

Textual Representation of Characters in E. Bronte's *Wuthering Heights*: A Study in Discourse Narratology

Set by Asst. Prof. Alaa Hussein Sharhan

ala.sharhan@uobasrah.edu.iq

University of Basrah/ College of Education for Human Sciences/ Department of English Language

Abstract

Authors adopt a variety of narrative strategies, language styles, and literary devices to enrich their literary works. Direct commentary, indirect techniques, dialogues, appearance and analogy are the major textual tools through which characters are created. Hence, the current research project aims at detecting the textual manifestation of characters in Bronte's *Wuthering Heights* following the techniques proposed by some narrative figures such as Kenan, Richard Gill and Manfred Jahn. The taken-on narrative devices were proven serviceable in practice when the characters are approached and they enhance readers' understanding of the character relationships and development. Further, the research approaches characterization qualitatively, selecting major extracts that are to be considered representative of certain narrative tools. The findings show that the textual instruments help expose the multi-dimensional and complex facets of characters and their personality traits and identities under the influence of a range of social and psychological factors.

Key words: characterization, narrative techniques, direct and indirect methods, personality traits, textual representation

1. Introduction

The practice of creating characters is introduced in a variety of narrative techniques; some of them are direct, others are indirect; some are textually explicit, other methods are more implicit. Still, there are linguistic and structural choices favoured by authors to represent the participants in their fictional works. The resulting process is often referred to as 'characterization', which Prince defines (2003: 32) as "*the set of techniques resulting in the constitution of character*". Pal (2017: 104) adds that a set of traits is granted to major characters to figure out their human embodiment in the literary work. Readers find themselves absorbed and repelled by some of the characters on the basis of their attributes (ibid: 105).

Structurally, Prince (1982: 70-1) prefers to discuss the participants in a text in terms of topic and comment. A character can be considered as "*logical participant*"

specified in the topic position only if it is narratively prioritized and being a major component of the spatio-temporal context of the whole narrative. The comment part performs the function that narrowly defines the characters' activities and actions, through their verbal participation, or even via their emotions. Thus, the participants are categorized according to their performance in the overall literary work (Prince, 1982: 72).

The key issue in the current research is to trace the narrative construction of the characters in Emily Bronte's "Wuthering Heights" through identifying and assembling their textual traits. The primary purpose is to spot out the textual indicators and elements that help reconstruct the characters. Thus, the central questions guiding this research are:

1. How are characters implicitly and explicitly being characterized in "Wuthering Heights"?
2. What sort of analogy does the narrator mostly adopt to characterize people in "Wuthering Heights"?
3. What are the textual elements that serve as indicators of character construction?
4. How is characterization reflected through surrounding and home environment?
5. Can characterization be formulated through characters' external appearance?

2. The Narrative Model

Every character in a literary work is endowed with at least one special identity. Such identity can be gradually acquired and constituted through appearance, manner, style of interaction with others, activities and behaviour and even the way that person is thinking or feeling. Additionally, characters are not similar in the way they are created, and this can be accredited to the scope of their lives. That is, some characters are superficially portrayed and roughed out, whereas others are sketched in depth. In terms of classification, characters are either "closed", which means they do not change, or "open", when they have the ability to shift their attitudes and perform activities. But those, who remain stable during the emergence of events and actions, have different range of presentation. Equally important, they can be a source of effect and entertainment to readers. Further, there are two narratorial modes of presenting characters; namely, "telling" and "showing". The first narrative process is an act of direct exposing of the people; in juxtaposition, the latter is an indirect method by which characters are assigned the task of self-revelation through dialogical interactions or interior monologues. The first process is often employed when a character shows up

for the first time, then via showing, more is to be understood about that character (Gill, 1995: 127-134).

The technique of characterization endeavors to delve into the traits of people in a literary work. The framework of such procedure is rendered as follows: “*who (subject) characterize whom (object), in which manner and in what social context, as having which properties*”. Accordingly, four issues are proposed when discussing characterization. The first one concerns the subject slot as being occupied either by the narrator or the character. The result is that whether the narration features “*narratorial*” or “*figural*” characterization. The second issue regards the characterized entity, whether the subject itself or another being. The next step is to find out the style of showing the character’s trait, whether rendered through speech or behaviour. Finally, the issue is related to the physical and social contexts that contribute to the revelation of personality traits (Jahn 2021:69). The four prospects can be mapped out in the figure below, adapted from Jahn (2021: 69):

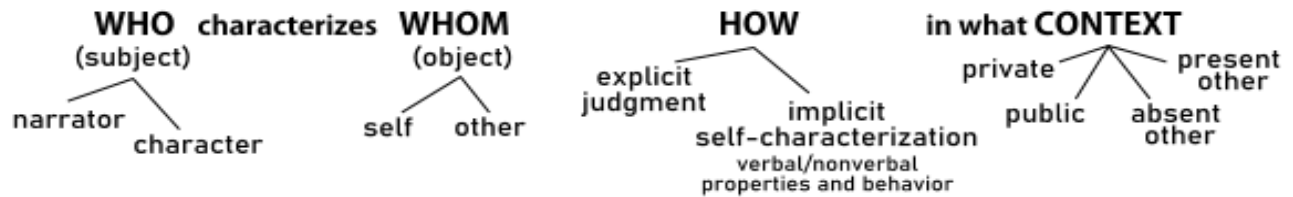


Figure (1): A map of Characterization

Kenan (2002:61) names two narrative techniques for constructing characters, a direct method and indirect one. The first one is attributed to the shaping of characters through certain adjectives and nouns. The second procedure exposes such traits via the characters’ actions, speech, external appearance, their physical context, and various analogical strategies (Kenan, 2002:61).

2.1 Direct Strategy

Character’s attributes are sometimes directly advocated by narrators. Such process of naming is to be highly considered by readers if those traits are presented by the narrator’s voice, and less reliable or confidential if they are spoken out by one of the other characters. The character’s qualities can be put down by other characters with whom s/he is at odds. Further, defining a character by means of its traits leads to generalization if these features are dominant in a text and even if they may appear gradually or they refer to concrete attributes. The generalized impression could be supported throughout narrating “specific behaviour” (Kenan, 2002:62). Characters’

external attributes and internal states are presented at the incipits of a narrative with a purpose of diagnosing their physical and somewhat their psychological features with quality-focusing of the personality traits (Herman and Vervaeck, 2001: 67).

2.2 Indirect Strategies

The manners and qualities of characters can also be designated and depicted by way of a variety of narrative techniques. Actions, whether “one-time” or “habitual”, is one of such indirect method. The usual or non-recurrent actions help explain how a character changes from one state into another. This dynamicity signals “*turning point in the narrative*”, whereas, the recurrent actions are often indications of the characters’ constant conditions. The changing states and activities performed by a particular participant in the narrative are effective in progressing the act of narration. Both types of actions are classified as either acts of “commission”, “omission”, or “contemplated act”. The first type refers to the character’s activity being produced; the second act assigns an activity which is supposed to be accomplished, but it is not; while the third type denotes a unrealized character’s thought or procedure. Further, actions can also have symbolic significance in that each performance delivered by a participant, at a particular point in the narrative, conveys a symbolic connection with the character’s trait (Kenan, 2002: 63-4).

