

A Stylistic Study of Syntactic Symbolism in E. Bronte's Wuthering Heights

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دراسة أسلوبية للرمزية في مرتفعات ويدرغ لأملي برونط

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Abstract:-

Symbolism is a broad topic that has been studied and tackled from literary perspectives. Syntactic symbolism is widely recognized in literary texts particularly in novels. As such, this study fulfills a stylistic study of syntactic symbolism in E. Bronte's Wuthering Heights. Generally, this study aims to find how syntactic symbolism is represented in Bronte's novel "Wuthering Heights". Syntactically, symbolism is achieved through certain syntactic or rhetorical stylistic devices. As such, the present study attempts at identifying the major syntactic-stylistic devices in analyzing syntactic symbolism. Moreover, the hypothesis proposed to achieve the aims of the study is that syntactic symbolism adopts a special feature to the style of the writers which distinguishes the literary text from others. Furthermore, this study presents a brief theoretical background about stylistics and symbolism. The adopted model for this analysis is made up of Tufte (2006) syntactic symbolism. To develop an analytical model for the data, a number of relevant syntactic or rhetorical devices are reviewed and made use of in this regard. The data of this study are represented by symbolism related situations in "Wuthering Heights". The qualitative and quantitative analysis of the present study lead to the following conclusions that syntactic stylistic symbolism is widely used in Bronte's Wuthering Heights and it is well identified through certain syntactic stylistic or rhetorical devices like parallelism, repetition, rhetorical questions, ellipsis as well as enumeration. Thus, syntactic symbolism is a prominent feature of distinguishing the style of literary text from others.

Keywords: Stylistics; symbolism; Wuthering Heights; syntactic stylistic devices.

المخلص:-

تعد الرمزية من المواضيع المهمة التي تمت دراستها من وجهات نظر ادبية مختلفة. تستخدم الرمزية النحوية بشكل كبير في النصوص الادبية وخصوصا الروايات لذلك هذه الدراسة تختص بدراسة الاسلوبية للرمزية النحوية. بشكل عام تهدف هذه الدراسة الي كيفية تمثيل الرمزية النحوية في رواية مرتفعات وذرينغ ل(املي بروننت). حيث يتم تمثيل النحوية الرمزية بعدة وسائل اسلوبية نحوية او بلاغية . لذلك تسعى هذه الدراسة الى تحديد اهم الوسائل الاسلوبية النحوية في تحليل الرمزية النحوية. اضافة الى ذلك ولتحقيق اهداف البحث فأن الفرضية المقترحة تنص على ان النحوية الرمزية تضيف ميزة خاصة الى اسلوب الكاتب مما يجعل النص الادبي يختلف عن النصوص الاخرى. اضافة الى ذلك توضح هذه الدراسة نبذة مختصرة عن الخلفية النظرية للاسلوب والرمزية. ان النظرية المعتمدة للتحليل هي الرمزية النحوية . ولتطوير النموذج التحليلي يتم جمع البيانات للتحليل من خلال بعض المواقف التي لها علاقة بالرمزية في مرتفعات وذرينغ. تتبين الاستنتاجات من خلال التحليل النوعي والكمي لهذه الدراسة ان الرمزية النحوية تستخدم بشكل كبير في مرتفعات وذرينغ وتحدد من خلال بعض الوسائل الاسلوبية النحوية او البلاغية مثل التماثل والتشابه والاسئلة البلاغية والحذف والتعداد. هكذا فان الرمزية النحوية تعتبر احد السمات البارزة لتمييز اسلوب النص الادبي عن النصوص الاخرى.

الكلمات المفتاحية: الاسلوب، الرمزية، مرتفعات وذرينغ، الوسائل الاسلوبية النحوية.

INTRODUCTION

Literary texts are normally loaded with so many features enrich the work with aesthetic and figurative aspects. Generally, the reader has to expect more than what he/she is reading. This indicates that the words are employed in the literary text have multi-layer of meanings. The choice of certain words in one literary text contributes to leave strong effects in the readers. Many aspects can be observed in all literary writings.

Symbolism is one of these aspects, which is heavily employed in literary texts. Symbolism is a way of expressing feelings and thoughts about particular aspects or phenomena, life and death. It is used for representing something else. Generally, symbolism could be a word or phrase leaving various types of meaning. Symbolism could be a word that represents something in real life or it is found through grammatical structure of the text to identify the writer's style.

Generally, it is known that investigating a literary text is based on one's interpretation and analysis. Stylistic strategies are used to identify and analyze syntactic symbolism in Wuthering Heights. Actually, meaning is located in the formal structure of the literary text. Readers can obtain meanings by employing aspects of background knowledge as well as stylistic strategies of syntactic symbolism. The present study aims to investigate how the readers arrive at the idea of symbolism in Wuthering Heights.

Each symbol leads to different effect in various readers. Various meanings of symbolism could be through the formal structure of the literary text and it may fill of references that readers may not understand. Stylistics plays a major role in understanding and interpreting literature because it is " the study of language in literature" (Toolan, 2013, viii).

