she is determined to work towards her accomplishment. Jane's strength lies in her intense emotions and her vivid imagination, though her personality of her being too passionate is also a fault, for instance, she gets it hard to forgive those who have treated her discriminatorily. Rochester's love moved her even to the point of making Rochester his "god" before she recognized her real character.

According to Mrs. Gaskell, even Emily; Charlotte's sibling had doubted this resolution of creating an ugly character (Gaskel, 2009, p. 82). She always questioned about who would fancy reading on the escapades of a typical appearing protagonist, would she be attractive to anyone. Others readers had reacted the same way Emily had foreseen. A well-known critic stated that the reader who bought the book to discover that its protagonist was an unattractive lady felt that he was a fatality of a scam (Brontë C., 2001, p. 289). However, for the better section, the author plan was lucky because she had predicted that that reader would get it simple to make out with a personality that had worries concerning her appearance and her prettiness to others. Currently, readers are not amazed by a work of fiction whose protagonist is not a foreigner but also a young lady who cannot rely on prettiness to create life more straightforward for her.

The personality of Jane has being emulated that it has become a cliché. Jane Eyre's looks were not the only aspect that made her a remarkable heroine in her era. The author broke the tradition in maintaining that the character a feminine character could not have the same emotional equal to a man. Jane is capable of stable emotions which were not the case with a majority of females in the 19th century.   Jane is intensely passionate, needs adventure, pleasure and a craving for work. On this ground, *Jane Eyre* is a love tale, from a woman's perspectives, which also appeals to male readers. Other readers feel dissatisfied when Jane finally becomes a conservative spouse and mother, entirely dedicated to the elder husband.

For readers to fully comprehend how the character of Jane changes gradually they have to read the story carefully. Fundamental questions like the mature Jane, still the same

role in chapter one who is a young, orphaned isolated child? Does turning out to be a wife imply that she has foregone her expressive autonomy? Or she has discovered an innovative means of conveying herself in her affiliation with Mr. Rochester? Majority of booklovers have the same opinion that Jane is a strong, undeniable personality, though disagreements of this statement about the character exist (Brontë C., 2001, p. 102).

Mr. Edward Rochester

The character of Mr. Edward Rochester has two areas of debate. The first's controversy concerns his morals. The English law could not permit a man to divorce a sick wife. To deal with this, he hides his wife and tricks Jane into a marriage. When his trick is discovered and his marriage canceled, he persuades Jane to escape with him to France and stays with her as his mistress. A section of the reader is amazed by Rochester action; they question how Jane fell in love with such a character. Other readers concur with Rochester when he alleges that his initial matrimony was not a genuine one, and it's only the law that does not permit a divorce.

The other controversy surrounding Mr. Rochester has nothing to do with his morality. He is believable and realistic, in fact, he is a man who has a human weakness, he is loving and forgiving, though he may appear as a fantasy lover (Brontë C., 2001, p. 127). Though critics like David Cecil complain that Mr. Rochester has nor flesh nor blood. They claim that he is a fancy lover as evident throughout the eyes of an immature and innocent teenager. In conclusion, Mr. Rochester fits into a specific illusory category (the Byronic Hero). These

types of people according to poet Lord Bryon are proud, skeptical rebels who do not surrender to the regulations of civilization. A Byronic superman continually works under some curse, who has a stain of sin or disgrace following him.

St. John Rivers

John is continuously described as cold-hearted and frigid. He is the object and foil of Jane Eyre's obsession. Sometimes the character of John Rivers reflects Jane's conflicting ideas concerning responsibility and mysticism. From time to time St. John appears to get wicked enjoyment in tormenting himself, he disregards the call that he deliberated an erroneous verdict to join the ministry. Though he feels affection for Rosamond Oliver, he gets a justification to decline her. More so John pledges to a severe perception of religion which he tries to inflict on others; he might be viewed as a hypocrite, though this is not evident because if he was a hypocrite, he could have convinced Jane to wed him by deceiving that her it was the desire of God. John wishes Jane to be committed entirely, though he is prepared to provide nothing in return. St. John Rivers is also different from Brocklehurst, he is ready to adhere the cruel regulations he has laid down for others (Brontë C., 2001, p. 82).

St. John is also explained in a manner that brings to mind characters encountered earlier in the narrative. For instance, he reminds Jane of her earlier life, in chapter four also he describes Mr. Brocklehurst as a black pillar. More so John is often contrasted to Helen Burns where "Burn" means a stream or brook in Scottish language, St. John's surname is Rivers. Basing on this comparison, Helen, a kid can surrender to God's will plainly and unswervingly,

while St. John Rivers a grown up cannot surrender to God will except through a vigorous effort which destroys a part of him.

Other readers view some resemblance between Mr. Rochester and St. John Rivers, even though differing in personality. The two men attempt to trick Jane to marry them, Rochester hides his mentally ill wife and St. John Convinces Jane that she ought to get married to him for the sake of responsibility. Moreover, the two explained often as being temperamental and introvert.   The other valid judgment regarding St. John is his endeavor to make himself a tool of God's will. For psychologists St. John has not satisfied his earthy cravings, but he has directed them in another direction. The Judgement of Jane regarding St. John sways significantly from one episode to another.

In turning down St. John marriage proposal he says to him furiously that he almost hates him, and if she were to marry him, he would kill her. Jane also tells Diana Rivers that St. John is an excellent and great man, though he forgets quickly, and he is merciless. The last part of the novel compares John with Greatheart who was a Christian warrior. St. John is portrayed as trustworthy, faithful, committed, energetic believer who works for his goal, though he may be strict.

Mr. Brocklehurst

Brocklehurst is a harsh man and an accurate picture of a religious hypocrite. Though he may be presented as a well-rounded man, he is a no-nonsense man, and this is evident when he threatens little Jane with punishment for childish mischief. Though he might also be

viewed as a ruthless and a religious hypocrite. He demands pupils to read books which he has authored concerning the horrible things that befall those who disobey (Brontë C., 2001, p. 79). He prescribes rules for others to follow yet he is not willing to adhere.

Hellen Burns

Unlike Brocklehurst, who is cruel and an accurate reflection of a religious fraud, Helen is a sympathetic character though not everyone finds her to be so. Other readers admire Helen righteousness and moan at her demise. There are others who argue that Helen is excessively right to be factual. Episodes involving Helen are sentimental and unimpressive, this is because in the 19th-century death of children was very common and was seen as part of life, people had an awareness that they might die at any time. Helen also has some faults, she breaks school regulations by reading novels in privacy, and she also has filthy fingernails.

Bertha Mason Rochester

Bertha Mason is the second wife of Mr. Rochester, she is not well represented, in fact, Jane sees her only twice; when she raids her bedroom in the nighttime and somewhere in section twenty-seven. She appears as a ghostly figure who roams at night setting ablaze her husband's bed ablaze and terrifying Jane. Bertha character serves to move the plot. This is evident because even Mr. Rochester explanation of her is vague and heartless, moreover when the moment for reuniting with his husband comes, and she commits suicide.

Feminists' critics have developed an interest in the character of Bertha in the story. According to them, she symbolizes the spiritual aspect. In their observation, Bertha is a symbol of her unbridled passion. In chapter one, where Jane refuses to accept John Reed's maltreatment, he labels her a "bad animal." Similarly in chapter two, when Jane is locked in Reed's room because her actions have to be too passionate. Moreover, the character of Bertha Mason has also captivated contemporary women author. For instance, Jean Rhys' "The Wide Sargasso Sea," is a complete narrative concerning early life and early marriage of Rochester's insane wife (Gaskel, 2009, p. 82). Another current work of fiction is the "The Four-Gated City," by Doris Lessing's which some parts are about a contemporary housekeeper involved in a romantic affair with her manager, who finds out that her psychologically sick wife resides in the underground room of the apartment.

Minor Characters

Blanche Ingram

Blanche Ingram is portrayed as the subject of negative criticism in the entire novel. She is an elegant, tall lady with an outstanding figure and skin tone. She flirts with Mr. Rochester and anticipates to get married to him. Though she is depicted as beautiful, people, who have the read the novel, consider her as a reasonable symbol of the flawed, noble women of the 19th century. Though others allege Jane and the writer's sentiment of jealousy have deformed the character.

Miss Maria Temple

Miss Maria is the supervisor of Mr. Brocklehurst learning institution, she is a compassionate character, but conceivably she lacks confidence.

The Reed Family

John Reed is a bully who assaults Jane; he matures to be a wicked person who commits suicide in his twenties. Mrs. Reed is unloving she has two unattractive daughters (Eliza and Georgina) who are immoral like their stepmother and stepsisters.

Mrs. Fairfax

Mrs. Fairfax, the housekeeper, is a supportive character, reasonable and jovial. Although she is the supervisor managing the servants she is uninformed that Mr. Rochester is still keeping his mad wife.

3.2 *Wuthering Heights*: Plot Analysis

Initial Situation

Wuthering Heights novel by Emily Bonte is based upon a series of narratives directed to the storyteller, a nobleman called Lockwood. Mr. Lockwood rents a beautiful house cum park known as Thrushcross Grange in England and slowly gets to hear about the histories of two native families. Ellen Dean, the housekeeper, has been staying with one of the two families throughout her life. In 1760, a farmer, Earnshaw left his farm in Wuthering Heights

heading for business in Liverpool. There, he found a young man who resembled a gypsy who had seemingly been left high and dry on the streets (Brontë E., 2000, p. 22). He carried the youngster home to join his family including his wife, daughter Catherine, his son Hindley, the housemaid Ellen and a steward named Joseph. In remembrance of his son who had died, he named the boy Heathcliff after him. All members of the household except for Catherine were against the move by Mr. Earnshow of introducing the dark-skinned Heathcliff. Catherine, who was somewhat younger than Heathcliff turned out to be close to him.

Hindley on the other side felt as though Heathcliff had displaced him, despite the fact that he was older and deemed the first son and true heir. Further, Hindley harassed Heathcliff whenever he could and took advantage of his impact on Earnshaw to get his way. In nature, Heathcliff was an odd, silent child and gave a blind eye to the blows he got from Hindley in spite of the fact that he was ruthless. After Earnshaw's wife passed away, Hindley was sent to school in last effort to ease pressure back home and transform him into a commendable son. After a few years, Earnshaw's wellbeing deteriorated, and he became progressively estranged from his family in his cranky old age he trusted that everybody hated Heathcliff for he loved him. Mr. Earnshaw disliked Catherine for her beguiling and mischievous ways (Brontë E., 2000, p. 67).

Complication

Three years later, Mr. Earnshaw succumbs to death and his son Hindley takes over Wuthering Heights. He comes back accompanied by a spouse known as Frances and embarks

on a revenge mission on Heathcliff. Heathcliff came in as an orphan took his place later to be

the spoiled and favorite son. Also, he now gets himself regarded as a typical worker,

compelled to work in the fields. However, Heathcliff proceeds with the cozy relationship with

Catherine. They take a stroll one night to Thrushcross Grange with the intention of mocking

Edgar and Isabella Linton who appeared to be, the weak, pompous kids who resided there.

Catherine is compelled to remain at the Grange to recover for five weeks from a dog bite. At

the same time, Mrs. Linton attempts to make her a presentable young woman. When

Catherine returns, she has turned out to be captivated by Edgar, and this affects her

relationship with Heathcliff to be more muddled. Hindley plunges into alcoholism after his

wife, Frances, dies in the wake of giving birth to a child named Heraton. Hindley intensifies

his barbaric and abusive ways towards Heathcliff. In the end, Catherine chooses to fulfill her

desire for social advancement when she becomes betrothed to Edgar Linton, regardless of her

overwhelming affection for Heathcliff. Heathcliff flees from Wuthering Heights and returns

after three years soon after the marriage of Catherine and Edgar (Brontë E., 2000, p. 72).

Climax

On returning home, Heathcliff gets on his retribution on everyone who aggrieved him.

Heathcliff takes advantage of his immense and mysterious wealth to shrewdly loans cash to

Hindley to drive him into bankruptcy and fall into more profound depression. At the point of

death of Hindley, Heathcliff acquires his manor. Likewise, he weds Isabella Linton, whom he

treats without remorse as his first step to acquiring Thrushcross Grange. Catherine dies from

an illness after she brought forth a little girl. On the verge of her death, Heathcliff beseeches

her soul to stay on Earth in whatever form, be it haunting him, or make him distraught provided that she does not exit his life. Isabella escapes to London where she stays with her newborn child, the son of Heathcliff, Linton baptized after her family. After thirteen years, Nelly still fills in a Catherine's little girl's nursemaid at Thrushcross Grange.

Suspense

Catherine appears lovely and obstinate; she takes after her mother. However, the father gently influences her modifying her personality. Catherine is brought up at the Grange with no information of Wuthering Heights. Out of curiosity, she takes a stroll in the fields and finds a house where she met and played with Heraton. Shortly after that, Isabella passes on, and Linton moves in with Heathcliff. Heathcliff turns out to be more cold-blooded as he brutally treats his weakly son more than his mother (Attwood & Brontë, 2008, p. 72). Catherine runs into Heathcliff on the fields after three years and visits Wuthering Heights to see Linton. The two begin a secret romance steered utterly through letters. Catherine develops a habit of stepping out in the night with no one's knowledge to enjoy time with her fragile young lover who maintains that she should come back and help restore his health. Nonetheless, it becomes evident that Linton is chasing after Catherine because Heathcliff is driving him to. He believes if the two get married it will legitimize his quest for Thrushcross Grange and in this manner, he gets to finish his Vengeance on Edgar Linton.

Conclusion

Death is looming as Edgar Linton falls ill; meanwhile Nelly and Catherine fall into Heathcliff's trap of getting back to Wuthering Heights; here, he detains them till Catherine weds Linton. Edgar's death follows after that, and his demise is trailed by the death of weakly Linton. Wuthering Heights together with Thrushcross Grange is now under Heathcliff. He makes Catherine stay at Wuthering Heights and take the role of a typical servant as he leases Thrushcross Grange to Lockwood. Nelly ends her story as she arrives the present time. Also, left shocked is Mr. Lockwood who closes his tenure at Thrushcross Grange and moves back to London (Brontë E., 2000, p. 221). Although, he visits Nelly half a year later and learns of additional improvements within the story. In spite of the fact that Catherine initially mocked Hareton's inexperience and lack of knowledge which demonstrated retaliation when Heathcliff put an end to Heraton's education once Hindley passed on; she has developed deep affection as they reside together in Wuthering Heights.

Heathcliff turns out to be increasingly fixated on the memory of Catherine to the point where he speaks to her ghost. All that he sees makes him remember her. Later, after he spent a night strolling in the fields, Heathcliff meets his death. Little Catherine and Heraton acquire Wuthering Heights and Thrushcross Grange, and they intend to get married on the following New Year's Eve. In the last passage of the novel, Lockwood proceeds to visit the burial place, where Catherine and Heathcliff were buried.

3.2.1 Character Analysis

Major Characters

Heathcliff

Heathcliff is an ardent and resentful gentleman who tolerates a hard upbringing and is afterward obsessed by both a wish for vengeance against Hindley and a profound affection for Catherine. He is a dark-faced, aggressively passionate and black-natured. Having been an orphan at a very young age, he is exposed to vindictive, emotive anguish in his shaping years upon being brought to Earnshaw home quite young. Hindley Earnshaw is his principal tormentor, who is envious of his dad's clear prejudice to Heathcliff. As a result, Heathcliff bears his anguish with the surly endurance of a toughened, abused creature.

However as years go by his affliction puts in abhorrence in Heathcliff's personality, and he turns out to be filled with a cruel, nearly demonic, longing for revenge against Hindley. This goal, joined with his eccentric, magnificent bond with Catherine, Hindley's sister, takes in his being until it results in an overwhelmingly worn out individual. Nevertheless, he assesses himself as an accurately advanced human being who, having immense emotional vitalities and qualifications, is a living thing set separately from others. However, a number of people consider him as an evil person, occupied with horrifying enthusiasm and powers (Brontë E., 2000, p. 41). Eventually, he gives up the ghost bare, his resolve moved out and his vehemence worn out, endured by Cathy plus Hareton, the critics, the conventionalists, fatalities of his rancorous wraths.

Catherine Earnshaw

She is a sibling of Hindley, but later on in the novel, she becomes a spouse to Edgar Linton. Besides, she is a mother of infantile Cathy Linton is a feisty but haughty girl. She is disappointed once Heathcliff separates with her, and she, in the end, marries the rich Edgar Linton (Brontë E., 2000, p. 62). Catherine is strong-willed lady, besides being egocentric, untamed, impudent, offensive, and occasionally even evil. Catherine is even capable of being charming of sense and grin, and she is habitually penitent for founding twinge with her audacity. In their childhood, she established uncommonly intimate relation with Heathcliff, but as her closeness amid Edgar with Isabella Linton develops, she turns out to be arrogant and supercilious. In the face of her affection to Heathcliff, she turns him down for apprehension that matrimony to him would demean her.

As an alternative, Catherine acknowledges Edgar Linton's proposal although her unfathomable emotions for Heathcliff never fades (Brontë E., 2000, p. 121). He is her lone selflessness, and she maintains that Edgar ought to in any case put up with him so that her matrimony will not change her companionship with Heathcliff. Her marriage is a bearably blissful one, probably for the reason that Catherine becomes disheartened subsequent to Heathcliff's departure as a consequence of her negative response. In the lead of his come again, they grow to be close associates all over again, in spite of Heathcliff obvious contemptible nature and stinking handling of her relatives. In their cold-blooded fervor and violent, beleaguered love they are misplaced to each other, every one holding the other's

strength of mind as if it'll be his or her own. Her psyche busted and grief-stricken, Catherine at last dies while giving birth.

Edgar Linton

Edgar is Catherine's down-to-earth spouse and father to her daughter Cathy. He passionately loves Catherine and treats her very well until Heathcliff's comes again to Wuthering Heights. He is a stable, inconspicuous human being, tolerant and lenient of equally his partner and his daughter.

Hindley Earnshaw

He is a sibling to Catherine Earnshaw, spouse of Frances, and the dad of Harleton. He is green with envy of Heathcliff As a child and treats the boy so maliciously. Subsequent to the bereavement of Frances, Hindley's nature gets worse swiftly; he drinks a lot and as a final point perishes in dishonor, liability, and squalor as the consequence of Heathcliff's plan of retribution.

Cathy Linton

Cathy is also one of the significant characters since she is the descendant of Edgar and Catherine and spouse of Linton Heathcliff. She is a brilliant, strong-willed, and a loving young woman. She sympathizes with Linton, who later turns out to be his friend, and through the deception and buying-off of Heathcliff is obligatory to wed the unhealthy youthful

gentleman. However, later in the novel she is seen turning out to be surly and short-tempered in Heathcliff's family circle, but she gets definitive cheerfulness with Hareton Earnshaw.

Linton Heathcliff

Linton is Isabella and Heathcliff's son and also a spouse to Cathy Linton. He is an egotistical lad pampered and blemished by his mother. After her mother passed away, Linton proceeds to live in Wuthering Heights descends into a pathetic way of life, a prey of his father's unsympathetic handling. Having been sickly since childhood, he dies at a premature age, brusquely subsequent to his wedding to Cathy Linton.

Hareton Earnshaw

He is a son of Hindley and Frances. Hareton is becomes the main reason why Heathcliff's sought for vengeance against Hindley. Beneath Heathcliff's order, or somewhat abandon, Hareton develops into a simple, disgusting, and amateurish youthful chap. However, after Heathcliff's demise, Catherine takes him beneath her blame and starts to develop his intelligence and behavior. They later fell in love and got married.

Isabella Linton

Isabella is the sibling of Edgar, and married to Heathcliff's, and mum to Linton. She is a somewhat snobbish, blemished, and frequently brooding young lady. As the story proceeds, she becomes so much obsessed with Heathcliff, and in the face of her family's resistance and forewarnings, she flees with him in order to escape opposition from her family. In a while,

lamenting her imprudent deed, she abandoned him and started living her child Linton until her passing away.

Frances Earnshaw

Frances Earnshaw is the spouse of Hindley, and she suffered from the ominous Victorian cough. There is less information regarding her background, but that does not bother Hindley who first met her while at college. Before her death, she had given birth to Hareton Earnshaw.

Mr. Lockwood

Mr. Lockwood is the principle narrator in the novel. As a result, he plays a pivotal role in the plot of *Wuthering Heights*. He is a dandyish guest from the town and Heathcliff's renter. Concerned with his landholder, he heeds Mrs. Dean retells the tale of the Earnshaw along with Linton families. Lockwood is not a stranger to violence as he spends almost the entire story trying to understand the inhabitants of Wuthering Heights. Brontë depicts him as an individual who is not good at compromising with confusing situations.

Mrs. Ellen Dean

She is also named, Nelly, the house servant who narrates Heathcliff's olden times to Mr. Lockwood and by this means functions as one of the novel's raconteurs. Her primary role is that of being a servant in the family at Wuthering Heights. She sets out amid Catherine even as she proceeds to Thrushcross Grange and at last got married Edgar Linton. A few years

later, she proceeds to reside at Wuthering Height working as a housekeeper for Heathcliff's family. She is a modest, concrete personality, unadventurous, snobbish, and tolerant. Even though Hindley's unruly home and Heathcliff's malevolence behavior suffering and over and over again scandalize her, she does minute to conflict these aberrant qualities, maybe through lack of mind's eye but probably not as of need of will. In the features of Heathcliff's hardhearted revenge, she is the stem and tough.

Minor Characters

Joseph

Joseph is a domestic worker at Wuthering Heights. He is ceaselessly makes murky interpretation and calculations concerning other populace and giving harsh warnings for their sinful actions. Joseph pops up in the background and often spouts all kinds of spiritual threats and swear words, some of which are difficult to comprehend due to his Yorkshire accent. He is a harsh and a self-righteous individual who don't seem to lead a very compassionate life. He tends to judge everyone, and he only shows decency to Hareton because he believes that one day he will become the master of Wuthering Heights.

