

WHAT KIND OF LOVE IS AT WORK IN *PRIDE AND PREJUDICE* AND *WUTHERING HEIGHTS*?

PURIFICACIÓN SÁNCHEZ HERNÁNDEZ
University of Murcia

ABSTRACT. *Pride and Prejudice and Wuthering Heights are two novels where love has a central and important role. However, they portray two different types of love. In Pride and Prejudice there is love and love turns to marriage. The characters in this novel are able to fall in love and defend their love within the boundaries of what is considered socially acceptable. In Wuthering Heights Emily Brontë is intense in her treatment of passion which is a passion that turns to violence. The characters show some of the more deeply buried emotions and tendencies. Love and passion will be analysed using a digitalised copy of both novels to determine what kind of feelings are present in both novels.*

1. INTRODUCTION

Emily Brontë is in many ways the opposite to Jane Austen. She is romantic in temperament, exploring in her novels the extremes of both passion and violence. Although there are some features of romanticism in Jane Austen's novels, her work is essentially Augustan in spirit. She prefers the exploration of the individual within clear boundaries of decorum and restraint (Burgess, 1974; Carter and McRae, 1997).

Charlotte Brontë criticised Jane Austen by stating how love had become more passionate and more central in the novels by the Brontë sisters than in earlier novelists. Jane Austen seemed essentially superficial in the eyes of the oldest of the Brontë sisters. Charlotte Brontë speaks about Jane Austen novels in the following terms:

She does her business of delineating the surface of the lives of genteel English people curiously well; there is a Chinese fidelity, a miniature delicacy in the painting [...] What sees keenly, speaks aptly, moves flexibly, it suits her to study, but what throbs fast and full, though hidden, what the blood rushes through, what is the unseen seat of Life and the sentient target of death- this Miss Austen ignores [...] Jane Austen was a complete and most sensible lady, but a very incomplete, and rather insensible (not senseless) woman; if this is heresy-I cannot help it. (Kinkead-Weekes 1986: 76)

What does Charlotte mean by “the unseen seat of Life and the sentient target of death”? I assume that she uses this longwinded sentence to refer to the lifespan of the heart. However, the genteel English people may have a heart as well and the all-important dimension of the human being must be individual, personal, and private both in the elegant houses Jane Austen describes and in the Moors Emily Brontë paints for us. The life of the heart is essentially made up of passions: love on one side, hate on the other and in the middle a wide range of feelings. The kind of love we are likely to find in *Pride and Prejudice* by Jane Austen and in *Wuthering Heights* by Emily Brontë will be the core of this work. The analysis of both works will be carried out from the information gathered through a detailed analysis with the help of a corpus of both novels.

Wuthering Heights, a representation of the very heart and soul of the romantic spirit, is the story of wild passion in the Yorkshire moors and it contains a degree of emotional force and sophisticated narrative structure not previously seen in the history of the English novel. *Pride and Prejudice* presents a world limited in scope, such that the reader can observe –without being made to judge– a group of characters whose emotions are recognisable, whose faults are human and whose traits are familiar. Both novels are universally acknowledged as love stories. However, what types of love are at work in *Wuthering Heights* and *Pride and Prejudice*?

Emily Brontë was intense in her treatment of love and passion. Virginia Woolf describes her view of Emily Brontë’s creation: “There is love, but it is not the love of men and women. The impulse which urged her to create was not her own suffering or her own injuries. She looked onto a world cleft into gigantic disorder, and felt within her the power to unit it into a book” (<http://www.bluejoh...>). On the contrary, Jane Austen’s novels are romantic comedies, love stories with happy endings, comedy here understood as “positive, celebratory view of life, one which presents happiness and ideals as possibilities” (Jones 1997: 50). Butler (1997: 201) argues referring to *Pride and Prejudice* that “generations of readers have received its love story as archetypically romantic, and they have been right to do so”. Hardy

