

Emblematic Beauty of Melville: Creative Metaphorical Dimensions in the Novel Moby Dick

Vidhyapathy. S¹, & Laxmidhar Dwivedi²

¹ Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, 632014, Vellore, India

Correspondence: Laxmidhar Dwivedi, Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, 632014, Vellore, India. E-mail: laxmidhar@vit.ac.in

Received: March 27, 2023

Accepted: May 17, 2023

Online Published: July 11, 2023

doi:10.5430/wjel.v13n7p35

URL: <https://doi.org/10.5430/wjel.v13n7p35>

Abstract

This research paper explores the creative metaphorical dimensions of the novel "Moby Dick" by Herman Melville. Through his imaginative metaphorical dimensions, Melville, a brilliant artist, has demonstrated a healthy relationship between the temporal and the eternal. The novelist's best work results from the fusion of Naturalistic Truth and figurative aspects. In this case, Moby Dick is both a novel and an experience of Ahab to discover the white whale. It is brimming with oceanic imagery and symbolic depths. Metaphorical dimensions in this book are based on both people and things. The Natural, Conventional, and Private metaphorical dimensions are the three different types. In this paper that demonstrates the white whale, the mechanism of metaphorical dimensions has been employed in the shape of agony and suffering. Moby Dick's malevolent disposition and attempts to inflict destruction throughout the text make it a secret Metaphorical dimension of an unclear creature.

Keywords: metaphorical dimensions, sea, symbols, creative, pain, sufferings

1. Introduction

Herman Melville was an American author who enjoyed the idea of a phoenix rising from the ashes after more than a century in obscurity. His life had been a long, arduous story of blood, sweat, and tears. He was born in NY City and was unquestionably considered one of the greatest American novelists, short-story writers, poets, and intellectual children of American fiction. He lived from 1819 to 1891. He was the most well-known author among readers thanks to his literary works. He was a young fellow when his great masterpiece, *Moby Dick* (1851), provided him with much-needed fame. However, he was most known for his masterwork books *Typee* (1846) and *Omoo* (1847). He was raised in a typical whale business family in the midst of adversity and hardship. After completing his studies in 1839, he was unable to secure the desired position and began working as a cabin boy for a merchant ship named St. Lawrence, which sailed from New York City to Liverpool, England, and back. Everyone on the crew admired and loved Melville as a colleague, friend, and knowledgeable guy. He was a brave, swift, and wise cabin boy. He was an expert in marine life and the knowledge of marine species.

He was familiar with the numerous tales and tragedies surrounding the exploits of whale hunting and marine life. But this paper fixate to investigate the symbols, themes, and subjects on the topic "*Emblematic Beauty of Melville: Creative Metaphorical Dimensions of the Novel Moby Dick*" as a symbol of Tragedy on the best way to research. *Moby Dick or the Whale* is a metaphorical nautical novel about the monomaniac, Narcissistic Captain Ahab's search to kill a great white whale, and is based on real-life events. Melville developed his Masterpiece "Moby Dick" based on his formative experiences as a whaler and the American dominance of the whaling industry. When Melville set out on his journey to Acushnet in 1841, senior crew members told him a terrifying true story about an incident that took place in the Pacific Ocean in 1820 while the whaleship was traveling from Nantucket to Essex. The whale, named "Mocha Dick," was an albino sperm whale, and it severely damaged the ship. Many of the crew members suffered from dehydration, famine, disease, and the fear of the sea's hazardous creatures as they jumped from the ship and swam to safety in the small lifeboats. Due to the ship's courageous and experienced commander, very few crew members were able to reach the nearby South American island. This horrible story spread widely among the voyager societies. Melville was to the core shaken by this heartbreaking narrative. The name of the Whale "*Mocha Dick*" was inspired by real events. Melville started writing this story as a short story right away. It quickly evolved into a novella, but subsequently, it was published in its entirety as a novel with the working title "Moby Dick (1851)" in place of the original title "The Whale." Moby Dick, one of the characters from this book, served as an example to demonstrate creativity, metaphorical dimensions, and their various sorts.

Jane Austen says: "A novel is a work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of unit humor are conveyed to the world in the best-chosen language"- Austen, Jane(1997).

The requirements for the book are twofold: first, the author's message or goal must be communicated to humanity; and second, the author's approach in dealing with the chosen medium and its conventions must be artistic. The artist is just like the rest of humanity, whose ultimate goal is to find the truth. Although his subject is different, his way of thinking is the same. Life is his central focus. He seeks to learn,

comprehend, and proclaim the truth about human existence, and to do so, he must successfully apply to human existence the attention of thought that is scientific, philosophic, and artistic.