Zillah

Zillah is a servant at Wuthering Heights. She is depicted as a "stout housewife," and her last description in the novel takes place when she refused to assist Cathy Linton at Wuthering Heights. She defended herself by pointing out that she was following her

employer's instructions. Even though she plays a minor role in the story, she narrates some parts of the novel, and her character can serve as a means of helping the readers focus on the relationship between Heathcliff, Catherine, and Edgar.

Mr. Green

Mr. Green is a lawyer hired by Edgar, and he is the one who stood in for Heathcliff. He fails to do his role of securing Edgar but rather gives Heathcliff and opportunity to inherit the Thrushcross Granger.

Mr. Earnshaw

Mr. Earnshaw is the dad of Catherine and Hindley. He conveys Heathcliff to Wuthering Heights following a commerce tour to Liverpool.

Dr. Kenneth

Mr. Kenneth and Mr. Green are legal representatives in Gimmerton, an adjacent rural community.

3.3 Summary of Chapter

The chapter has focused on plot and character analysis of *Jane Eyre* and *Wuthering Heights*. Jane Eyre is the major character in Charlotte Brontë's novel while Heathcliff is the principal character in *Wuthering Heights*. There are different major events depicted in *Jane Eyre* and *Wuthering Heights*. The complication in *Jane Eyre* arises when Jane finds out that

Mr. Rochester was already married to a madwoman named Bertha Mason. Their wedding is cut shot after Mr. Biggs reveals the secret that Rochester had kept for long. Jane is forced to flee from Thornfield to escape the shame and the realization that the person she loved most was already married. This chapter provides the chronology of the significant events that unfold in *Jane Eyre*. In *Wuthering Heights*, the conflict arises when Mr. Earnshaw brought Heathcliff home to stay with his wife and children. Earnshaw children are not happy with Heathcliff presence at their home. Consequently, the complication in the story occurs when Heathcliff and Catherine came together to spy on Linton children. The climax occurs when Heathcliff falls in love with Catherine but ends up marrying Isabella just to get their property. The conclusion of the story is depicted when Earnshaw and Heathcliff finally inherited the houses.

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CHAPTER FOUR

4.0 Analysis of the Symbolic Use of Nature in Representing Characters in

Jane Eyre and *Wuthering Heights*

Introduction

In the literature review chapter , the theoretical framework identified for the current study is the Systematic Functional Linguistic (SFL). As pointed out, the SFL is based on the analysis of the relationship between linguistics and its functions in a given social setting. This chapter takes a stylistic approach in the analysis of the symbolic use of nature in representing characters in the two novels, *Jane Eyre* and *Wuthering Heights*. The stylistic analysis in this chapter focuses on the style of symbolism as used by Emily and Charlotte Brontë in their novels. Style is defined as an aspect of writing that results from the recurring choices that an author makes (Leech & Short, 2007, p. 71). This element helps to reflect on the writer's subliminal practices of habitually choosing one form over others to imply a similar thing. Hence, this chapter examines the aspects of nature in *Jane Eyre* and *Wuthering Heights* and how they have been used in representing characters. The chapter begins by exploring how the elements of nature such as weather and landscape have been symbolically used to describe the different characters in *Jane Eyre*.

Consequently, the second part of the chapter provides an analysis of how the elements of nature have been used in the representation of characters in *Wuthering Heights*. The

symbolic use nature in the two novels is a fundamental consideration in this chapter; hence, the chapter extensively examines all the elements of nature and has been used to represent each character. The other section of the chapter explores the significance of the symbolic use of nature in the representation of characters. Nature is evidently one of the most significant elements in the Brontës' novels that has been used to portray the lives of different characters in the novels. The last section of the chapter provides an in-depth summary of the chapter.

4.1 Analysis of the Symbolic use of nature in representing characters in *Jane Eyre*

4.1.1 Use of Weather and Events Occurring in Nature In representing Characters.

Charlotte Brontë uses the weather and events occurring in nature to illustrate Jane's life symbolically. In the novel, the weather coincides with a particular situation that Jane encounters. In chapter one, the bad weather depicted in Gateshead establishes Jane's life that is characterized by mistreatment and absence of self-belonging. Jane points out that the cold winter wind brought about the clouds of somberness and a shower of rain that was so penetrating that the further outdoor activities for that day were not possible (Brontë C., 2001, p.1). This was like a predicament of what Jane was going to face because just later that day Mrs. Reed punished her and locked her up in the red-room. Consequently, in her first night at the Lowood School, Jane finds out that the water that was stored in carafes had frozen due to the coldness of the wind that emanated from the changes in weather. Charlotte explicitly uses the harsh weather symbolically to depict the cold reception that Jane experienced in her first

day at the Lowood School. This also predicts her future life where she will just be experiencing a harsh life and as colder as hell. Thornfield was at its liveliest when Jane first stayed there, and she could even note the beautiful springs of weather (Meyer, 1990, p. 249).

It is evident that the symbolic use of nature in *Jane Eyre* is a fundamental feature of the novel. As the story begins, the season and weather at Gateshead Hall are carefully noted since it closely reflects on the inner experience and the physical suffering of the main character Jane Eyre. The fact that the novel adheres to the Gothic genre means that it subscribes to the symbolic use of weather and nature as points of reference to what is transpiring in and around the characters. Throughout the novel, the storms rise and fall depending on the introduction of new characters, increasing actions or coincidence with a character's feelings. It is as if the elements of nature moves the weather with the flows of the character's emotions or foreshadows on what is going to happen in future concerning the weather patterns (Meyer, 1990, p. 254).

Consequently, the aspect of setting coincides with the Gothic genre. There are dark passages depicted in Thornfield as well as vast landscapes that Jane crisscrosses. These features of nature establish the images of suspense and horror which she must confront in the sequential world and deep within her diverged soul (Kendrick, 1994, p. 231). One instance where Brontë uses the nature of weather and setting to create a platform for Jane's loneliness is in chapter twelve at the moment where she was about to meet Mr. Rochester for the first time. Jane walked in the middle of winter when he left Thornfield at three o'clock, she walks in a cold, dark and lonely road at mentions how the moons rise, a mysterious cloud passing, as

well as the frost in the ground and the air (Brontë C., 2000, p. 145). These descriptions set the stage for Jane to meet Mr. Rochester for the first time when coincidently he is also cold and lonely. The harsh symbols from nature regarding weather such as the lightning and storms were somehow warnings to Jane regarding accepting Rochester's marriage proposal (Meyer, 1990, p. 249). The splitting of the chestnut tree foreshadowed Jane and Rochester separation at their wedding because Rochester was already married.

4.1.2 The Symbolic use of Weather and Landscapes to portray the emotions of characters Nature at Gateshead.

The first chapter is set at Gateshead at an early winter, and the description of the weather in the first paragraph already gives the reader a cue on the season even before giving the symbolic information on Jane's overall situation. The weather is sufficiently described in the novel to create an impression of the existing force outside. However, the novel hardly provides an adequate description of the landscape at Gateshead. Nevertheless, the information on the landscape is given through Jane's observation from a window. Most of the stories are of the actions that take place indoors, and there are not more information on the landscape probably because the land was shrouded in fog (Brontë C., 2001, p. 10). In this context, Jane seems to be more interested with the magnificent forces of nature outside and hence would feel contented even with the thought of not being shut entirely away from them (Brontë C., 2001, p. 10). There is also the mention of the harsh landscape and hostile weather that in turn contributes to the gloomy atmosphere of the early chapter of *Jane Eyre*.

The nature of landscapes has been used symbolically to correspond with Jane's inner life. Notably, the social circumstances in which she lives is indeed not beneficial. Jane has no friends, and most of the times she is all alone. Her relatives such as John Reeds are somewhat her feared enemies, for instance, John profoundly frightens her despite the fact that she had no qualms with him. On the hand, her aunt, Mrs. Reed is a cruel and unjust woman, and as a result, Jane suffers severely and unnecessarily.

Mrs. Reed is one of the most significant characters especially in the first four chapters of the novels and from her actions and words, there is no doubt that she is the leading cause of Jane's miseries. Also, Jane's Cousins, Bessie and Abbot seem to care nothing for her. The suffering that Jane undergoes makes a bitter girl, and most of the times she is angered on how she is being treated (Brontë C., 2001, p. 12). There could be a correspondence between Jane's frantic behavior and the stormy weather outside in the first chapters of the novel.

In last passages of the novels, the aspects of nature and landscape are barely ever described, as the actions occur almost solely indoors and the characters do not even focus on what transpires outside the Gateshead Hall. At the time when Jane moves to Lowood, the author gives an impression of a milder weather. However, when Jane returned to Gateshead after several years, the season is depicted as spring which implies a transformation of the characters. When she found her sickling aunt and her cousins, he felt unhappy in the place but time had changed for her. The weather at time symbolically mirrored the condition of the Reed family, in general, considering the fact that Mrs. was critically ill. The family was facing a period of intense hurt and change because they were yet to lose another person in the family

due to illness. At this time, the weather was full of "rain that beat strongly against the window panes" (Brontë C., 2001, p. 273). Mrs. Reed was facing death, and at the same time, the weather outside was intensely harsh. Hence, the weather has been symbolically used to mirror the condition of Mrs. Reed.

4.1.3 Nature at Lowood Charity School

Another symbolic use of nature is depicted when Jane arrives at Lowood Charity School. Upon her entrance to the school, a gloomy weather engulfed the atmosphere. The vivid description of weather at that moment establishes an impression of gloom; "Rain wind ….filled the air" (Brontë C., 2001, p. 51). The word choice in this description suggests harsh, extreme weather. Correspondingly, even when Jane goes to bed, the weather lingers with its aggressive manner, and on the same night of Jane's arrival, it remains harsh and hostile. Conceivably, the weather functions symbolically to foreshadow on the challenging life at Lowood School. The lethal coldness of weather essentially indicates the mercilessness of nature, and this may correspond to the physical spitefulness and emotional taciturnity of the cruel authorities in the institution.

The setting of the spring season in Lowood brought much relief to the protagonist in the novel. The spring season is personified as female probably to create an impression of gentles and is even associated with Hope, "spring drew on…..she was indeed already come" (Brontë C., 2001, p. 90). Nature is symbolically used vigorously for the representative features and qualities. The onset of spring seems to have changed the Landscape around

Lowood as well as Jane's way of living. The landscape was now seen entirely differently (Brontë C., 2001, p. 90). Another change that spring season brought about is that it enabled the residents of Lowood to spend most of the time outdoors close to nature.

4.1.4 Nature at Thornfield

The description of nature and landscape at Thornfield symbolizes Rochester's dark secrets and snags. An example of the description made is that of the "rookery" as well as the "mighty old thorn trees" (Brontë C., 2001, p. 118). The rooks have negative cultural connotations, but Jane interprets them positively. The rooks are considered as some of the most vital species of wildlife in Thornfield. Regarding the landscape, the hills around Thornfield and those surrounding Lowood are similar in that they all establish a more or less bolted space where the actions take place. The critical difference is that the Hills at Thornfield is not confining like those surrounding Lowood.

Even though there is the symbolic use of hostile weather in the Novel, nature does not see to threaten Jane. The portrayal of weather at Thornfield is much more favorable compared to how it was earlier portrayed at Gateshead. Jane says that "I did not feel the cold…….even though it froze keenly" (Brontë C., 2001, p. 131). The vocabulary created in the description of the weather at Thornfield creates a positive impression of the winter season at Thornfield. It focuses on the pleasant features of that season. The descriptions of nature exemplify the positive changes that the characters in the novel have undergone. Jane is no longer a timid little girl, but she is now fully grown confident and courageous woman.

Essentially, Charlotte Brontë manages to use the magic of mature to influence the plot more beneficially. For instance, the ice caused by the frost establishes a perfect setting for a trustful beginning of Jane and Rochester's consociates. Jane is the Heroine who comes and provides the help to the male character who had an accident. This incident establishes a first positive impression of Jane on Mr. Rochester which later provides a foundation for a relationship that ultimately results in a lawful marriage.

The symbolic nature of springtime confers its favors on Jane and other characters. During this season the weather is described as friendly in the first spring with high temperatures that are pleasing and already menacing the next season. The author makes various mentions to spring's purity and newness. For example, Mason asserts that "The fresh air revives me……" (Brontë C., 2001, p. 248). Also, Rochester looks as he appreciates the outdoor scene even as he asks Jane not to reenter the house at present. Sometimes the weather at Thornfield is depicted to be less friendly especially rain which forces Rochester and his guests to stay indoors. Nonetheless, the weather is not described to be as gloomy as that in Gateshead and Lowood. The descriptions of weather at Thornfield focuses on its positive manifestations rather than the inconvenient ones.

The romantic spring landscape may be considered to have reflected the mutual affection between Jane and Rochester. There is also the detailed description of different plants mainly fruit trees and flowers which strongly illustrate the qualities of beauty, productiveness, as well as the supportiveness of nature at Thornfield. Also, the mention of sunshine's paints a picture of Thornfield with a likeness to paradise.

The summer sets in when Jane returns to Thornfield after visiting her sickling aunt in Gateshead. The description of summer sharply contrasts with the gloomy, dreadfully cold winter at Lowood and Gateshead. Even as Jane arrives, some of the changes in nature are vividly described. Again, the aspect of likening Thornfield to paradise is applicable regarding fertility. Jane felt welcomed after coming back to reunite with the residents of Thornfield Hall. Nature has also been used to symbolize the feelings of the characters, for instance, when Jane arrived the weather was bright, hot and unusually pleasant and Jane felt the "heat" of passion at Thornfield (Brontë C., 2001, p. 287).

Another symbolic use of nature is the description of the twilight or the 'hour of Romance' where Jane and Rochester are featured. The description of the sky and lighting mirrors the affection between Jane and Rochester. Also, there is the mention of the different species of plants and animals. It can be noted that the natural dissipation and that of fruits and flowers explicitly symbolizes Rochester and Jane's wealth of passion. However, the animals cited in the novel are mainly winged creatures which exemplify the likelihood of Jane's leaving for good (Brontë C., 2001, p. 288-291). In the same passage, Rochester compares Jane to "a frantic, wild bird" (Brontë C., 2001, p. 293).

When Jane accepted Rochester's marriage proposal, nature turned gloomy an event that surprised Jane. There was also an implausible rage in nature as Jane asks "what had befallen the night…" That day had not yet set, and everyone was in a shadow. The same tree that they both sat under was "struck by lightning" (Brontë C., 2001, p. 296). The fury of weather and nature symbolized the rage associated with Rochester's immoral marriage

proposal as well as the disobedience of the divine law. On the day of the wedding, in front of the church, Jane sees a crow which foreshadows misfortune that would befall Rochester and Jane's marriage.

4.1.5 Nature at Morton

There is also the symbolic use of nature in Morton to illustrate Jane experiences. The landscape in Morton is described to constitute "Great moors… deep valleys" (Brontë C., 2001, p. 371). Jane is now alone, and the only relative she had was the universal Mother Nature. The raised grounds where Jane slept peacefully seems to have symbolized a particular characteristic of motherliness: I again nestled to the breast of the hill" (Brontë C., 2001, p. 373). Also, nature evokes a comforting religious faith in Jane, for instance, when she observed the beautiful sky, she expressed her gratitude. However, the feelings of confidence can be at the same time misleading as Jane soon gets into life-threatening encounter. Mother Nature is not said to have caused a major suffering for Jane at the Morton parish; it tended "picking" on her.

The restless night in the wood especially the mistiness and fogginess due to the rains symbolize Jane's state of deprivation and misery. Her desolation is evident from the fact that she is even forced to live outside and loses hope of survival as the weather became extreme and menacing. Due to the impending fate facing Jane, she turns to a more pristine landscape where she would spend her time as she prefers to die. She looks for shelter at the high ground, but unfortunately, she does not find an appropriate one. This also symbolizes the alarming

state that Jane is facing (Heilman, 1960, p. 289). Even when the rain starts falling, nature exemplifies itself the despondently life-threatening way that sharply contrasts with Jane's first experience on the moor. When she was hosted by Dian and Mary, Jane manages to relish nature again. The landscape at Morton appears barren which is different to Thornfield's abundance of nature and may symbolize Jane's life without Rochester's love (Brontë C., 2001, p. 213). As the story continues, the outdoor scenes undergo some changes mainly in the surroundings of the Moor House. Again, nature and landscape are depicted as idyllic which reflects Jane's positive response to her surroundings.

4.1.6 Natural Element of Fire

Charlotte Brontë extensively uses fire as a motif in a versatile way. The fire can destroy, enliven or even comfort at the same time. The novel depicts the potential of fire ranging from how it burns in hell and how it gleams in bliss. The presence of fire can be exemplified in different ways as it leads to easiness while the outcome of its absence is gloomy isolation. At the same time, the wild abundance of fire leads to destruction. Even the story illustrates the various presence of fire physically, it also reflects them in Jane Eyre who is the main character. Through the novel, Jane strives to establish a middle ground where she can portray her inner fire that can allow her to fuel her desire and self-respect without destroying her (Duthie, 1986, p. 120).

Fire is typically illustrated in its most heartening form, as an appealing flame that burns brightly behind a grille. Delimited fire represents the warmth, vivacity, and comfort of

home. In chapter one, Jane first describes the Reeds family and noted that Mrs. Reed likes to "lay stretch out on a sofa by the fireside…." (Brontë C., 2001, p.7). The Reed family congregating at the fireside depicts a strange scene but one that which Jane is left out. The reason why she is excluded is that the Reeds consider her too spiteful to enjoy the privilege that was only meant for the contented, exultant, little children (Brontë C., 2001, p.7). This denial only contributes to the consolation that fire brings when eventually Jane belonged somewhere. Even while being a child, Jane's passion represents an alternative for bolstering fire to sustain her. What Jane only fears is to live in grim poverty, a phobia that she portrayed since childhood. She feared to live in poverty to the extent that she opted rather live imprisoned by her aunt, Mrs. Reed, that to live with freedom in poverty (Brontë C., 2001, p. 23). Necessarily, it implied that it would be in vain to live without the fire of passion would be appalling than the wickedest abuse at the hands of Mrs. Reed.

Strangely, the fiery nature that makes Jane remain contented with her life is considered as repulsive to the liberal English society. When she first met Mr. Rochester, Jane was undaunted to confront him because of the "grimace or the roughness of the traveler" (Brontë C., 2001, p. 108). Rochester seems to be somewhat feral, and that's why Jane felt that she was decent enough to converse with him without feeling the delusion of politeness. However, "if Rochester was attractive and right may he would not have sympathized with her and may have avoided her as one would have avoided lightning, fire or just anything that appears bright but hostile" (Brontë C., 2001, p. 108). Jane identifies the fire that glitters radiantly inside her but she considers it as repulsive to the good-natured. It is evident that

Rochester not only put up with the fire in Jane but also emboldens and loves it. Even after the marriage proposal, Rochester reveals to her that "to the soul made of fire …" (Brontë C., 2001, p.245). It is clear that Rochester is exhilarated by Jane's passion that he considers being matured and controlled. He chooses it over the "perception of trifle, flushness, and conceivably imbecility" (Brontë C., 2001, p. 245).

In their initial fireplace conversation, Rochester instantaneously realizes the flicker of living underneath a plain-speaking shell, pointing out that she must be "tenacious of life" to have endured the eight years at Lowood School (Brontë C., 2001, p. 115). Lowood seemed like one of those institutions that are meant to drown any extreme passion. It was characterized by a hardy lifestyle, simple dressing, and ingenuous accommodations; with all these Jane knew that she much adapt to its system in order to succeed (Brontë C., 2001, p. 33). Helen Burns was Jane's closest friend, and she was the one who mentored her for 'survival' at Lowood School. She was the one who taught Jane how to suppress the fire of hatred, and in the process, she made her a meeker pupil. Also, Hellen encouraged Jane to feed on the fire of brainpower.

Through her advice, Hellen portrays significant wisdom that helped Jane let go her hatred and self-pity. She told Jane that 'life seems to be too short to allow her nurse enmity or registering wrongs' (Brontë C., 2001, p. 54). In this context, also Hellen last name 'Burns' becomes symbolic in that he taught Jane how to burn her fire positively. Despite all these characteristics, Hellen is not a perfect representation of decency. She confidently portrays her desire for learning and Jane glees in seeing this. Nonetheless, in all her inactiveness, Hellen

holds no to the sustaining thirst for knowledge, and Jane tries to adhere to this example. Indeed, this offers a way out that lets fire to stay controlled without putting it out (Rule, 1985, p. 165).

The fire that sustained Jane's souls could potentially destroy her life if it were left uncontrolled and unchecked. For instance, Mr. Brocklehurst tells her that it was not good to be a naughty girl and he goes further to threaten her with the consequence hell which he describes 'a pit with full of fire that burns forever' (Brontë C., 2001, p. 31). Later in the novel, we also see St. John fearing for Jane's fate after she refused to be a missionary. Subsequently, the physical consequence of fire is also depicted in Bertha Mason whose individuality is brimming with the fire of insanity that she even attempts to set ablaze everything that restrains her. She began burning Rochester's bed, but Jane managed to put out the flames that were consuming it (Brontë C., 2001, p.140).

Bertha's habit of burning fires ultimately led to the destruction of Rochester and Thornfield at large. As a result, Thornfield turns out to be a deserted shambles; where the grounds were trampled and leftover. The silence of death dominated the atmosphere, and the lonesome wild engulfed Thornfield (Brontë C., 2001, p.396). Conceivably, the destruction of Thornfield by fire is symbolic since it exemplifies the destruction of the past and establishing the way for a new start.