Thus, this study attempts to answer the following questions:

1. How different grammatical patterns show the syntactic style of Emile's novel Wuthering Heights.
2. How can syntactic symbolism is recognized through employing stylistic strategies and syntactic symbolism devices.
3. In what way can stylistic devices help to understand and analyze syntactic symbolism.

This study aims to present a general material about symbolism in "Wuthering Heights" novel semantically and syntactically. This study attempts to achieve better understanding and explanation of syntactic symbolism from a stylistic point of view. Using stylistic perspectives of syntactic symbolism enable the readers to understand the interpretation of symbolism more widely.

In view of the preceding statements about syntactic symbolism, it is hypothesized that:

- 1.Certain stylistic strategies and devices suggested could be applied in analyzing syntactic symbolism.
- 2.The superiority of certain syntactic-stylistic devices over other types like parallelism and repetition.
- 3.Syntactic symbolism adopts special feature to the style of the writer which distinguishes the literary text from others.

GENERAL OVERVIEW OF STYLISTICS

Traditionally, stylistics is regarded as “the field of study where the methods of selecting and implementing linguistic, extra-linguistic or artistic expressive means and devices in the process of communication are studied” (Missíková, 2003, p.15).

Burke (2014, p.1) argues that stylistics refers to the analysis and interpretation of text in general, and it is the study of analysis and interpretation of literary text in particular.

However, Coupland (2007, p.1) argues that Style is the basic notion in studying stylistics, this concept is used in sociolinguistics. It has emerged by William Labov. Today, style concerns several aspects of linguistic variation and change. It refers to the way of doing something.

Toolan (2013, p. viii) states that stylistics plays a major role in understanding and interpreting literature because it is “ the study of language in literature” Perhaps novel is one of the best areas to apply stylistics to.

According to Bally (1909, p.16) stylistics is defined as the concept of a language which is understood from the point of view of their effective content, that is the expression of emotions by language as well as the effect of language on the emotions.

Boas (2006, p. 1) explains that stylistics is regarded as a central element in interpreting the literary texts .It studies the connection between literary criticism and linguistics. It refers to the study of language in literature, it also can be applied to non- literary texts. It is simply defined implicitly or explicitly as the relationship between language and artistic function. It adds an aesthetic feature to the literary text. Leech and Short(1981:13).

Furthermore, Simpson (2004, p. 2) says that stylistics is considered as a technique of textual interpretation in which primacy of place is assigned to language. Moreover, Toolan (1998, p.viii) illustrates that stylistics asserts we should be able to, particularly by bringing to the close examination of the linguistic particularities of a literary text to understand the anatomy and functions of language. One important notion in understanding the definition of stylistics is style. The word style derives from the Latin word “ stylus” means stake or pointed instrument for writing, while the modern definition or meaning of style is extended. The most appropriate definition of style is “ the manner of expression characteristic of a particular writer or of a literary group or period, a writer's mode of expression considered in regard to clearness, effectiveness, beauty and the like” (Hawthorn,2000, p.344).

Accordingly, Abrams (1993, p. 203) has defined style as “ the manner of linguistic expression in prose or verse, it is who speakers or writers say whatever it is that they say”, he emphasizes the linguistic approach and technique of style.

Stylistics attempts to understand the linguistic functions of the style in literary text in terms of manner of expression or technique as well as places emphasis on the function of the language of literary text. Aesthetic is considered one of the functions of stylistics, it shows the aesthetic or “artistic function” of literary text. Worthwhile, it is noted that stylistic features are functional in subtle way yet they are not necessary noticed by the reader, thus stylistics attempts to develop the fundamental concerns of these features and functions that go beyond the hunches of the common reader (Hawthorn, 2000, p.344).

WUTHERING HEIGHTS

Emily Bronte's Wuthering Heights in 1847 is one of the famous novels in English literature. Many literary critics have been fascinated

by it. Christopher (2001, p.521) has identified the themes of Wuthering Heights such as marriage, love and revenge. This book is simply an introduction about Bronte's novel. He gives some notes on the whole text of the novel. He argues that some chapters are produced in a bulky volume. This is the problem of Bronte in writing novels. The problem is the symmetry of the thickness of volumes. Specifically, he throws light upon the text of the novel more precisely than anything else. Finally, a number of appendices have been introduced to illuminate the historical background of the novel.

Alison (2009, p.432) describes Wuthering Heights in his book as a brilliant novel which is presented as well as annotated in smart way. In his book he pays a great attention to the context of the novel. Generally, he talks about the themes like love and marriage and the detail background of Wuthering Heights.

However, another book represents an introduction about the whole novel. It describes this novel as a wild story at the same time it represents a love story between Catherine and the foundling man who has adopted by her father. Then, he discusses the suffering of Heathcliff after Earnshaw's death. John gives a picture about the actions of this story. Finally, he says that the poetic nobility and his grandeur of vision make such novel unique one (John, 1992, p.251).