2. Review of Literature

Moby dick is narrated in the first person by Ishmael. The white whale, Moby dick is related to the Monomaniac and Alexithymia, loneliness, and the knowledge of both life and death, and makes the novel "Moby Dick" is a metaphorical symbol of religious, philosophical, and evil; but this paper discovers the new fact of research to investigate the tools for the creative psyche-analytical study of metaphoric dimensions of the theme in this novel. The phenomenon of nautical geography, and crew member's psychological conflicts, climax with the attack of the giant whale Moby Dick on the whaleship "Pequod", nature and movement of the turbulent and hostile sea, the philosophy of life and death in the race between humans and the nature, and metaphorical objects- these are identified as the cause and effect, the relationship among the crew members and natural creatures in the sea (Yadav, Meenakshi Sharma, and Manoj Kumar Yadav, 2019).

"Think about the sea's subtlety; how its most terrible creatures slide beneath the water, mostly unseen and treacherously veiled beneath the beautiful shades of azure. Consider the diabolical brightness and magnificence of many of its most ruthless tribes, as well as the dainty ornamented shape of several shark species (Zoellner, Robert, 1973). Consider the universal savagery of the sea; all of its animals prey on the other, carrying on unending battles since the beginning of time (Zinn, Howard, 2015). Consider all of this, and then gaze to the green, peaceful, and most placid earth; consider both the sea and the land, and do you not see a strange parallel to a part of yourself? As this dreadful water encircles the lush land, so there is a parochial Tahiti with in psyche of man, full of peace and joy but surrounded by all the miseries of the half-known life. God keep you! "Do not leave that isle; thou wilt never return!" -Herman Melville, Moby Dick (chapter 58).

A nautical novel noted for its navel adventure, Moby Dick explores the interaction between people and the sea as well as the author's psyche-analytic theoretical perspective and philosophical perspective on the ocean (Robinson, Marilynne, 1996). The ominous state of the sea, lifeboats, whaling, and fishing ships, as well as seaports, beaches, fishing hubs, and the local marine inhabitants. Due to his historical dominance of maritime culture and the fact that men are typically centralized as protagonists, naval literature is frequently targeted toward men (Urbina, Ian, 2019). Naval fiction typically covers particular subjects, including concentrating on the characters' psychological conflict in the choppy sea setting. Readers of this genre of maritime fiction who are adept at metaphor are drawn to psychological and philosophical accounts of the basis of nautical phenomenology (De Groot, Jerome, 2009).

3. Characterization

The characterization skills of Herman Melville are outstanding. He presents characters with tremendous skill. He excels at portrayal. His characters have a tremendous amount of reality and humanity, which is their most notable characteristic. They are regular people with good qualities and bad qualities. Each of them has a positive and negative portrayal in the stories. Melville's characters are more than just literary parodies. They are actual people who exhibit a special mix of compassion and reality. Melville explores the deepest reaches of his characters' souls. He examines and meticulously analyses the thoughts of his characters. Melville's artistic duty is to investigate the depths of the mind buried behind the mask to show what is there, rather than to take the mask off. Herman Melville's characters don a mask of innocence in their fictional universe. Characters in Melville's works who don masks fall into two categories: those who wear them unintentionally and those who do so to conceal criminal intent.

3.1 Metaphors

Metaphors are essential components of writing that give prose or poetry literary content while also giving it originality and subjective connotation. Metaphors are used in writing by authors who want to convey poise and explicitness in how they describe their characters and situations (Lodge, 2015). It is understood that metaphors are literary device that helps readers to access the author's vision and understanding of an experience. Many previous authors have captivated literary scholars and critics alike with their capacity to symbolize philosophical ideas utilizing a personal combination of language, viewpoints, and cultural contexts (Yu, 2008). Metaphors' meanings and connotations can vary along with linguistic and cultural conventions. As a result, uncertainty toward metaphors rises as social and political linguistic characteristics of readers who read the text in other languages (Moje et al., 2009). Therefore, it has been believed that cultural factors have a crucial role in defining the applicability of metaphors as well as the degree of understanding they can achieve. Additionally, different interpretations of the same metaphorical structure may result from different assumptions (Deignan, 2003; Talebinejad & Dastjerdi, 2005).