4.1.7 The use of symbols of Fire and Ice to symbolically convey the sense of opposing forces in Jane Eyre's life

Charlotte Brontë employs the motifs of ice and fire through the novel to illustrate the aspect of opposing forces in Jane's life. These elements define Jane Eyre's life even as they compete for dominance in her inner self throughout the novel. This is depicted in a continuous dialogue between ice and fire, that is, her inner self and other. Since her childhood, Jane seems to have developed a split personality due to the traumatizing psychological torture that her aunt, Mrs. Reed, together with others put her through. This traumatizing experience that Jane goes through introduces the conflict of the adversative elements in her personality (Solomon, 1963, p. 210). This is vividly seen at that point when young Jane stands behind the mirror and characterizes her reflections as half-imp and half-fairy. At the same time, she thought that her aunt would regard her as a dangerous deceit. Fundamentally, Jane is a character that puts, in a nutshell, this struggle of elements of fire and ice as well as the emotions that they symbolize.

Throughout the novel, the fire has been used a symbol of passion and intensity, and at the same time, it has been used a symbol of fury, anger, violence, and revenge. Consequently, it has been used a symbol of warmth, love, covetousness, and vivacity. On the other hand, ice has a contrary representation of those accredited to fire since it is associated with the absence of feeling and reason, clarity, discipline and mainly restrain, repression or even self-control. For Jane's struggle to find a resolution, a balanced settlement of the elements of fire and ice was necessary. This aspect is realized through her interactions and relations with individuals

who actions embodied the two antagonizing elements. She had to come to terms with St. John and Bertha each of which exemplified the implications a person has to encounter if allowed to take part more than an element (Brontë C., 2001, p. 212).

In the first analysis, Bertha Mason plays a central role in Jane's intellectual growth and her self-understanding. Bertha functions as her most significant drawback throughout the novel. She entirely becomes disturbing, frightening, violent and sexually immoral; she personalizes a sizzling, consuming and wildfire. Besides, Jane as a character personifies a fire that is apparent and can be recognized in Bertha but as a distant form of herself. Another opposing characteristic that can be observed between the two women is their encounters of confinement due to their fiery individualities. Jane can relate with Bertha to a particular extent as a result of her detention during her childhood in the red-room at Mrs. Reed's home. In some way, Bertha warns Jane to be wary of her wild passion and sexual desires and cautions her of the impending dangers. As a result, Jane gets a different reflection of herself and a premonition of the happenings that were to follow (Brontë C., 2001, p. 124).

Bertha Sneaks into Jane's bedroom and wears the wedding gown to signify that she was the real wife of Mr. Rochester. She goes ahead and tear apart the wedding veil and destroys it which symbolizes how she came to tear apart the relationship between Jane and Rochester. At the same scene, Bertha puts out that candle flame in front of Jane to show how she will come to turn off Jane's flame. Therefore, Bertha not only stops Rochester from marrying Jane but also stops Jane from being passion's slave, by being Rochester's lover and participating in an illegal union that was regarded as debauched for that time's customs.

Bertha serves acts a reminder to Jane that despite the positive features is a devouring element that can merely scorch the people surrounding the bearer and the bearer (Brontë C., 2001, p.127). This is evident in the devastation that resulted after Bertha burned Thornfield and her death during that inferno.

Consequently, St. John has been vividly characterized by his suppressed emotion, sturdy self-control and his lack of vivid expression. Jane represents him as an 'ice reserve' and regards him as being a man "cold as an iceberg" (Brontë C., 2001, p. 246). She uses allegories like "chilled marble" to describe his appearance and at the same time emphasizing on his snow-wet hair. These descriptions prompt a general image of coldness that is further enriched by her description of his kisses as being "snow kisses" (Brontë 258). The descriptions exemplify the motif of ice and Jane's exit from Thornfield illustrates a changeover for her from fire to ice. The passion which she initially gave way to restraint which marked the beginning of a new chapter in her life considering that she almost surrendered to St. John's rule and order (Brontë C., 2001, p.257).

St. John deprived Jane passionate love and friendship due to his self-gratifying proposal. He only considers Jane as a tool to help him fulfill his way through martyrdom. His claim on the love he had for Jane was just conceited, unscrupulous and calculative and he only intends to dominate and subjugate her by turning her into his possession. He uses the threats of fire to induce fear into Jane's life so that he can also be able to manipulate her. He prays that Jane should not be trapped in sin and should keep the fire of her nature to be recurrently low even as he constrains it to burn inwardly. At first, Jane accepted the marriage

proposal but soon than later she realized the true nature of their imminent marriage and decided to break it off; as a result, her previous passion was reignited and pushed her to look for Rochester once again. On the other hand, St. John faced death in his missionary voyage in India which became an altruistic determination that once again confirms the flawed nature of outright extremes.

In retrospect, the two characters Bertha and St. John are individuals that symbolize the opposites of fire and ice. They play a significant role in the development of Jane Eyre's as a person, and as a result, she can acknowledge her true self and find balance as well as attain a peaceful resolution with herself. Through this developments, Jane was able to make her decisions based on the brand-new insight and knowledge she acquired from her interaction with the mentioned characters.

4.1.8 The Symbolic use Buildings to portray a particular stage in Jane's life

Charlotte Brontë successfully uses the buildings to establish the stage of a specific period of Jane's life. Moreover, Jane's movements from one setting to another also embodies a transformation in her way of life. Jane's punishment of being locked in the red-room is like an imprisonment from Mrs. Reed; essentially the red-room is symbolic in nature as it symbolizes the futile fight that Jane has against Mrs. Reed. Due to this disputes, the only option left for Jane is to leave. Consequently, the red room can be considered as a symbol of the challenges that just has to overcome in her efforts to find, joy, freedom as well as the sense of belonging (Duthie, 1986, p. 89).

Jane's position of émigré and incarceration becomes evident in the red room. Even despite her being freed from the room, Jane is still faced with socially cold-shouldered, financially stuck and debarred from the lover. Admittedly, her sense of sovereignty and free will for expression are continually threatened. Hence, she even keeps on remembering the room at Lowood School where she was humiliated. Also, she recalls about the room that she had spent the night when she decided to flee Thornfield after Rochester attempted to convince her to become an indecorous mistress. However, she can forget about the room that moment when she became entirely physically and financially independent.

At Lowood School, Jane was utterly confined in a particular way of living, and hence he could not be able to have much freedom. The school was demarcated by high walls that served to confine and enclose her within the surroundings and thus to prevent her from observing the outside world. Their life at school was also strictly controlled, and they were expected to adhere to specific measures on learning, haircut, closes, and behaviors. However, after being given the privilege to further her studies, she was no longer confined within the walls and was able to go outside. Due to the several years that limited her within the school, Jane denies the offer of being a teacher because he wanted to see the outside world and acquire more freedom (Golikova & Pomortseva, 2014, p. 35).

Eventually, Jane manages to leave Lowood and moves to the wide-open spaces of Thornfield. She finally receives her liberty because there are no more walls that restricts her since she resides in a setting where there are minimal restrictions on her. Mr. Rochester offers her much freedom and space to the full exploit her talents. When Jane left Thornfield,

Rochester felt lonely and described the place as a "narrow stone hell." This description became a premonition of what happened later in the novel even as his building was burned down.

Mr. Rochester loved Jane, and he considered her an angel, but he believed that he must withstand the sufferings in order to have a hope of reuniting with Jane. When Jane returned to Thornfield, she found out that both the building and Bertha Mason were destroyed in the inferno. Harris points out that even the walls of the building that seemed to keep Rochester and Jane apart were razed down (Duthie, 1986, p. 121). The destruction of the building became symbolic as there were no longer walls that kept Rochester and Jane apart anymore. Consequently, Bertha was gone and the only opportunity left for Jane and Rochester was a reunion. Apart from the setting, nature also plays the part as an outlet for symbolism in Jane's life.

4.1.9 The Moon

In the Victorian age, the moon was considered supernatural, magical and mysterious divine entity. For instance, full moons were regarded unique as significant providers of light in the winter darkness. The moon has been symbolically used to represent the life of characters in the novel. The moon is first depicted in the first chapter on a chilly rainy November night. During this moment Jane was at Mrs. Reed and was denied the privileges that were allegedly meant for the satisfied, happy little kids since she had purportedly misbehaved. In the article she was reading, Jane saw a cold ghastly moon that glared through

the blocks of clouds. This is the only time that the moon has been negatively depicted in the novel. The moon in the vignette exemplifies a dark omen and a disaster despite its apparent brightness.

The moon played a crucial part in symbolizing the relationship between Rochester and Jane. It can be noted from the novel that during Jane's stay at Thornfield, the moon is not usually round because at this moment she still felt lonely. However, when Rochester comes to meet Jane, the moon appears and gleams brightly. This exemplifies how the two are in the procession of falling in love as the moon illuminates the skies. Similarly, Rochester lights Jane's life as he brings happiness to her life. When Jane acknowledges, Rochester's marriage proposal she notices that the moon does not set and they were all covered by a shadow (Brontë C., 2001, p. 225).

Also, the fact that Rochester's face is covered by a shadow symbolizes the secret that he hides from Jane who is the fact that he is already married to Bertha. In one evening when in a trip to find Rochester, Jane describes how the evening had the "features of a sad sky, cold windstorm, as well as a continuous small penetrative rain" (Brontë, 378). This kind of weather helped in describing how Jane falls in her life journey without Rochester up to that time when she finally found him. In retrospect, Charlotte's incorporates different elements of weather and events in nature throughout the novel to portray Jane Eyre's life procession to the readers vividly.

4.2. Metaphorical Names of Characters

Charlotte Brontë uses names of characters and places to symbolize some aspects that go beyond the narrow consideration of characters' names as mere labels. Names have a crucial role in personalizing the characters. However, behind every name there bears a meaning. She also creates the names following her style (Stocker, 2008). These names include;

Jane Eyre

In the novel, she is the main character. Jane means simple and is generally a plain name. In the previous chapter, she is termed as old-fashioned and tradition thus the association with gothic. Brontë uses her outdated appearance to describe her simplicity (Brontë C. 2000. P. 124). Her second name Eyre symbolizes air which marks the Holy Spirit. Her two name relates to each other as Gothic which is linked to Jane and Holy Spirit to Eyre are biblical. Also, eyrie which sounds like Eyre means a bird nest located on the highest place on a rock indicating her love to Rochester.

Mr. Rochester

In the name Rochester, the sound of the first syllable is *rock.* From the novel, the word rock symbolizes cold and hard thus the character of Rochester. The second part of the name heard as chesty is defined as arrogant in slang. Additionally the last section of the name which echoes as stern resembles what Brontë describe as gloomy and grim. This act of the

onomatopoeic tone of the name Rochester by Brontë is a full evidence of who Mr. Rochester is, i.e., the rational behavior based on the outer look (Brontë C. 2000, p. 167). His name and portrayal result to his role in the novel as an antagonist character in the gothic fiction.

St. John River

John is the virile name for Jane thus like Jane he is old fashioned, tradition and simply articulated. His outward look meets his conventional name. Similarly, his name is a form of a charactering economy by apprehending various name in the Bible thus close to Christianity. The use of the word St. before his name signifies his qualities which are commendable. His last name River is a symbol of how his kind-heartedness and goodness flows like water in a river (Brontë C. 2000, p. 13).

Bertha Mason

Bertha is derived from Germanic Language Berahta which means bright. Her name is in contrast with her appearance and behavior whereby, instead of looking glittering, joyful and dynamic she is dark and terrifying due to her insanity (Brontë. C 2000, p. 70).

Reed's Family

Basing on the origins of Language reed means red which symbolizes immense emotions, passion, and evil. In the novel, Brontë uses this name to signify the evil deeds done by the family, i.e., their cruelty towards Jane (Brontë C. 2000, p. 13-14).

Miss Temple

Temple means a house of worship mostly for Christianity. Additionally, it may mean a sanctuary or a place for protection in times of danger. Brontë uses this name to symbolize a safe place, i.e., when miss Temple give Jane refuge when mistreated (Brontë C. 2000, p. 89).

4.2.1 Description of Places

Gateshead- Hall

This is where Jane spends her life as an orphan with the Reed family. Gateshead is formed by joining Gates and Head. This represents the entryway for Jane to entering her new life. Moreover, Gates also denotes an obstacle, in this instance, it is used figuratively to show where Jane was denied freedom and happiness.

Red Room

Is a room within Gateshead where Jane is locked in for mistakes she did not commit, it is also the same room where her uncle passed away. Most of the things in the place are color red; the carpet, curtains. In this instance, red can symbolize many things ranging from love, rage, passion, danger and wicked. The other color is white; the colors symbolize the proceedings in the room. Jane's uncle passed away in the chamber. Jane is also punished is the room. In the room Jane is scared, she feels and fears the presence of the ghost which is symbolized by red.

Lowood School

This is a charity school for orphans. Lowood is formed by joining low and wood. It proposes a place filled with an atmosphere of dimness due to the numerous plants, more so it also infers wildlife. The wildlife is revealed with Jane affliction in Lowood when she was studying; the teachers maltreated her. This implies the pressure of the wildlife, and she even lost her friend.

Thornfield-Hall

It stands for Thorn Field, a field filled with thorns. In this place, Jane experienced mystery, threat, and inducement. Mentally ill Bertha Mason brings mystery and peril. Dishonesty accompanies Mr. Rochester temptation that he still has a wife. Furthermore, Jane realizes this when she is nearly getting married, this pains and distresses her.

Moorhouse

Jane is taken to Moorhouse after she is lost and found unconscious. This is the place where Jane is made to rest and recover her health after she escapes from Thornfield. In Moorhouse, she finds friends and even kins. Furthermore, it is a place close to Christianity and with plenty of peace where Jane can live comfortably.

4.3 Significance of the Symbolic use of nature in *Jane Eyre* in representing characters.

The aspect of symbolism is vivid throughout the novel *Jane Eyre*; however the meanings of the symbols used may not be readily noted or even understood in the first reading

of the poem, but they remain a fundamental aspect of the story. There are different ways in which symbolism has been used to exemplify the various phases of Jane's life. This helps the reader to comprehend her life procession efficiently. The consistentuse of the same symbols in the novel offers a constancy that can help the reader identify how the changes take place and enhance the reader's understanding of Jane's thoughts and status in each stage of her life. At the same time, the reader can understand the intentions of the author and the underlying themes that the writer seeks to convey in the poem.

Through the symbolic use of nature, Charlotte wants the reader to interpret that it is only when one becomes an independent being that one can be able to delight in the equal status in a romantic relationship. It is worth noting that the use of symbols such as rain, fire, moon, and others contributes to the poetic feature of Charlotte's novel. Hence, without the use of symbolism and its intricacy, the novel, *Jane Eyre* would not efficiently have conveyed its themes and would have just suffered the same eclipse as the one Jane Eyre encountered without her noble spirit.

As observed earlier, environment and landscape are depicted in diverse unlike methods in *Jane Eyre*, dreadfully time and again having illustrative purposes. At Gateshead, the climate is all the times unpleasant and repeatedly produces a Gothic ambiance, echoing the misery of Jane plus the Reeds on the location. Regularly, downpour and tempest are pointed out. However it's remarkable that extremely minute is said regarding the landscape neighboring Gateshead Hall, and the most considerable part of it is left to our thoughts. In Lowood, nature is totally unfriendly and severe, presenting itself as to a completely cruel

plane, intriguing blameless lives. The severity of wintry weather signifies the poignant chilliness of the authorities to the kids. Spring is yet shoddier than winter, in addition to its attractiveness craft irony, as merely several children profit them, while others, in bare disparity, fall sick and die.

At Thornfield, Jane is portrayed having a great deal of affable landscape and environment, which she typically takes pleasure in. She yet enjoys the wintry weather, which stoutly differs with her incident of the period in Lowood. In two final passages, in distinction to the narrative at Gateshead, the bookworm is by now given a synopsis of the stunning landscape, as well as at different other points, comprehensive information on the productive and sometimes Eden-like scenery is given. Jane's love with Rochester is echoed via lots of these images. The natural world, nonetheless, is not at all times pleasant at Thornfield, even though rain, for example, is talked about far less regularly than at Gateshead. In connection to the depraved the marriage offer and Jane's disillusionment, for instance, the climate becomes stormy. In Morton with its vicinity, environment yet again seems to have conflicting sides. On the one hand, the climate and landscape are now and then wholly intimidating, mainly when the Arctic nearly kills destitute Jane.

Alternatively, nature is repeatedly illustrated and deduced as gorgeous, in spite of its unproductiveness, and it is at this juncture that Mother Nature, its central affirmative depiction, is most regularly referred to, preventing Jane from making the mistaken resolution. In Ferndean, the ambiance in the environment is at foremost dark and murky, epitomizing Rochester's appalling state, hitherto as of Jane's appearance; there is an effectual twist from

obscurity to brilliance and a sense of ecstasy. Accordingly, we may conclude that landscape and nature encompass different, over and over again incongruous, functions in work. At Gateshead and Lowood, environment is all the time, by one means or another, dull or hazardous, whilst at Thornfield, Ferndean plus in the township of Morton it as well has exceedingly pleasant and, more than on one occasion, Eden-like areas, which we ought to make out in austere distinction to those who are antagonistic and critical.

The wretched myth is employed in the entire five locations and is terribly often formed, hitherto there are as well occasions when gorgeous nature do not match up with the personal life or apparent condition of whichever of the characters, or where it paradoxically opposes these. Time and again Jane is enthralled with and calmed by environment and situation of the climate; nevertheless, she is beside habitually in jeopardy or alarmed by them. There are also several cases – such as, about the storm on Gateshead – where she visibly equally admires and qualms transcendent panoramas of nature, which points to the powerfully Gothic eminence of a quantity of the passages within *Jane Eyre*.

4.4 Analysis of the Symbolic use nature in representing characters in *Wuthering Heights*.

In Emily Brontë' *Wuthering Heights*, nature is depicted as the silent witness. This is because nature has been used to symbolize the changing emotions that are intensive to characterize the protagonist in the story. It can be noted that there is harmony between the actions and the setting. There are natural correspondences between love and summer, and between spring and childhood. The symbolic use nature of life itself reinforces the tragedy of

the situation and enhances the flow of the story. For Emily Brontë and among the other

Romantics, the subject of nature is closely linked with sovereignty. This is evident in many of

Emily's literary works. However, even in itself, nature does not provide complete freedom.

From that exact instant when Lockwood goes into living-room at Wuthering Heights, it

becomes apparent that there is a kind of primeval severity which is at par with the domestic

well-being given by the intense fire and established by the bright pewter on the dresser.

It is evident that among the most reliable source of symbolism in *Wuthering Heights* is

nature. Nature has been seen to pose a threat to most of the characters in Brontë's writing,

where several of them died when faced with the detrimental atmosphere of the surrounding,

i.e., Catherine. These aspect has been used to describe the characteristics and personalities of

characters and help Brontë in enhancing her work. In her work, she uses the moor to

symbolize the danger posed by Catherine and Heathcliff love, set against the banning forces

of convention and civilized society (Pietrzak-Franger, 2012, P. 238). The association of

Heathcliff with fire, lightning, and thunder symbolizes his outstanding character throughout

the novel.

4.4.1 Weather Elements

Emily Brontë uses weather symbolically to signify how the characters are at the mercy

influences that they cannot control. In the first chapter of the novel, Lockwood presumes that

he can travel through the storm, but he is unable to do so. Consequently, the term

"Wuthering" in its sense is used to describe a violent wind that blows through the moors.

Emily Brontë illustrates the constant changes in weather through the novel with a physical expression of the tumult that surrounds the characters.

Weather changes depending on the emotional status of the characters. Momentous riotous occurrences are accompanied by storms which help to symbolize the furious emotions of the characters. One of the major storms in the novel is seen when Lockwood went to Wuthering Heights in the middle of a storm. He became stuck there, and it is that time when he meets the ghost of Catherine. Nelly recounts of how Heathcliff arrived at Wuthering Heights. She tells Lockwood that when Heathcliff came, there was "A high wind that blustered round the house..." Nelly further points out that wind sounded stormy and wild (Brontë E., 2000, p.106). This happened on the same night when Catherine, Hindley and Heathcliff' father passed away. Consequently, on the evening that Heathcliff escaped, Nelly and Catherine went out to search for him in the storm.

Nelly points out that that night the windstorm came pacey over the Heights in complete rage. This implies that there were a fierce windstorm and thunder that caused the splitting of a tree off at the angle of the house where a large branch fell on the room and hit a part of the east chimney stack that spilled a clang of soot and gravels into the kitchen fire (Mathison, 1956, p. 121). This one of the most violent storms depicted in Wuthering Heights. Another storm ensues at the moment when Heathcliff returned from grieving Catherine to a clash with Hindley and his gun (Brontë E., 2000, p. 67). Eventually, the confrontation made Isabella leave Wuthering Heights and run for miles in the rain to take asylum at Thrushcross

Grange. The metaphorical connection of the violent emotions that transpires within the fortifications of the Heights and the storms that are furious outside.

It is evident that the weather in *Wuthering Heights* symbolizes the actions and feelings of the different characters in the novel. One aspect of the weather is the storm which has been used to signify a signal of danger and conflict. For instance, when Heathcliff goes missing, a tree is struck by lightning (Hafley, 1958, p. 199). In that case, the tree symbolizes Heathcliff, and the lightening represents his emotions or feelings. His feelings hurt him just like the lightening damages the tree. Also, there is much storm during Catherine's burial which is used to symbolize Heathcliff's grief. Besides, when Cathy decided to marry Edgar, Heathcliff feelings is shown through the raging storms that transpired at that time. Heathcliff was furious because Cathy decided to marry Edgar and the wind was used to show he felt at that time. Emily Brontë's symbolic use of the storm is an efficient and precise way to express their feelings.

4.4.2   Fire and Storm as Aspect of Nature in Character Representation

Emily Brontë in her work symbolizes Heathcliff to the elemental images of fire and storm. In *Wuthering Heights*, the aspect of a violent wind and thunder left the trees being split at the edges of the building. *'There was a violent wind, as well as thunder, and either one or the other split the tree off at the corner of the building';* (Pg 85). The use of words such as 'violent',

' thunder', suggests the character of Heathcliff is being hard and cold. Violent wind and thunder display the strength in his character. On leaving Wuthering Heights, Heathcliff has so much energy which the writer says that it can burn down the trees. His rough character symbolizes the aspect of the storm (Brontë E., 2000, p. 85). He is also described as destructive, i.e., through linking him with the glaring intensity of lightning. The purpose of the violent wind in *Wuthering Heights* displays the strength in Heathcliff's character which can be explained by his love to Catherine.