On the other hand, Derek & Edward (1995, p. 307) explain the poems of Bronte. One of her powerful and imaginative novels is Wuthering Heights. Derek attempts to record everything that could be illustrated from these difficult manuscripts include punctuation and spelling. Wuthering Heights is viewed as a poem and the introduction of the novel places it in a literary context.

One feature of Wuthering Heights is the style and dialogue with emphasis placed on personal idiolect. The diction is used by various characters reveal their speech style. Bronte linguistic style depends largely on her admirable choice of words, it is marked by hyperbolic excess especially in the dramatic speeches of the hero and heroine (Allot, 1974, p.143).

Allot (1974, p.143) comments that one feature of Bronte's style is indirection. Allot employs such feature demonstrates it in the very opening paragraphs of chapter one in the novel. This is one example of direct method of introducing movement by means of extra accent

upon certain focusing words. Each sentence or phrase goes straight as a dart to the impression sought to be understood.

SYMBOLISM

Fadaee (2011, p.20) says that symbol is a word derived from “symballein” meaning to throw together from the Greek 'symbolon' and Latin “symbolum' means token or sign. Furthermore, it is defined in the online Encyclopedia Britannica as “ A communication element intended to simply represent or stand for a complex of person, object or idea”. It is considered as a type of figures of speech used for increasing the beauty of the text and has figurative meaning beyond its literal meaning.

Shaw (1881, p.367) defines symbol as “something used for, or regarded as, representing something else. More specifically, a symbol is a word, phrase or other expression having a complex of associated meanings”.

Moreover, Perrine (1974, p.211) states that “a literary symbol is something action, or some other item has literal meaning in the story, but suggests other meaning as well”.

Farshidvard (1373, p.4) mentions that three great poets are responsible for the existence of school symbolism, Stephan Mallarme, Poul Verlaine and Arthur Rimbaud, who have used this concept to express their thought.

Also, symbol is defined by Abram (2009, p.358) as a word or phrase that represents an object or event which in its turn represents something or suggests various meanings.

Shamisa (2004, p.214) identifies symbols into two types:

(1)Arbitrary symbols are those common and familiar for readers and they simply can recognize their basic meanings such as spring which a symbol of youth and freshness

(2)Personal symbols are those new ones which the novelist or writer newly creates and contrary to arbitrary symbols in that their recognition is difficult.

In addition, Séraphin (2012) adopts the following classification of symbols into:

- (1) Metaphoric symbols those are significant symbols stand for natural phenomena such as 'lion' which is a symbol of courage.
- (2) Commemorative symbols those are added a real event or action to the memory.
- 3) Sacramental symbols those are used in customs and myths.

However, to study symbols in any literary text, one should understand the main concept of that symbol since most of them have fixed meaning. Then, recognize its specific function that arises from the writer's thoughts, feelings and emotions. According to Perrine (1974, p.214), to understand the meaning of symbol, one should know the story itself which gives a clue that detail is to be taken symbolically. It means that symbolic phenomena can be recognized through repetition, emphasis or position. The other important thing is the meaning of a literary symbol should be established by the context of the story. It means that the meaning of the symbol is identified through the context. In fact, symbol has more than one meaning which is different from its general or basic meaning. However, symbolism transforms the general phenomena into idea and the idea into an image, in such a way the idea remains infinitely active and unapproachable in the image even if it is expressed in all languages.

SYNTACTIC SYMBOLISM

Generally, it is difficult to explain what syntactic symbolism means and how it is distinguished from the idea of symbolism in real world. Generally speaking, people know that symbol is a concrete object refers wither to an idea mental concept and makes this concept tangible. Generally, symbols in literary work represent a function of language, while in syntax does not represent a function of language, but a particular function of grammar. It describes as nonverbal by the arrangements of words. It makes legible as illegible. However, the way that words, phrases are shaped and organized in a specific way to describe something, this grammatical construction is called syntactic symbol. Although, the sentence does not symbolize anything at all but the syntactic structure is symbolic. For instance, the word "bird" may not symbolize anything, but the syntax is used to record its flight can be considered as a description of their flight .

“He watched their flight: bid after bird: a dark flash, a swerve, a flash again, a dart aside, a curve, a flutter of wings.”
(Tufte, 1971, p. 234).

Symbolism can be represented through the structure of words or phrases. Each writer has his own style. Generally speaking, syntax style is different from one novelist to another. Syntactic structures can be employed to represent ideas, thoughts and feelings. Syntax power helps words, phrases and clauses to be related to one another as sequences. Syntax carries different meanings despite the fact that its nature is limited than meaning for instance, a single sentence involves subject, transitive verb and an object can be adopted in different sentences and given different meanings. Besides, a successful writer may use the same syntactic structure in one paragraph to mimic specific events that sentence describes. Several techniques are used in prose and create syntactic symbolism such as poetic diction, sound symbolism as well as metrics.