The imperative to adapt to the outside world and its inconsistent perceptions evolved along with globalization. . By making an effort, authors and readers can effectively generate and perceive creative ideas, understand various cultural nuances, and take pleasure in the linguistic lucidity connected with metaphors and their dimensions. Arguments can be made that metaphors are deeply ingrained in English, despite their powerful cultural associations. Herman Melville's status as a metaphorical writer has been discussed extensively, although it has not yet been completely acknowledged. Despite the abundance of linguistic tools and techniques, metaphor continues to be the most prevalent mode for illuminating cultural quirks. The formation of metaphors is significantly influenced by culture, according to a thematic analysis of metaphors in many languages. In different languages or civilizations, metaphors have different meanings and levels of wisdom.

Metaphors have a powerful capacity to shape abstract ideas, and this capacity may vary across cultural contexts. Through symbolic language, it is convenient to interactively modify concepts that are challenging to depict. They are regarded as a crucial element of the linguistic assets that improve one's language proficiency. Metaphors are ubiquitous linguistic constructions that are commonly employed in oral and written forms of communication. All writers use them to develop originality of meaning and creativity. Stafford (2000) of the usage

of metaphors, "Metaphors may serve to cover new circumstances or to illustrate new elements of ones that are already familiar." (p.152)

3.2 Characteristics of Metaphors

Metaphors are not only used in figurative literature. In spoken or written communication, metaphors express freedom of play that can be tied to legal, political, scientific, or any other type of social discourse. Since Aristotle, linguists, philosophers, and literary critics have discussed and written on the subject of metaphor (Tavernier, 2002). But the more questions that are asked, the more unanswered ones there are. Rhetoricians have defined two (metaphor and metonymy) or three (metaphor, metonymy, and synecdoche) separate classes of tropes, even though some scholars have broadened this idea by classifying all figurative utterances as metaphors. Although there have been significant efforts to separate these three groupings, they are interconnected. There are therefore living and dead metaphors as well as false metaphors that might be either depending on how powerful or weak they are.

Despite this, there is disagreement about the precise linguistic phenomena that qualify a phrase as metaphorical. Vocabulary has never been "comprehensive and detailed enough to cover in advance all our feelings," as correctly remarked by Mooij in his timeless work *A Study of Metaphor* (1976). (p.13) Writers often turn to symbols to paint a picture or create an impression of what they are feeling or perceiving when they believe that words alone are inadequate to convey their ideas or the beauty or mystery associated with a particular object or circumstance. These metaphors—allegories, symbols, or images—can be categorized as dualistic, monistic, or intermediary approaches in theory. Most studies agree that a metaphor is a condensed or implicit comparison. The same idea was shared by Aristotle, Quintilian, Beardsley, Blair Rudes, Hegel, and Vendryes (Crystal, 2004). A conceptual metaphor theory developed by two eminent literary scholars, George Lakoff and Mark Johnson, has transformed how metaphors are thought about. The three primary categories of metaphors, namely structural, orientational, and ontological, are separated by Lakoff and Johnson (1980).

According to them, structural metaphors are occasions where subjects are metaphorically organized by relating one concept to another. When one thing is used to describe another in terms of their relationship, it's called a metaphor (Lakoff & Johnson, 1980). Metaphor is built on likeness, whereas metonymy serves a referential purpose.

The Moby-Dick Slavery Metaphor: "Who ain't a slave? Tell me that ... [H]owever the old sea captains may order me about— however they may be pummeled and punch me about, I have the consolation of knowing that it's all right; that each individual is one way or other serviced in much the same way either in a bodily or metaphysical point of view"(McGuire, Ian,2003). Although Herman Melville's *Moby-Dick* does not directly address the subject of slavery, it does implicitly critique the slave and whaling trades. It is hardly surprising that the two have some striking similarities since whaling and slavery were two of the major economic drivers in America at the time *Moby-Dick* was published. When readers of *Moby-Dick* began reading the book in the middle of the 19th century, they anticipated a sea adventure story about whaling. Instead, they were gently given a perspective of slavery, which was a hotly disputed subject at the time the novel was published and was, in part, a result of the recent publication of the Fugitive Slave Laws (Cotkin, George, 2012).