Similarly, the use fire in seated by the fire-side Brontë (Brontë E., 2000, p. 43) indicated the aspect of domesticity at home as well as comfort and warmth. Fire is also linked to sturdy emotions, his love to Catherine is too strong that it echoes the anger in him such that the comment made by Catherine to him stimulated his emotions, (p. 85), explain that he had too much energy that can burn down the trees. This enables the reader to understand Heaths nature as being destructive about rough weather.

Fire as an element of nature has been extensively used in *Wuthering Heights* to symbolize different aspects. The functions and role of fire in the narrative are based on the underlying utility of fireplaces and their paraphernalia in the northern domestic livelihood (Homans, 1978, p. 9). The element of fire has also been used to sustain the realism of Emily's novel with some references considered to be symbolically inherent both in the depiction of Catherine and Heathcliff as persons and to their problematic love story. Consequently, the fireplaces have played a vital role in the characterization of Linton, Hindley, Isabella, and Frances. Despite the adverse inference to fire such as the candlelight, the author remains using

the image of fire to symbolize domesticity at home. '*…and set them before the fire, which quickly put colour into their white faces'* (Pg 58). The fireplace in the house suggests warmth and comfort.

Lockwood makes various references to fire and fireplaces which are some of his significant observations in Thrushcross Grange and Wuthering Heights. He noticed considerable fireplaces in these houses on his first, and he observed them glowing pleasantly in the sparkle of a colossal fire compounded of coal, wood, and peat (Brontë E, 2000, p.7). His interest in fires and fireplaces can be said to be mainly aesthetic considering his substantial need for physical comfort particularly in the period of cold weather. His attachment to fire and fireplaces is evident on the morning after had spent the night at the oak-paneled room. His reference to the fire and hearths are mainly associated with the similar references that Nelly provides in her respective narratives. The fire has been used as an aspect realism and as a background, particularly at leisure time. It is also seen from the fact that Mr. Earnshaw spends time with his family in the evenings around the fireplace (Homans, 1978, p. 12).

The element of fire in the novel has been used for psychological motives rather than for just physical coziness. For instance, at the time of tension between Hareton and Cathy, Hareton spent much of evenings by the fireplaces. Indeed, the fireplace seemed to be an appropriate place for him to recuperate. On the other hand, Cathy is so much anxious, and she tries to re-establish the relationship with Hareton and sits the whole evening glaring into the fire (Brontë E., 2000, p.277). Also, the symbolic use of fire seems to compensate Linton's for

the lack of love which is sufficiently recommended by Heathcliff's housekeeper after the grievances about the egoistic demands at Wuthering Heights. Heathcliff seems to have the selfish attitude to fireplaces which greatly differs from the ones portrayed by Frances and Hindley.

4.4.3 Calm and Storm Nature

In her novel, Emily Brontë relates the two generations to illustrate the misuse of passion and love in the first generation (Brontë E., 2000, p. 43). The use of storm and calm to illustrate the first generation is evident in her work in which the aspect of the storm is seen in Heathcliff and Earnshaws while the element of calm is seen in Thrushcross Grange and Linton's. The storm is linked to harshness, cruel, rough and energetic indicating the characters of Heathcliff and Earnshaws whereas calm is likened to gentle, merciful, passive illustrating the characters of Thrushcross Grange and Linton. In her novel, Brontë demonstrates how Heathcliff is symbolized to storm following his marriage with Catherine in the first generation, through his character Heathcliff upset the balance at the beginning of their marriage. Later in the second generation the marriage between Cathy and Hareton which embodies the union of harmony, i.e., calm in the second generation acts to balance the aspect of the two opposing force the storm and calm (Conger & Homans, 1978, p. 103). Following the use of the element of the two opposite forces, Brontë illustrates the issue of renewal and reconstruction from the misused passion in the two generation.

There is a considerable contrast that exists between calm and storm in *Wuthering Heights*. The two binary opposites that illustrate this difference is Thrushcross Grange and Wuthering Heights. The physical characteristics of the two settings and the populaces that live there is a significant force for this opposition. *Wuthering Heights* setting that is characterized by the sizzling sensations, angry vengefulness, and absolute evil. On the other hand, Thrushcross Grange is characterized by peace and tranquility that makes it a beautiful home, hence symbolizing exquisite and functional. Emily Brontë incorporates these two settings of *Wuthering Heights* and Thrushcross Grange to establish a contrast that enhances the overall theme of good versus evil (Brontë E., 2000, p. 59).

4.4.4 Metaphorical Use of Water Element

Brontë uses the aspect of water to symbolize the human biological capabilities, i.e., the emotion of a person, which results in the setting of gothic feeling and the theme of conflict in nature and culture. Tears rolling down the cheeks indicate the curvy and wavy direction of each character in their roles with the aim of adding an essential value to the writing (Brontë E., 2000, p.40). Similarly, water is used to symbolize death, i.e., whenever a character in the novel is approaching death, rain is always present. In Christianity water symbolizes new life thus it may suggest that upon death, Brontë gives her character a new life, when Heathcliff and Cathy died they went to a more serene state that the one they were in before they died.

In the novel Catherine is likened to water which is soft but destructive, this is through her joyous character and in her choice of marrying Edgar which destroys her Brontë (p.45 and

80). The aspect of a rainy atmosphere in *Wuthering Heights* also indicate how nature can have an impact on the character, i.e., through its point of destructive and nurture nature. For instance, some characters are controlled by nature like those originally from the Height while those from Grange shows how the nurture their nature and choose to lead themselves (Conger & Homans, 1978, p. 103).

4.4.5 Presence of Wind Element

Emily Brontë has employed the symbolic aspect of wind in explaining the fear of Lockwood to looking at ghost which brings about an eerie feeling. Similarly, the wind has been used to show the aspect of love, the blowing of the wind blended the love between Catherine and Heathcliff. Also, Catherine's breathing illustrates her passionate love towards Heathcliff in yearning to be always with him. Besides the blowing of wind in different direction symbolizes how characters daily life direction, emotions are varied. The aspect of wind is symbolized to a curative essence, and this can be illustrated in her confusion when she requested Ellen Dean to open the window to get a breath so that the wind could blow in and take her to her first wild essence ((Brontë E., 2000, p. 126).

The wind has been used in the novel to elaborate on Lockwood briskness and the invigorating personality. Similarly, Catherine is also linked to this symbol of wind in which is a fiercer feature, and she is torn in choosing to marry Edgar over Heathcliff. On making the decision to be married by Edgar over Heathcliff, a ferocious storm arises which is symbolized

by wind, fire, and water indicating Heathcliff personality. The aspect of a violent wind mean Heathcliff's fierce character (Brontë E., 2000, p. 30)

4.4.6 Earth Element as an Aspect of Nature

The use of earth to symbolize character is the theme of "the Precariousness of Social Class." This is evident in Catherine's love for men when she compares them via the use of natural element an example is her relation with Heathcliff surpasses a vibrant desire and later turned to be of unity. Generally, heterosexual love is explained in term of a complementary opposite, i.e., like frost and fire but Catherine love with Heathcliff opposes this pact. Here the position of Catherine's love is echoed over the novel as it strengthens not only her natural elements of emotions but also her keen sense of self-identification. Moors in the context symbolizes the aspect of life among the characters in the novel, and this may include their emotions (Conger & Homans, 1978, p. 76). Heathcliff idea that heaven and moors are connected having to have testified seeing ghost indicate his rootedness in un-civilization despite his age (Brontë E., 2000, p.46).

Heathcliff and Catherine are intimately connected where Cathy's feeling is compared to "the eternal rocks beneath" (Brontë E., 2000, p.122), while Heathcliff uses the sea to distinguish between their heart (Brontë pg. 148). Heathcliff physical appearance and personality is symbolized to hilly, stormy, windy and desolate which is further evident in Brontë's work. Similarly, His name connects him to the moor illustrating his freedom of ties linked to social class and families in the novel. His name which can be split into hearth and

cliff demonstrating nature is also symbolic describing his personality. Heath and cliff resemble an enigmatic, untrustworthy yet attractive and perilous, connecting and rough.

In Lockwood, moors function as an unclear region that cannot be navigated on its own, and this is worse especially if it snows. He sees it as a region filled by ditch, depression, upsurge, and deep swamps, however, the wet part may signify death to others. Heathcliff imprisoning Nelly and Cathy termed it as sinking in the Blackhorse marsh, here he symbolizes the swamp in the moor to a prison. Despite the symbolism of moor as risk and danger, it is seen to be also full of unknown and mysticism. To both Catherine and Heathcliff moor is a symbol of the mystical, redemptive, and boundary-less area (Brontë E., 2000, 210). To them, the absolute independence is linked to itinerating throughout the moors.

4.4.7 Symbolic use of Shadows

Shadow has been employed and is socially described concerning wicked. It can also be explained as a collection of moods and longings which are viewed as unacceptable in our cultures. This can further be defined as the dark section of the human nature. Like any prototype, it can consume our manageable social being, controlling our ego hence becoming possessed. In the novel, Heathcliff is symbolized to Catherine shadow, since he exemplifies her dark side, with his cruelty, hostility, roughness and his disinterestedness from social relations. However, her marriage with Edgar conquers the shadow owing to social confines, which can symbolically represent Heathcliff's sudden vanish. In some instances, the shadow

may repel proper control leading unchanged unacceptable behaviors, and this is the reason why Heathcliff despite his disappearance return demanding his place by her side.

4.4.8 Symbolic use of Nature Itself in Representing Characters

Nature itself has also been used to symbolize Heathcliff evil-likeness. It is viewed as an origin of evil and as an uncontainable force that is transferred to the Christian religion. In the novel, Heathcliff is considered to be a corrupt and harsh individual. This sparks from an explanation of Nelly and Joseph who represent the fearful relation with nature and the need to cultivate and regulate it. However, despite his character both Nelly and Joseph always give in to his instructions and wishes particularly the latter (Brontë E., 2000, p.96). In reality other, the other female character throughout the novel seems to be to some extent compelled by

Heathcliff's intensity which indicates the empathy and awareness of women with the natural and the wild elements. Another aspect of symbolism is the unbreakable bond between Catherine and Heathcliff which is linked to nature. From the novel, since their juvenile, their unruly souls like moors could not bend in a civilized setup. In her work, Brontë came up with Heathcliff who seem to blend perfectly with the wilderness of the natural forces having a fascinating personality despite his nastiness, and fierceness (Duthie, 1986, p. 125).

Heathcliff's despicable and mysterious origin act as a symbol for nature itself, always viewed as wild, arising from the unknown, he is continuously seen not only via his personality but also through his many deeds and few arguments as fervent, courageous, sturdy, immoral, fierce, unchristian and extreme which depicts wild. His fierceness and anger are symbolized

to a mighty storm which results in the falling of trees in the ceiling when confronting Catherine (Brontë pg.85). The confrontation between the characters in the novel is a direct indication of our more profound and dark emotions which is a result of a continuous conflict within ourselves.

4.4.9 Ghosts

There is the metaphorical use of ghost in *Wuthering Heights* to signify the eve-present nature of death. It has also been used to show that despite death, people will still affect the lives of the living. A fascinating aspect of ghosts in *Wuthering heights* can be seen from the conception of whether the said ghosts actually exist or not. Usually, there are ghosts depicted in many of the Gothic literature, but in *Wuthering Heights*, the existence of ghosts raises significant questions (Beaty et al., 1979, p. 45).

Dogs have also been used symbolically since they are portrayed as being wild and out of control that signifies the personalities of the characters living there. For instance, Lockwood becomes frightened when a pack of dog was left to guard him. Lockwood is attacked by the dogs when he tried to tease them. In the same way, Heathcliff is not able to withstand mockery and reacts with unnecessary force when he felt that he was being disrespected.

4.4.10 The Moors

In *Wuthering Heights*, the moors are associated with freedom and wilderness because nobody possesses them and individuals have the freedom to wander through them when they want. For instance, Catherine and Heathcliff spend their times in the moors at childhood as a place to walk freely and a setting where there could whatever they desired (Brontë E., 2000, p. 124). Also, the moors have been used to describe Catherine's relationship with Heathcliff as well as her relation with Edgar. Even though she loves both of them, her affection is depicted in various ways. He compares his love for Edgar Linton to the foliage in the woods while he says that her love for Heathcliff is like the eternal rocks beneath. In that context, Catherine describes her two lovers regarding the different sections of the moors. Her description implies that despite her love for Edgar, she loves Heathcliff more than anybody can fathom because the loves are strong and endurable and can only be compared with the rock beneath (Brontë E., 2000, p. 72). At the same time, the aspect of setting in the story is so significant since it used to signify the relationships between the characters and their feelings.

There is the symbolic use of the moors as to make the setting of the story more credible and realistic. Besides, it becomes usual to use the surroundings to portray relationships of making a comparison of specific issues. Catherine and Heathcliff have a healthy relationship that they have built over the years which signified by its contrast with a rock. Even though she loves Edgar Linton, she is not sure that their love is firm enough and thus she compares it as a "foliage in the woods" (Brontë E., 2000, p. 75). The fundamental reason for this is that their love was built in a shorter period.

Through Nelly's description, Heathcliff is depicted as being "hard as Whinstone", features that bring out the fundamental, persistent quality of his character. To some extent, the description makes Heathcliff portrayed as a part of the moors, a place where he had spent most of his life. In that case, the moor becomes more like a part of his character, and without it, he would have a confused character. Hence through the comparison, Heathcliff's character sounds more believable. In her narration, Nelly uses imagery to compare Heathcliff and Edgar Linton. Edgar is termed as "a beautiful fertile valley" while Heathcliff is said to be like a "bleak, hilly coal country" (Brontë E., 2000, p. 86). In the same such portrayal of the characters are also used to describe the moors.

Emily Brontë continually emphasizes on the landscape within the novel which bestows the setting with symbolic significance. The defined landscape essentially comprises of moors that are characterized as wild expanses that are wide and somehow soggy and infertile. Due to its infertility, the moorland cannot be cultivated, and it's also impossible to navigate through it due to its evenness. It is mainly characterized by the waterlogged coverings in which individuals could drown. Hence, the moors have been efficiently used as the symbols of wild threat modeled by nature. Even as the backdrops for the commencements of Heathcliff and Catherine's bond, the moors transfers its symbolic connotations onto the love affairs (Brontë E., 2000, p. 110).

The setting of Wuthering Heights is in a wild and rocky moorland country of Yorkshire in Northern England. The actions in the novel are limited in two homesteads, that is, the Earnshaws' home 'Wuthering Heights' and the Lintons' home 'Thrushcross Grange.'

The moors are spread between the two houses and are used as a crucial landscape in terms of symbolism and the plot. One of the crucial features of the novel is that of the spiritual world corresponding to the physical world. People alleged that they saw Catherine's and Heathcliff ghost walking along the moorland, this is after their death. Emily Brontë constantly focuses on the moors to capture the reader's attention to understand how the moors intertwine with the different themes depicted in the novel (Attwood & Brontë E., 2008, p. 214).

Human love and treasure each other even those who have perished, but Heathcliff seems to have surpassed death, and he moves out of the spirit world to stay with Cathy whom she loved so much. Such action would somewhat regard as egotistical and unusual since it violates the conventional morality. Heathcliff wanted Cathy to be with him and never wanted her to rest in peace (Brontë E., 2000, p. 67). They spend their childhood together playing at the moors, but even as she died, Heathcliff went back to the moors so that he can be close to her. This shows the entire notion of the dead and the living depicted to be never parting. The moors have been portrayed as their place of harbor, reunification and a place where they can express their love for each other without disturbances. Nature is considered to be the same as freedom, for example, Catherine and Heathcliff do not want to abide by the rules regarding social life.

4.4.11 Houses

The house name of Wuthering Heights is unpleasant because it gives an image of flower withering and dying. It can be seen that the house was once attractive and so lively, but

as time went by, its conditions and warmth stopped existing and was damaged by the weather. Through most of the novel, the weather around Wuthering Heights is stormy, and the state outside the house is said to be "Grotesque carving lavished…" which contributes in depicting the atmosphere as cold and gloomy. Such description makes the surroundings and the building sound unwelcoming. Wuthering Heights has terrible weather same like the one seen at the moors. It is worth noting that Heights were built solidly so that it can withstand the strong winds. Therefore, the building was suited to the moors, and the features of the structure show that it was constructed to survive the harsh weather and the moors (Brontë E., 2000, p. 93). Consequently, the moors are isolated and there are few individuals live there and many people rarely visit the place. This gives an impression that the moors are harsh and challenging. The building is described as the gaunt thorns that stretch their limbs, a description that portrays the building to be somehow overgrown and not kept well.

The house has been symbolically described to signify Heathcliff who is not very friendly. Consequently, he seems not be firm as he is compared to the narrow windows that are reinforced by the large projecting stones despite it being deeply set in the wall. The windows depict his love for Cathy and also shows that he is not a person who goes on to talk to people regarding his feelings. The Thrushcross Grange differs significantly from Wuthering Heights, and this can be seen from the description of weather surrounding it. The weather described around the Thrushcross Grange is said to be usually calm symbolizing the other side of the social scale. The house if advanced and welcoming, a feature that is shown when Cathy stops over Thrushcross Grange while her ankle is healing. She lived there since

childhood where she was nurtured to become a well behaved and refined person. The Thrushcross Granger is said to be as a "splendid place" as different attractive colors seem to be part of the house (Brontë E., 2000, p. 56).

The Thrushcross Grange and Wuthering Heights are two major houses in the novel that symbolizes everything that is wrong with Heathcliff's life. Such factors drive him fanatically to achieve whatever he desperately needs. Mr. Earnshaw played a significant role in Heathcliff's life because he rescued him from the streets of Liverpool. Lindley resents him while Catherine accepts him into the family. Even though Heathcliff is saved from poverty, he was thrown into a circumstance that brought more harm than good to him. While in the streets, Heathcliff understood himself but Earnshaw's home of plenty deprives him of the sense of self, and as a result, he does not feel right enough. The moor was a haven for Catherine and Heathcliff who grew up and became fond of each other.

4.4.12 Windows

Emily Brontë uses windows symbolically to represent the barriers that separate the characters from each other. Also, windows have been used symbolically to represent how the characters are prevented from attaining their dreams. One of the symbolic use of windows in the representation of characters is through the depiction of Catherine's Ghost. In the novel, Lockwood visits Wuthering Heights but he unable to go back home because of the snowstorm. The moment that he sleeps he has nightmares and in one of this dreams, he wakened and shocked to find a tree branch that taps on his windows. At this time, Lockwood

is half-asleep, and he tries to open the windows, but he is unable. Since he cannot open the windows, he breaks the glass with his knuckles and holds the branches. He points out that when he tried to reach out to the branches, his fingers are held by a little ice-cold hand (Brontë E., 2000, p. 79).

Lockwood struggles to release himself from the hand but he cannot because he was firmly tied. Then at that moment, he hears a strange voice crying out "let me in…… I would lose my way on the moon" (Brontë E., 2000, p. 67). Lockwood is so terrified and burnishes the wrist of Catherine's ghost until they bled. Catherine and Heathcliff have serious problems especially when it comes to letting things go. Before Catherine's demise, Heathcliff pleads with her to always haunt him so that they never be apart from each other. It is evident that Catherine and Heathcliff have always desired to be together, but there have been obstacles that have always stood in their way. The barrier is now considered as the window which has been symbolically used to symbolize death that stands between them.

Another symbolic use of windows in character representation is depicted through the life of the Lintons. When Catherine and Heathcliff first met the Lintons, it becomes apparent that they were prying on them through the windows at Thrushcross Grange (Brontë E., 2000, p. 102). Heathcliff confesses and tells Nelly that they had sneaked through a broken edge and floundered their way through the path and found themselves under the drawing-room window. It seems that they enjoyed observing the beautiful home homestead that is over elaborately decorated. They got amazed to realize that Edgar and Isabella were screaming over a puppy. The whole scene seemed amusing for Catherine and Heathcliff because they couldn't imagine

someone being afraid of a puppy and scream that loudly. They began to laugh and when Lintons heard them they dogs were freed and Catherine was attacked. The Lintons invited Catherine in where she recuperated for several weeks, but Heathcliff whom they saw him as rough was removed from the premises.

On the other section of the Linton's windows, Catherine and Heathcliff see an active household of high social status. But they could not understand why Wuthering Heights had been dysfunctional for a long time. Catherine seems to somehow long for that kind of life that Heathcliff doesn't fit into. In this case, the window symbolizes the barrier existing between the different social classes that put an obstacle between Catherine and Heathcliff. Moreover, windows have been used to offer a viewpoint into the diverse worlds as Catherine and Heathcliff see into the Thrushcross Granger via a window and gets a view of a different world compared to the one they had inhabited (Attwood & Brontë E., 2008, p. 214).

Windows have been represented as fragile barriers. For instance, Isabella narrates how Heathcliff forced his forced himself through the window to a rancorous Hindley. Also, when Catherine was ailing, she desperately wanted the windows to remain open so that she can feel close to the moors which she considered as their spiritual home. Another symbolism is depicted when Heathcliff dies. The fact that windows were left open and it was raining inside the house. This exemplified that he had run-away to the natural place of reunion.

The characters' eyes have been symbolically used to exemplify the windows of the soul. The novel extensively describes the eyes of different characters and this has been seen as

the windows into their personalities. For example, through Nelly's description, Heathcliff's eyes as depicted as being "deeply buried ….doesn't open his windows boldly" (Brontë E., 2000, p. 82). The resemblance in nature of Hareton and Cathy that are similar to those of Catherine disturbs Heathcliff. This because they eyes symbolize the continuous presence of Catherine to him.