In addition, one function of syntactic categories is to great the beauty and art of sentences through syntactic categories. Those artful sentences have particular skills that any writer can learn them. In addition, those sentences introduce modals which can be organized in a comprehensive and accessible way. Syntactic categories can be adjusted and combined in different way to show an excellent effect. The writer uses different syntactic categories for showing particular function, he may use left, mid and right branch sentence or parallelism and repetition through one paragraph and this leads to little change in syntax. However, syntactic symbolism is often appeared in novels, essays, fiction stories and poems.

There are many stylistic syntactic devices used in syntactic symbolism. Generally, the most widely devices used are parallelism, repetition and onomatopoeic nouns show great effect through their sound and syntactic arrangement (ibid, 2006).

Furthermore, syntax is concerned with how words and phrases are linked together to larger arrangements. The combination or joining between two phrases, sentences and clauses with a single conjunction can show a direct connection and relationship between those elements. However, such combination with the use of conjunction shows their cohesion. Thus, syntactic symbolism is achieved through syntactic stylistic devices (Tufte, 1971, p.226).

METHOD

The procedures adopted in this study are the following:

1. Presenting a theoretical material of the relevant literature on symbolism and Wuthering Heights novel.
2. Applying certain stylistic devices to analyze syntactic symbolism in certain literary texts from *Wuthering Heights*.

The present study will be confined to the investigation of a number of certain literary texts from Wuthering Heights novel by Emile because this novel fills with many symbols.

This study will be valuable both theoretically and practically since it attempts to present a general theoretical material of symbolism pragmatically, semantically and syntactically. In General, it will provide readers, researchers and students in particular with new insights, ideas and methods to understand the whole analysis of syntactic symbolism which will lead to more comprehensive study of it. Finally, the stylistic advices and perspectives have adopted by the researcher will help to identify the ambiguity of symbolism interpretations.

SYNTACTIC STYLISTIC DEVICES

Certain types of syntactic stylistic devices are used by many writers in prose. Basically, there are certain relations between words, phrases and sentences so; the field of linguistics which concerns this type of relation between such units or elements is called 'syntax'. It is the arrangement of words, phrases and clauses. It is considered as synonyms with its super ordinate 'grammar' thus, grammar is the umbrella term. Apparently, syntax is regarded as one main feature of style which is widely used in literary works. In sum, syntactic expressive and stylistic devices are either based on patterns of syntactical arrangement, peculiar linkage or peculiar use of colloquial constructions (Galperin, 1977, p.191).

PATTERNS OF SYNTACTICAL ARRANGEMENT

PARALLELISM

It is one of syntactic devices used by many writers in poems, novels and stories. Generally, it is a syntactic feature in which two or more structures are used in identical way. As such, the most

important condition in parallelism is the similarity of syntactic elements. Novel may be one of the literary works that is full of parallelism. Besides, it is a syntactic structure that provides a balance between parallel units. The function of using parallelism is the equivalence and contrast relationship between parallel units. In addition, parallel units are used to show a kind of rhythm and movement. The meaning of such coordinated units should be similar (Nelson & Greenbaum, 2002, p.76).

- "The colour of her hair, the look of self-assurance, and the aristocratic bearing".
- "His collages derive both art and popular culture".
- "They will neither help nor hinder".

It can also be used with a comparison between two parallel units such as:

- "I prefer the novels of Hemingway to those of Faulkner".

However, it is the repetition of the same structure in a similar way. It is a parallelism of two units or structures such as noun phrase with noun phrase, noun with noun, verb phrase with verb phrase, verb with verb adjective with adjective and adverb with adverb (Tufte, 2006).

"Have you found Heathcliff you ass? Interrupted Catherine.
Have you been looking for him, as I ordered?"

Syntactic symbolism is recognized by using these parallel units that adopted by the novelist to emphasis his seeking for Heathcliff.

"Be with me always, take any form drive me made! Only do not leave me in this abyss where I **can not find you!** Oh God! It is unutterable! **I can not live without my life! I can not live without my soul!**"

Another syntactic symbolism is accomplished by repetition of syntactic units in a symmetrical arrangements. Catherine describes her emotion towards her beloved and wants to be with him; so, she emphasizes this by using parallel structures.

"My love for Linton is like the foliage in the woods time will change it, I'm well aware, as winter changes the tree. **My love for**

Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary”.

Similar techniques are used by the novelist to show the true love of Catherine for Heathcliff. The parallel structures are used to describe Catherine's love for both Linton and Heathcliff.

“**In every cloud, in every tree** filling the air at night, and caught by glimpses, **in every object**, by day I am surrounded with her image!”

The description of Heathcliff's love for Catherine is highly established by using parallel structures (every..) and this emphasizes his true love as if everything reminds him of her.

“The charge exploded, and the knife, in **springing back**, closed into its owner's wrist. Heathcliff pulled it away by main force, **slitting up** the flesh as it passed on, and thrust it **dripping into** his pocket. He then took a stone, struck down the division between two windows, and **sprung in**”.

Parallel items combine with ing-words. A symbolic series of actions are described by those parallel structures.

