

A metaphorical Interpretation of Great Moments of Passion of Some Characters in Novel Wuthering Heights

Imad Ahmed Ali Ardab¹
imadardab@gmail.com

Abstract

The aim of the study is to endeavor to add more readings of the novel "Wuthering Heights" by Emily Bronte through highlighting the importance of figurative language particularly by analysis metaphors included in the text of the novel. Thus this paper attempts to envision more readings of figurative language and thereby links the reaction and behavior of some characters through their speech environment with each other and therefore interpreting each situation due to great moments of passion that characters have passed through. The study adopts descriptive analytical method. One of the most important findings of the study is the use of metaphors gives language much depth and significance. In addition the study recommends that figurative language as metaphors and other rhetorical expressions should be taught at early stages for students who learn English language.

¹Assistant Professor - Faculty of Education, Hantoub - University of Gezira

Introduction:

Figurative language or figures of speech is normally used in poetry but sometimes it can be used in prose. In the novel *Wuthering Heights*, Emily Bronte resorts to metaphors, therefore the readers can observe this excessive use of metaphors and this makes her style so expressive and so convincing

Statement of the Problems:

On reading *Wuthering Heights* by Emily Bronte, usually the focus will be on the main characters: Catherine and Heathcliff and how events escalate between love and revenge. Even if readers pay much attention to the style but treatment of figurative language may be ignored particularly metaphors from this point springs the problem of the study.

Objective of the Study:

The main objective of this study is to highlight the importance of figurative language particularly metaphor. Metaphor is used in all human living languages even in the obsolete or dead languages metaphors are used as tools of communication. Thus the use of metaphor links people's ways of speech with their environment and thereby this clarifies the moments of passion that the speaker may be exposed to.

Significance of the Study:

The use of metaphor in the novel "*Wuthering Heights*", surely will shed much light in terms of critical analysis and appreciation and thereby this will lead to create additional readings for this text.

Definition of Metaphor:

Perrine and R. Arp (1992-16) define figures of speech as any way of saying something other than the ordinary way, and some rhetoricians have classified as many as 250 separate figures. For people's purposes however, a metaphor is more narrowly definable as a way of saying one thing and meaning another, Figurative language – language using figures of speech – is language that cannot be taken literally (or should not be taken literally).

Metaphor and simile are both used as a means of comparing things that are essentially unlike. The only distinction between them is that in simile the comparison is expressed by the use of some words, or phrases, such as like, as, than, similar to, resembles, or seems; in metaphors the comparison is implied – that is, the figurative term is substituted for or identified with the literal term.

According to Redpath (1987:13) metaphor is the act of comparing two things but without using connectives, like the following lines:

And Winter's dregs made desolate.

The weakening eye of day:

In this example the poet wants the reader to understand that "*the weakening eye of day*" is the sun made clearly dull by the effect of the cold weather. There are three kinds of metaphor implicit metaphor, mixed metaphor and dead metaphor.

- a. Implicit metaphor; the tenor is not stated, but is implicit by the verbal context.

For example: "*That reed was too frail to survive the storm of its sorrows*"

- b. A mixed metaphor means to involve metaphor within metaphor. For example:

*O, How shall summer's honey breath out
Against the wreckful siege of battering days?*

- c. A dead metaphor: is very common in usage, for example when saying "The heart of the matter".

In this contest Lazar (1996:18) asserts that metaphor is a figure of speech in which a name or descriptive word or phrase is transferred to an object or action that is different from literally applicable meaning. In other words, it is a process of transference of giving a thing a property that belongs to something else. A metaphor creates connection in mind between the two entities and usually underscores some important similarities between them. For instance, a person may say:

- 1- My sister is boiling mad.
(This implies she is too angry).
- 2- The assignment was a breeze
(This implies that the assignment was not difficult)
- 3- The skies of his future began to darken
(Darkness is a threat; therefore, this implies that the coming times are going to be hard for him).
- 4- Her voice is music to his ears.
(This implies that her voice makes him happy).