In retrospect, throughout *Wuthering Heights*, windows, locks, gates and doors have frequently been mentioned. The symbolic use of these elements marks the boundaries of different types some depicted as fragile while others saw as strong. These elements are also linked with the impression of entrapment. Certainly, the use presence of barriers and theuse of entrapment are common features of the Gothic genre. Also, the elements signify imprisonment where many characters in the novel are seen to be imprisoned either factually or metaphorically. There are various instances where the detention of characters is depicted. For example, Cathy and Nelly are trapped at Wuthering Heights, and the person responsible for their imprisonment is Heathcliff. While they were imprisoned, Heathcliff teased Cathy with the key, an action that symbolized power over her (Brontë E., 2000, p. 67). He later allowed Zillah to take the keys are free Nelly and Linton unlocked Cathy's door. Cathy flees through the previous window that Lockwood had seen her mother's ghost.

Earlier in the story, Heathcliff was always locked out, and his isolation marked the use of power by Hindley. This action is what motivated Heathcliff to want later to control the use of doors and keys. Consequently, when Lockwood arrived at Wuthering Heights for the very first time, he noted that the gate was locked and chained that exemplified an effective barrier.

This signifies Heathcliff's steady loss of longing to take control. When he returns as seen in chapter 32, he finds out that the gate was unlocked while the doors and frames were opened (Brontë E., 2000, p. 217).

4. 5 Metaphorical Names of Characters

Heathcliff

This name is divided into two section Heath which means wild, weird, and unforgivable while cliff stands for the untamable site. Brontë in the novel uses this name to indicate Heathcliff's character in the story. Brontë uses this name to signify freedom and lawlessness.

Lockwood

Brontë uses this name to symbolize the nature of Lockwood in the novel as having a locked or closed mind as he often has a firm misconception. He is emotionally and mentally locked thus ends up being a sociopath in the novel.

Earnshaw

The name symbolizes family propensities to choose wealth and status over essential things. The family stresses on earning over the other stuff. This is evident when Charlotte claims that they had to make their money and work hard on their farms to maintain their holdings.

Hareton

The first syllable in the name Hareton sounds uncannily like heir which later fulfills it when he later becomes the heir of his birthright which Heathcliff has taken from him. Charlotte uses this name to give a hint of what was to happen later in the novel concerning Hareton.

Linton

From the name, the first syllable is "lint." In a general meaning, lint sticks to the garment which is the character of Linton sticking to Catherine where he ends up marrying her in place of Heathcliff.

4.6 Description of Places

Thrushcross Grange

This is the home of Linton family, it differs from Heights, it is more decorated, and the Linton family appears cheerful and loving.

Wuthering Heights

This is the residence of Earnshaw when he passes on, Hindley succeeds him and governs the home like a dictator. Hundley develops mental illness, Heathcliff rules and behaves more badly. The Heights turns out to be the cause of Heathcliff vengeance. He turns Hindley's son to a servant. The Heights is appropriate for the toughened persons. After the death of Earnshaw, the Heights become inhabitable, and Isabella and Linton can no longer live there.

Moors

Moors is an infertile land. Moors can also be wet wilderness with peats, moss, and moor. Moors covers Wuthering Heights and the Grange. Wuthering Heights got its name from the winds that blew across the hills. Heathcliff and Catherine Earnshaw enjoyed playing in the moors. Moreover, the place becomes a mark of silent, mournful wandering for Heathcliff after the death of Catherine. The moors are perilous even to those who are recognizable. Furthermore, the storms make the place hard to cross.

Liver pool

Liverpool is a harbor metropolitan in Northwest England. Mr. Earnshaw met a dark skin boy during his business trips. He could not locate the boys' relative, so he brought him home to wuthering heights. They called him Heathcliff. Mr. Earnshaw did not know the country of origin or ancestry of the boy. Furthermore, the boy also does not know his lineage.

With the fact that he was found in a harbor city makes his history uncertain because he could have come off a ship from a foreign country.

Gimmerton

This is the adjacent township to the inaccessible Heights and Grange.

Penistone Cragg

Penistone Cragg is a rock configuration that is visible from the Grange.

The Fairy cave

This is a cavern in the moors, under Penistone Craggs. While on her hallucinations Catherine Earnshaw thinks that her sickbed is in the cavern. When Catherine's daughter learns about the elf cave, she becomes intrigued.

4.7 Significance of the symbolic use of nature in representing characters

The symbolic use of nature in *Wuthering Heights* is significant in reflecting the characters, feelings, attitudes as well as the events that transpire throughout the novel. At it gives the reader an irreplaceable understanding of the social class. The plot of the novel is considered as highly complex since it constitutes double chronologies. As a result, the natural

setting, as well as the imagery, are significantly connected to the past and the present while at the same time enhancing the plot directly. Also, the natural setting and imagery intensify and creates the atmosphere and the mood of a particular event while at the same time constituting depth throughout the novel with the use of symbolism. Hence, the clear natural setting and rich language narration significantly advance the enchanting plot of *Wuthering Heights*.

The main characters that are substantially associated with the imagery and natural backdrop are Catherine Earnshaw and Heathcliff. Even Heathcliff name constitutes the components of two aspects of fundamental nature which becomes a direct evidence of his close association with the natural surroundings. Heathcliff's character is depicted to be directly conforming to the natural settings such as the stormy moors that are seen to be his solitude and refuge from the oppression of Wuthering Heights. Just like the weather, Heathcliff's character is impulsive, harsh, perilous and threatening. Much of his description appeals on symbolism from the natural backdrop of the novel. For instance, Heathcliff image depicted as being as 'whinstone' is repeated throughout the novel. This natural feature portrays Heathcliff's hardened and impassive character. He is also symbolically compared with "an arid wilderness of furze" (Brontë E., 2000, p. 27).

The weather changes in the novel such as the 'moors' and 'blue sky' suggest harmony and calmness that has substituted the harsh regime of Heathcliff. This backs the notion that it is the human nature that impacts nature in life since it transforms Wuthering Heights wholly by the presence of Cathy and Hareton. Once more, the unregenerate strength of the old tumult threatens the outward tranquility even as the sensation of uneasiness surrounds the reference

of the three graves. Emily Brontë seems to point out that Heathcliff and Catherine are so much joined in death and their similarity with nature remains so strong that it affects the world (Duthie, 1986, p. 125).

For example, the storm which broke out brought about a reunion between Heathcliff and Catherine's souls. Moreover, Emily Brontë uses the thorough details in describing the natural setting of Wuthering Heights in an effort to counterbalance the more far-fetched occurrences of the novel (Brontë E., 2000, p. 47). The natural setting and imagery offer a basis of realism so that the limit of the plot is not probed continuously. Even though the descriptions of nature and the natural backdrop holds the novel together, they cannot be separated from the happenings and the characters. Nevertheless, it is arguable that Brontë uses nature to depict the inherent strength of characters feelings or whether the openness of nature elicits the passions of its populace. Certainly, the natural setting and imagery of the novel enhance the language by establishing a dreadful and haunting context as well as accumulating soul and death to the novel.

4.8 Summary of Chapter

This chapter has provided an extensive analysis of the symbolic use nature in the representation of characters in *Jane Eyre* and *Wuthering Heights*. Some of the significant elements of nature addressed in *Jane Eyre* include Weather, Landscapes, fire, among others. These features have been used to portray the emotions of the characters in the novel. In *Jane Eyre*, there are different ways in which the symbolism of nature has been used to exemplify

the various phases of Jane's life. Also, nature elements such as weather have been used to portray the changing emotions of different characters in the novel. This is significant as it helps the reader to comprehend her life procession efficiently.

Consequently, the nature of landscapes has been used symbolically to correspond with Jane's inner life. The moon played a crucial part in symbolizing the relationship between Rochester and Jane. Also, the description of nature and landscape at Thornfield signifies Rochester's dark secrets and snags. Charlotte Brontë employs the motifs of ice and fire through the poem to illustrate the aspect of opposing forces in Jane's life. The significance of the symbolic use of nature in representing characters in *Jane Eyre* has been provided in the chapter. The continuoususe of the different symbols in the novel offers a constancy that can help the reader identify how the changes take place and enhance the reader's understanding of the characters' thoughts and status in each stage of her life. Also, the use of symbols such as rain, fire, moon, and others contributes to the poetic feature of Charlotte's novel.

On the other hand, the chapter shows how Emily Brontë nature is depicted as the silent witness in *Wuthering Heights*. This is because nature has been used to symbolize the changing emotions of that are intensive to characterize the protagonist in the story. It can be noted that there is harmony between the actions and the setting. There are natural correspondences between love and summer, and between spring and childhood. Some of the major elements of nature in *Wuthering Heights* include fire, storms, moors, shadows among others.

The chapter describes each of these elements and provides extensive analysis of how each one of them has been symbolically used in the representation of characters. For example, the weather had been symbolically used to signify how the characters in *Wuthering Heights* are at the mercy influences that they cannot control. There are weather changes depending on the emotional status of the characters. Also, Nature itself has also been used to symbolize Heathcliff evil-likeness. It is viewed as an origin of evil and as an uncontainable force that is transferred to the Christian religion. Emily Brontë uses nature to depict the inherent strength of characters feelings or whether the innocence of nature elicits the passions of its populace. This is one of the significance of the symbolic use of nature in the representation of characters as addressed in the chapter.

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CHAPTER FIVE

5.0 Comparison

Introduction

This chapter takes a comparison approach where the various aspects of the novels are compared. Primarily, the chapter provides an answer to the fourth study question in the thesis. First, the chapter focuses on the comparison of literary structure or the general comparison of the two novels as well as the authors. In this section, the fundamental difference between the Brontës Sisters and their literary works are provided. The similarities, as well as the differences between *Jane Eyre* and *Wuthering Heights*, are clearly and precisely provided in this chapter. Also, the second section of the chapter offers a comparison of Style and Stylistics in *Jane Eyre* and *Wuthering Heights*. In this section, the writing style and the stylistic elements in the two novels will be analyzed and compared in details.

Also, the comparison will show how the characters use the different writing approaches to convey their themes in the stories effectively. The stylistic devices such as figurative language, repetition, rhythm, and others will be compared. Consequently, Language, vocabulary, syntax surplus, imagery, tone, speech, and setting will be compared in this chapter. These are some of the significant elements of style and stylistics in *Jane Eyre* and *Wuthering Heights*. The following part of the chapter addresses the plot comparison to show how the significant events in the novels have been structured. Plot comparison is fundamental in understanding how the authors take different approaches in developing their

narrative. Furthermore, the chapter compares the symbolic use of nature in representing characters in the two novels. The final section of the chapter provides a precise summary of the chapter.

5.1 Comparison of Literary Structure of *Jane Eyre* and *Wuthering Heights*

Emily Brontë as a writer is famous for her skillful production of *Wuthering Heights* (1847). Her contribution has been termed a masterpiece and has been subjected to numerous tributes and poetic appreciations. Further, *Wuthering Heights* stands out amongst the most relentless and most odd novels in the entire English fiction. The book entails bitter feelings, fiery emotion, intense passion an extraordinary power. The book explores themes such as vengeance and fear and later on excites its readers on several occasions by intensifying desire and extravaganza. To date it the marvelous book leaves a mark in the field of English novels (Beaty et al., 1979, p. 74).

On the contrary, *Jane Eyre* (1848) which is composed by Charlotte Brontë brings forth the contention amongst individuals and the society. The author uncovers Victorian suppositions concerning gender and class and do scrutinizes it. The novel has a creative way of merging Gothic drama with naturalism; however, there are several high oppositions composed in first person female point of view (Stocker, 2008). *Jane Eyre* would have been almost an exceptional writing specimen and has as a bildungsroman. But Charlotte Brontë converted her experience into a book that took the universe by surprise and sprouts favorable reviews which led to immediate success. She has been described as a novelist of passion with

intensity (Muhaidat, 2014, p. 75). Both novels were written by Brontë sisters and are termed iconic books during the Victorian era.

Charlotte Brontë's novel was a famous book amongst general population and pundits of that era. The two spectacular books have a bunch of similarities and differences. Both novels are have been classified as a gothic collection and having being composed by the same family. The real-life experience of Emily Brontë and Charlotte Brontë have significantly impacted on the production of the two books. Similarly, the heroines of *Wuthering Heights*' Catherine and Jane in *Jane Eyre* lose their mother at a young age due to sickness just as Emily and Charlotte (Muhaidat, 2014, p. 79). This left no option for their last guardian to bring them up. Both books mention the known issues of orphaned children during the nineteenth century. Another impact of the books is that without a mother figure, the two sisters spent a more significant part of their lives secluded on the Yorkshire fields.

5.1.1 Similarities

The two incredible novels have a similar set of the desolate and the forlorn moors of Yorkshire during the nineteenth century. For instance, their houses were at moor, in this way, the clarity and graphics power expose them before the reader. They came across many people in their lives, and this is depicted in the novels by the conduct of main characters. The authors chose living individuals they came across, their qualities and reformed these individuals to create another; again, the foundation of their books is in a Gothic setting (Khan, 2014).

Wuthering Heights consists of a series of narratives told via the eyes of an onlooker which gives it the gothic setting. Also, the addition of a strange gypsy boy, the wild and erratic family and Heathcliff contribute to the gothic feel in the book. The two books have explored the theme of love deeply, specifically Gothic romance (Ingham, 2014, p. 82). Components such as mystical events are given a stormy relationship within a fierce agonizing surrounding. The tempestuous relationship in *Wuthering Heights* exists amid Catherine and Heathcliff and in *Jane Eyre*, amid Jane and Rochester. Consequently, the focal point of Emily Brontë's *Wuthering Heights* is love, similar to Charlotte Brontë's *Jane Eyre*. There is a depiction of unsatisfied love however it does not reduce the intensity of the heroines love. There is a portrayal of deep passion especially in Emily Brontë's book, but also Charlotte Brontë's plots are loaded with difficult undertakings and dark secrets. In both novels, the atmosphere is constrained in with the total darkness of chaos and loneliness. The heavenly happenings and a situation of the puzzle are considered as the last elements for Gothic sentiment (Beaty et al., 1979, p. 212).

The two novels divulge on regular topics like- Affection, passion and marriage, Gothic situation, nature, specific characteristics of the leading role but they are treated unusually. The novels are entirely opposed to each other by the two female siblings. Definite contrasts are found in the two books. For instance, in this case, *Jane Eyre* is an adjusted story of the lead's sufferings and unfortunate circumstances however toward the end one conceives that everything was immaculate, and everybody is upbeat in the wake of completing books, while *Wuthering Heights* is more grievous novel than a glad one *Jane Eyre* (Ingham, 2014, p. 82).

5.1.2 Differences

Contrasting the novels, *Jane Eyre* is seen as women's activist novel and Jane as the hero of the novel while brutal and male-jerk characters are identified in *Wuthering Heights*. Hence the story-line is entirely different from each other. There is more strange state of mind and plot in *Wuthering Heights* than *Jane Eyre*. *Wuthering Height* is composed by limitations of place and way and the confinement of time is excluded while *Jane Eyre* does not take after these three detentions. Nevertheless, Jane in *Jane Eyre* sees a fantasy where Mr. Rochester is calling her from the chasm, same is in *Wuthering Heights*, and Lockwood sees a ghost after perusing weird letters in Heathcliff's home (Ingham, 2014, p. 82).

Enthusiasm and religion are also the essential points in the two; however, their treatment is very dissimilar. *Jane Eyre* appears to be adequate than *Wuthering Heights* because the latter is energetic story than *Jane Eyre* and religion does not manage much while *Jane Eyre* is an excellent blend of religion and interests of heroes in both novels. Accordingly, psycho-scientifically *Wuthering Heights* presents Id that spotlights on interests and human senses. While *Jane Eyre* speaks to Ego and Super Ego which gives ideological state, reasons, and rationales that one should hold in line one's intuitions. The protagonist of the novel, *Jane Eyre*, leads a religious life which was available amid those times and controls her interests and intuitions. In *Wuthering Heights*, Catherine and Heathcliff are not religious, Heathcliff expresses unreligious cry after the demise of Catherine-"May you not rest in peace till I lie other than you" (Brontë E., 2000, p. 123)

In *Jane Eyre*, Jane the heroine appears not exceptionally religious that is the reason she cleared out to lead her life as a missionary yet she knows about paradise and damnation's fire and she has her own particular principals to take after (Brontë and Smith, 1993, p. 76).

Concerning the female characters in the two books, Jane Eyre is a solid character compared to Catherine as a result of Catherine's poor decision-making skills. Catherine's rushed choice to wed Edger Linton ruins her life while Jane can take the appropriate option. Jane's refusal to wed with Mr. Rochester who has a spouse. She lives by her principles in life. When Rochester's wife passes away, and he is disabled she stays faithful to her companion and finally marries.

Perceptions about marriage are stressed to the same degree in both books. According to the stories, companionship and mutual affection are significant for marriage; likewise in the absence of friendship and love, marriage would not survive. In *Wuthering Heights*, the fact that the marriages of Heathcliff and Isabella, Catherine and Edgar was not founded on companionship and love, efforts in the marriages were futile (Brontë and Smith, 1993, p. 66). Contrary to this, the marriage of little Catherine and Hareton was founded on companionship and love hence the purpose of their fruitful marriage. Also, the marriage of Jane and Rochester is also established on the grounds of love. Regardless of their differences in appearance and age, love brings them together, and both end up joyful with the presence of the other. Supernatural components are often used in both books though they are composite in *Wuthering Heights* compared to *Jane Eyre*. This element is left for the readers to comprehend the supernatural occurrences such as dreams and ghosts.

In any case, it is evident in *Jane Eyre* one will feel a power urging them to validate the supernatural occurrences. For instance, a superstition that when one see's a newborn child in the dreams it implies approval of awful news about a relative or death. As for *Jane Eyre*, this turns out to be true as Thornfield is destroyed. Both novels adopt supernatural mishaps as charms. An instance of ghostly accident occurs when Jane hears Rochester calls her name and replies to his voice as she peeps out the window and Rochester hears her response. Eventually, both think of it as delusion, however, later on, both realize that it was a natural occurrence. The technique for narrating in *Wuthering Heights* is more unpredictable and scholarly because two storytellers (Nelly Dean and Lockwood) are used to depict the circumstance and characters in the book from various perspectives (Brontë and Smith, 1993, p. 84).

Jane Eyre's narration is necessary and composed by Charlotte Brontë using the first person tense where she addresses the readers explicitly, and as a result, a relationship between the reader and narrator is established. But then again, one common factor in both stories which is a "happy ending." In *Jane Eyre*, Rochester weds Jane yet he is deformed, humble and his vision is impaired. Then again, in *Wuthering Heights,* Heraton and Catherine chose to marry, and they live as a couple, yet a significant number of deaths occurred amid the story, so it is difficult for one to assume that it is a happy ending of the novel (Brontë and Smith, 1993, p. 72).

The Semantic field is similar in both novels such as demise, marital status, and family life. An additional similarity would be Jane ending up as an orphan and Heathcliff were

introduced in *Wuthering Heights* as a homeless child. *Jane Eyre* takes a more optimistic stand

compared to *Wuthering Heights*. *Jane Eyre* is filled with characters who are not attractive

rather average looking and other times referred as ugly. By making these sorts of characters,

Charlotte Brontë has demonstrated that one does not have to be attractive to get love since

love is in the eyes of the beholder. There are loads of possible and convincing thoughts in the

books making them two life-changing novels (Brontë and Smith, 1993, p. 89).

5.2 Comparison of Style and Stylistics in *Jane Eyre* and *Wuthering Heights*

5.2.1 Writing Style

Jane Eyre is transcribed as an autobiography despite being a work of fiction. It is

narrated in the first-person thus enabling the reader to cultivate an immediate sense of

identification with the main character. The novel is based on a fictional autobiography

consisting of the first-person narrative giving the story a high notch of genuineness.

Additionally, this writing style creates a firm bond between the storyteller and the reader,

drawing them into a closer participation with the story. From the novel, most of the characters

and events are perceived from the narrator's point of view. These autobiographical elements

include Brontë's experience at Cowan Bridge school which resembles Jane's life at Lowood.

Most of the work in the novel is drawn from the writer's personal experience where

both the characters, state, and location are based on her own life. The heroine in the novel is

an excellent example of an astonishing similarity to Charlotte Brontë herself (Ferrari, 2015, p.

35). Consequently, this hero is unable to see things which the reader can thus they have an

overview which Jane lacks. In her work, she frequently addresses the reader directly, i.e., "The part where she claims to have married him," this indicates the presence of a narrator narrating a story signifying a feeling of reality. Another aspect of style is the presence of a shift between the past and present tense; this indicates different effects in the novel.

In comparison, Emily's Brontë's *Wuthering Heights* is composed in a poetic tone that makes the novel sound lyrical in her prose style. Just like her poems, the novel is full of mountain breezes, flowers, snows, as well as the prickly briars. Emily finds inspiration in nature just as the protagonists in the novel, that is, Catherine and Heathcliff. The most vivid and demonstrative descriptions in the novel are that of the moors and the hills, moonlight, bees, and flowers. She varies her writing style depending on the character giving the narration. The style also changes depending on the individuals being described. Nelly's narration is livelier, comprises of animated images and clear descriptions that depicts her existence at the scenes she describes (Defant, 2016, p. 42). Besides, she takes pleasure in inflaming the drama, instilling her interpretations with her attitudes and opinions. Nelly enjoys her position as the raconteur to the listens and this ability significantly impacts her style. Consequently, Lockwood's narration is more formal and composed because it is technically narrated from his diary.