Gill (1995: 144) elaborates that the author chooses to highlight every step a character is taking, even when we think that a minor action is not so important. Moreover, such actions can have considerable significance and ultimately constitute a character’s personality. Also, authors endeavor to grade the scale of characters’ reactions. Hence, readers are supposed to compare ensuing responses when the characters are put under pressures of various types.

Another indirect revelation of character’s features is approached through the content and form of internal and external production of speech. Thuswise, the verbal style can be a textual signifier of diverse social dimensions such as the character’s communal background, type of residence, class system, and social position and career. All these issues are enhanced by certain linguistic habits and structures. All in all, a revelation of character’s trait by means of doing and talking is dependent on a relation of cause and effect; that is, whatever a character is performing or verbally producing something (cause) displays part of a personality trait (effect). The principle of cause and effect extends to comprise matters related to character’s external appearance and the spatial dimension. A character may behave in accordance with where s/he is living or can be affected by that space. Thus, the indirect presentation of a character’s state (physical or psychological) may be transitory, not necessarily permanent. There is,

however, a direct connection between the external traits of a participant and the personality being shown throughout the narrative. Environment is another factor that helps a lot in conveying something indirect about the character such as family background, status, and social position. Accordingly, the relation between the space and environment, on the one hand, and a character's behaviour, on the other, is bound by the element of causality (Kenan, 2002: 65-8).

2.3 The Element of Analogy

Characterization through the process of analogy is not a matter of direct textual indication, rather it is an enhancement of the personality trait. Also, analogy is never linked to causality since there is no narrative activity assigned to the character's motivation. On this basis, three types of analogies are proposed, all are oriented towards similarity, contrast, or implicit comparison (Kenan, 2002: 69-70).

Characters' names and their qualities can be associated with four strategies. The first process implies a visual link between the name and trait through the shapes of the letters. Such letter composition helps the reader to imagine the physical constitution of the characters. The second one emerges from the affiliation through acoustic means which directly results from the way the letters of a character's names are pronounced, as onomatopoeic. The way a character's name is articulated is also an indication of a personality trait, which is the third strategy. Finally, a morphological analogy may be adopted to analyze the name and to semantically link it to the feature of that character. Irony may also ensue from the process of analogy especially when the association between the name and the trait is carried out by means of contrast, not similarity (Kenan, 2002: 70-71).

A particular behaviour may also be observed on the basis of a significant correlation between a character's disposition and the landscape. Such analogy could be based on similarity or contrast. Accordingly, the element of landscape serves as a useful indication of the character's state of mind. Further, the analogy proves a useful tool of analysis when comparing between two or more characters that possess certain traits and are located in similar spatio-temporal situations or social conditions. Hence, their personal qualities are enhanced when compared in such narrative instances (Kenan, 2002:71-2).

Textually, in the "emic opening", a character is referred to by the use of an indefinite article and a premodifying structure. Then the indefinite article is replaced by the definite reference or even a proper noun is adopted. Other references such as the use of relative terms (father, mother, son, etc.) are also employed to establish a

textual network of character relations. Further, such metonymic expressions are helpful in comprehending the social status of the characters. In “etic openings”, especially when the narrative is rendered through a reflecting focalizer, the narration proceeds through naming without enough explication; pronouns are without referents (Fludernik, 2006: 44-5).

2.4 Ways of Speaking, Thinking, Appearance and Social Status

Some characters are made more prominent through their speech style. For instance, an author may give a character distinctive stylistic markers such as complex structures, specific lexical items, or even set expressions and proverbs. Another character may speak or interact sparingly or profusely. Further, some other figures adopt modifiers, overuse of personal pronouns, and simple short sentences. In any case, a character who is speaking is also thinking. The process of thinking helps a lot in disclosing and conveying interior images. Moreover, if the narrator is omniscient, readers will be allowed to have access to characters’ minds and be able to find out the manner of their mental activities and how they manage to provide key solutions to their plights. Some novelists have their own narrative strategies concerning the revelation of interior thoughts; that is, characters' ideas are considered private and their life is conducted internally. Hence, the images, that the physiologically suffering character provides, are tied with certain expressions, not necessarily to be uttered directly. Besides, authors pick and choose some characters carefully to be verbally portrayed. Some authors prefer to focus on detailing facial expressions, some others pay little attention to such features. Further, the appearance of a character carries a symbolic reference or moral intention. Accordingly, readers’ responses will be managed and regulated through reading the external details of characters since part of their figure is assigned to the style of their clothes. Their dress style can indicate a lot about their personality in terms of rich, poor, serious, etc. This trait is a dominant feature in 19th century novels when characters’ social standing could be denoted through their way of dressing. Clothing is also an indicator of the general atmosphere of the entire novel, especially when the majority of the characters share a similar style of clothing. There are two other issues that signal the social position of characters: through occupation and names. The lower-class people are inclined to consult sayings and tell stories, more than the middle and higher classes (Gill, 1995: 135-141).

3. Wuthering Heights: Structure and Narrative Techniques

The narrative structure of Bronte’s *Wuthering Heights* and the variety of narrative techniques, such as the adoption of more than two narrators, add complication to the process of character formation and presentation. Characters are mainly presented from

two narrator's views (Lockwood and Nelly). The first one is giving characters' details under the influence of his personal impressions, which are always unreliable because he changes his mind about characters' personality traits. Spear (1985: 59) comments that Lockwood functions as an onlooker who is projecting his subjective observation wherever he meets a character. Nelly is a more reliable narrator when she tells the story to Lockwood. Her reliability ensues from her first-hand knowledge of the two families. She knows minute details about almost all the members of the two houses (Spear, 1985: 60).

Characters in *Wuthering Heights*, Carter and McRae (2017: 262) state, are mostly interacting through the physiological motivation such as the purgation of love, hatred, revenge, and other scales of emotional power. The complex structure of the novel adds extra layers to the character creation in terms of personality and behavior. This structure starts with 'relative peace' then disturbances emerge followed by a variety of unsettled conflicts, interior and exterior, till finally the trajectory of the events and actions comes to a harmony among the second generation (Carter and McRae, 2017: 262). Further, Nelly's style is somewhat poetic when she frequently draws linguistic images, which indicate growth or deterioration, in correlation with the life and death or seasons (Glen, 2009:186). Some of such images are rendered directly by Nelly's narration in terms of indirect discourse (a source of unreliability), which comprises "*an opposition between wild passion and civil gentility*", (Alexander, 2000: 275).

Though there are two major narrators in *Wuthering Heights*, and this is sometimes confusing if both are presenting and forming the characters, it is Nelly that readers should trust since she was present with the members of the Earnshaws and later with the Lintons for 18 years. Also, Nelly informs Lockwood about her self-education and the time she spent reading books; thus, Bronte tried to make readers avoid the sneaking suspicion about how a servant like Nelly could manage her choice of words and narrative style (Lall, 2011: 95).