Types of metaphor:

Metaphor is classified into several types, below are some examples of conventional metaphor.

"Time is money"

People understand time in terms of money and conceptualize time as being spent, 'saved,' or 'wasted,' Another example is 'argument is war'. This formulates how a person thinks about arguing. He defends, strategizes, attacks, and defeats arguments. Such basic conventional metaphors help structure their everyday thinking. They interpret these metaphors literally as a conventional part of speech, and this common language further influences how they conceptualize and behave.

Creative metaphor:

A creative metaphor is an original comparison that calls attention to itself as a figure of speech, it is also known as a poetic metaphor, in contrast with conventional metaphor. Creative metaphor a challenge to establish schemes and conventional perceptions. A metaphor is, so to speak, a voice from outside logical space. It is a call to change one's language and one's life, rather than a proposal about how to systematize them.

Dead metaphor:

A dead metaphor is a figure of speech which has lost its original meaning and imaginative force through frequent use or outdated terminology, for example, flowerbed fishing for compliments.

In a way, the very term dead metaphor is somewhat paradoxical. This is because insofar as the dead metaphor does not actually evoke the relevant images in the listener's mind, it is questionable whether the thing is really a metaphor at all. For example, people do not generally think of literally kicking a bucket when they say "kick the bucket"; the relationship between the specified act and the act of dying is nebulous one.

Dead metaphor is rampant in literature from previous centuries and decades, although they may be nearly unrecognizable in their oldest form due to archaic language. Below are some examples of dead metaphors that a creative writing professor might dislike:

Example 1: The body of an essay is its main portion.

This metaphor is used so often in teaching essay writing that it has become a term instead of a descriptive metaphor.

Example 2: The thread flew through the eye of the needle.

The eye of the needle has become what the hole in the needle is called; therefore it can no longer be called a metaphor as the descriptive has become a part of the needle itself.

Example 3: Face of a clock; hands of a clock, life is no bed of roses, etc.

These metaphors are so entrenched in the English language that they have become part of the way humans speak, and they do not even have to think about their meanings. In the case of the clock's face and hands, these are their names almost all the time, unless specifications as being a watchmaker or repairperson are involved.

Another name for a dead metaphor is a frozen metaphor or a historical metaphor. Since dead metaphors have become so conventional, they might be understood without knowledge of previous connotations. Dead metaphors occur when there is a semantic shift in a language that causes evolution. In this case the metaphor becomes literalized. Some dead metaphors are so ensconced in a language and culture that their original origins are unknown; no

one remembers the original circumstances they were created in. Other dead metaphors' origins may be so common and widely known that they are not usually thought about, for instance the idea of falling in love.

Extended Metaphor:

An extended metaphor is a metaphor that used in a long passage or even an entire poem. An author would use an extended metaphor to create a clearer comparison between the two items. It also allows the audience to visualize an idea more clearly and can make something that may be complex a little more simple. Extended metaphor is found quite often in poetry.

Here is a poem written by Langston Hughes which bears the title dream .

Dreams
Hold fast to dreams
For if dreams die,
Life is a broken .winged bird
That cannot fly,
Hold fast to dreams
For when dreams go,
Life is a barren field
Frozen with snow.

Dreams means goals that should be achieved by people, for these goals give life its momentum and vitality.

Therefore, the message of this poem is a call for determination and strong will to work arduously and thereby to achieve what people want to achieve.

Clearly it can be seen that the backbone of this poem are metaphors and their influence on the poem is so obvious for the title of this poem is a metaphor

Classification of Metaphor:

Linguistic and Conceptual Metaphor:

Three distinct approaches to the classification of metaphor. As Cameron and Law (1999: 78-79), maintain that there is a classification on the basis of the form of the metaphor. They distinguished between two levels of metaphor: conceptual and linguistic. Conceptual metaphor is the general notion that compares two things on the basis of some natural connection between tenor and vehicle has illustrated. Conceptual metaphor often comes in the form of 'A is B'. i.e. the nominal copular statement, for instance, Love is a journey, Ideas are money, etc. This level necessitates the presence of both tenor and vehicle in its context. The linguistic metaphor, on the other hand, can be appreciated as instantiating a metaphorical way of conceiving something, but the words involved have semantic values and can serve to create rhetorical effects. The use of the term 'metaphor', Cameron and Law (1999:78) observe "The conceptual metaphor is not restricted to the conceptual frame, so the linguistic realization of a conceptual metaphor is not called 'metaphor', but 'a' metaphoric expression' "i.e. linguistic metaphor. So the metaphor love is a journey may be realized in a linguistic expression like our relationship is at crossroads. While conceptual metaphors must comprise both topic and vehicle, linguistic metaphors do not entail this condition, i.e. there is some term for vehicle but not necessarily the vehicle itself.

Another approach to metaphor is probably asserted by Montgomery (1992:130) and is described through tenor and vehicle. If both topic and vehicle are mentioned in an explicit metaphor, e.g. I'm rock in this case it is an explicit metaphor. Both tenor and vehicle are specified as well as the linking signal, which is explicitly verbalized by the use of verb to be, e.g. Time is a jet plane. On the other hand, when a word or phrase directly substitutes another, the subsequent metaphor is termed 'implicit' because one half of the comparison is almost absent, i.e. tenor and thus remains implicit. Upon considering the following example:

The ship ploughed away across the waves.

It could be noticed that the vehicle has been substituted for the tenor. So the sentence can be construed as:

The ship sailed away across the waves like a tractor ploughing across some arable land.

Notional Classes of Metaphor:

It would be futile to attempt a full typology of metaphor according to the relationship of meaning over literal and figurative senses, Nevertheless, certain types of semantic connections are recognized as being more important than others. This type of classification is according to Montgomery (1992: 131-132) and Leech (1996: 158) includes the following items:

The Concretive Metaphor:

This class attributes concreteness or physical existence to an abstraction. People often use converted terms to talk about abstract ideas in an attempt to give abstractions physical perception. Expressions like: The pain of separation, The light of learning, The burden of responsibility, a vicious circle, room for negotiation, etc., are often heard in the speech of people.

Not only in English do we often hear likewise expressions but also in Arabic as well. Troubles are usually expressed figuratively in terms of heavy loads, e.g. He was weighed down by troubles. The notion of concretive metaphor is highly pervasive because people like to render abstractions vivid images.

The Animistic Metaphor:

This class attributes animate characteristics to the inanimate. In other words, it associates living with non-living. So vehicles from animate worlds are employed to talk about inanimate worlds. Montgomery and Leech cite The following examples to illustrate this type of metaphor :

An angry sky.

Graves yawned

Killing half-an- hour

This metaphor attributes characteristics of humanity to what is not human. A term usually associated with human being is used to talk about non-human. Examples to explain this, are the following:

The arms of the clock

The cattle's sad song

Birds sing

The Synesthetic Metaphor:

This class transfers meaning from one domain of sensory perception to another:

Warm colour

Dull sound

Loud perfume

Metaphor and Parts of Speech:

The most frequent part of speech used in metaphor is the noun. Other parts of speech are also possible but perhaps less frequent. Montgomery (1992:131) explains that other word classes are also equally common in metaphoric expressions such as verbs, adjectives, and adverbs. The following examples, in which the metaphors are highlighted, may show this (Montgomery, 1992).

Noun: Time is money

The pupil of the eye

Time is a jet plane

A flow of words

Verb: Time is running out

Prices are going up

The wind whispers to any ears the truth about the story of the earth a creation

Adjective: Golden skin

Magnetic glance

A wooden performance

Previous studies:

The researcher has surveyed a number of universities in order to find previous studies related to this topic (A metaphorical interpretation at Great Moments of passion in the novel *Weathering Heights*). There are few studies in this context.

The title of the first study is *obstacles confronted by EFL University in understanding English Rhetorical Expression when Reading Literary Texts* by Amal Mustafa Mohammed (2017).