5.2.2 Stylistics

In their novels, the Brontës uses the aspect of stylistic to bring out their characteristic mode of argument, ways of defining a subject, their attitude towards their readers and also in

their methods of constructing sentences and phrase. Charlotte uses fabula which entails the story itself, and sjuzet is how the narrative is told (Suzana, 2010, p.11). Besides, the triumph of a prose writer is founded on the arrangement of the narrative in a plot, which entails artistic quality to entice reader's passion. For example, Charlotte Brontë narrates an occasion describing it such that despite being common it appears to be unusual, i.e., it has never happened. She uses various devices to secure emphasis, i.e., images which permits all languages including the primitive type, i.e., stylistic figures and syntactical designs.

Also, the Brontës uses aesthetic to bring about the perception of the five senses to the reader. The most crucial role of a writing style is to bring about the aesthetic quality in one's writing. This technique is capable of attracting the reader's attention and serve spiritual fulfillment. It is believed that stylistics analysis appears profitable to literary study when it is capable of developing several uniting principles which is overall aesthetics purpose prevalent of the entire narrative. Indeed, someone might suggest that structuralism might attempt to establish an aesthetic centered basing the reader's desires; however, the origin of aesthetic element in narrative work and is based on the writing style (Brontë and Smith, 1993, p. 86). Therefore, though the existence of this element, the readers consent to two rewards at the same instance, i.e., getting the message and delight.

For the reader, aesthetic quality and value are only required for enjoyment and tasting and not to be thought about (Suzana, 2010, p.54). Also, the core of literary work is the beauty as the outcome of the language elements manipulation via stylistic part and the poise of the structure among the essentials which is echoed via the entire work. For instance, literary work

involves a unique position, specifically concerning writing style via the use of the language elements which are capable of raising the aesthetic factor and induce reader's emotion attribute. In general, the narrator uses stylistic to connect the beauty of her work with the aesthetic to bring about the uniqueness of her work.

5.2.3 Stylistic devices

a. Diction

In using the stylistic methods, the reader is enabled to identify the narrator's tone. *Jane Eyre* has good taste in diction in her entire narrative. In literacy work, diction is a critical aspect of writing as it regulates the storyteller tone. Furthermore, it is occasionally used in connecting the writer's connotation of work and her moods. Using diction, she can select which word to incorporate into her work and the target group of readers, i.e., when addressing educated readers she is to choose educational words. For instance, the word 'let' and permit, they give similar meaning but 'let' is used for casual occasion whereas permit is formal or official (Suzana, 2010, p.16). In writing the writer can quickly affect diction, i.e., through her personality, literacy, humorous. This crucial element also depends on the mood the narrator needs to portray and the impact on the reader. Additionally, Brontë has used connotative words (emotional) and denotative words, i.e., words with a different meaning from the way they appear.

On the contrary, in *Wuthering Heights*, Catherine tone is frequently domineering her diction is not fixed either. The reader first reads about her through her journal which

Lockwood reads. Catherine's declarations of guilt made to Nelly are regarded as among the theatrical verbal communications in the entire work of fiction, mainly where she states, "I am Heathcliff" (59). When she explains, she feels affection for Heathcliff, which she indicates is diverse from what she considers for Edgar (Brontë and Smith, 1993, p. 69). Catherine's pronunciation fluctuates from innocent expressions to the obsessive burst. On the other hand, Hareton's articulation confirms an improvement, although the reader stops perceiving his sound as the story reaches its ending. Moreover, the wording of Cathy and Linton depict them as flawed children. Their diction stays similar from the start to the conclusion just like Lockwood's.

b. Symbolism

Charlotte Brontë in her work has applied so much symbolism which acts in revealing her emotions. She applied symbols with the aim of hiding her intentions thus triggering curiosity of the reader. Similarly, there is an extensive use of symbolism in *Wuthering Heights*.

c. Rhythm and Repetition

Charlotte and Emily Brontë have been able to use the element of rhythm in her work to emphasize on some issues. In her work, she takes into account the quantity, extent, and interrelation of rhythmical entities together with the patterns of both the emphasized and unstressed words to bring out well the aspect of rhythm. Repetition is a distinctive style evident in Brontë's work. The book has plenty of verbal repetition. Moreover, the plot, arrangement, storytellers and the personalities almost make a binary of themselves. Repetition

should include repetition of words, sentences, and ideas that express the theme of the novel. Repetition enables readers to create vivid memories.

Stevie Davies reveals the abundant and legendary terminology in the story is based on condensed Anglo-Saxon derivative expressions, and the illustrations are Latinate (Suzana, 2010, p.16). The reader is introduced to the novel via the filter of Lockwood words. The mainly apparent attribute of Lockwood vocalizations is its literariness. Though, Lockwood's recounting reveals a disagreement involving the fictional type and the societal realism the story has gone to the extent that Lockwood speech is manifest by dishonesty as a result of circumlocutions, continued use of Latinism, and his liking for convenient pompous and trite sayings (Cory, 2004). Thus, Lockwood diction demonstrates lack of variation because it continues to be similar from the commencement to the ending of the story.

d. Point of view

This is the standpoint from which the narrative is told. In her novel, Brontë uses both the first person standpoint and third person standpoint to relay her message in her narration. In the first person point of view the narrative is majorly based on the narrator, i.e., she tells the story about herself. Besides she acts as a minor character by focusing her story on other characters other than herself. She uses words like "I," "my" and "me." (Suzana, 2010, p.45) This type of writing style, however, restricts the interpretation of the reader since he is only aware of what the speaker is aware of. In contrast, the reader feels to be part of the story as he understands the feelings, experiences, and secrets of the narrator. The aspect of the first

person point of view limits the reader to only feeling what Jane is feeling and discern just what she discerns.

In her book *Jane Eyre* Charlotte Brontë employs the aspect of the first-person point of view giving life to the eponymous heroine, resulting to Jane the "I" of the story. First person narrative employees the use of a single person reflecting on her personal life or event that she is undergoing or observing. Jane is self-confident and resolute, and her story put more strength rather than weakness in the novel. Her viewpoint is not impartial, since being a mature woman she is basing everything on her past (Ferrari, 2015, p.55). In some occasions, she even addresses the reader directly making the novel to be easily remembered. The courageous governess perspective is recognized by the writer when the character asserts that "speak I must." In this, the storyteller gives room for a truthful account of Jane thoughts and disclosures.

It is fascinating to identify that the story adapts to the shape of an omniscient narrator at infrequent parts in the novel. In a first-person narrative, the speaker is at a benefit that the reader perceives that sides of the story that the narrator presents, the offered world is restricted to the speaker's eye and his understanding of people. She narrates stories that she has already heard, e.g., the incident of Rochester's past and other things she hears in different instances. From this, the focus diverts from Rochester's event that happened to Jane's response on it.

Additionally, she uses the third person point of view, i.e., the omniscient character in that she is not among the characters in the novel; instead, she gets into the character's thoughts she has created. Consequently, she acts as a selective omniscient where she focuses and discern on a particular character inside and out and the effect the character has on the other characters. Also, Charlotte uses the objective point of view element in that she can catch what the characters do through watching and hearing without getting into their minds (Cory, 2004). Third person standpoint is marked by him, his she or her.

e.   Figurative Language

Figurative language is often used in beautifying narrative work. Furthermore, it gives the emotional intensity of the work to attain some specific impacts towards the reader. Both Charlotte and Emily Brontë uses the various element of figurative language, e.g., expression, comparison, personification, and exaggeration. On examining Emily's imagery, it is apparent that the metaphorical thoughts put in the literal sense of the narrative, the most outstanding symbolism in the story happens at the beginning of the story, where Lockwood joins the imaginary planet of "Wuthering Heights" including the oral construction of the similar name.

f.   Figure of sound

This is a writing style whose aim is to make a substantial effect of sound which is attained via grouping together several words with similarity in sounds when pronounced. Both Emily and Charlotte Brontë use alliteration which is usually a consonant sound repetition, assonance for vowel, onomatopoeia, and cacophony to relay her message and make it attractive.

5.2.4 Language and Vocabulary

Additionally, the use of language and sentence structure indicate the time frame and setting of the story, as a result of higher sounding words and location of sentences. These improve the sensation of curiosity in Jane's thought course. The first paragraph of the novel is filled with evidence that predicts and sets up the resulting sections of the novel. From the first sentence where the writer indicates the absence of a possibility to take a walk that day, signifies that the narrator lacks agency for herself, i.e., she doesn't contemplate vastly of herself (Ferrari, 2015, p. 101). The use of the word wondering in the second sentence is fascinating owing to the fact that it is seldom allied to children. This indicates how the writer feels given the fact that she understands children likes to play especially the hide-and-seek game.

The fact that the narrator is not able to play as the children did is because she is in a plain location where she can't hide. Additionally, in her narration the use of penetrating rain exemplifies the idea of the writer being a watched as in a piercing stare and that this analysis is inexorable. The absence of the narrator in the first section indicates that she has no control and she is insignificant, Mrs. Reed appears before her indicating the existence of hierarchal in the novel. Besides, the mention of Mrs. Reed not as aunt or mum shows the use of the proper noun, i.e., the name Reed which signifies respect and formal.

In comparison, in *Wuthering Heights*, an analysis of Heathcliff's language shows that his pronunciation reveals substantial distinction (Varghese, 2012, p. 86). Heathcliff technique

has a specific progress all through the story. His initial expressions as an adolescent are depicted as rubbish which no one could understand, and before he utters his final expressions, it has numerous modulations in between. In his childhood when he was caught intruding the Grange, he uttered torrents of curses which astonished the listeners making Mrs. Linton yell out asking if they had heard his language. When Heathcliff comes back from his itinerant Nelly illustrates his tone as unfamiliar in tenor. Marsh confirms that Heathcliff speech has two distinctive fashions. It seems violent and aggressive when contrasted with Nelly and Lockwood's. Similarly, Heathcliff has caricatures and ridicules the statement of others particularly Isabella and Edgar.

Consequently, when he speaks to Nelly concerning Catherine or him when he converses with Catherine, particularly on her deathbed, his speech is emotionally thrilling. Almost invariably violent and fierce, his language comprises of short words and uncomplicated bodily verbs. For instance, "Oh God confound you, Mr. Lockwood! I wish you were at the…." (Brontë E., 2000, p. 18). This word reveals the nature of Heathcliff, and his diction conveys aggression and harshness. Heathcliff's voice softened only once when he broke down and wept for Catherine spirit to intervene. He hates Edgar this is demonstrated when she refers Edgar as a bull. His choice of words discloses his tendency of employing strong expressions to communicate his thoughts.

Although not educated, he can speak and act in an intelligent and polished way later in the book, to the extent that there is nothing in the actual spelling or language rules to imply any differentiation between Heathcliff speech and other leading roles. The author minimizes

differences in Heathcliff language to make him a central character in the imaginary story. Simultaneously, Brontë places the verbal communication of all characters in sharp comparison with Joseph language to establish the account in its appropriate setting.

Both Charlotte and Emily Brontë uses the Gothic language style to portray ugly and barbaric events in the stories, i.e., old-fashioned and unenlightened. It can also be expressed when relating to a particular social background. She occasionally used it in her work to stress suspense and mystery via the miserable, dark setting and violent events which created an atmosphere of terror. However, this style also can portray other elements of romance. Also, through the use of specific vocabularies, Charlotte and Emily are able to create an atmosphere of a place, i.e., dark, eerie is associated with something that is terrifying. Furthermore, she uses a lot of modifiers to provide sufficient information about an aspect. Subjective modifiers aim at telling, convincing and persuading the reader's mind by the verdict. In her narrative, Brontë exploits the vocabularies throughout the novel to exaggerate the quality of the atmosphere of gothic (Murphy, 1998, p.25).

5.2.5 Choice of Words

In *Wuthering Heights*, Nelly's choice of words at the time the reveals some resemblance with Lockwood. For example, "He entered, vociferating oaths dreadful to hear, and caught me in the act …………" (p. 52). "As soon as I persuaded, I went to the master..." (p. 106). Nelly narration is admired by Lockwood since it is well-matched with his. Analysis of the vocalizations pattern tells that their conversation shares some tastelessness and fixity.

Nelly story technique comprises of a word to word conversation. Consequently, in *Jane Eyre*, most of Jane's story is open in the expressions of her real personality, though when she talks, her words are bubbly, idiomatic and creative by exploiting a variety of beautiful and specific descriptions, for instance, her mention to Rochester olden times. Thus it is clear that Jane uses two styles- her fashion while having a conversation with Rochester is impossible to differentiate from current story writing style, and her story with its categorical verbal communication pace and simple talking demonstrates lack of difference.

5.2.6 Tone

The tone is considered as the narrator's attitude toward her work and her reader, i.e., the tone she aims at creating can contribute immensely to her success of attaining the anticipated effect. Gothic tone denotes the attitude, atmosphere, and mood of the narrator when narrating the novel. In literary work, a gothic tone is carried via each stylistic device used by the narrator (Suzana, 2010, p.65). Charlotte Brontë is able to achieve her writing style through the use of gothic tone in her diction, symbolism, sentence, figurative and sound. She organizes her word into phrases in addition to the other elements allowing the reader to imagine and take part in depicting the generated scenes. To exhibit the gothic tone, Charlotte uses an atmosphere which seems colorless and hopeless to signify depressed or desolate.

Emily Brontë's style prevails, and throughout the novel, the reader gets her appealing rhythmical and elegiac approach. In each outcome of the baleful and dark, there is a ray of light that tries illuminate. Under the influence of Gothic genres, her prose style is not so hefty,

and she holds on to the possibility of redemption and hope. For instance, Brontë describes the image at the graves of Edgar, Catherine, and Heathcliff in subtle, graceful terms. Gothic features are still evident with the proposition of life after death as well as the mystic, human-like descriptions of soaring wind. Nature is depicted as life-sustaining even in the midst of death as Heathcliff and Catherine are immortalized (Defant, 2016, p. 38).

Brontë's tone in *Wuthering Heights* varies with the narrator. For instance, Lockwood is the first narrator and from his characterization, he just moved in as a new tenant where Heathcliff resided, and he is so much excited to live in the Thrushcross Grange which was a new property. The use of diction and syntax reveals Lockwood's attitude which is described as being enthusiastic, but the tone seems to be ironic to the reader. Emily Brontë gives Lockwood the mandate to convey the isolation of *Wuthering Heights*. The use syntax adds to irony which shows that Lockwood is truly unaware of his actual surrounding. The tone of narration changes when Lockwood founds out that Heathcliff's nature and he face Cathy's ghost. The shift of the resonance moves from ironic to tense and desolate. This gives the reader an understanding of what it means being one of Heathcliff's "prisoners" (Varghese, 2012, p. 49).

As a narrator, Nelly is more objective having witnessed Cathy and Heathcliff growing up together. Her narrative tone changes from being fraught, sympathetic, to a strong sense of ominous. She is the only one who is aware of the true love between Heathcliff and Cathy. Emily Brontë use of diction enables Cathy to describe her relationship to nature. She uses words such as "rocks" for Heathcliff and "foliage" for Edgar Linton (Brontë E., 2000, p.123).

This shows that her love for Heathcliff is robust, unmoving and definite while her feelings for Edgar are eerie and temporary.

5.2.7 Dialogue

Another style that Emily uses is a convincing dialogue which is evident throughout the novel. The compelling dialogue between the characters enables the reader to perceive their attitude towards certain circumstances portrayed in the novel. There is also the use of the Yorkshire dialect that helps in establishing the local setting and creating a social position in the narrative. Consequently, in *Jane Eyre*, the dialogue between Jane and Rochester is crucial as it reflects on the education, location and the attitude of the characters. It also enables the reader to get a discernment of the character's mind, by bringing them live and making it more convincing as compared to the written parts by Brontë. Example, Jane, and Rochester dialogue give one a sense of the love they have for each other; this is evident in their sincere affection and impassionate conversation. The use of dialogue enables the reader to know the thoughts and feelings of the characters in the novel. She is able to give her readers personality via the use of dialogue, a style that impacts specific sections in the novel (Brontë, pg. 203).

5.2.8 Syntax Surplus

The most outstanding feature of style in the novels is that of syntax surplus, using more the hyperbolic phrase, though the syntactic construction has many distinctions. Emily uses short and long sentences and yet fragmentary syntax. Emily Brontë uses the lengthy sentences to form paragraphs. Whereas Charlotte's syntactic structures have many

paralinguistic devices, Jane's sentence integrates multifaceted conditions; they are loose with an unclear organization which reveals the conflict of sentiments and desires. Conversely, in *Wuthering Heights*, it also reflects Heathcliff incapacity to express his emotions in expressions. Moreover, Catherine faces complicatedness in communicating her sensations for Heathcliff, she states to Nelly that she loves Heathcliff, but she cannot tell him (Murphy, 1998, p. 86).

A stylistic investigation of the novels can demonstrate the crisis of Language that the writer encountered in writing about the love of Catherine and Heathcliff, i.e., the plight of conveying immense passion in the 19th century (Murphy, 1998, p. 86). Emily tackles the challenge and establishes herself to be experienced and knowledgeable. The author applies various poetic devices notably allegory to express the inner suffering of the lovers which forms the most profound passages in the story. Besides, the author's fondness for the complex-compound structures in maintaining the writing technique of the Victorian era and besides echoes the complicated tale construction and puts in a sense to the primary subject matter. It is clear the writer art finds its most unusual appearance in her descriptions and imagery. She creates a vivid picture of the actual world through her careful apply of striking visual representations.

5.2.9 Imagery

The moors and the supernatural are some of the most dominant images in *Wuthering Heights*. Besides, the landscape comprises of wild expanses and moors that are high but

somehow water-logged and hence infertile. Also, the moorland can neither be navigated nor cultivated as it features waterlogged patches. They symbolically represent the threat posed by nature in *Wuthering Heights*. It also portrays the setting for the initial stages of the relationship between Catherine and Heathcliff since they played at the moors during childhood. Thus, the moorland also transfers its symbolic meanings unto the love affair. The earth has been used as an elemental imagery as Catherine, and Heathcliff gained their vitality from their union with the land (Varghese, 2012, p. 46).

The moorland is one of the elements of the earth and gives them strength and freedom to accomplish what they want. Moreover, Heathcliff's emotional sturdiness is depicted through earthy images. The element of air in *Wuthering Heights* is considered in the form wind that brings motion and life to the still locations. The airy motion of the natural environment shows Cathy's vivacity and sanguinity. Heathcliff associates the continuous attack of the wind to the emotive atmosphere of the Heights. Consequently, the wind brings storm which symbolically depicts passion and violence of the novel. For instance, the vicious wind that thrashes *Wuthering Heights* after Heathcliff escapes in Chapter 9, clearly symbolizes the violence subjected to his and Catherine's relationship. Heathcliff's urge for revenge and to portend the destruction that will fall upon the house of Earnshaw (Varghese, 2012, p. 48).

Another elemental imagery is the fire which has been used with a range of meanings in *Wuthering Heights*. For instance, in Chapter 7, Nelly prepares the house to welcome visitors for Christmas and places Heathcliff near the fireplace as a way of including him in the

festivities. The fire has also been metaphorically used to symbolize emotion (Brontë 2000, p. 65). For example, Catherine is said to have a fiery disposition while Heathcliff is described to burn with passions with 'fire in his eyes.' There is also the symbolic use of water to show the force of individuals' emotions. Catherine's feelings are said to be at the high water mark.

5.2.10 Speech

Another aspect of writing style is the use of speech, and Jane uses speech to obtain control in the imaginary male-controlled society which is a compelling illustration of the politics of voice, i.e., how the voice of Jane subdues male's voice figure. The discourse to her reader to which has employed in narrating the entire novel, if scrutinized scrupulously, is capable of helping the reader to differentiate how she is planning to make a change in reciting different phases of her precise, unmarried life before the last chapter in the novel. Despite the narrator relying on moral development and growth of Jane and Rochester, the primary perspective remains the one for Jane alone, and all that is said from her standpoint.

To address the issue of mistresses, Jane views it as an object warning to herself, where rather than perturbing about Rochester's extremes, she says to his affirmation of regret over past indulgence. In her writing, she aimed at giving voice to the ladies who were overlooked and reprimanded by the society through her speech. She reflects how high she is and is pure with no shades of disguise (Peter, 1973, p. 25). She is an excellent example of how a girl should be; she arises from scraps to an affluent, knowledgeable and morally adult drawing form all the incidents she encounters.

The verbal communication in the work of fiction becomes active, turn out to be even aggressive, and the noticeable dual antagonisms present in the narrative are accountable for the raw strength of the story's language (Baldridge 285). Emily's novel achieves its fantastic supremacy from her manipulation of imagery whose unanticipated manifestation out of noticeable situation gives them a figurative life. The story appears to be founded in figurative analogies. Emily's imagery, the majority of which come together about Heathcliff, is articulated through her dominant descriptions. Effects in the narrative are repeatedly fashioned through relevant specifications and the employ of adjectives and verbs which put in real significance in the narrative and assists readers to comprehend the novel effect. Furthermore, the light but stunning explanations give the novel an extremely sensitive quality (Steve 126).

Leech & Michael (1981, p. 235), state that every single one fictional works reveal indications of being transparent and opaque simultaneously, though the extent of clearness and dullness differs. A novel is well thought-out as open when the language employed does not draw the interest of the reader more than the content. Emily book illustrates indication of being apparent since it requires the attention of the reader more to its content and organization that to its technique. The novel does not have clear infringement of the regulations of verbal communication, and it does not tackle readers with unanticipated linguistic structures of the rate of recurrence norms. Similarly, Emily's power is found in her pronunciation, sentence structure, and application of outstanding metaphors. These styles have facilitated Emily to create her exceptional, distinctive and idiosyncratic fashion. *Wuthering Heights* show

extensive expertise, the author's novelty, her stylistic power over her linguistic resource, Emily's articulation and picture pattern. Emily uses language and narrative and language method to set up a structural prototype.