Characterization through Lockwood and Nelly is a matter of reliability and discrepancy. Lockwood's language is dominated by speculations and 'sense-impressions'. His inferences about the people he meets and describes are conveyed through such an unskillful narrative voice. Language style is well noticed through the difference at the lexical choice when one moves from the narrative voice to the story. Nelly's style, on the other hand, can be depended upon since the novel themes are elaborated and characters' issues are complicated through her effective narrative techniques (Marsh, 1999:7-15).

4. Characterization: Textual Indicators

Lockwood, Nelly as well as Isabella are narrative voices considered in this study and through whose narration characters are to be reconstructed in the forthcoming textual inspection of *Wuthering Heights*. Lockwood's act of narration exposes a common sense, which is often inadequate when he passes his judgments about the characters he met at *Wuthering Heights*. More confident narration is attributed to Nelly for she participated and almost witnessed all the novel events at the level of the story time, and observed most of characters' behaviours. Below is a detailed textual analysis of character construction through both Lockwood and Nelly in terms of direct and indirect representations.

4.1 Direct Textual Definition of Characters

Lockwood is emotionally uninvolved in the incidents and social practices reported in *Wuthering Heights*. His account of the characters' appearance and personality traits is achieved by a set of speculations under the influence of subjective impressions. His guesses are filtered through a variety of evaluative modifiers and adverbs. A closer look at the extract below makes such structural issues evident:

1. "I have just returned from a visit to my landlord **the solitary** neighbour that I shall be troubled with. This is **certainly a beautiful** country! In **all** England, I do **not believe** that I could have fixed on a situation so **completely** removed from the stir of society. A **perfect misanthropist's** heaven: and Mr. Heathcliff and I are such **a suitable** pair to divide the desolation between us. A **capital** fellow!" (*Wuthering Heights*, ch.1, p. 3).

The textual elements that help constitute Lockwood's persona can be easily observed through a set of speculative and evaluative modifiers (*solitary, beautiful, perfect, a suitable*), generalization (*all*) and adverbs that refer to guessing (*certainly, completely*). Hence, Lockwood's linguistic choices suggest his personal taste, being affected by appearances. His impressions are always mistaken since he has no background knowledge about the people he meets and then judges as in the case of his excited anticipation of meeting Heathcliff (*capital fellow*) and (*suitable pair*).

The type of hesitant language Lockwood adopts to portray the characters he meets is manifested in some adjectives, adverbs and verbs that indicate uncertainty. This style becomes very clear when he introduces Joseph and Heathcliff:

2. "Joseph was an elderly, nay, an old man: very old, **perhaps**, though hale and sinewy. 'The Lord help us!' he soliloquized in an undertone of peevish displeasure, while relieving me of my horse: looking, meantime, in my face so

sourly that I charitably **conjectured** he **must have need** of divine aid to digest his dinner, and his pious ejaculation had no reference to my unexpected advent”, (Wuthering Heights, ch.1, p. 4).

3. “But Mr. Heathcliff forms a singular contrast to his abode and style of living. He is a dark-skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: **rather** slovenly, **perhaps**, yet not looking amiss with his negligence, because he has an erect and handsome figure; and **rather** morose. **Possibly**, some people **might** suspect him of a degree of under-bred pride” (Wuthering Heights, ch.1, p. 6).

The bold-faced expressions suggest how Lockwood can be easily tempted to judge based on appearances. Later, all his first-impressions about those people will be reconsidered. Likewise, Lockwood seems to be inclined to visualize people with self-impressionability under the influence of their external appearance. His vision can be conceptualized, besides structures of uncertainty, through his use of the superlative forms of adjectives as well as generalization, a style that indicates a sense of exaggeration when he describes female characters. The following characters are clearly portrayed in such language structures:

4. “While enjoying a month of fine weather at the sea-coast, I was thrown into the company of **a most fascinating** creature: a real goddess in my eyes, as long as she took no notice of me. I ‘never told my love vocally; still, if looks have language, the **merest** idiot **might have guessed** I was over head and ears: she understood me at last, and looked a return the **sweetest of all** imaginable looks” (Wuthering Heights, ch.1, p. 7).
5. “Her position before was sheltered from the light; now, I had a distinct view of her whole figure and countenance. She was slender, **and apparently scarcely** past girlhood: an admirable form, and **the most exquisite** little face that I have **ever** had the pleasure of beholding; small features, very fair; flaxen ringlets, or rather golden, hanging loose on her delicate neck; and eyes, had they been agreeable in expression that would have been irresistible.” (Wuthering Heights, ch.2, p.13-14).

The two extracts abound in a variety of lexical sets that establish Lockwood’s personal inclination to visualize his lover (in the first extract) and little Catherine (in the second extract). The processes of presenting those two females are exclusively dominated by minute, concrete and emotive details.

Nelly’s observation of the events and characters’ practices is narrated to Lockwood in a style dominated by more accurate depiction and less guessing. She

ventured a considerable and subjective opinions on the characters she directly presented to Lockwood. Her continuing speculations about Heathcliff and some other major characters are textually intensified. She comments on Heathcliff's personality and behaviour as follows:

6. "We crowded round, and over Miss Cathy's head I had a peep at a **dirty, ragged, black-haired** child; big enough both to walk and talk: indeed, **its** face looked **older** than Catherine's; yet when **it** was set on its feet, **it** only stared round, and repeated over and over again some gibberish that nobody could understand." (Wuthering Heights, ch.4, p.46).
7. "He seemed a **sullen, patient** child; hardened, **perhaps**, to ill-treatment: he would stand Hindley's **blows** without winking or shedding a tear, and my **pinches** moved him only to draw in a breath and open his eyes, as if he had **hurt** himself by **accident**, and nobody was to blame. This **endurance** made old Earnshaw furious, when he discovered his son **persecuting** the **poor fatherless** child, as he called him." (Wuthering Heights, ch.4, p.47).

Nelly's breathless excitement in presenting and painting Heathcliff's persona is instituted through the technique of asyndetic listing of modifiers and nominal group expressions that shed light on his personality traits and physical attributes. Heathcliff's image, when he was introduced into the family, is achieved through an appeal to our senses via Nelly's subjective judgements and observations. Her speculation is asserted and foregrounded through her use of '*perhaps*'. The second extract intensifies the effect of such personality prospect through Nelly's dramatic adoption of activity nouns and dynamic adjectives in the noun phrase structure as a means of providing descriptive details. The predicative modifiers are responsible for creating Heathcliff's personality, though Nelly's portrayal is a matter of anticipation when all the evaluative expressions follow the main verb '*seem*'. Further, Nelly's repetitive choice of 'it' in the first extract asserts her reluctance to accept Heathcliff's sudden presence and its effects depersonalization.