(1984: xii) states that Jane Austen has greater faith than most writers in the love fully combined with knowledge of self and esteem for the partner. McMaster (1996: 130) compares her to Shakespeare “not just in their playful treatment of the conventions of love, but sometimes in the deliberate choice of situations through which to explore the intricate pains and pleasures of love”. The world presented by Jane Austen in *Pride and Prejudice* is a stable civil society (Kelly 1995: 27). According to F.R. Leavis (1972: 15) Jane Austen offers a “comedy of a pre-eminently ‘civilized life’” and this ‘civilized life’ is implicitly understood by Leavis and a whole critical tradition to be the life of the landed gentry, or landed untitled aristocracy (Tuite 2002: 5). Jane Austen deliberately avoids effect, exaggeration and excess. She applied the microscope to human character and motivation, which makes her novels unique as representations of universal patterns of behaviour. The characters in this novel behave according to the rules of society, whereby love and passion are perfectly recognisable and civilised. On the contrary, in *Wuthering Heights*, even civilised and educated people appear to lose the veneer of society, revealing perhaps some of the more deeply buried emotions and tendencies. These opinions are almost universally recognised by critics and scholars. I will try to demonstrate with data why love and passion show differently in both works.

To perform this study I have worked with a digitalised copy of both works and something that they share is almost the same number of words:

- *Pride and Prejudice*: 116.514 words
- *Wuthering Heights*: 118.829 words

What is distinctive between them? We have the number of words (tokens) and the number of different words in each text (types) and by applying the type-token formula –Lexical density - n° types: n° tokens– developed by Cantos and Sánchez (2000) we can obtain the lexical density of both works, this being the number of tokens for *Pride and Prejudice* (*PP* from now on) 116,514 and the number of types 6,220 then shows a lexical density for *PP* of 18.2.

With respect to *Wuthering Heights* (*WH* from now on) the number of tokens is 118.829 and the number of types 9,275, so we have a lexical density of 26.9 which is higher than *PP* meaning that *WH* presents a higher presence of terms and thus a more varied language.

2. LOVE AND PASSION

However, and considering that the lexical density of *WH* is higher than that of *PP*, there is a clear imbalance as far as the term *love* and its derivatives are

concerned, this imbalance being favourable in *PP*, whereas the term *passion* and its derivatives have a higher presence in *WH* as shown in Table 1

<i>WH</i>	<i>PP</i>
Love - 79	Love - 90
Loved - 23	Loved - 9
Loves - 6	Loveliness - 2
Loving - 10	Lovely - 3
	Lover - 5
	Lovers - 4
	Loves - 3
Passion - 17	Passion - 2
Passionate - 4	
Passionately - 4	

Table 1. Number of occurrences of *love* and *passion* and its derivatives.

Love and its derivatives occur 118 times in *WH* and 116 in *PP*, which shows that there is a clear balance in the terms related to *love* between the two novels opposed to what happens with the term *passion* which appears only twice in *PP* as opposed to *WH* where there are 25 occurrences. However, there is no lover or lovers in *WH*, whereas in *PP* they appear 9 times. Does this mean that we have love without lovers in *WH*? Or perhaps could it be that it is the feelings that matter, not the people who feel them?

However, these data are not significant in themselves. There can be many types of love and many types of passion as well and what we would like to obtain from this analysis is a picture of how both terms are defined in these novels.

According to the Cambridge International Dictionary of English the term *love* is defined as: “To have strong feelings of affection for (another adult) and be romantically and sexually attracted to them, or to feel great affection and caring for (family and friends)” and *passion* as “A very powerful feeling, for example of sexual attraction, love, hate, anger or other emotion”.

Working with a corpus linguistics methodology allows us to investigate the meanings of words through the use of concordance listings, which can provide an exhaustive list of all occurrences of a word in context. However, we could be faced with sorting and classifying tens of thousands of entries, trying to find the

patterns of meaning in them. This would be almost impossible most of the time. Rather than manually sorting through concordances, one way of investigating the meaning of certain words is to look at their “collocates”: the words that a target word commonly co-occurs with. A strong tendency has been found for each collocate of a word to be associated with a single sense or meaning. Thus, identifying the most common collocates of a word provides an efficient and effective means to begin analysing senses (Biber, Conrad and Reppen 1998).