The authors (Charlotte and Emily Brontë) lessens language disparities, still with its variations, amongst their leading roles by comparing it with the nearly meaningless verbal communication. This enables the book to be an incorporated whole. Furthermore, the dissimilar tones of voice facilitate to trace the significant division amongst the personalities. When first brought, Heathcliff conversed with gibberish to the extent that no one could comprehend what he was saying (Suzana, 2010, p.25). Similarly, Isabella could not understand the language used by Hareton, when she was first brought to the Heights as Heathcliff bride. More so, Linton and Cathy chuckle at Hareton articulation which they find so weird and wonderful. Joseph's talking with its marked Yorkshire intonation is the mainly incomprehensible though he mocks Lockwood and Isabella courteous literary speech.

5.2.11 Sentences

Charlotte and Emily Brontë have employed sentences throughout her work both complex, compound, and simple to convey her message. They have used well the rules of syntactical and grammatical pattern making it easier for the reader to read and understand (Suzana, 2010, p.25). In the novels, the writers use long, complex sentences with sumptuous vocabularies; the text was based in the 19th century, she also employees the use of formal prose which enable the reader to quickly get the concept from her book and what she is

driving at. Additionally, the use of words in the novels indicates that Jane is an eloquent, intellectual woman whose language reflects how learned she is. The purpose of autobiographical style is to prevent the notions of an omniscient writer, giving a constant perspective, and, though fictional relation a contributor in the deed, imparts power and reliability to the story. In the course of her life being the heroine, Jane depends immensely on language and storytelling to portray her thoughts and feelings. These features are useful to her as both a narrator and a character in her novel.

From the start of *Jane Eyre* there is evidence of Jane love for books, i.e., each picture gave a story (Brontë, pg.40) and how gifted she was in providing her own stories. Jane ensures that in her narration she paves the way for the reader to read her views, feelings and the restrictions placed on her life as she discloses it to us. The significance of communication is portrayed by Jane in the entire novel. Consequently, she indicates the importance of communication to her character not only as a method of expression but also to make a verdict on the character grounded on these evaluations thus dependably using it excellently. Her approval rest with those who are skillful in their narrative capabilities. By permitting her narrative to be said via numerous character, Jane not only stresses the high esteem she has for the specific characters, but the adorations she has for articulateness in the story as well.

5.2.12 Setting

The setting of the story in five different locales is another aspect of writing styles which depict a new stage in Jane's life. From the novel, each environment is subject to a

varying tone, e.g., the tone exhibited in Gateshead is fervent, irrational and wild. For Lowood, the tone is cold, hard and forced and it echoes the confines placed on young ladies by religious views and social resolutions. At Thornfield, here the tone is personal and figurative, e.g., identification of the house with Rochester and Jane's love to Rochester. At Moor, the tone is oppressive and roasting, Jane blunders into a more conformist way of acting and start to experience constraints and killing pressure at St John's desire to self-sacrifice. However, in Ferndean, Jane experiences delight where she moves away from fear and expectations. Therefore the five setting in the novel indicates the oscillation of Jane from ridiculous Gateshead and Thornfield to reasonable Lowood and Moor house and later to a tenacity at Ferndean (Brontë, pg.102).

5.2.13 Description of people and Places

Charlotte and Emily Brontë used both the nouns adverbs and adjectives in association with time especially the past time, e.g., words such as time-to-time, and memory. I using this words, Brontë aims at stressing and strengthening the traditional element which relays the gothic quality. Furthermore, the words also take the reader to travel back and visualize the traditional and outdated structures. Additionally, she uses unusual ordering of clause, i.e., initial adverbial, e.g., "admiring as I went" (Brontë pg.198) to give another evidence that she enjoys focusing, in turn, stressing on her emotion and sensation. She uses the physical appearance to describe the woman allowing the reader to judge for herself.

5.3 Comparison of Plot

The plot in *Wuthering Heights* depicts a more mysterious mood while *Jane Eyre* does not portray many mysteries in its plot. One instance of mystery in *Jane Eyre* is when Jane sees Mr. Rochester in a dream, calling her from the abyss. Consequently, in *Wuthering Heights* Lockwood sees a ghost in Heathcliff's house after reading the strange letters. Emily Brontë writes *Wuthering Heights* in consideration of the restrictions of time, place, and manner. There would be no restriction of time if place and manner were included because the actions take more than 24 hours before the peak of the drama. In contrast, *Jane Eyre* does not adhere to such restrictions of time, place and manner. There is more drama in *Wuthering Heights* as compared to *Jane Eyre*. More events are seen in Emily's novel even though they all take place around Wuthering Heights and the Thrushcross Grange. One fundamental similarity in the two novels is the "happy end." In *Jane Eyre*, Jane is finally married to Mr. Rochester whom they loved each other so much (Brontë E., 2000, p. 72). On the other hand, in *Wuthering Heights*, Catherine and Hareton ended up living together and even had plans to get married. However, we cannot deduce that this the happy end of the story because there are a lot of deaths that occurred during the storyline. There are also semantic similarities in the two novels that are based on the notion of family life, marriage, and death.

Another substantial difference is that *Jane Eyre* is filled with dignity and Christian values, hence it's more buttoned-down while *Wuthering Heights* is a story of great desire, loaded with Gothic features. In terms of characters, both Heathcliff and Rochester are the strong male characters who are featured in both novels. These characters share particular

characteristics of the Byronic hero that is considered as strong, individual character who is enigmatic, cloistered, defiant, and dangerously attractive. One of the considerable similarity in the novel is based on the aspect of marriage whereby the story focuses on the issue of marriage, particularly wrong marriage. For example, Rochester's marriage to Bertha was considered as unnatural because it was forced and a result of deception.

On the other hand, Catherine's marriage to Linton was also considered as a betrayal for Heathcliff (Brontë E., 2000, p. 72). The marriage between Heathcliff and Isabella is even viewed as a perversion since it was a result of revenge and not love. Consequently, Jane almost finds herself in the wrong marriage if she would have decided to marry St John, a marriage which could have been out of religious duty. It is only at the end of the story we see a marriage that is mutually satisfying, that is, the marriage between Jane and Rochester.

The two novels deal with the aspects of class and identity. In the beginning, Heathcliff was brought to Mr. Earnshaw home to live with them since he was an orphan. This became a surprise to the family because no one knew him because he didn't have a social identity. On the other hand, Jane was a governess, and as a result, she had a precise place in the social order. Even though she belonged to the low social order, Rochester was determined to marry her despite it upsetting the social order (Macovski, 1987, p. 64). He publicly valued Jane despite her low status in the society. In the two novels, both Jane and Heathcliff are regarded as interlopers from a class point of view. Besides, they are seen to react differently to their circumstances, but their personalities are not solely determined by class. Furthermore, the stories illustrate the struggles of compelling characters.

Both *Jane Eyre* and *Wuthering Heights* reflect the lives of their authors with Emily Brontë focusing more on the Romantic features whereas Charlotte Brontë was focusing more on the Yorkshire Moors where they mostly grew up. Most of the time she became homesick whenever she left her cherished moors. The geographical setting of *Wuthering Heights* is narrower because all the events transpire in a very small section of the moors and the characters' place of residence. In *Jane Eyre*, the geographical setting is broader since the action takes place in more than five different locations where the protagonist moves around.

The protagonists in the two novels struggle to find love and gain acceptance. Such characters are Jane Eyre and Heathcliff. Jane struggles to find love throughout her whole life. She was orphaned while she was still a young girl and grew up with her aunt, Mrs. Reed who mistreated her. Consequently, in *Wuthering Heights*, Mr. Earnshaw took Heathcliff in and treated him better than his son Hindley. Hindley became so much jealous of Heathcliff, and when his father passed away, he inherited the estate and chased Heathcliff out and forced to work in the fields. In both stories, the characters face hatred and jealousy that they have to fight to overcome. Being an orphan, Jane was maltreated by her aunt, and at one instance he was thrown to the red room as punishment for allegedly fighting with John Reed (Brontë E., 2000, p. 27). On the other hand, Heathcliff struggled to find acceptance and love, so he had first to overcome jealousy and hatred.

5.4 Comparison of the Symbolic use of Nature in representing characters

Different studies have presumed that *Wuthering Heights* is packed with nature scenes, but actually, there are relatively few descriptions of nature in the novel compared to *Jane Eyre* (Defant, 2016, p. 45). Charlotte Brontë's *Jane Eyre* has many nature descriptions and more of which has been used as a symbol. The difference in nature comes in from the fact that the role of nature in *Wuthering Heights* is so impressive compared to *Jane Eyre*. The novel, *Jane Eyre* is founded in Jane's cynicism about the experience of nature and this why she dislikes taking walks. Parts of the scenes in *Jane Eyre* takes place in the Yorkshire moors which is also a setting in *Wuthering Heights*. However, the impact of this landscape setting is more pronounced in *Wuthering Heights* than in *Jane Eyre*. Each of the novelists makes the symbolic use of the moors but differently. Charlotte Brontë accepts the symbolic use of the moors wholeheartedly while Emily undertakes it more ambivalently.

5.4.1 Landscape and the Moors

Both *Jane Eyre* and *Wuthering Heights* includes the moor scenes considering the strong association between the landscapes. The descriptions of landscape in *Wuthering Heights* makes the reader think of Heathcliff and Catherine as particular residents of the moor, how it is surprising to realize that the author only provides a brief description of them together outdoors. This is mainly because the story of Heathcliff and Catherine is narrated by Nelly Dean who is one of the first-person narrators and not a protagonist in the story. Nelly goes

through her narration and wants to finish it quickly hence limiting the lead to a further description of nature.

On the other hand, *Jane Eyre* is majorly an autobiography, and the narrator takes time to provide the descriptions of nature in far much detail. The narrative differences, as well as the limitations, shows that *Jane Eyre* delivers extensive descriptions of nature compared to *Wuthering Heights*. Thus, the depiction of the landscape of the moors in *Jane Eyre* provides a vivid picture that remains longer in the reader's mind. In contrary, Emily Brontë gives the impression that the moors are ever-present in *Wuthering Heights*. This impression of the moors is given due to the continuous use of symbols that relates to the moor and heath.

As earlier mentioned, the moor and the heath in *Jane Eyre* are particularly noticeable in the scene where Jane wanders alone after leaving Mr. Rochester. At this point, he wonders what to do, and the setting is described as "a north-midland shire, dusk with moorland" (Brontë C., p.327). The moor and the heath have been symbolically used as Jane's protector more or less her "mother" nature. There is the personification of the moor and heath which are described a mother figure in this landscape. At the moor, Jane is seen to be lonely, and away from the human society, she says that "the population here must be thin…" (Brontë C., 2001, p. 328). Initially, Jane seemed contended with her sense of harmony with Mother Nature.

Consequently, from her sentiments, Jane finds a corresponding consolation in God on the moor. Her relationship with Mother Nature has been used symbolically but is was threatened by hunger even at that time of contemplation. After coming out of slumber in

nature, reality hits her that she could not be able to survive in nature without food. However, she became hopeless and wished for death and rest, but she managed to struggle with her situation and had the reason to live again. Her decision to live again occurs from her departure from the moor and heath. She realizes that nature is no longer a habitat for humans but home to bees and lizards (Brontë C., 2001, p.398).

In *Wuthering Heights*, not even nature corresponds to Heathcliff whom Catherine loves so much. For Jane, at least she could be able to find consolation from nature after leaving Mr. Rochester. Jane tries to use nature to link to humanity in Rochester and feels isolated alone in nature. Mainly, In *Jane Eyre*, nature or the moor is considered as a pass-point where Jane spends her time before reaching human habitation.

Jane is depicted as a living being of the natural world and seclusion but of human society. The choice of words reveals her negative attitudes and feelings to nature even as she conveys her dislike for the moor more explicitly. This is shown after she was rescued by the Rivers family where she found accommodation (Brontë C., 2001, p. 354). As an autobiographical novel, *Jane Eyre* functions to reflect on the central character's emotions, likes and dislikes explicitly since it is recounted from her point of view. Hence, Jane's experience of distress at the moors paints a negative picture of nature. The negative aspect of nature is precisely articulated since it is expressed from the first person narration. As a result, the novel predisposes the reader's mind with negative meanings it associates with nature.

In contrary, *Wuthering Heights* provides a description of nature which is seen to play a symbolic role and is not presented negatively as compared to *Jane Eyre* since the protagonist wishes to experience nature. The aspect of the moor and the heath depicted in *Wuthering Heights* is not conventional. Catherine vehemently prefers the moors and the heath which essentially constituted the whole aspect of nature. In her diary, Catherine points out that, Heathcliff proposed that they should take a walk on the moors under its shelter (Brontë E., 2000, p. 64). The moor is Catherine and Heathcliff's haven where they enjoyed much freedom from other people and from their perception it was a place where they avoid "adult" monitoring and be together without complaining over the other's absence. In contrary to *Jane Eyre*, nature is seen as a communion for Jane.

The moor and the heath in *Wuthering Heights* have been used to represent the central characters' most precious feelings and exist as a constituent of the preferred landscape. Moreover, in contrast to *Jane Eyre*, the landscapes are not linked with an orthodox God since as pointed out, they deny a conventional heaven. Before Heathcliff died, he said that "……I have nearly attained my heaven…" (Brontë E., 2000, p. 363). Every character in *Wuthering Heights* creates a heaven in their own world. Unlike *Jane Eyre*, nature in *Wuthering Heights* is regarded in terms of each of the main character's own personal God and is depicted in positive ways as their paradise.

Another difference is that Emily Brontë's novel does not narrate from a first-person feelings regarding nature alone. While Charlotte's novel is based on the narrator's feelings and experiences about nature. In *Wuthering Heights*, Heathcliff and Catherine's contentions

mentioned above are often enclosed by the narrator who is not a heroine. As a narrator, Nelly's attitude towards the main protagonists Heathcliff and Catherine can be termed as generally critical. This is because she mostly declines to listen to them and reproaches them for their conduct and their dialogues about their own heaven. For instance, she upbraids the reasons that Catherine gave for deciding to marry Edgar Linton rather than Heathcliff. Hence, Nelly clearly takes a negative perception of the protagonists' speeches expressions of love of nature. Her role as a character paints a different picture of nature and thereby the reader can be able to understand her perceptions of nature.

From the narrator's criticism, nature in *Wuthering Heights* is associated with death, particularly Catherine's and Heathcliff's deaths. However, nature is still associated with freedom where the main characters used to spend most of their times at the moors and the heath. Through nature, Heathcliff and Catherine could have their freedom from human society. Nevertheless, the implication of nature has not had an entirely positive meaning but an uncertain one. But it is a fact that the moor and the heath, which represent nature, have been depicted as a perfect place where the central characters want to gain. Evidently, the characters' strong desire for nature is evident in a scene where they discuss their need to be outdoors. Catherine points out that "I wish I were out of doors…" Catherine's urge to open the windows concentrates her longing to be outside in nature away from any confinements (Brontë E., 2000, p. 366). Regarding this, it becomes crucial for the windows to remain open in Heathcliff's death scene. It interesting that Nelly realizes later at the end of the novel that Heathcliff had died.

Symbolically, the windows acted as a passage where Heathcliff goes out and abandons the human world and goes into the moors and heaths where he seemed to have continued living there with Catherine as ghosts. The villagers alleged that there saw Heathcliff and Catherine moving near the moor and the church (Brontë E., 2000, p. 366). Nature immortalized them since they found a way to live in nature again away from control or interference from other people. This aspect and depiction of nature vary substantially from how it is described and portrayed in *Jane Eyre*.

Emily Brontë ends her novel with the sentiments of another raconteur, Lockwood, who is not a protagonist. Lockwood denies the villagers testimony of having seen Heathcliff and Catherine's ghosts in the village. The symbolic use of nature in *Wuthering Heights* is strongly expressed in the entire novel, and Lockwood's testament would seem conventional and frolicsome. As a result, Lockwood incapacity to interpret circumstances have openly been pointed out. Nonetheless, the protagonists provide a significant affinity to nature, and the aspect of nature is all-present in *Wuthering Heights*.

In retrospect, both novels use nature symbolically to represent characters and depict certain circumstances. The moor and heath scenes have been portrayed differently hence portray diverse connotations and meanings. In *Wuthering Heights*, the moors and the heath scenes are associated with the protagonists' desire for it, whereas in *Jane Eyre*, they are related to the conflicting feelings and attitudes towards nature. Mainly, these differences, have substantial impacts on the readers' imprints of nature in the novels.

5.4.2 The Symbol of Fire

In *Jane Eyre*, fire and ice have been symbolically used to characterize Jane's experiences. This evident in the first chapter where the condition outside Gateshead is described as cold as ice but inside, Jane was burning in fiery passion (Brontë C., 2001, p. 10). Characters such as Mr. Rochester and Bertha Mason have been symbolically used as fire and ice. These individuals had a great impact on Jane's life as depicted in the novel. On the other hand, in *Wuthering Heights*, the fire has been symbolically used to represent the different aspects of characters. The love between Catherine and Heathcliff is described as fiery. In his narration, Lockwood makes different inferences to fire and fireplaces. The fireplaces are considered as venues where characters spend time for physical comfort especially in the periods of cold weather (Homans, 1978, p. 9).

Also, in *Wuthering Heights*, fire is symbolically used to portray the warmth and the restoration of Heathcliff and Catherine's love for each other. This is evident when Heathcliff resurfaces about six months after Catherine's marriage. The fire and the candlelight revealed the transformation of Heathcliff and Catherine was mesmerized to see him after such a long while. On the other hand, fire is life-sustaining in *Wuthering Heights*. Jane is relieved when an apothecary came visiting and offered a few words of solace. Before his arrival, Jane notices a terrible red glare and a streak of light. The fire symbolized warmth. In the two novels, the fire has been used to signify kindness and friendship (Solomon, 1963, p. 215).

5.4.3 Weather

As seen in the previous chapter, both Charlotte and Emily Brontë uses weather symbolically to signify how the characters are at the mercy powers that they cannot control. Weather changes depending on the emotional status of the characters. Momentous riotous occurrences are accompanied by storms which help to symbolize the furious emotions of the characters. In *Jane Eyre* the weather and events occurring in nature to symbolically illustrate Jane's life. In the novel, the weather coincides with a certain situation that Jane encounters. In *Jane Eyre*, the weather and events occurring in nature to symbolically illustrate Jane's life. Substantially, the weather coincides with a particular situation that Jane encounters. Similarly, it is evident that the weather in *Wuthering Heights* symbolizes the actions and feelings of the different characters in the novel. One element of the weather is the storm which has been used to signify a signal of danger and conflict.

5.5 Summary of Chapter

The chapter has provided a more profound comparison of *Jane Eyre* and *Wuthering Heights*. The two novels have significant similarities in terms of settings, style, and stylistics. Besides, the novels features Gothic elements and a narrative approach that enhances its narrative structure. *Wuthering Heights* consists of a series of narratives told via the eyes of an onlooker which gives it the gothic setting. While *Jane Eyre* is written out as an autobiography despite being a work of fiction. It is narrated in the first-person thus enabling the reader to cultivate an immediate sense of identification with the main character. Moreover, the two

novels divulge on similar themes like- Affection, passion and marriage, Gothic situation, nature, as well as the specific characteristics of the leading role. Both Charlotte and Emily Brontë uses the aspects of stylistics to bring out their characteristic mode of argument. There are also substantial similarities in the use of stylistics devices such as diction, symbolism, rhythm, repetition, point of view, figurative language, as well as the figures of sound.

The element of language and vocabulary in the two novels have also been compared in the chapter. It is evident that the use of language and sentence structure illustrate the time frame and setting of the stories. Both authors use the Gothic language style to portray the dreadful and barbaric events in the stories. Another element that is compared in the chapter is the choice of words the characters use in their narration. The tone which is the narrator's attitude toward her work has also been compared. Both Charlotte and Emily Brontë use a Gothic tone to denote the mood, attitude as well as the atmosphere of the story. The Gothic tones are used in symbolism, diction, sentence, figurative language as well as sound. In *Wuthering Heights*, the tone varies with the narrator's attitude toward the subject matter. Also, both novels have used the element of dialogue to compel the readers and enable them perceive their attitude toward particular situations portrayed in the novels. The Syntax surplus is one of the outstanding feature of style in the novels.

Both authors use short and long and at the same time fragmentary syntax to establish their paragraphs. However, Charlotte's syntactic structures have various paralinguistic devices, whereby the narrator integrates multifaceted sentiments. Again, the element of imagery are compared for the two novels a similarity in the use of moors, supernatural,

weather, and fire are some of the common elements of imagery in the novels. In addition, a comparison of the setting, sentences, speech and description of characters and places is provided in the chapter. In plot comparison, there are fundamental similarities and differences portrayed in the plots of the two novels. Lastly, both novels are similar in that nature is symbolically used in the representation of different characters.

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CHAPTER SIX

6.0 Conclusion

Introduction

This final section draws conclusions from the major findings of the study as well as its implications. The first part of the chapter provides the summary of purpose and methods adopted for the research. In this chapter, the fundamental purposes and significant methodologies used in the studies are highlighted. The next part of the chapter highlights the key findings from the analysis of the symbolic use nature in representing characters as well as the comparison of the two novels in terms of style and stylistics. Also, the essential conclusions regarding the study are also provided in this chapter. The implications of the study are explored in the chapter where major issues of concerns from the study are highlighted. Besides, the chapter provides a recommendation for future research.

6.1 Summary of Purpose and Methods

6.1.1 Purpose

The purpose of the study was based on two underlying assumptions which include; the description of the symbolic use of nature in representing characters in *Jane Eyre* and *Wuthering Heights*. The second objective is to address the aspects of literary stylistics as well as providing a comparison of the two novels. In consideration to this, the study sought to compare the style and stylistics as well as a comparison of the symbolic use of nature in

representing characters in the two novels. The description of the metaphorical use of nature in representing characters in the novels is considered significant since it offers a profound insight into the authors' mind and intent. The fundamental concept behind the main aim of the thesis is to demonstrate how the symbolic use of nature in characters' representation enhances the understanding of the authors' artistic achievements.