Nelly favours "*stasis statements*", which are a narrative process whereby characters are introduced by the employment of copular verbs (Prince, 2003: 180). But the discourse of her story telling, concerning Cathy's meeting with Lockwood, is thus overwhelmingly dominated by "*Process statements*", which are "*a narrative statement in the mode of do or happen*" (Prince, 2003: 155). Nelly's subjective conjectural narration to Lockwood about Cathy and Francis's personality traits and activities, as in the extracts 8-9 below, abounds in "*statis statements*":

8. “**Certainly**, she had ways with her such as I never saw a child take up before; and she **put** all of us past our patience fifty times and oftener in a day: from the hour she **came down**-stairs till the hour she **went** to bed, we had not a minute’s security that she wouldn’t be in **mischief**. Her spirits were always at high-water mark, her tongue always **going singing, laughing, and plaguing** everybody who **would not do** the same. A wild, wicked slip she was but she had the bonniest eye, the sweetest smile, and lightest foot in the parish: and, after all, I **believe** she meant no **harm**; for when once she **made** you **cry** in good earnest, it **seldom** happened that she would not **keep** you **company**, and **oblige** you to be quiet that you might **comfort** her. She was much too fond of Heathcliff. The greatest **punishment** we could invent for her was to keep her separate from him: yet she **got chided** more than any of us on his account. In play, she liked exceedingly to **act** the little mistress; **using** her hands freely, and **commanding** her companions: she **did** so to me, but I would not **bear slapping** and **ordering**; and so I let her know.”
- she was never so happy as when we were all **scolding** her at once, and she **defying** us with her bold, saucy look, and her ready words; **turning** Joseph’s religious **curses** into **ridicule**, **baiting** me... . (Wuthering Heights, ch.4, p.47)

Now Nelly has chosen a different style when presenting Cathy. She spices her language with some reflective expressions (*Certainly, believe, seldom*) and generalization (*never saw, always, everybody, never so happy*). Nelly is thus able to express certain values and attitudes towards Cathy when she was a child through such lexical sets. The “*stasis statements*” are rendered through superlative form as in (*she had the bonniest eye, the sweetest smile, and lightest foot in the parish*) which help recognize Cathy as a distinctive girl in the moors. Extract 8 is teams also with activity nouns and verbs of motion that Nelly picks to characterize Cathy and draw readers’ attention to her as a girl with much vitality and movement (*put, came down, mischief, went, going singing, laughing, and plaguing, would not do, harm, made, cry, keep, company, oblige, comfort, punishment, got chided, act, using, commanding, did, bear slapping, ordering, scolding, defying, turning, curses, ridicule, baiting*). Nelly’s judgmental attitude is foregrounded when she declared about Cathy (*she had ways with her*) and then asserted in the rest of the passage through listing a variety of dynamic nouns and verbs. All such pervading diction ensures the notion that Cathy was mischief.

4.2 Indirect Methods of Characterization

In *Wuthering Heights*, characters' traits are plainly embodied actions, activities, verbal behaviour, external appearance, spatial surrounding and environment as well as analogical strategies.

5.2.1 Characterization through Actions and Activities

The portrayal of some characters is made explicitly remarkable by a means of their cruelty which ultimately contributes to their personality traits. Habitual characters' identities and relationships are well-represented by their repeated activities such as Heathcliff's revenge and Hindley's pressing abuse of him. Such characters' actions and physical confrontations enhance fundamental motifs, and the consequences display certain characterization values. For brevity, the chart below shows some of those actions and activities that help establish a better understanding of Heathcliff's persona.

Characters' actions and activities	Indication of personality Trait
9. "Mr. Heathcliff?" I said. A nod was the answer". (<i>Wuthering Heights</i> , ch.1, p. 3)	Heathcliff is rude because he did not receive his guest according to hospitality traditions.
10. "Heathcliff stood near the entrance, in his shirt and trousers; with a candle dripping over his fingers, and his face as white as the wall behind him. The first creak of the oak startled him like an electric shock: the light leaped from his hold to a distance of some feet, and his agitation was so extreme, that he could hardly pick it up." (<i>Wuthering Heights</i> , ch.3, p. 33)	Heathcliff's appearance and reaction to finding Lockwood's in Cathy's room shows a lot about his personality. He is unaware of his fingers being burnt in by the dripping candle on his fingers. His look and agitation are indicators of how precious this room is to him (Cathy's memories). His vexation is clear now even in front of his guest.
11. "...but Heathcliff's violent nature was not prepared to endure the appearance of impertinence from one whom he seemed to hate, even then, as a rival. He seized a tureen of hot apple sauce (the first thing that came under his gripe) and dashed it full against the speaker's face and neck;" (<i>Wuthering Heights</i> , ch.7, p. 73).	His reaction to Edgar's mockery is well established to revive Heathcliff's brutal savage nature. So, here is another unfavourable personality trait that Heathcliff exposes through such action.
12. "Mr. Heathcliff has just honoured me with a call. About seven days ago he sent me a brace of grouse the last of the	Heathcliff is characterized here by Lockwood as someone who can behave differently in different situations, and he is more caring and gentler in

season. Scoundrel! He is not altogether guiltless in this illness of mine; and that I had a great mind to tell him. But, alas! how could I offend a man who was charitable enough to sit at my bedside a good hour, and talk on some other subject than pills and draughts, blisters and leeches?" (Wuthering Heights, ch.10, p. 115).

manners. He appears respectful in an unexpected way. Lockwood confesses his attitude about Heathcliff's sudden visitation to readers, who, in turn, could not imagine such manner to be initiated by Heathcliff. Thus, Heathcliff has experienced vibrant personality traits.

Nelly's impression of Francis is rendered through a somewhat similar style as in the previous extract. Her language captures Francis's personality trait. The use of colon and semi-colon, syndetic listing and complicated and extended structures help trace the development of Francis's characterization, as the following extract shows:

13. *"She was not one that would have **disturbed** the house much on her own account. Every object she saw, the moment she **crossed** the threshold, appeared to delight her; and every circumstance that took place about her: except the preparing for the burial, and the presence of the mourners. I thought she was half silly, from her behaviour while that went on: she **ran into** her chamber, and made me come with her, though I should have been dressing the children: and there she **sat shivering and clasping her hands**, and asking repeatedly 'Are they gone yet?' Then she began describing with hysterical emotion the effect it produced on her to see black; and **started, and trembled**, and, at last, **fell a-weeping** and when I asked what was the matter, answered, she didn't know; but she felt so afraid of dying! I imagined her as little likely to die as myself. She was rather thin, but young, and fresh-complexioned, and her eyes sparkled as bright as diamonds. I did remark, to be sure, that mounting the stairs made her **breathe** very quick; that the least sudden noise set her all in a **quiver**, and that she **coughed** troublesomely sometimes: but I knew nothing of what these symptoms portended, and had no impulse to sympathise with her." (Wuthering Heights, ch.6, p.56).*

Nelly's process statements about Francis were direct and clear enough to understand a lot about her character. Nelly characterizes Francis through a set of activity nouns and verbs that create impressions about her. The dynamic verbs provide an insight into Francis's physical fragility and spiritual feebleness. This is asserted by her verbal pronouncement to Nelly when she said (*she felt so afraid of dying!*). The sequence of intransitive verbs (breathe, coughed, and quiver) emphasizes her physical weakness and deterioration. Further, Francis is presented as someone who is simple and down-

to-earth as textually indicated by Nelly's employment of generalizing expressions such as (*every object and every circumstance*). Nelly's speculation extends over shaping Francis's short life in the parish. Expressions such as, *appeared, thought, imagined, likely, rather*, provide estimation.