3.3 The Subtle Metaphor

The modern reader needs to understand the nuanced metaphor that Melville deploys to contrast slavery and whaling since it not only informs the background of both practices but also raises the likelihood that Melville was against white supremacy. Melville may have been using his novel as a means of gently expressing his beliefs about the system of slavery because it was hard to discuss those views at the time. Melville utilises the whaling industry as a lengthy metaphor for slavery and the hunt, capture, and killing of escaped slaves to let readers understand the barbarism and immorality of the institution of slavery. Similar to the hunt for slaves who fled from their owners, whales are pursued across vast oceans. The group pursuit aimed to dehumanize the whales or the slaves. Men perceive whales more as objects than live creatures, even though they are already non-human. Slaves and whales were brutally slain, and it was all done for commercial benefit. Whaling was a tremendously profitable enterprise if you made it home with the whale's catch and survived the trip.

Slave hunting, while somewhat less dangerous, was also profitable. Rich landowners made excessive payments in return for the capture and return of their fugitives during this period. Landowners wanted slaves, much as Americans wanted sperm oil, and both industries were willing to pay whoever could provide them with the means to do so. Frequently, descriptions of the fugitives included information on their scars and body markings as a means of identification while attempting to locate runaway slaves. Slaves were subjected to a variety of horrors, including frequent beatings by their masters. The advertisement described a runaway slave as having "had the upper lid of his right eye torn and a scar on his forehead".

Whales experience the same thing. Whalers noticed many of the whales, but not all of them fled after being sighted. "*Not a few are captured having the deep scars of these encounters—furrowed heads, broken teeth, scalloped fins; and in some instances, wrenched and dislocated mouths*"(Bushnell, Kelly P, 2020). Because of this, they developed marks that might be used to recognize them, as is most famously shown in the chapter about *Moby Dick*. *Captain Ahab* remembers every scar on the whale, notably his damaged mouth, and uses them to describe the white whale to other men on his search (Bushnell, Kelly P., 2020). There are clear similarities between whaling and slavery in terms of color. Except for *Moby-Dick*, who is part white (the connotations of which will be addressed in the following paragraph), most whales are utterly black.

According to *Moby-Dick's* author, practically all whales were black by default. Most interpreters believe Ahab was white, as were most whaling masters of the period (Armstrong, Philip, 2004). Slavery comes to mind when one sees white people—captains of whaling ships—hunting black people—whales. With such a direct link, Melville's daring in expressing his opinions on enslavement during a time

when the issue was hotly disputed is astounding. The use of the hunting story as a drawn-out paradigm for seeking slaves is flawed.

3.4 The Color Symbolizes

In this article, the topic of white people chasing black people is covered. However, the *Pequod* is a black ship in the novel *Moby-Dick*, and *Moby-Dick*, in particular, is a *white whale*. Why was everything abaft? In *Fred Bernard's* opinion, *Moby Dick* is more in demand than usual because he symbolises a black person who is attempting to pass for white (392).

At the time, white people did everything in their power to keep black people at a safe distance from them. Despite being half white, mulattoes were rejected and tormented. Despite usually being portrayed as white, *Moby Dick* is mostly black. Although his body is mostly black, like the rest of his breed, his hump is albino. As a conservative estimate, I believe the mismatch in the metaphor delivers as irony, making the symbolism much more subtle. Between whaling and slave chasing, nothing differs. Both industries share similarities in the pursuit, torturing, murdering, and aftermath. Only the fact that the roles have previously been switched makes a difference. What if blacks pursued whites (the whale)? The satire challenges the benefits of the slave system and offers more food for thought.

The changing of the colors of the hawker & chaser in *Moby-Dick*, instead of being an argument against the story as a parable, I believe, actually bears it. The allegory simply makes you think about slavery, but exchanging positions makes you question its ethics. Despite being unjust and appearing to be in vain, both the whales in *Moby-Dick* as well as the slaves in *America* were fervent opponents of hunting and slavery, respectively. The *Pequod's* eviscerate whales would trawl the boats throughout the ocean for hours before surrendering on capturing them (McGuire, Ian, 2003). And the large number of slaves who did flee from their masters attests to their courage: "resistance to servitude". Graham Russell offers his thoughts on the significance of the wanted poster announcing emancipated runaways. Runaway notices are a primary indicator of slave resistance (Antonio, T, 2012). Slavery and whaling were outlawed completely. The fast-fish, loose-fish restrictions were akin to the regulations against runaway slaves. Anyone who took possession of a whale (or slave) that belonged to someone else could not claim ownership of it. However, if nobody had staked a claim to that specific whale, everything would have been fine. Similar to how black people were abducted from Africa and kept as slaves until they were bought, so is this. But once a slave had been bought, no other white man could ever claim the slave as his own.