All terms under this type of study can have left and right collocates. Left collocates are those co-occurring words immediately preceding the target word. As our main interest in this paper is the analysis of the terms that can help us to define the meaning of love and passion, and this function is usually accomplished in English through adjectives, we will only focus on the left collocates of the terms under scrutiny. Thus, the real meaning of *love* in both novels will be obtained from its left collocates. The most common collocates of the term *love*, which occurs 79 times in *WH* and 90 in *PP*, are shown in Table 2.

<i>PP</i>	<i>WH</i>
Healthy	Poor
Dearly	Tender
Successful	Pure
Prosperous	Mere
	Immortal

Table 2. Most common collocates of *love* in *PP* and *WH*.

The collocates of *love* in *PP* and *WH* show two different tendencies: in the first novel there is a “positive” trend; *love*, according to its collocates is a feeling which is able to grow on the basis of affection and care: something healthy is something ground on a solid foundation, and something prosperous is something that has been cared for. Prosperous, dearly, successful and healthy are adjectives which imply solid bases, attention, understanding and care. In *WH* the collocates of love give us the idea of something being pitiful, and that people “suffer” from it. As well as in *PP* the collocates were somehow homogeneous, in *WH* what all the collocates have in common is that love is not a feeling of being cared for.

As far as passion is concerned the most common collocates are shown in Table 3.

<i>PP</i>	<i>WH</i>
Pure, elevating Force of	Uncontrollable Fit of Flights of Tempest of Ungovernable Red with Inarticulate with Flashing with In a

Table 3. Most common collocates of *passion* in *PP* and *WH*.

Now, and according to the definition previously given, we have it that *passion* in *PP* is pictured as a very powerful feeling, stronger than love (e.g. “had I really experienced that pure and elevating passion”, “to have required the utmost force of passion”) whereas it is seen as a very powerful feeling of hate, anger or other emotions in *WH* (e.g. “to cool the fit of passion, for he appeared red and breathless”, “She was struck during a tempest of passion with a kind of fit”, “in a sudden paroxysm of ungovernable passion”). *Pure, elevating* and *force* collocate well with *passion* and also with *love*, whereas *uncontrollable, fit of, flights of, etc.* collocate well with *passion*, but not with *love*. So *passion* in *PP* is a synonymous term for love, probably a step higher in the scale of love, whereas in *WH* *passion* and *love* are not synonymous terms.

However, and as M. Stokes (1991) points out, the vocabulary of feeling is, in Jane Austen’s prose, richer and denser than those falling under the other main categories she considers in her analysis of Jane Austen’s novels (e.g. social context, character, spirits, manners, the head and the heart). As this study aims to present a portrait of *love* and *passion* in both works, I have selected some synonymous terms of *love* and *passion*. Some of the terms selected such as *affection, attachment* and *fancy* can be considered synonymous of both love and passion according to the Oxford Concise Thesaurus. Affection is defined as “a feeling of liking someone or something”, attachment as “feeling or affection for someone or something”; and fancy as “to be attracted to someone”. None of them share with passion the nuance of hate and anger, so they will be studied as synonymous terms for love. The items selected and the number of occurrences of these terms in both works are the following:

Love		Passion	
<i>PP</i>	<i>WH</i>	<i>PP</i>	<i>WH</i>
Affection - 56	Adoration - 1	Anger - 11	Anger - 11
Attachment - 24	Affection - 13	Emotion - 5	Emotion - 7
Fancy - 18	Ardour - 1	Indignation - 8	Feeling - 18
Friendship - 9	Attachment - 6	Rage - 2	Fury - 7
Inclination - 20	Devotion - 3	Resentment - 17	Indignation - 5
Liking - 2	Fancy - 25	Spirit - 7	Paroxysm - 4
Partiality - 8	Fondness - 6	Vehemence - 1	Rage - 10
Rapture - 2	Friendship - 2		Resentment - 1
Regard - 40	Inclination - 6		Spirit - 29
Tenderness - 2	Liking - 2		Vehemence - 3
Warmth - 8	Partiality - 3		Warmth - 1
	Regard - 12		
	Tenderness - 3		

Table 4. Synonymous terms for *love* and *passion* in both novels.