Cathy's salient characteristic is her being as a wild girl since childhood. Her uncontrolled and untamed nature is exposed through her manners as linguistically indicated in extract 9. Even her father realized that she had a naughty personality, especially since the moment Heathcliff arrived in Wuthering Heights. That's why he scolds her. Her manners have sustained later and practiced violently with Hareton when she shakes him brutally. Cathy's intrinsic nature remains unchanged even when she spent some weeks with the Lintons, though she seemed to have acquired little in terms of style of talking, but not behaviour:

14. "Our young lady returned to us *saucier* and more passionate, and *haughtier* than ever." (*Wuthering Heights, ch.9, p.112*).

Cathy's obstinance is clearly manifested through her refusal to eat and to come out of her room. This would lead later to her death, even Edgar could not convince her to come to her sense. Nelly narrates such aspect of Cathy's personality to Lockwood:

15. "...and SHE fasted pertinaciously, under the idea, probably, that at every meal Edgar was ready to choke for her absence, and pride alone held him from running to cast himself at her feet... Mrs. Linton, on the third day, unbarred her door, and having finished the water in her pitcher and decanter, desired a renewed supply, and a basin of gruel, for she believed she was dying." (*Wuthering Heights, ch.12, p.153*).

Hindley's behavioural patterns are evident from some activities and actions that regularly indicate his violent nature and brutality, especially toward Heathcliff and his son, Hareton. Such trait is made intense the moment Mr. Earnshaw brings Heathcliff to the family. Below are some of his actions that suggest his genuinely bad nature and his ill-treatment of others as well as a mean psychological attribute:

16. 'Off, dog!' cried Hindley, *threatening* him with an iron weight used for weighing potatoes and hay' (*Wuthering Heights, ch.4, p. 49*).

17. '...when Hindley finished his speech by *knocking* him under its feet, and without stopping to examine whether his hopes were fulfilled, ran away as fast as he could' (*Wuthering Heights, ch.4, p. 50*).

18. '...he told Joseph and me we must thenceforth quarter ourselves in the back-kitchen, and *leave the house for him*' (*Wuthering Heights, ch.5, p. 57*).

19. 'He **drove** him from their company to the servants, **deprived** him of the instructions of the curate, and insisted that he **should labour out** of doors instead; **compelling** him to do so as hard as any other lad on the farm' (Wuthering Heights, ch.5, p. 57).

The dynamic verbs, in the face bold, create a strong sense of Hindley's inclination to violence and cruelty. Hindley's ferocity reaches a climax when he plots to kill Heathcliff after the latter got hold of Wuthering Heights, presumably with the help of Isabella who described him 'like an assassin' in chapter 17.

Edgar's persona is well established through his responses rather than motivations. Such responses are enough to indicate his spoiled upbringing, Cathy says:

20. 'Well, don't cry,' replied Catherine, contemptuously; 'you're not killed. Don't make more mischief; my brother is coming: be quiet! Hush, Isabella! Has anybody hurt you?'. ' (Wuthering Heights, ch.7, p. 74).

Edgar lost his temper when he attacked Heathcliff, who he calls him 'blooded-cow' in front of his wife. Here is another personal disposition that Edgar shows via the physical attack:

21. "... my master quickly sprang erect, and struck him full on the throat a blow that would have levelled a slighter man. It took his breath for a minute; and while he choked, Mr. Linton walked out by the back door into the yard, and from thence to the front entrance" (Wuthering Heights, ch.11 p. 148).

5.2.2 Characterization through Verbal behaviour

Character's traits can also be highly exposed in interactions and dialogues. Such factors are textual indicators of Heathcliff's background, educational level, social class and position. His response to Lockwood in the first chapter shows a lot about his personal attributes. Lockwood is a guest, and Heathcliff receives him impolitely and rudely:

22. 'Thrushcross Grange is my own, sir,' he **interrupted**, wincing. '**I should not allow anyone to inconvenience me, if I could hinder it walk in!**' (Wuthering Heights, ch.1 p. 3)
23. 'Here we have **the whole establishment of domestics**, I suppose,' (Wuthering Heights, ch.1 p. 4)
24. 'I hope it will be a lesson to you to make no more rash journeys on these hills,' cried Heathcliff's stern voice from the kitchen entrance. 'As to staying here, **I**

don't keep accommodations for visitors: you must share a bed with Hareton or Joseph, if you do.' (Wuthering Heights, ch.2 p. 21).

By interrupting Lockwood, describing Wuthering Heights as an 'establishment of domestics', and his command-like invitation 'walk in', not to mention his inhospitality, Heathcliff cements his personality in the mind of readers as someone who is not easy-going. Cathy has also expressed and reflected a similar personal quality as clear in the following interaction with Lockwood:

25. 'I don't want your help,' she **snapped**; 'I can get them for myself.' (Wuthering Heights, ch.2 p. 14)

The impolite response rendered by Cathy shocks Lockwood because, a moment before, he thought her the delicate and gentle lady of the house. Both, Heathcliff and Cathy, did not show the manners when interacting with Lockwood. Cathy adopted a similar style with Heathcliff when the latter accuses her of being lazy and useless :

26. "I'll put my **trash** away, because you can make me if I **refuse**,' answered the young lady, closing her book, and **throwing** it on a chair. 'But **I'll not do anything**, though you should swear your tongue out, except what I please!'" (Wuthering Heights, ch.3 p. 38)

Little Cathy, in such interaction, shows an obstinate personality as evident in her refusal to help in doing the chores and insisting on exercising her free will. Thus, she characterizes herself as being insolent. Her insolence and disrespect are also previously made evident in chapter two when she addressed Joseph; she shows such personality trait through her production of evaluative modifiers with indirect threatening:

27. "You **scandalous old hypocrite!**' she replied. 'Are you not afraid of being carried away bodily, whenever you mention the devil's name? I **warn** you to refrain from **provoking** me, or I'll ask your abduction as a special flavour! Stop! **look here**, Joseph,' she continued, taking a long, dark book from a shelf; 'I'll show you how far I've progressed in the Black Art'" (Wuthering Heights, ch.2 p. 19)

Edgar's spoken style is almost always formal and educated even in tense moments, as when he confronts Heathcliff, in the extract below, in an attempt to prevent him from visiting Thrushcross Grange. As a respectful husband, he does not tolerate the idea of receiving Heathcliff arriving to see his wife. Thus, Edgar's personality, in such interaction, is textually indicated as someone who is jealous and stoical as the same time:

28. “I’ve been so far forbearing with you, sir,” he said quietly; ‘not that I was ignorant of your miserable, degraded character, but I felt you were only partly responsible for that; and Catherine wishing to keep up your acquaintance, I acquiesced foolishly. Your presence is a moral poison that would contaminate the most virtuous: for that cause, and to prevent worse consequences, I shall deny you hereafter admission into this house, and give notice now that I require your instant departure. Three minutes’ delay will render it involuntary and ignominious.” (Wuthering Heights, ch.11 p. 146)

Edgar’s insults are carefully chosen to signal Edgar’s character. Even the closing command style comes across as very polite and considerable strategy. The polite addressing term (*sir*) and the attributive tag clause (*he said quietly*) and the following direct and plain style of account (justifications) are all markers of Edgar’s demure and sedate personality. Compared to Heathcliff’s insulting response, Edgar was impolite and inclement towards Edgar. All bold-faced expressions below are rude and unkempt:

29. ‘Cathy, this **lamb of yours threatens like a bull!**’ he said. ‘It is in danger of splitting **its skull** against my knuckles. By God! Mr. Linton, I’m mortally sorry that **you are not worth knocking down!**’ “I wish you joy of **the milk-blooded coward**, Cathy!’ said her friend. ‘I compliment you on your taste. And that is the slavering, shivering thing you preferred to me!’” (Wuthering Heights, ch.11 p. 146-7).

The direct belittlement and mockery are conveyed through dehumanizing Edgar (its skull) and the analogy he presents (*lamb, a bull, milk-blooded coward*). Hence, Heathcliff is once again brutal and violent even in verbal interactions with the upper-class people such as Edgar.

Cathy appears more defiant to Heathcliff in comparison with the other characters. Her manner with him is enough to make him wonder how stubborn such girl is. The following verbal attacks characterize her as audacious and bold. The command and refusal manners as well as direct verbal assault through a process of labelling are resorted to every time she approaches Heathcliff as in the following extracts:

30. **I am not afraid of you!**’ She stepped close up; her black eyes flashing with passion and resolution. ‘**Give me that key: I will have it!**’ she said. ‘**I wouldn’t eat or drink here, if I were starving.**’ (Wuthering Heights, ch.27 p.342).

31. “**I’ll not retract my word,**’ said Catherine.... Mr. Heathcliff, you’re **a cruel man**, but you’re not **a fiend**; and you won’t, from **MERE malice**, destroy irrevocably all my happiness.” (Wuthering Heights, ch.27 p.348).

5.2.3 Characterization through External Appearance

The external appearances of Heathcliff, little Cathy, Isabella and some others can be extensively indicated textually to reflect their personality traits and their changing states and statuses. Thus, some of the characters have a deliberate physical change to reflect a sort of new persona. Their resulting physical attributes and appearances are closely connected with their personality. Starting with Hindley, one can find such premeditated transformation when he gets back to attend his father's funeral in chapter six accompanied by a wife, when he did not even inform his parents. The first decision he makes is to confine the other servants to the kitchen. The actions he takes are only indications of egotistical personality, especially when the matter concerns Heathcliff as the following extract elucidates:

32. *"Young Earnshaw was altered considerably in the three years of his absence. He had grown sparer, and lost his colour, and spoke and dressed quite differently; and, on the very day of his return, he told Joseph and me we must thenceforth quarter ourselves in the back-kitchen, and leave the house for him". (Wuthering Heights, ch.6, p. 57)*

Heathcliff also exhibits a change in external appearance after he left Wuthering Heights suddenly. He reappears with some physical changes that point out a new personality trait as in the following extract:

33. *"It was a deep voice, and foreign in tone; yet there was something in the manner of pronouncing my name which made it sound familiar.... I distinguished a tall man dressed in dark clothes, with dark face and hair... ray fell on his features; the cheeks were sallow, and half covered with black whiskers; the brows lowering, the eyes deep-set and singular. I remembered the eyes.... I was amazed, more than ever, to be hold the transformation of Heathcliff. He had grown a tall, athletic, well-formed man; beside whom my master seemed quite slender and youth-like. His upright carriage suggested the idea of his having been in the army. His countenance was much older in expression and decision of feature than Mr. Linton's; it looked intelligent, and retained no marks of former degradation. A halfcivilised ferocity lurked yet in the depressed brows and eyes full of black fire, but it was subdued; and his manner was even dignified: quite divested of roughness, though stern for grace. (Wuthering Heights, ch.10 p.118-122).*

The extract teams with a variety of complete alterations in appearance, profound physical change, increase in size, maturation, deep inner change, and revitalization of

spiritual energy and dignity. Heathcliff seems to attain higher self-consciousness and to rise above his social limitation. The change in his outward appearance enhances his self-esteem and self-perception as well as helps him to fit in or blend with upper society. In light of this, a new Heathcliff is introduced at this point in the novel.

Isabella has also physically and psychologically transformed into a different person, though unwillingly. The new state is pitiable as in the extract below:

34. “Her pretty face was **wan and listless**; her **hair uncurled**: some locks **hanging lankly down**, and some **carelessly twisted round her head**. Probably she **had not touched her dress since yester evening**.” (*Wuthering Heights*, ch.14 p. 187).

Isabella shows a loss of physical vitality and a well-being, if we consider her a newly married woman. Such change articulates intense psychological and mental distress, all caused by the ill-treatment she received from Heathcliff and other residents in Wuthering Heights. Similar, but more severe mental suffering, is exposed by the change in Cathy as apparent in chapter fifteen, as Nelly narrates:

35. “Mrs. Linton sat in a **loose white dress**, with a light shawl over her shoulders, in the recess of the open window, as usual. Her **thick, long hair had been partly removed at the beginning of her illness**, and now she wore it simply combed in its natural tresses over her temples and neck. Her **appearance was altered**, as I had told Heathcliff; but when she was calm, there seemed **unearthly beauty in the change**. The **flash of her eyes had been succeeded by a dreamy and melancholy softness**; they no longer gave the impression of looking at the objects around her: they appeared always **to gaze beyond**, and far beyond you would have said out of this world. Then, **the paleness of her face its haggard aspect having vanished as she recovered flesh and the peculiar expression arising from her mental state**, though painfully suggestive of their causes, added to the touching interest which she awakened;” (*Wuthering Heights*, ch.15 p. 199).

Cathy shows a decrease in emotional stability because she is unable to meet Heathcliff under Edgar’s orders. She is breaking down emotionally and physically. Such negative change is life-threatening and she is neglecting her personal well-being. She shows no need to overlook her self-care and a lack of struggle to prioritize herself. Her memory of Wuthering Heights causes a loss of grip on life. Due to these transformations, Cathy shows a change of character, and becomes totally different from the care-free Cathy the reader encounters.