Even if a slave fled, other white people had to repay their former owners. "*The Fugitive Slavery Act of 1850* required that states to which freed slaves fled restore them to their captors upon finding and condemned people who assisted runaway bond slaves to punitive measures" ("Fugitive Slave Act"). In various court instances, slaves were handed back to their owners following fleeing (Roediger, David R, 2017). Even though most whaling occurrences were settled out of court, the ideas stayed the same. In April of 1851, an ironic meeting of the two businesses occurred. Thomas Sims, an escaped slave was taken to court and then given back to his owner. Melville's father-in-law happened to be the judge who rendered the decision. The work's portrayal as metaphor is strengthened by Melville's relationship with slavery at the time. Slaves and whales were also only faintly known to their pursuers at this period. At the time, white people considered black people different kinds. They could define them physically, but they had no idea of the true nature of the race. The whaler's expertise in whales is comparable (Levine, Robert S., and Samuel Otter, 2012).

3.5 The Capture and Killing

Ishmael goes into great depth about how it is impossible to adequately describe whales since doing so would change who they are. "*The live whale, in all his majesty and significance, can only be observed at sea in immeasurable waters; and afloat, the vast majority of him is hidden... And it is perpetually impossible for the man of god to carry him physically into the air, preserving all his enormous swells and undulations*" (Melville 239). Africans who were taken out of Africa to be exported as slaves were not the same individuals they had been on their continent. They were out of their habitat and had been altered, similar to whales who have been relocated from their natural habitats a few hundred dollars. In both businesses, there was a language barrier, which was related to the concept of foreign species. Although there is a transparent language blockade between whales and human beings, blacks were also proficient in their language, which may have been a form of English at the time. This is especially clear when the cook, *Fleece*, preaches to the whales in a slave vernacular that is distinctly different from the white man's language: "Cussed fellow-critters! Kick up de damn hardest row you can; stuff your dam bellies 'til they burst—and die!" Melville (p. 281). The communication hurdle fueled animosity between two groups. If whales or slaves could have spoken the same language as the whale men or white people, the group gesture may have been more balanced and less predator-prey. Whales are brutally captured and killed in *Moby-Dick*, mirroring the enslavement and execution of slaves in the nineteenth century. In variance to the aforementioned pursuit, which was about degrading the victim, the killing was about the hunter's superiority. Even though they occurred on completely different terrains, the specifics of slaves and whales are not the same, but the general image is remarkably similar. After being captured, slaves were chained to the decks of boats like those used for whales.

Slave Moses Roper recalls in his memoirs that a white man "chained me down in a log pen with a 40 lb chain, and forced me to spend the night on the damp earth" (Roper, Moses, and Thomas Price, 1839). "He kept me bound to her for a week, constantly thrashed us both while we were so linked together, and drove us to keep up with the other slaves while handicapped by the great weight of the log chain." Roper continues (15). This was either to prepare for execution or to be returned to their owners. As previously stated, slaves were cruelly thrashed as penance for anything, which sometimes resulted in death. Whales were repeatedly pierced with harpoons in order to trap and kill them. After the first whale was killed onboard the *Pequod*, the brutality continued. Stubb requests that a slice of the whale be cut up and prepared for him as dinner. According to *David Cope*, this "displays a despotic streak directly tied to [Stubb's] position on the ship and indirectly to the notion that, as a white man, he could abuse blacks without consequence." As the scene goes on, this is replicated even more. Stubb is

verbally insulting Fleece, an African American, while physically assaulting the whale by devouring his flesh. As he ingests the whale, he mocks the black cook, emphasizing the link between white men's abuse of blacks and whales (Pisano, A. M., 2008).

3.6 The Economic Dynamics of American Slavery

The killings' aftermath completes the continuous whaling imagery of slavery in the nineteenth century. As a symbol of their success, the whalers tethered the dead whales to the boat. They also skinned and severed their heads. The whale's head was the valuable part of the animal, so shafts frequently suspended it from a whaling ship the Pequod to collect the parts and prove the men on board and the ship's legitimacy (Fielding, Russell, 2018). Fred Bernard analyses a reward poster reproduced in the *Liberator* by *William Lloyd Garrison*, an anti-slavery advocate of the time, in which a sum of cash is promised in exchange for the surrender of a slave, yet, even so, more, money is offered for the slave's head. "*Tying this analog to Melville is the fact that these slave heads, like those of the sperm whale ... were worth more than the mere bodies of the victims*" (Bernard, F. V. p398). The head represented the creature's life power; it was the component that distinguished the beast and gave it its identity. The white man seizing the power of the head was equivalent to seizing control of the creature's core, which was the goal of both industries. Both industries eventually became extinct. Whale hunting resulted in declining numbers and the creatures' near extinction. The pursuit of runaway blacks caused an ethical scandal, which eventually led to emancipation: the abolition of slavery (Coté Charlotte, 2017).