The second fundamental purpose of the study was to explore the authors' use of different style and stylistics features to achieve particular literary impacts and at the same time convey certain themes. The objective was motivated because examining a literary work from the stylistic approach enables one to appreciate the literary work more comprehensively. Moreover, the purpose of studying stylistics in this thesis helps in explaining the meanings in the selected stories and helps in understanding the characters from the characters perspectives. One of the specific objectives of the study was to address character and characterization in *Jane Eyre* and *Wuthering Heights*. Another specific objective is to make a comparison of the two novels regarding style, stylistics as well as a comparison of the symbolic use of nature in character representation. It is evident that characters play a pivotal role in the conveyance of writers' mind and intent and in that case it is crucial to consider so of their fundamental features and the different roles that they play in the narrative.

The above purposes were achieved through a series of methodology that would involve both literary and stylistic analysis. The stylistic analysis sought to study the novels from the linguistic perspectives and try to exemplify some of the significant styles used in the literary works. Moreover, the stylistic analysis of *Jane Eyre* and *Wuthering's Heights* helps in

enhancing the appreciation of the stories, since it takes into account both the linguistic and stylistic features of the works. It also enables one to comprehend how the artistic effects of the narratives have been attained and how the specific meanings have been conveyed through language.

6.1.2 Methods

In the research design, the qualitative research design was appropriate for the thesis considering that it focused on examining how individuals make sense of their experiences and their structures of the world. The current thesis was mainly descriptive in nature because it addresses the fundamental style and literary components in Charlotte and Emily Brontë novels. Hence, the qualitative research design is effective in the interpretation of the literary descriptions. Besides, the aspect of character analysis was also qualitative and descriptive in nature; hence, the qualitative design adopted from the study was helpful in addressing the study questions.

Moreover, it becomes necessary to consider the literary devices that Emily and Charlotte Brontë employ in their novels. The analysis of the novels took a stylistic approach to identifying the different methods that the authors use in constructing the clauses. The study was based on the notion that a literary text is ideologically formulated to make particular types of statements or convey meanings of specific cultural, social, as well as the political values. The use content analysis enabled the study to determine the thematic and ideological orientations *Jane Eyre* and *Wuthering Heights*.

6.2 Key Findings

The findings of the study are based on the study questions that the thesis sought to address. For study question one; the study shows that Charlotte Brontë uses the weather and events occurring in nature to portray the characters' life in *Jane Eyre* symbolically. In the novel, the weather coincides with a certain situation that the protagonist encounters. Some of the elements of nature that are symbolically used to represent characters include weather, fire, moors, and storms. For instance, it can be seen that *Jane Eyre* illustrates the various presence of fire physically, and also reflects them in *Jane Eyre* who is the main character. Through the novel, Jane strives to establish a middle ground where she can portray her inner fire that can enable her fuel her desire and self-respect without destroying her. It is evident that throughout the novel, the fire has been used as a symbol of passion and intensity and at the same time, it has been used a symbol of fury, anger, violence, and revenge.

Also, the symbols of ice and fire have been used in Charlotte's *Jane Eyre* to portray the aspect of opposing forces in Jane's life. Primarily, Jane is a character that puts in a husk this struggle of elements of fire and ice as well as the emotions that they symbolize. However, the symbolic element of ice has a contrary representation of those accredited to fire since it is associated with the absence of feeling and reason, clarity, discipline and mainly restrain, repression or even self-control. Consequently, the symbols of ice and fire have been represented by the characters such as St. John and Bertha Mason who are depicted as opposites just like the two symbols.

Another finding is that the stool and chair have been symbolically used to signify Jane's progress in life. In *Jane Eyre*, Charlotte employs the symbolic use of nature in the settings of Jane's life to represent different stages. In the story, the stool, chair, curtain have been symbolically used to represent the progression of Jane's life from a mere oppressed subordinate to becoming a comforter and an individual who has more control. In her life, the chair does not depict a delightful symbol for the happenings in her life. Besides, the curtain has been metaphorically used signify insecurity and isolation faced by the characters. Besides, it represents the symbolic procession in the protagonist life. The buildings have been figuratively used to establish the stage of a particular period of Jane's life. Moreover, Jane's movements from one setting to another also embodies a transformation in her way of life. The moon played a crucial part in symbolizing the relationship between Rochester and Jane.

The elemental symbols of fire and ice have also been metaphorically used to signify the circumstances that the characters encounter. One of the significant findings is that the element of fire in *Wuthering Heights* has been used for psychological motives rather than for just physical coziness. The natural elements of calm and storm have been used to signify the considerable contrast that exists between Thrushcross Grange and Wuthering Heights. Also, it is worth noting that Emily Brontë incorporates these two settings of Wuthering Heights and Thrushcross Grange to establish a contrast that enhances the overall theme of good versus evil.

Water element has been used to represent the biological capabilities that are, the emotions of characters that lead to the setting of gothic tone and theme of conflict in nature

and culture. The element of blowing wind symbolizes how characters daily life direction, emotions are varied. Besides, the wind has been used in the novel to elaborate on the characters curtness and the revitalizing personality. The moor in Wuthering Heights symbolizes the aspect of life and life beyond among the characters in the novel, and this may include their emotions.

Even Heathcliff's name connects him to the moor illustrating his freedom of ties linked to social class and families in the novel. The moors are associated with freedom and wilderness because nobody possesses them and individuals have the freedom to wander through them when they want. There is the symbolic use of the moors to make the setting of the story more credible and realistic Moreover, the study found out that there is the metaphorical use of ghost in *Wuthering Heights* to signify the ever-present nature of death.

Besides, the windows are symbolically used to represent the barriers that separate the characters from each other. The characters' eyes have been symbolically used to exemplify the windows of the soul. The novel extensively describes the eyes of different characters and this has been seen as the windows into their personalities. The symbolic use of these elements such as windows, locks, gates, and doors marks the boundaries of different types some depicted as fragile while others saw as strong. These elements are also linked with the impression of entrapment. It is found out that the symbolic use of nature in *Wuthering Heights* is significant in reflecting the characters, feelings, attitudes as well as the events that transpire throughout the novel. At it gives the reader a unique understanding of the social class.

For the second study question, it was found out that there are considerable there are a different style and stylistic features in *Jane Eyre* and *Wuthering Heights*. The Brontës uses the aspect of stylistic to bring out their characteristic mode of argument, ways of defining a subject, their attitude towards their readers and also in their methods of constructing sentences and phrase. Also, they use aesthetic to bring about the perception of the five senses to the reader. There is the use of stylistic devices such as diction which is a crucial aspect of writing as it regulates the narrator's tone. Besides, it is occasionally used in connecting the writer's connotation of work and her moods. Using diction, she can select which word to incorporate into her work and the target group of readers.

The element of symbolism has also been considerably employed in the novel to trigger the curiosity of the readers. The literary elements of repetition and rhythm have been extensively used in the novels to emphasize on key issues. Both novelists take into consideration the interrelation of the rhythmical features in the narrative. *Jane Eyre* is an autobiographical novel narrated from the first person point of view while *Wuthering Heights* is a novel narrated by different characters in the story. Both authors use the first person standpoint and third person standpoint to relay their message in the novels. Charlotte Brontë employs the aspect of the first-person point of view giving life to the eponymous heroine, resulting to Jane the "I" of the story. She also uses the objective point of view element in that she can catch what the characters do through watching and hearing without getting into their minds.

It is evident from the analysis that Figurative language is often used in beautifying narrative work. Moreover, it gives the emotional intensity of the work to attain some specific impacts towards the reader. Both Charlotte and Emily Brontë uses the various element of figurative language, e.g., expression, comparison, personification, and exaggeration. On examining Emily's imagery, it is apparent that the metaphorical thoughts put in the literal sense of the narrative, the most outstanding symbolism in the story happens at the beginning of the story. Both Emily and Charlotte Brontë use alliteration which is usually a consonant sound repetition, assonance for vowel, onomatopoeia, and cacophony to relay her message and make it attractive. They also use the Gothic language style to portray ugly and barbaric events in the stories, i.e., old-fashioned and unenlightened. It can also be expressed when relating to a particular social background.

It can be seen that the novels use the gothic tones. The tone is considered as the narrator's attitude toward her work and her reader, i.e., the tone she aims at creating can contribute immensely to her success of attaining the anticipated effect. Gothic tone denotes the attitude, atmosphere, and mood of the narrator when narrating the novel. Charlotte and her sister Emily can achieve their writing style through the use of gothic tone in her diction, symbolism, sentence, figurative and sound. In comparison, Charlotte uses an atmosphere which seems colorless and hopeless to signify depressed or desolate while Emily's style prevails, and throughout the novel, the reader gets her appealing rhythmical and elegiac approach. The use of convincing dialogue between the characters in both novels enables the reader to view their attitude toward the particular circumstances encountered in the novel.

Charlotte uses the Yorkshire dialect to enhance originality and establish the local setting and creating a social position in the story.

Consequently, the novels comprise of the most outstanding feature of style in the novels which is syntax surplus, which entails the use of hyperbolic phrases, though the syntactic construction has many distinctions. The dominant imagery in *Jane Eyre* and *Wuthering Heights* are the moors and the supernatural. The moorland is one of the elements of the earth which gives the characters strength and freedom to accomplish what they want. Charlotte and Emily incorporate speech in their writing style to provide a compelling illustration of the politics of voice in a male-dominated society. They have also used simple, complex and compound sentences to convey their major themes. Both *Jane Eyre* and *Wuthering Heights* have different settings with each environment subject to varying tone.

In a nutshell, Emily Brontë presents a variety of styles in his book "*Wuthering Heights*. The styles range from Lockwood fictional tone and stylish cliché, Catherine rhythmical discourse, Nelly homiletic, Heathcliff's vocal violence to Joseph biblical dialect and inarticulate murmuring. All these styles produce an interplay of accents and idiom. Though, the unique feature of the book is its dialogue with the author's prominence on individual jargon. To achieve this Brontë takes to pieces the words to create the expression of societal behavior in her imaginary planet logical to the persons who read. Consequently, the pronunciation employed by different personalities discloses their styles of verbal communication. Brontë also does not use sophisticated verbal display. The author has an

excellent choice of words despite the fact that it is noticeable by surplus use of hyperbole. More so, Brontë's directness style is evident in the initial paragraphs.

"*Wuthering Heights*," demonstrates a plurality of styles. The novel's language has plenty of contradiction. The most remarkable in Emily's word list is the outstanding use of verbs. It is plenty of aggressive movement and has impetus and vigor as manifested in the speeches of the characters. The author's choice of words demolishes verbal aggression, and because the characters bear the unmediated feelings of infancy into their adult lives, they are always arguing, and use squabble as the preferred means of communication. Brontë presents her characters and environment in a proper pronunciation. *Wuthering Heights* is explained as an environment which has impressive commotion. Furthermore, the dialogues with extreme emotions are managed stylistically by breaks beginning from the past to present tense, and half-expressed thoughts which disclose the emotional condition of characters. Moreover, the thin but vibrant explanations give the novel an extremely emotional feel. Furthermore, the author's compelling imagery helps to make the story idiosyncratic.

It is worth noting that, both *Jane Eyre* and *Wuthering Heights* reflect the lives of their authors with Emily Brontë focusing more on the Romantic features whereas Charlotte Brontë was focusing more on the Yorkshire Moors where they mostly grew up. Most of the time she became homesick whenever she left her cherished moors. The geographical setting of Wuthering Heights is narrower because all the events transpire in a very small section of the moors and the characters' place of residence. In *Jane Eyre*, the geographical setting is broader

since the action takes place in more than five different locations where the protagonist moves around.

6.3 Implications of the Study

The summary of purpose and methods as well as the study findings have inferences to the stylistic approach and the theoretical framework based on Systemic Functional Linguistics. The Systematic Functional Linguistics theory was the suitable theoretical perspective for the current study because it takes a literary stylistic approach. As seen earlier, the SFL is founded on the analysis or study of the relationship between linguistics and its functions in a particular social setting (Halliday & Matthiessen, 2013). The methodology framework has effectively facilitated the comparison of the two analysis as well as the description of the symbolic use of nature in the representation of characters.

The study affirms that the methodology of stylistic analysis establishes an understanding and the interpretation of different literary works. Both Charlotte and Emily Brontë used the Gothic writing style that reflects the setting of the Victorian age. The findings of the study indicate that the symbolic use of nature in the representation of characters is one of the most appropriate literary features that the Brontës used in their literary works. It can be noted that the use of symbolism in literature gives the novelist the freedom to contribute to the dual levels of meanings to his work. This is based on the symbolic meaning that is more profound and the literal meaning that is self-evident (Nievergelt, 2017).

Again, the study illustrates how Systemic Functional Linguistic theory can be applied in the analysis of different literary works. The elements of characterization, symbolism, and use of figurative language enhance the overall tone and structure of a story. In spite of the several different previous studies on the Brontës that have examined the themes, literary devices, and other aspects of literature, the current study has absolutely expounded on some of the key style and stylistic features of *Jane Eyre* and *Wuthering Heights*. One of the implications of the study is that the role of nature has been well-thought-out and has been realized that the approach to nature provides one of the definite measures for differentiating the originality of each author. The settings of the stories reflect the more comprehensive religious, national, ethnic and related classifications usually offers some stipulations of character functions

In the concept of nature, both Emily and Charlotte Brontë have used deliberation and come up with different characters through the symbolic use of nature. The consideration has taken various forms such as a beautiful landscape, wild animal, a mysterious woman, among others. Hence, it is evident that the romantic literature has always had its presence noticeable since it constitutes the highest elements of creation contrary to Renaissance notion of the humankind being the center of the universe. Another implication of the study is that nature has provided authors with the vital literary elements that they require to establish settings and characters in the most effective ways. This explains why the symbolic use of nature became a crucial motif in the 19th century since it was a pivotal point in which the literary works were established, gathering various aspects of its whole liable to the author's intentions.

6.4 Recommendations for Future Studies

This study examined the symbolic use of nature in the representation of characters in *Jane Eyre* and *Wuthering Heights* through a stylistic approach. Besides, the study focused on the comparison of the novels from stylistics and plot perspectives. Due to time and space constraints, the study could not have employed experimental techniques to determine the different interpretation of readers on the subject of nature in the novels. Hence, I would recommend that a future study of the symbolic use of nature should employ experimental techniques so as to efficiently inform the objectivity of the stylistic analysis and comparison. Furthermore, the present study was limited to the symbolic use of nature in the character representation. Thus, I would recommend that future studies should not only focus on characters but also on the major themes depicted in the novels. Also, other theoretical frameworks such as affiliation theory can be used to study the thematic elements in the novels further. Another recommendation is to examine the Romantic concept of nature as illustrated in *Jane Eyre* and *Wuthering Heights*. A further study on this subject would help expound more on the aspect of nature as featured in Romanticism and Gothic genres. It is worth noting that the underlying subject of nature in the two novels have not yet been thoroughly studied. Therefore, I would suggest that future studies should focus more on that concept.

6.5 Summary of Chapter

In this final chapter, the purpose, methods, as well as the key findings of the study, have been highlighted and summarized. Hence, a precise conclusion has been drawn based on

the findings of the study. Also, the implications of the study resulting from the research gap in the current and previous studies, have been provided in the study. Further recommendations on future studies have been presented in the chapter. The concluding chapter draws significant insights from the current study and provides a roadmap for future studies on other literary works.

6.6 List of Sources

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General Conclusion

This thesis is an attempt to stylistically analyze the selected novels by the Bronte sisters, Charlotte and Emily. The stylistic analysis takes into account a checklist of literary, linguistic and stylistic categories suggested by Halliday & Matthiessen, (2013) has been applied as a theoretical framework. Hence, The Systemic Functional Linguistics theory has been adopted as a suitable theoretical perspective for the current study because it considers a literary stylistic approach. The method of analysis is a stylistic approach where the different stylistic elements were analyzed and compared for the two novels. The thesis was grounded on the methodological framework of literary stylistics. The method of stylistic analysis is significant as far as the study is concerned as it provides an effective means of analyzing the novels. The purpose of selecting the method of literary stylistics is that it provides the basis on which linguistics can be depicted with significant interpretations. The stylistic approach for the study of the Brontës novels was based on a precise framework of systematic analysis. Hence, it was effective in the interpretation of the literary components in *Jane Eyre* and *Wuthering Heights*.

The procedure for analysis was based on the study question where different procedures were taken in the comparison of style and stylistics features in *Jane Eyre* and *Wuthering Heights*. In this procedure, the various literary devices and approaches were considered in the analysis. The procedure for the second study questions was to determine the stylistic methods and the use of style in the novels. A comparative approach was taken on the fourth study question. In the comparative approach, the style, stylistics as well as the symbolic use of nature in the representation of characters were compared.

The methodology was explored from the context of the novels which was necessary to study the context of *Jane Eyre* and *Wuthering Heights* in order to determine the social, historical, and political and their economic settings and how they shaped the themes and characters in the novels. Besides, the study of context was necessary for the sake of introducing the novels and the authors before the actual analysis in chapters four and five. *Jane Eyre* centers on the society and its customs instead of a narrative of the occurrences during the period's history while *Wuthering Heights* deals with the changes from the ancient farming cultures and stern male-controlled family life towards a more urban lifestyle with increased equality for all.

The symbolic use of nature in *Jane Eyre* was found to be significant in that it enables the reader to identify how the changes take place and enhance the reader's understanding of Jane's thoughts and status in each stage of her life. Also, it was found out that through the symbolic use of nature, Charlotte wanted the reader to interpret that it is only when one becomes an independent being that one can be able to delight in the equal status in a Romantic relationship. It is worth noting that the use of symbols such as rain, fire, moon, and others contributes to the poetic feature of Charlotte's novel. Hence, without the use of symbolism and its intricacy, the novel, *Jane Eyre* would not efficiently have conveyed its themes and would have just suffered the same eclipse as the one Jane Eyre encountered without her noble spirit.

In *Wuthering Heights*, the findings show that nature has been symbolically used to represent different characters. Nature has been portrayed as the silent witness because it is used to symbolize the changing emotions of that are intensive to characterize the protagonist in the story. The weather elements have been symbolically used to portray the changing emotions of characters and foreshadow the impending situations. The changes in the characters' emotions

correspond to the changes in weather. Also, the element of weather has been metaphorically used to show how the character in the story is at the mercy of the powers they cannot control. Also, it is seen that weather symbolizes the actions and feelings of the different characters in *Wuthering Heights*.

In the process of analyzing these literary works by Charlotte and Emily, the researcher notes that the Bronte sisters are gifted writers who can express their messages in various ways. In fact, they share the same deep spiritual links between their own natures and nature elements. Therefore, nature imagery has become organic part of their art. (Duthie, 1986, p. 250). Finally, readers, who are new to these works, are invited to read and enjoy these great novels. Readers .. you are all invited to try the irresistible urge to finish them.

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Résumé

Cette thèse vise à adopter l'analyse stylistique et de décrire l'utilisation du symbolisme de la nature dans la représentation des personnages dans les roman " Les Hauts de Hurlevent" par Emily Bronte (1847) et "Jane Eyre" par Charlotte Bronte (1848). Ces deux romans sont considérés comme étant parmi les romans classiques les plus importants de l'ère victorienne du XIXe siècle. L'autre but de cette étude est de comparer les deux romans qui dépendent de l'utilisation symbolique de la nature dans la représentation des personnages, ainsi que la comparaison entre le style et les éléments stylistique dans les deux romans.

La thèse vise également à fournir une comparaison entre la structure littéraire des deux romans. L'étude adopte la méthodologie stylistique de la littérature. Son cadre théorique est donc basé sur la théorie des fonctions langagières méthodologiques (SFL). La conception de la recherche qualitative a donc été adoptée pour l'étude. La méthode de base de l'analyse est à travers l'approche stylistique où les différents éléments de la méthode sont analysés et comparés aux deux romans. L'une des principales conclusions de l'étude montre que Charlotte Bronte et Emily Bronte utilisaient des éléments de la nature tels que les tempêtes, les vents, la terre, le feu, l'eau et l'air pour représenter les attitudes et les sentiments des personnages des deux romans, ainsi que pour représenter les événements dans les deux romans.

Mots clés: stylistique littéraire, caractères, nature, symboles, style.

الملخص

تهدف هذه الاطروحة الى اعتماد التحليل الأسلوبي ووصف استخدام رمزية الطبيعة في تمثيل الشخصيات في روايتي "مرتفعات وذرنغ " لإيميلي برونتي (1847) و "جين اير" لشارلوت برونتي في جين آير (1848). تعتبر هاتين الروايتين من اهم الروايات الكلاسيكية المعروفة من العصر الفيكتوري في القرن التاسع عشر. الغرض الآخر من هذه الدراسة هو المقارنة بين الروايتين اللتين تعتمدان على الاستخدام الرمزي للطبيعة في تمثيل الشخصيات ، بالإضافة إلى مقارنة بين الأسلوب والعناصر الأسلوبية في الروايتين.

كما تهدف الاطروحة أيضا الى تقديم مقارنة بين البنية الأدبية للروايتين. تعتمد الدراسة منهجية الاسلوبية الأدبية. وبالتالي يستند الإطار النظري لهذه الدراسة على نظرية الوظائف اللغوية المنهجية. إلى جانب ذلك ، فإن الأطروحة هي وصفية واستكشافية بطبيعتها. لذلك تم اعتماد تصميم البحث النوعي للدراسة. الطريقة الأساسية للتحليل هي من خلال المنهج الأسلوبي حيث يتم تحليل ومقارنة العناصر المختلفة للأسلوب في الروايتين. تظهر واحدة من النتائج الرئيسية للدراسة أن شارلوت برونتي وإميلي برونتي استخدمتا عناصر الطبيعة مثل العواصف والرياح والأراضي البرية، والنار والماء والهواء لتمثيل مواقف ومشاعر شخصيات الروايتين، وكذلك لتمثيل الأحداث في الروايتين.

الكلمات المفتاحة: الاسلوبية الأدبية، الشخصيات، الطبيعة، الرموز، الاسلوب.