The appearance of little Cathy in chapter eighteen, when she is twelve years, is a source of delight and vitality in the house, which was long in a desolate state. Nelly tells Lockwood:

36. “*She was the most winning thing that ever-brought sunshine into a desolate house: a real beauty in face, with the Earnshaws’ handsome dark eyes, but the Lintons’ fair skin and small features, and yellow curling hair. Her spirit was high, though not rough, and qualified by a heart sensitive and lively to excess in its affections. That capacity for intense attachments reminded me of her mother: still she did not resemble her: for she could be soft and mild as a dove, and she had a gentle voice and pensive expression: her anger was never furious; her love never fierce: it was deep and tender. However, it must be acknowledged, she had faults to foil her gifts*” (*Wuthering Heights, ch.18 p. 240*).

Little Cathy, as described above, has an electrifying presence in Thrushcross Grange. She develops effervescent personality reflecting a whirlwind of activity. In consequence, her presence and appearance are captivating. Though Lockwood previously introduced to readers little Cathy as exhibiting negative behavioral patterns, but that characterization is related to a different age and personal social situation, once married to Linton and a widow when he meets and talks to her. Now Cathy is radiant, and her good looks are undeniable.

5.2.4 Characterization through Surrounding and Home Environment

All the characters in *Wuthering Heights* are characterized through their spatial surroundings. The moors, for instance, have direct impact on shaping the untamed nature of Heathcliff and Cathy. Subsequently, such wild environment produces turbulent personality trait. Heathcliff feels free when being in the moors, regardless of how stormy or dreadful the weather is:

37. “*Heathcliff should take a moonlight saunter on the moors, or even lie too sulky to speak to us in the hay-loft*” (*Wuthering Heights, ch.9 p. 107*).

Thus, *Wuthering Heights* reflects Heathcliff’s values, tastes and emotional stability. It symbolizes Heathcliff’s mood such as his emotional confinement and psychological complexities. His memories with Cathy, after her death, oblige him to stay at *Wuthering Heights* though his socio-economic status is higher than this isolated dwelling. Consequently, such residence provides vivid recreation of his past immersive experiences with Cathy. Lockwood narrates:

38. *“Wuthering Heights is the name of Mr. Heathcliff’s dwelling. ‘Wuthering’ being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed: one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. (Wuthering Heights, ch.1 p. 4).*

The harsh conditions became intrinsic to Heathcliff’s turbulent nature. His relationship with his house helps to expose his personality trait. Such connection is highly emphasized by Catherine who confesses to Nelly her deep and spiritual bond with Heathcliff. Her presentation of the comparison between her love for Heathcliff and Edgar is done under the prior influence of the harsh conditions of weather, bringing elements of nature as a source of such analogy:

39. *“My love for Linton is like the foliage in the woods: time will change it, I’m well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I AM Heathcliff! He’s always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being.” (Wuthering Heights, ch.9 p. 104).*

The weather has also a sort of connection with character’s personality transformation. The storm, for instance, symbolizes passion and emotional unrest. This is clearly indicated when the wind blows after the death of Mr. Earnshaw in chapter five:

40. *“He died quietly in his chair one October evening, seated by the fire-side. A high wind blustered round the house, and roared in the chimney: it sounded wild and stormy, yet it was not cold, .” (Wuthering Heights, ch.5 p. 54).*

The unyielding power of nature echoes the end of Earnshaw’s struggles on account of the family. Such element of nature highlights a source for characters’ destruction.

Thrushcross Grange can be contrasted to Wuthering Heights, as far as characterization is concerned. The latter is rusty and simple, whereas, the former is luxurious reflecting the lifestyle of the Lintons. It is this type of social sphere that affects Cathy to ascend to. But she becomes torn between the wildness of Wuthering Heights and the refinement of Thrushcross Grange. Hence this discrepancy demonstrates an increased emotional turmoil inside Cathy, resulting in creating a conflicted identity. The resulting personality crisis leads her to struggle and to give up her love for Heathcliff for social status when she chose Edgar. The societal

complexities she experiences at Thrushcross Grange produce a new Cathy, hence, a new character. Wherefore, Cathy's transformation is produced as a result of her struggles to acquire a new identity, class, and love.

Little Cathy has also experienced a personal transformation under the impact of *Wuthering Heights*. Her identity is shaped by a variety of circumstances such as coping the same mechanisms when growing up amid the turmoil in *Wuthering Heights*, sensing Heathcliff's cruelty, prioritizing her well-being, and embodying a capacity to embrace adversity.

5.2.5 Characterization through Analogy

"*Wuthering Heights*" comprises a set of analogies through which some major characters are well shaped. The characters' motivations and relationships as well as their nature can be clearly formulated via analogies to nature, animals, plants and other elements. The references enrich our understanding of the type of personality they exhibit. For example, Heathcliff is compared to "*a saw-edge, whinstone and a cuckoo's*" as Nelly narrates:

41. "*Rough as a saw-edge, and hard as whinstone! The less you meddle with him the better.*" "*It's a cuckoo's, sir I know all about it.*" (*Wuthering Heights*, ch.4, p.43-44).

Here, Heathcliff is portrayed as possessing unforgiving nature, his personality is sharp. The reference to *whinstone* highlights his resilience. The animal analogy likens Heathcliff to an interloper. Accordingly, the manipulation of metaphors and similes works to characterize Heathcliff. Later, Isabella also sheds light on Heathcliff's frightful personality, through a hyperbole:

42. "*yet, I assure you, a tiger or a venomous serpent could not rouse terror in me equal to that which he wakens.*" (*Wuthering Heights*, ch13, p. 126).

The two deadly animals (*tiger and serpent*) are exaggerated analogies. The '*tiger*' helps us understand about Heathcliff as someone who is ferocious and '*serpent*' indicates deception. Obviously, the two analogies establish extra characterizing traits to Heathcliff.

Cathy also presents a set of analogies in chapter ten, trying to warn Isabella against falling in love with Heathcliff:

43. "*Nelly, help me to convince her of her madness. Tell her what Heathcliff is: an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone. I'd as soon put that little canary into the*

*park on a winter's day, as recommend you to bestow your heart on him! It is deplorable ignorance of his character, child, and nothing else, which makes that dream enter your head. Pray, don't imagine that he conceals depths of benevolence and affection beneath a stern exterior! He's **not a rough diamond a pearl-containing oyster of a rustic: he's a fierce, pitiless, wolfish man.**"* (Wuthering Heights, ch10, p.130-1).

The animal metaphor (*wolfish*) conveys the dangerous and predatory nature Heathcliff possesses. The exaggerated style pinpoints the intensity with which he experiences and shows Cathy before. She now tries her best to expose Heathcliff's dark side via providing a variety of references to animals and things (*diamond, pearl, canary*), and nature (*winter*). Isabella is likened to a *canary*, which is a symbol of fragility and innocence. By "*arid wilderness*", Cathy identifies Heathcliff as ruthless and unrefined. "*Furze and whinstone*" characterize Heathcliff's personality as someone who cannot forgive and is strict and severe.