The economics of the two industries differ from one another. Even though both sectors required the killing of animals, one industry made money off of dead animals while the other made money off of living ones. Instead of casting doubt on the metaphor's accuracy, this aberration clarifies the goals of white hunters (Wilkie, Rhoda, 2010). Live slaves were more valuable than dead ones, whereas whales were more profitable dead. Although a slave could earn more money working as a laborer, the slave trade would have swiftly collapsed if slaves had been permitted to flee from their owners. Even though it may not seem like a wise financial move at first, killing a runaway slave inspires other slaves to stay behind.

In *Moby-Dick*, by Herman Melville, the institution of slavery and the pursuit of runaway slaves are paralleled with the whaling industry. We may never know what Melville thought about slavery, but shouldn't we be able to deduce something from the fact that *Moby-Dick*, a runaway slave analogue emerged victorious? Because Melville's potential opposition to white supremacy would not have been popular during the 19th century, *Moby-Dick* might have served as a cover for him to gently express his views on slavery. *Moby-Dick* features strong racial themes that, although not immediately evident, criticize racial disparities of the period and question the ethics of racism, even though they are not as overtly racially driven as some other books of the era or even other books by Melville (Lloyd-Smith, Allan, 2004).

4. Symbolization of the Novel's Characters

1. *Captain Ahab* - Ahab, Pequod's fixated captain, exemplifies both a classical and a distinctly contemporary kind of hero. Ahab has a fatal defect with legendary figures like Oedipus and Faust, just like the protagonists of Greek or Shakespearean tragedies.
2. *Moby Dick* - White Whale, Moby Dick (also known as the White Whale), the nemesis of Ahab, symbolizes inexorable forces including fate, God, and nature.
3. *Fedellah* - Fedellah is the embodiment of the pure, demonic evil that permeates Ahab. He occasionally gives the impression of being supernatural and a direct extension of Ahab's core self. When examining the right whale's head in Chapter 73, Fedellah and Ahab's shadows appear to merge into one another as if they were a single entity (Melville 261).
4. *Starbuck* - The various layers of the human psyche and self-control are represented by Starbuck. He stands for the mature aspect of man.
5. *Queequeg's Coffin* - One such item is Queequeg's coffin, which ends up signifying life emerging from death in terms of symbolism. Ahab once observed that it was bizarre to witness something that had been created for death being transformed into a tool for preserving life.
6. *Pequod* - The Pequod is a portent of doom since it was named after a Native American tribe in Massachusetts that did not last long after contact with white people, memorializing extinction. It teems with reminders of horrific death and is painted a grim black and covered in whale teeth and bones.
7. *Ahab's death* - The death of Ahab symbolizes a metaphor for humanity. The man struggles against forces that he neither understands nor can defeat throughout his life and death because of his limited understanding and weak abilities.

5. Objective of the Study

This research contributes new knowledge to existing research knowledge, allowing for advancement in the field that unveils the contemporaneous culture, whale business, whalefanship, sea experiences, and bordering specializations such as oceanic languages, literature, and local real like Pictography, historical perspective, and ethnographic research or socio-cultural conditions. The main objective of the study is to analyze the symbolic significance in the novel *Moby Dick*. This study obliges the readers to analyze the psyche of the characters and their participation to emancipate their real desire to catch the giant whale *Moby Dick*. The results of this scientific research are to focus on a change in the philosophical view of the problems and the metaphorical view of the novel toward the dimensions in which the author Melville extends far beyond the restricted domain of scientific and ideological analysis.

6. Methodology

The qualitative study of the experiential presentation of the crew partnership, and ocean geographical location is followed by the attitude toward *Moby Dick* and other cetaceans. The narratives of the plots in the novel, with individual experiences from an ethnography of the

happening perspective of the socio-cultural, psyche-analytical assertion and its presentation on religion, behavior from existing records to which the ground theory.

Therefore, this research is based on the systematic investigation of the new and useful information in the title “*Emblematic Beauty of Melville: Creative Metaphorical Dimensions of the Novel Moby Dick*” which is an investigation into solving systematic, conceptual, and social factors through aspirations, observation, correlation, reasoning, and analytical process of an infinite scientific discourse that seeks prognostications of events, interpretations, interactions, and theories for its priorities. The information was gathered from several sources, including watching the film *Moby Dick*, attentive readings of the classic *Moby Dick* and its supplementary learning resources, extensive research, journals, web links, and so on.