The main objective of this study is to investigate the obstacles that encountered by EFL University students in understanding English rhetoric expressions.

One of the most important findings is that rhetorical expressions create a challenge for nearly half of the students (48%) they encountered obstacles in dealing with rhetorical expressions, as they committed errors in all types of rhetorical devices. The study recommended that there should be much practice and training on the use of rhetorical expressions so that students can improve their performance in terms of rhetorical expressions.

The title of second study is *obstacles to Appreciating English Poetry with Special Focus on Connotation* by Ishragah Ahmed Abdul Rahman (2011).

The main objective of this study is to investigate effect of connotations on appreciating English poetry.

An important finding of this study is EFL learners at university cannot appreciate English poetry.

The study recommended that lecturers at university especially who teach poetry courses should use helpful techniques to increase learners understanding of English poetry hence raise the standard of appreciation.

The title of third study is *the Problems of Comprehension and Appreciation of English Poetry Among EFL University Students*. By Nour Mohammed, Hantoub, University of Gezira Sudan (2015).

The objective of this study is to investigate the problems encountered by EFL, university students in corresponding and appreciating English poetry.

One of the most important findings is that most EFL university students encounter problems in comprehending and appreciating English poetry.

The study recommended that teachers need to be specialized and trained to teach English poetry, all these studies were conducted at faculty of education -Hantoub, University of Gezira .

The current study differs from the other previous studies in that, the focus here is on the rhetorical interpretation at moments of great passion when some characters in the novel "Wuthering Heights", are exposed to.

Discussion:

In this novel, " Wuthering Heights". There are a lot of situations in which metaphors play an important role concerning great moments of passion among different characters in that novel.

Heathcliff thinks that Nelly Dean, the housekeeper, sympathizes with Hindley for his ill-treatment of Hindley, so he addresses her by saying that:

You conspire with him against me, do you, viper. P (165).

Heathcliff uses the metaphor viper to reveal how Nelly Dean was harmful to him when conspiring with Hindley against him. Moreover, this metaphor displays Heathcliff's nature of not trusting anyone who is around him, for nobody can trust a viper which will bite at any available moment to it.

But most importantly is that Heathcliff uttered this word viper when his anger has reached a great peak of resentment and frustration to the extent that he cannot control himself anymore.

Besides this Nelly Dean warns Isabella of Heathcliff's malicious behavior and the revenge he wants to inflict on her by mentioning that: *He is a lying fiend !a monster, and not a human being. P (140) .*

Nelly Dean knows the nature of Heathcliff and his strong will and determination to destroy Isabella who is Edgar's sister.

Heathcliff chooses Isabella to ruin and torment Edgar through his sister for Edgar marries his sweetheart. Catherine, who is his unbreakable love. For this reason Nelly Dean chooses vehement words first to make Isabella fully acquainted with what Heathcliff desires to do, second to make Isabella retreat from her determination and desire to marry Heathcliff and thereby avoid torture and disappointment which await her in case of marrying Heathcliff. But unfortunately enough Isabella turns a deaf ear to Nelly Dean's warning and precious advice.

Here is a scene in which Nelly Dean, describes to Mr. Lockwood, the tenant of Wuthering Heights how Catherine Linton is extremely beautiful. She depicts her by maintaining that: a wild rose and her eyes radiant with cloudless pleasure. P (196).

The use of metaphors in this description in itself is poem in which all aspects of greatness ,grace, elegance and purity accumulate to add unique meanings of halo of creativity and originality in terms of description and diction.

On an another occasion Nelly Dem talks with Lockwood the tenant of Wuthering Heights, on the nature and the behavior Heathcliff by asserting

Is he a ghoul, or a vampire? P (303)

These two metaphors shed much light on the queer origin of Heathcliff whose behavior and overall attitudes, tendency, actions and reactions bear something similar to supernaturalism which makes his character fluctuate between extreme love for Catherine Edgar and extreme hatred for Edgar, Isabella and Hindley and thereby this gives birth to an extreme desire to revenge .