REPETITION

It is another syntactic stylistic device which is widely used in prose to show an artful function or emphasis particular thing. In literary works repetition is used to show logical emphasis which helps the reader to pay his attention for specific things, objects and other properties. Syntactic symbolism is accomplished by using repetition, repetition of verb, adjective, adverb, anaphora, noun phrase, proposition etc. Naturally, one of the symbolic effects is the repetition used by the novelist. One function of these syntactic devices is the quality of grammatical element when they are repeated. It asserts the meaning of the utterance. It also shows the state of the speaker's mind and it is considered as emotive language. Some repeating alternations are employed in a new context may be to describe an actions or events logically. Repetition is regarded as one strategy of syntactic symbolism which is widely seen in fiction, prose and essays (Tufte, 2006).

“Mr. Earnshaw is **worse** and **worse** since he come”

Syntactic symbolism is accomplished by repeating the word (worse) to express the bad characteristics of Earnshaw personality. This is a symbolism for his bad behavior.

“ You are too prone to covet your **neighbor's goods**; remember this **neighbor's goods** are mine”.

Apparently, the repetition of the noun again at the end of the sentence creates a syntactic pivot. Linton illustrates by repeating this word that Catherine is related to him rather than Heathcliff.

“ I have not **broken** your heart, you have **broken** it; and in **breaking** it, you have **broken** mine.

The repetitive elements are themselves repeated from the beginning till the end of the sentence with usual effect. It is a symbol for his sad and broken heart.

“ I have **dreamt** in my life, **dreams** that have stayed with me ever after, and changes my ideas, they've gone **through** and **through** me, like win **through** water, altered the colour of my mind”.

A set of repetitive constructions create a clear symbolic effect. Describing Catherine's dreams about Heathcliff are gone after her marriage.

“**Come in! come in!** he sobbed “ Cathy, do **come** do, do-once more! Oh! My hearts darling! Hear me this time Catherine at last”.

The repetition of the verb gives a high syntactic symbolism by repeating it later, this is a symbol for the appearance of Catherine's ghost. This indicates that Catherine's ghost appears in Heathcliff's dreams.

“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”.

A more elaborated repetition is used in this sentence, the same adverb is repeated three times and this emphasizes his admiration and true love for her beloved. The repetition also increases the length of the sentence.

“ **I won't hear it, I won't hear it**”. I repeated hastily.

The repetition of parallel structures indicate the refusal of Linton from hearing Catherine's dreams and the word hastily shows the intonation of the utterance because he has said the words .

INVERSION

The word-class membership and the word order represent the markers of syntactic relation among words in phrases and sentences. Generally speaking, it is one feature of syntactic stylistics which is based on the arrangement of sentence patterns. Nevertheless, those word orders are based on certain restrictions governed by rules to form 'inversion' (Thakur, 1997, p.88).

The most common type of inversion in English language is the subject+verb+object (S+V+O). In some situations the word order of the basic parts is inserted and results that verb comes before the subject.

However, Galperin (1977, p.203) defines inversion in his book "stylistics" as:

Unlike grammatical inversion, stylistic inversion does not change the structural meaning of the sentence, that is, the change in the juxtaposition of the members of the sentence does not indicate the structural meaning but has some superstructural function.

In addition, he says that the function of stylistic inversion is to attach the logical stress or attach the additional emotion coloring to the surface meaning of the sentence. Furthermore, special intonation can be required through the process of inversion (ibid).

"But **is she** very ill? I asked, flinging down my rack, and tying my bonnet.

Here, the possible inversion is well illustrated in direct questions and the inversion of normal word order subject+verb. Changing the word order gives a syntactic symbolism for the utterance.

"Long enough to live on nothing but cold water and ill temper
observed I'.

The inversion of the subject and main verb at the end of the sentence is highly recognized. Changing the style of syntax gives artistic value.

“ Here **are two people** sadly in need of a third to thaw the ice between them”.

Subject+ operator inversion is clearly recognized in the above sentence. In literary style the inversion of the auxiliary+ subject widely used to add an artistic value.

“Ellen said, when I entered, **Have you** seen your mistress?”.

Sometimes, the inversion happens after the reporting verbs such as 'said', 'asked', and 'suggested'. 'I' adds a dramatic rhythm for uttering the utterance.

“ It can not be, **how has** the ideas! entered your head”.

Inversion can be found in exclamation after words 'how' and 'what'. It is widely used in an old fashioned literary works; It shows the speaker's surprise of something.”

ENUMERATION

It is one feature of syntactic stylistic which is mostly used in literary text. Generally, this feature separates actions, objects, things and properties together to introduce a chain of syntactically and semantically homogeneous parts of the utterance. Series of actions, things and objects are termed one by one to form a chain being syntactically similar in their position as well as display a kind of semantic homogeneity.

Most of our concepts, ideas and thoughts are linked together to show give some kind of relationship between them such as results, causes, dissimilarity and experience (social/ personal) etc. However, the function of using this device is to show syntactic and semantic homogeneity Galperin (1977:216).