7. Discussion on the Study

In the discussion, we admired the allegorical beauty of Melville’s creativity and the metaphorical dimensions in the novel *Moby Dick*. *Moby Dick* is the white whale. It is a gleaming and scintillating nightmare whose word itself was enough to provoke a tremble of anxiety in the mind of the seafarers and mariners. Many scholars have taken it and treated it in many forms and hues of godliness and goodness. But here, we are taking the novel and its major characters in a multi-dimensional and creative metaphorical way to achieve our destiny. In this novel, we understand the creativity of the Novelist and his significant characterization among other contemporaries in the 19th century in America. Herman Melville adapted the Allegorical devices “Symbols and Metaphors” to indulge his structural thoughts on the *Moby Dick*, the whale in this novel. “*Moby Dick* is the Evil principle in nature personified” (Anon). *Moby Dick* represents the mythological leviathan, which is mentioned in the books of Job and Psalms. The Leviathan is a massive creature that cannot be destroyed by man, which is how *Moby Dick* is portrayed in the story. Both are symbols of nature's unstoppable force.

In chapter 42, “The Whiteness of the Whale,” Ishmael explores the symbolism in *Moby-Dick*. Ishmael muses on the symbolism of the color white in this chapter. He recognizes the good meanings of color as a sign of purity, honor, and justice. Next, he mentions how it can accentuate the beauty of anything, like the albatross, which is a symbol of good fortune to sailors, or the sheen that the color provides to increase the value of a pearl. White elephants and white horses were highly coveted by monarchs from Siam to the Austrian Empire.

Ishmael associates the color white with other things. He even goes so far as to advocate for the white man's burden, which holds that it is the white man's responsibility to civilize the other races, viewing whiteness as “giving the white man perfect mastery over every dark tribe.” He believes that the color white also has a haunting aspect, similar to that of a specter or a ghost. White is considered to include all of the hues of the spectral region while also giving the impression of complete absence. According to Ishmael, “its indefiniteness shadows forth the callous spaces and immensities of the world.” This exemplifies the fear of being alone and separated. *Moby Dick* is said to have a mystical quality. Ishmael discovers that the whale is a formidable natural force against which mankind has long fought and attempted to overcome. The whale hunt also represents a vision of man's place in nature, or, as some belief, whether a man is destined to control nature by taming or conquering it. Some feel that man must attempt to comprehend nature. Others, such as Ahab, are determined to destroy it at any cost. The white whale represents all that is wicked in the universe, according to Captain Ahab, and hence it must be eliminated. Ishmael, on the other hand, is not sure that the white whale is particularly alarming, or that its white hue is what makes it so.

In the discussion, we confined the multitude of conceptual ideas and the thoughts were conquered our minds. Symbolic significance, philosophical concepts, allegorical creativity, religious prospects, psyche analytical theories were discussed and referenced in this novel through the characters and every object. Herman Melville used the character according to the religious and philosophical point of view to expose the symbolic concepts. He introduced the self destructive behavior theory in the character Captain Ahab. Ahab dominated the entire crew in the whaleship “*pequod*”. He is *Pequod*'s despotic captain. Prior to the events described in the novel, Captain Ahab had lost his leg while chasing *Moby Dick*, culminating in a monomaniacal urge in Ahab to kill the “White Whale”. His fascination with *Moby Dick* is what sinks *Pequod* and her crew, leaving only Ishmael alive. He used his position and accelerated the crew to attain his monomaniacal desire. In the novel, Ishmael acted as alexithymic symbol. He doesn’t have the ability to know what he really wants but he acted as a puppet in the hands of Captain Ahab.

Fedallah, an old crewmate of Starbuck who traveled with him on his last voyage, where Captain Ahab lost his leg. He is also seemed to be a foreteller in the novel. He symbolizes the soothsayer in the biblical version of Ishmael. The white whale “*Moby Dick*” symbolize the evil part of the life which often comes and the whaleship “*pequod*” symbolize the life in which anything can happen at any time to anybody. The sea waves symbolize the ups and downs of the life. The queequeg’s coffin symbolize as the fortune in everybody’s life.