The number of occurrences of synonymous terms for *love* are 189 in *PP* and 82 in *WH*, whereas the number of occurrences of synonymous terms for *passion* are 51 in *PP* and 96 in *WH*. These figures speak for themselves: *love* and its synonyms have a higher presence in *PP* and *passion* has a higher presence in *WH*. In addition, there are some synonymous terms for love that only appear in *WH* such as: *adoration*, *ardour*, *devotion* that are usually considered the highest forms of love. In the same way the terms *fury* and *paroxysm* that only appear in *WH* are also considered the highest forms of passion. *WH* presents the extremes of love and passion, whereas *PP* moves in the realm of what is considered reasonable. I would like to highlight the synonymous terms more frequently used in each novel. As can be seen the most frequently used synonymous term of love is affection in *PP* and fancy in *WH*, whereas resentment is the most repeated synonymous term of passion in *PP* and in *WH* it is spirit.

I would like to point out that even when considering that the number of occurrences of synonymous terms of *love* is higher in *PP* than in *WH*, there are many different terms in *WH*, which supports our previous observation. According to our data *WH* shows a higher lexical density than *PP*. However, this analysis would be incomplete without the collocates of the terms under study.

	<i>PP</i>		<i>WH</i>
Affection - 56	More, much, brotherly, diffidence, professed, warm, sisterly, man's, strong an, tender, real, symptom of, assurances of, mutual, mark of, warmest, his, her, your,	Adoration - 1	Her
Attachment - 24	Every, uncommon, an, his (7), Jane's, strong, such an, own, that, serious, her sister's, strong, first, her, assurances of, the	Affection -13	Her(3), marks of, from, of his(2), sweetness and affection, benevolence and affection, deficient, her whole, such.
Fancy - 18	His, I, her, error of, ready to, women, your, creative eye of, my.	Ardour - 1	Compounds of
Friendship - 9	Steady, influence of, be in, your, act of, that, particular.	Attachment - 6	An(2), her, Linton's, his, by
Inclination - 20	Sort of, great (2), least, promising, opposed to, unalloyed, your, slightest, slight(2), no, own.	Devotion - 3	Protestations of, chivalrous, noble
Liking - 2	Transient, a	Fancy - 25	Could, would, my, and this, you might, begin to, may(2), I(7), a fool to, poor, a, some way, appears to (2), his, hardly.
Partiality - 8	Own, blind, sister's, apparent, his, sisterly, former, some, remaining	Fondness - 6	His(2), wild beasts's, the, marks of, into
Rapture - 2	The, welcome with	Friendship - 2	Disguise of, her
Regard - 40	Darcy's(2), her(2), own, excessive, a, least, Mr. Bingley(3), his(2), cease to, your(2), fonder, any, something like, particular, sincere, peculiar, equal, real, pretended, professions of.	Inclination - 6	Own, small, my, no, the

Tenderness - 2	Renewal of, subject of	Liking -2	Not, for
Warmth - 8	The, some, with a, all the, its, such	Partiality - 3	His, natural, by a
		Regard - 12	Learned to, encouraged to, his, to, anyone's, a, her, filial, ready to, your.
		Tenderness - 3	All, deep, indulgent

Table 5. Left collocates of the synonymous terms for *love* in *PP* and *WH*.

If we compare the collocates of the synonymous terms that both novels have in common, it is noticeable that Jane Austen uses as accompanying words a wider range of adjectives than Emily Brontë.