“ Striking one hand on **her forehead**, and the other on **her breast**. in whichever place the soul lives. In **my soul** and in **my heart**, I'm convinced I'm wrong”.

Two items are connected with each other to show their syntactic position and semantic homogeneity. The other two items are also used to show the same function.

“I love the ground under **his feet**, and the air over **his head**, and **everything** he touches and **every word** he says”.

Elaboration of enumeration has given an artistic value for the utterance and shows the relationship between the feet and head how they are similar in their position and semantically mean the same thing.

“I love all **his looks**, and all **his actions**”.

The enumeration of dissimilarity between 'his looks' and 'his actions' makes them similar by having similar position and semantically, the enumeration pays the attention of the reader to specific things which are 'his looks' and 'his actions'.

“**Her countenance** grew sadder and grave and **her clasped** hands trembled”.

This feature has given a new style for the novel. It is used to illustrate the close relationship between syntax and semantic by relating different things, actions and properties.

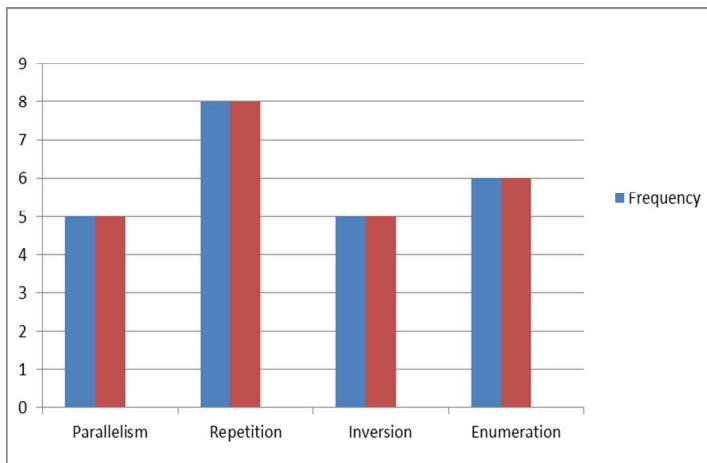


FIGURE 1. Frequencies of syntactical patterns arrangement

TABLE 1. Frequency and percentage of syntactical patterns arrangement)

Patterns of syntactical arrangement	Frequency	Percentage
Parallelism	5	21%
Repetition	8	33%
Inversion	5	21%
Enumeration	6	25%

Table (1) above shows that repetition stylistic devices of syntactic symbolism has scored the highest frequency(8) among the other devices. While, enumeration has taken the second position scoring (6). Whereas the last two other syntactic devices have scored the lowest frequency with only (5). However, these results show that the repetition device is the most frequent term used by the novelist in Wuthering Heights novel.

SYNTACTICAL STYLISTIC DEVICES BASED ON PECULIAR LINKAGE

POLYSYNDETON

This is one of syntactic stylistic devices and rhetorical feature which is based on peculiar linkage. It can be defined as the repetition of connectives such as conjunctions between words, phrases and sentences. It is the use of several conjunctions in successive way. It relates homogeneous items of ideas or thoughts into one single sentence. It is considered as a stylistic marker to achieve a wide range of effects and increase the rhythm of stories, novels and poems. However, in grammar polysyndeton represents a coordination in which all connectives especially conjuncts are connected by conjunctions. The function of using polysyndeton is to assert or emphasize simultaneousness of actions. as well as to disclose the author's subjective attitude towards the character. Another important function is to create a rhythmical effect Galperin (1977).

“I wish I had light hair **and** a fair skin, **and** was dressed, and behaved as well, **and** had a chance of being as rich as he will be”.

The deliberate use of conjunctions in successive phrases to connect them. It is intentionally employed to relate series of actions.

“Do I despise the timid deer **because** his limbs are fleet with fear? **Or** would I mock the wolf 's death-how, **because** his form is gaunt and foul? **Or** hear with joy the leveret's cry, **because** it can not bravely die?”

The successive use of conjunction is used as a stylistic marker as well as rhetoric. The conjunctions are used to illustrate the characteristics of weak animals like 'deer'.

"He's not a human being, she retorted; **and** he has no claim on my charity. I gave him my heart, **and** he took and pinched it to death, and flung it back to me."

Another polysyndeton is adopted by using successive conjunction with 'and to related characteristics of the character.

" I wish I were a girl again, half savage **and** hardy **and** free".

The repetition of connectives between words shows the close relationship between them. The writer is successfully used it as stylistic marker.

"Danger **and** grief **and** darkness lie".

These conjunctions are used sequentially which reveals a stylistic marker as well as shows a special rhythm for the utterance.

PARENTHESIS

In contrast to polysyndeton, Parenthesis is the omission of connectives like conjunctions or it. It is one of the syntactical stylistic devices which are based on peculiar linkage. It is usually known as asyndeton. It also defines as the process in which connectives are deleted where they are normally used. It is a stylistic marker or device that is mostly used in literary work. Generally, this device is clearly identified by parenthetical insertion of some structures being syntactically separate. However, it shows a wide range of ideas, properties and objects into a single sentence. So, it reveals the avoidance of conjunctions by using commas or using a marker such as (-). This device is indicated by the partile 'for' and in other case there is a connective pronoun to form continuity of grammatical patterns (Martin, 2011, p.135).