Another analogy is given by Nelly in sympathy with Hareton Earnshaw:

44. *And Hareton has been cast out like **an unfledged dunnock!** The unfortunate lad is the only one in all this parish that does not guess how he has been cheated.'* (Wuthering Heights, ch.4, p.44).

This type of bird cannot fly. The bird metaphor helps us to understand how Hareton is defenseless and unprotected. He is exposed as someone who is unable to consider his own situation, being ill-treated by his father and exploited by Heathcliff. Hence, these are the two grounds of Nelly's compassion for Hareton. The analogy, therefore, conveys the type of personality trait that he possesses.

Cathy Linton is also depicted through employing animal metaphor (*dove*):

45. *That capacity for **intense attachments** reminded me of her mother: still, she did not resemble her: for she could be **soft and mild as a dove**...* (Wuthering Heights, ch.18 p. 240).

The 'dove' symbolizes peace and innocence. But little Cathy is presented here as having a dual nature, namely; attaching intensely, similar to her mother, and conducting herself, different from her mother. Thus, the extract discloses little Cathy's doubled personality that combines strength and defenselessness.

5. Conclusion

In the light of the narrative techniques of characterization adopted by Emily Bronte's in Wuthering Heights, the inferred findings can be summarized below:

1. Bronte manipulated implicit and explicit revelation of characters. It seems that all the proposed methods of characterization (direct and indirect) are detectable in the characters analyzed.
2. Both Lockwood and Nelly Dean provide explicit descriptions of characters, and sometimes they are contradictory, since Lockwood is easily affected by appearances and inclined to generalization and evaluation based on a first impression.
3. The dialogical interactions among characters contribute significantly to the exposition of characters' traits. Such interactions contribute much to our understanding of their multidimensionality.
4. The complexity of characters' identities is shaped by inspecting their interaction. Such indirect method of characterization demonstrates that some characters possess fragile, vulnerable, and passionate personality traits. Other characters display vengeful, determined, and intense traits. These traits result from experiences, conflicts and complex emotions.
5. Analogy plays a considerable role in presenting and understanding the nature and personality of characters. This is heavily done through the employment of a variety of animal metaphors similes, and hyperboles. Animal metaphors and similes convey characters' multiple desires and conflicting interest. Elements of nature are also adopted to mirror characters' identities.
6. Setting contributes a lot to our perception of characters' personalities. *Wuthering Heights*, one can conclude, produces rugged personae. The characters living there are experiencing tumultuous connections and harsh upbringing. In Thrushcross Grange, the traits of the inhabitants can be said to be refined and luxurious.
7. The physical appearance of characters conveys their nature. Some characters are physically detailed to show indirectly their wild, passionate, fragile, or civilized attributes. Thus, their physical appearance indicates symbolic significance such as their social status, emotional situation, and health condition.

References

- Alexander, Michael. (2000). "A History of English Literature". London: Macmillan Press LTD.
- Bronte, Emily. "Wuthering Heights". Published by Planet eBook. Available at <https://www.planetebook.com/wuthering-heights/>
- Carter, Ronald and John McRae. (2017). "The Routledge History of Literature in English". London and New York: Routledge Taylor and Francis Group.
- Fludernik, Monika. (2006). "An Introduction to Narratology". London and New York: Routledge Taylor and Francis Group.
- Gill, Richard. (1995). "Mastering English Literature". New York: Palgrave.
- Glen, Heather. (2009). *Emily Bronte*, in *The Cambridge Companion to English Novelists* by Adrian Poole (ed.). Cambridge: Cambridge University Press.
- Herman, Luc and Bart Vervaeck. (2001). "Handbook of Narrative Analysis." Lincoln: University of Nebraska Press.
- Herman, David, Manfred Jahn and Marie-Laure Ryan. (2005). "Routledge Encyclopedia of Narrative Theory". London and New York: Routledge.
- Jahn, Manfred. (2021). "Narratology: A Guide to the Theory of Narrative". English Department, University of Cologne. Available at www.uni-koeln.de/~ame02/pppn.pdf.
- Kenan, Shlomith Rimmon. (2002). "Narrative Fiction". London and New York: Routledge Taylor and Frances Group.
- Lall, Ramji. (2011). "Emily Bronte: Wuthering Heights: A Critical Study". New Delhi: Rama Brothers.
- Marsh, Nicholas. (1999). "Emily Bronte: Wuthering Heights. Analyzing Texts". London: Macmillan Press LTD.
- Pal, Mieke. (2017). "Introduction to the Theory of Narrative". Toronto: University of Toronto Press.
- Prince, Gerald. (1982). "Narratology: The Form and Functioning of Narrative". Berlin: Mouton Publishers.
- _____ (2003). "A Dictionary of Narratology". Lincoln and London: University of Nebraska
- Spear, Hilda. (1985). "Wuthering Heights by Emily Bronte". Macmillan Mater Guides. London: Macmillan

التصوير النصي للشخصيات في مرتفعات وذرينك: للكاتبة إيملي برونتي
دراسة في الخطاب السردى
أ.م. علاء حسين شرهان
جامعة البصرة\ كلية التربية للعلوم الإنسانية\ قسم اللغة الإنجليزية
٢٠٢٤-٢٠٢٥

e-mail: ala.sharhan@uobasrah.edu.iq

الملخص

يتبنى المؤلفون مجموعة متنوعة من الاستراتيجيات السردية وأنماط اللغة والأدوات الأدبية لتصوير الشخصيات وتوصيف أدوارهم في الأعمال الأدبية. فالتعليق المباشر والتقنيات غير المباشرة والحوارات والمظهر والمقارنة هي أدوات نصية رئيسية يتم من خلالها إنشاء الشخصيات. وبهذا يهدف المشروع البحثي الحالي إلى اكتشاف المظهر النصي للشخصيات في مرتفعات وذرينك باتباع التقنيات التي اقترحها بعض المختصين في علم السرد مثل كينان وريتشارد جيل ومانفريد جان. حيث أثبتت الوسائل السردية المنتقاة في البحث هذا أنها تؤدي وظائف قيمة من الناحية التطبيقية عند فحص الشخصيات، مما يعزز فهم القراء لعلاقات الشخصيات وتطورها. علاوة على ذلك، نهج البحث الطريقة النوعية للتحليل، فتم الوقوف على المقطعات النصية الرئيسية التي يجب اعتبارها ممثل أساسي لأداة سردية معينة لها علاقة مباشرة بكشف سمات الشخصية. أظهرت النتائج أن الأدوات النصية تساعد في كشف الشخصيات عن الجوانب متعددة الأبعاد والمعقدة لسمات الشخصية والهويات المكتسبة تحت تأثير مجموعة من العوامل الاجتماعية والنفسية.

الكلمات المفتاحية: التوصيف، تقنيات السرد، الأساليب المباشرة وغير المباشرة، سمات الشخصية، التمثيل النصية