The left collocates of love in *PP* show that the novel develops in a context where there are family and personal relationships (sisterly, women, Jane's, etc.) as well as possessive pronouns (your, his, her, my) whereas in *WH* there are no terms indicating personal relationships, but only possessive pronouns, fundamentally being his and her, which shows that feelings develop in a very narrow environment within this novel.

The left collocates of synonymous terms for passion in both novels are shown in the next table.

	<i>PP</i>		<i>WH</i>
Anger - 11	Without (2), his (3), compassion in, pale with, her, imprudence of, the, my	Anger - 11	My (2), any, your(2), nurse, her, without, his, Heathcliff's, grief and.
Emotion - 5	The, of, his, liveliest, surprise and	Emotion - 7	Violent, hysterical, her, excess of, livid with, burst of, his.
Indignation - 8	Silent (2), swelling with, slight, ladyship's, full of, their, the	Feeling - 18	Displays of, bad, a (2), another, demonstrations of, my, the, different, strong, old, savage, and, no.
Rage - 2	Her, transports of	Fury - 7	Into a, to a, her, in full, maniac's, such a, powerless.

Resentment - 17	Particular, implacable, your, his(3), her (3), roused to, no less, your, inconceivable, symptom of, the.	Indignation - 5	Accent of, with(2), my, growing.
Spirit - 7	Great, bitterness of (2), with, so much, Darcy, their.	Paroxysm - 4	In a, till the, sudden, another
Vehemence - 1	First	Rage - 10	My, with (3), madman's, sorrow and, astonishment an, rousing his, mingled, the.
		Resentment - 1	Little
		Spirit - 29	Her, heavy, spart of, better, poor, wanted, naughty, your, the, her(3), pervading, base, new, sparkling, blackness of, bad in, buoyant, quick, paltry, sweet, her, bad(2), added.
		Vehemence - 3	The, savage, frightful
		Warmth - 1	The

Table 6. Left collocates of the synonymous terms for *passion* in *PP* and *WH*.

Comparing the collocates of passion in both novels we can see that a more varied range of terms appears among the collocates of *passion* in *WH* than in *PP*, on the contrary to what happened with *love*.

Taking into consideration at this point the results obtained, I think there is no reason to be in agreement with Charlotte Brontë when she says that Jane Austen is an insensible woman. *PP* deals with love, in fact it is a love story among mature people. I wonder whether Charlotte Brontë had read *PP* or if she was referring to another novel by Jane Austen. Austen distinguishes between mature love and passion; in fact, the term passion in *PP* appears to be associated to a state in which people are not expected to be reasonable: “My objections to the marriage were not merely those which I last night acknowledged to have required the utmost force of passion to put aside in my own case; the want of connection could not be so great an evil to my friend as to me” (Ch. 35).

On the other hand, the picture presented in *WH* is that of a wild passion between immature people, incapable of facing the consequences of their own decisions, as is the case of Catherine, who marries Linton but does not want to lose Heathcliff.

Jane Austen seems to adjust private feelings to public ones, whereas Emily Brontë moves only in the sphere of private feelings.

3. CONCLUSION

Despite being accused of insensibility Jane Austen gives us a sensible portrait of love, based on respect and understanding. Her characters are mature people able to defend their feelings even against society. *WH* is not a love story but a passionate one, its main characters being emotionally immature people.

Corpus linguistics provides us with the data necessary to confirm or deny theories based on observation. According to our data love has a higher presence in *PP* than in *WH*, whereas passion, on the contrary, appears more in *WH* than in *PP*.

From the analysis of love, its derivatives and some synonymous terms in both novels we obtain the picture of love in *PP* as something fruitful and prosperous, whereas in *WH* love is presented as something pitiful.

Passion, its derivatives and synonymous terms on the other hand are presented in *PP* as a superior stage of love, whereas in *WH* passion is almost never related to love but to other feelings ranging from anger, rage, resentment or spirit because almost all human feelings are represented in this novel.

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