"I didn't, sobbed the youth , escaping from my hands , finishing the remainder of purification with his cambric pocket-handkerchief"

The omitted connectives in their normal position indicate a syntactic symbolism for the syntactic style. He connects the action of the sentence buy using successive commas.

"Be with me always , take any form , drive me made! Only do not leave me in this abyss".

The omission of the normal connectives and the use of commas make the phrases like a single sentence and the description of many things as if one thing.

“ I love something fierce_ get me a scissors_ something fierce and trim! Besides, it's infernal affectation_ devilish conceit it is”.

The successive use of the marker () indicates the omission of necessary connectives in their normal position. It shows an artistic or aesthetic value for the sentence .

“I should only pity him_ hate him, perhaps, if he were ugly, and a clown. There are several other handsome, rich young men in the world: handsomer, possibly, richer than he”.

The relationship between the sentences are connected with commas rather than conjunctions, this is a kind of parenthesis that indicates a stylistic marker.

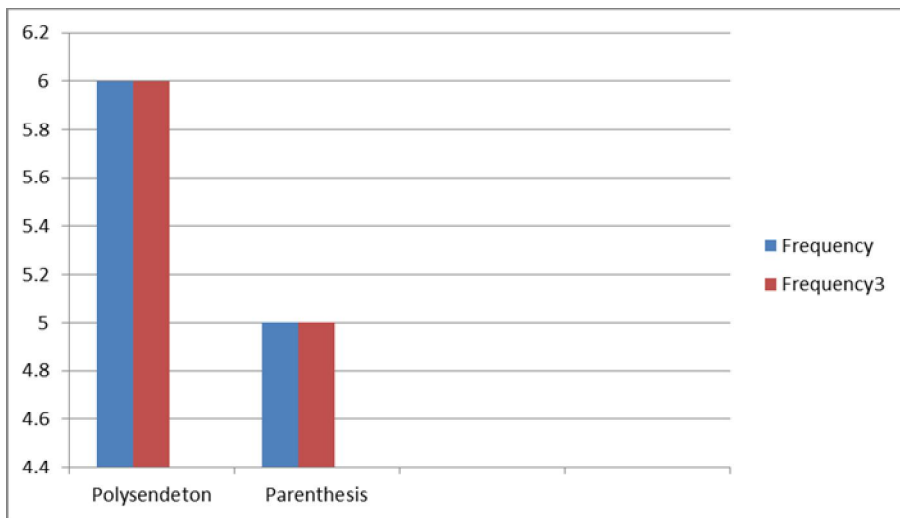


FIGURE 2. Frequencies of stylistic devices based on peculiar linkage

TABLE 2. Frequencies and percentage of stylistic devices based on peculiar linkage

Devices based on peculiar linkage	Frequency	Percentage
Polysyndeton	6	54%
Parenthesis	5	45%

Table (2) above reveals that polysyndeton syntactical device has scored the highest frequency with (6) and percentage (54%) .While, the second syntactical device parenthesis has scored only (5) and

percentage (45%). So, this indicates that polysyndeton as peculiar linkage is used widely in Emily's novel.

SYNTACTICAL STYLISTIC DEVICES BASED ON PECULIAR USE OF COLLOQUIAL CONSTRUCTIONS

ELLIPSIS

Ellipsis is a syntactic stylistic device which is defined as the omission of word, sentence or the whole syllable from the text (Tuftte, 2006).

It is defined as the absence of form, word or syllable. Naturally, the gap can be filled between the form and its meaning. The reader understands the meaning of the omitted structure by knowing the background knowledge or certain information of particular things. However, it is the mapping between syntax and semantics (Craenenbroeck, 2010, p.3).

Lobeck (1995, p.20) argues that ellipsis is the absence of syntactic element or structure under identity with an antecedent in the previous sentence. Generally, there are many ways in which VP ellipsis is different from NP ellipsis.

“ Striking one **hand** on her forehead, and the other on her breast; in whichever place the soul lives. In my soul and in my heart, I'm convinced I'm wrong”.

The omitted item appears at the second phrase which gives unusual effect. Although, the meaning is understood because the omitted word is mentioned at the beginning.

“ My design is as honest as possible. I'll inform you of its whole scope, he said “ that the **two cousins** may fall in love, and get married”.

The omitted subject of the second noun phrase is clearly recognized, it is mentioned in the first noun phrase as “two cousins” the novelist attempts to eliminate redundancy of particular items.

“I wish I had light hair and a fair skin, and was dressed, and behaved as well”.

The subject is omitted in the second and third verb phrase. Here, it is used as a device for economy.

“ **He sends** his love, ma'am, and his wishes for your happiness, and his pardon for the grief”.