Owing to the contradictory character of Catherine, Nelly Dean, the housekeeper addresses Mr. Lockwood by saying that:

Far better that she should be dead, than lingering a burden and misery maker to all about her. P. (151).

Nelly Dean uses these metaphors to show that she is extremely angry at the contradictory character of Catherine who belongs to two men, one is a husband, while the other is a lover. Anyone who leads such sort of life like Catherine, will really be a source of torture and misery to all people around him as Nelly Dean asserted .

For instance, Hindley at a moment of anger addresses Heathcliff by saying that: *only at afterwards show him what you, imp of satan (p35)*.

The phrase "imp of satan" reveals Hindley resentment toward Heathcliff, also displays his bad-tempered nature. Here Hindley uses two metaphors to complete the circle of his anger imp and satan. Therefore this double usage of metaphor connotes how Hindley feels toward Heathcliff and how his rage escalates through the use of these metaphors.

Here is another situation in which Nelly Dean, the housekeeper, describes Hindley's aggressive treatment of Heathcliff. She mentions that " *His treatment of the latter was enough to make a fiend of a saint*" (p.39).

In this sentence, Emily Bronte, uses two metaphors to depict Hindley's treatment of Heathcliff. This description with the use of these metaphors sheds much light on how cruel, severe and inhuman was Hindley's treatment of Heathcliff.

Thus this treatment makes Heathcliff appear as a victim and thereby paves the way for Heathcliff's revenge as another theme in this novel.

On another occasion Nelly Dean, the housekeeper, addresses Heathcliff by mentioning that " *Your presence is a mortal poison that would contaminate the most virtuous*" (p.105).

Nelly Dean, the housekeeper, knows that the presence of Heathcliff in Edgar's house will cause great troubles.

For this reason, she uses the word "poison" as metaphor to remind Heathcliff of the risks he can run by meeting Catherine in her husband's house.

Hence Nelly Dean expresses her disapproval of that visit at the same time predicts that quarrels will take place when Heathcliff attempts to visit Catherine.

In a discussion between, Nelly Dean and Mr. Lockwood, regarding Isabella love for Heathcliff. Nelly Dean states that "*she was dwindling and fading before our eyes*".(p.88). This indicates that Isabella bears much affection for Heathcliff and this connotes that her love is of a pathological kind which likely is an indication of one-sided love.

This sort of love is extremely adverse through which a lover suffers increasingly because of mental and physical deteriorating conditions of a lover. For this reason, Nelly Dean uses two successive metaphors, dwindling and fading which suit Isabella's psychological and emotional situation.

On another occasion, Catherine describes her love for both, her husband and lover by saying that: "*My love for Linton is like the foliage in the woods: time will change it, I am well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: Nelly I am Heathcliff! He is always in my mind*" (p.75).

Catherine commences her depiction of her emotion for both her husband and her lover by using similes: such as like, as and resembles, then the tempo of her feelings accelerates increasingly to reach a peak which is beyond description through using the metaphor " I am Heathcliff" which incarnates the summit of Catherine's love and adoration for Heathcliff.

It can be observed that the extract above represents the key to understand the story and thereby the thematic interpretation of characters' relationship in the novel itself.

Conclusion:

The use of metaphors through the various situations in the novel "Wuthering Heights". displays a sort of emphasis on the most important issues in that novel and thereby the most important turning points regarding the main characters. Also the use of metaphors

reveals the profundity of relationship among characters, when Catherine says that: " I am Heathcliff" this shows that love between Catherine and Heathcliff is beyond any descriptions.

Findings:

The study reaches the following findings:

- 1- The use of metaphors gives language much depth and significance.
- 2- Metaphors supply language with additional meanings and implications.
- 3- Metaphors make language much expressive and meaningful.

Recommendations:

The study recommends the following:

- 1- Figurative language such as metaphors and other rhetorical expressions should be taught at early stages of education.
- 2- Figurative languages should be introduced into all courses of literature: poetry, drama and novels.

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