The ellipsis of the subject+verb is clearly recognized to show the economy. The reader understands that the speaker mentions the subject before and no need for its repetition.

“ I shook my head. **She** wouldn't understand the hint, but followed me to a sideboard, where I went to lay my bonnet, and importuned me”.

The colloquial device is clearly used by the novel to add a stylistic feature for the novel and be different from others, it also avoids the redundancy of repeating some syntactic patterns.

“With that **I** shut the window and returned to my duty”.

The ellipsis syntactical stylistic device is clearly recognized through the omission of the subject in the second phrase to show economy of speech.

RHETORICAL QUESTIONS

Generally, the most significant property of questions is that they are asked by one person and answered by another. It is a feature of spoken language. It expects the presence of two persons (speaker and listener) that they are encountered in a conversation. However, the form of question in written language especially in prose and narrative changes its nature and makes it as a syntactic stylistic feature. A question is asked and answered by the same person usually the author. Basically, a question is one that expects no answer. The reply to such questions appears from the whole context and the background knowledge of the novel. Therefore, those questions express someone's desire, doubt and wonderment. They are considered as rhetorical tactic (West, 2011, p.135).

“What the devil is the matter? “

It is a rhetorical question is asked by the character to himself, it is used as a stylistic marker.

“My amiable lady! He interrupted, with an almost diabolical sneer on his face. 'where is she- my amiable lady?’”

Syntactic symbolism is highly recognized in the above sentence, the speaker knows the answer but he pretends as if he does not know. It is used to show an emotional effect.

“Why did I think of Linton”

A question is asked by Catherine to herself, she has struggled in her love for Heathcliff. So, the speaker asks and answers her question .

“How long is it since I shut myself in here? It was Monday evening I replied, and this is Thursday”

It is another question is replied by the speaker himself, it is also employed as a stylistic and rhetorical feature.

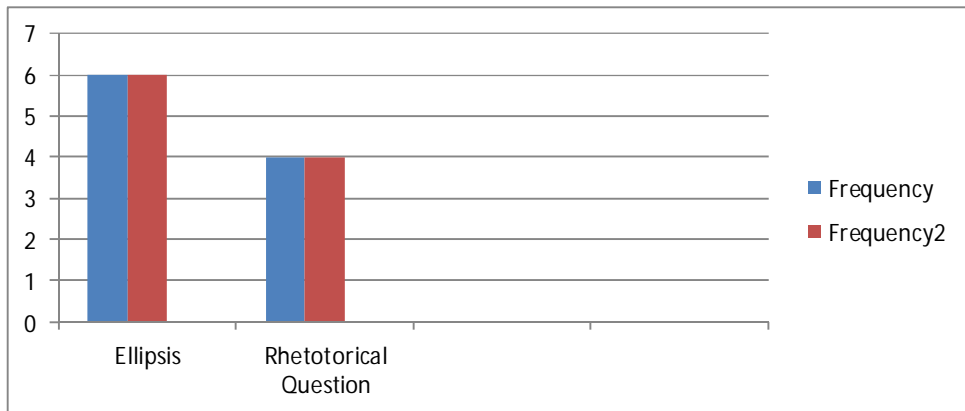


FIGURE 3. Frequencies of syntactical devices based on colloquial constructions

TABLE 3. Frequency and percentage of syntactical devices based on colloquial constructions

Devices based on colloquial construction	Frequency	Percentage
Ellipsis	6	60%
Rhetorical questions	4	40%

Table (3) above shows that the most syntactical stylistic devices is used as a syntactic symbolism is ellipsis which scored the highest frequency with (6) and percentage (60%) while, the second syntactical and rhetorical device has scored only (4) with percentage (40%). This shows that ellipsis is widely used in Emily's novel. However, the tables show that the syntactical stylistic devices which are based on patterns of arrangement (parallelism, repetition,

inversion and enumeration) have scored (100%) and syntactical stylistic devices based on colloquial constructions (ellipsis and rhetorical questions) have also scored (100%) whereas, the third type of syntactic stylistic devices have scored only (99%). Basically, syntactic symbolism is highly employed by using syntactical stylistic devices based on patterns arrangement.

CONCLUSION

Through the process of analyzing data, it is found that as it is hypothesized earlier that certain syntactical stylistic devices are adopted in identifying and investigating syntactic symbolism in wuthering heights. Basically, certain types of syntactical stylistic devices are used to analyze syntactic symbolism such as (parallelism, repetition, enumeration, inversion, polysyndeton, parenthesis, ellipsis and rhetorical questions). In other words, those devices show special type of symbolism which is different from the general idea of symbolism. Symbolism is reflected through the syntactic structure of those stylistic devices. However, the function of using syntactic symbolism is for emphasizing, assertion, artistic and aesthetic features. It shows the style of prose different from other styles. In sum, syntactic symbolism is highly recognized by using syntactical stylistic features which based on patterns of arrangement and certain syntactic-stylistic components like parallelism, repetition, enumeration and inversion .

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