In another way, *Moby Dick* is treated as a politically criticized novel in the period of its publication in America. Most of the critics install the ship *Pequod* as America and Ishmael as Abraham Lincoln, who came to break the slave chain. Captain Ahab was criticized as the capitalist in America who depressed the Negroes as bonded slaves. Even the cathedral in the *pequod* also decorated as front deck of the Biblical ship “*Nova’s Ark*”. The coin (Ecuadorian 8 Escudos doubloon), produced in Ecuador, between 1838 and 1843, is the one-ounce of gold “16 dollar piece” that Captain Ahab ties to the masthead of the *Pequod*, pledging it to the first person who “raises” *Moby-Dick*. This scene symbolizes the incident “*Judas rushed to the chief priests just before the Last Supper and agreed to hand away Jesus in exchange for 30 silver coins.*”

Through this discussion on the factors of the novel, the Title “*Emblematic Beauty of Melville: Creative Metaphorical Dimensions of the Novel Moby Dick*” witnessed that this research article is neutrally accessed.

8. Conclusion

This page is only dedicated to praising Herman Melville's *MOBY DICK* for its imaginative use of allegory. From that vantage point, the metaphors and symbols utilized in this piece have highlighted how the novel's originality has been enriched. Melville's in particular represents whales in multiple ways, revealing different aspects of their relationship with humans (Harris, K. (2021)). *Moby Dick* is portrayed as monstrous and capable of inflicting great physical harm on humans. The essay provides a thorough analysis of the subject and is intended to help future researchers develop a firm foundation, choose the right object, and recognize key variables in their research.

The developing relationship between the objects and their metaphorical point of aspects is established in Melville's studies like *Moby Dick* to pinpoint the humanity, psychological, and anthropological core of the book. Through this article, the novel's metaphorical elements will re-establish the researchers' creative thinking and inspire or activate their creativity for future studies in this way. Additionally, it will encourage readers to appreciate the author's exploration of creativity, metaphoric, and symbolic perspectives.

References

- Antonio, T. (2012). A prince among pretending free men: Runaway slaves in colonial New England revisited. *Massachusetts Historical Review*, 14(2012), 87-118. <https://doi.org/10.5224/masshistrevi.14.1.0087>
- Armstrong, P. (2004). Leviathan Is A Skein Of Networks": Translations Of Nature And Culture In *Moby-Dick*. *Elh*, 71(4), 1039-1063. <https://doi.org/10.1353/elh.2004.0044>
- Austen, J. (1997). "3. How to approach." *Books in the Life of a Child*, 37.
- Bernard, F. V. (2002). The question of race in *Moby-Dick*. *Massachusetts Review*, 43(3), 383-404.
- Bushnell, K. P. (2020). A whale is a palimpsest: dismembering and remembering in *Moby-dick* and fighting the whales. *Cultures of Memory in the Nineteenth Century: Consuming Commemoration*, 81-96. https://doi.org/10.1007/978-3-030-37647-5_5
- Byron, G. G. B., Baron. (1788–1824). *Childe Harold's pilgrimage: Canto the third* p. 1816. Printed for John Murray.
- Cope, D. "Whiteness, Blackness, and Sermons to Sharks: Race in Melville's *Moby Dick*." Museum of American Poetics. N.p., n.d. Web. Retrieved March 20, 2011, from http://www.poetspath.com/Dave_Cope/Dick.htm
- Coté C. (2017). *Spirits of our whaling ancestors: Revitalizing Makah and Nuu-chah-nulth traditions*. University of Washington Press.
- Cotkin, G. (2012). *Dive Deeper: Journeys with Moby-Dick*. Oxford University Press, 2012. <https://doi.org/10.1093/acprof:osobl/9780199855735.001.0001>
- De Groot, J. (2009). *The historical novel*. Routledge, 2009. <https://doi.org/10.4324/9780203868966>
- Ellickson, R. C. (1989). A hypothesis of wealth-maximizing norms: Evidence from the whaling industry. *Journal of Law, Economics and Organization*, 5(1), 83-97.
- Fielding, R. (2018). *The wake of the whale: Hunter societies in the Caribbean and North Atlantic*. Harvard University Press, 2018. <https://doi.org/10.4159/9780674989696>
- Fugitive slave act of 1850 *Gale encyclopedia of U.S. Economic history*. Encyclopedia.com. (1999). 20 Mar. 2011
- Harris, K. (2021). *I Know Him Not, and Never Will: Moby Dick, The Human and the Whale* (Master's thesis, Faculty of Humanities).
- Harvey, and Darton, UK. Google Books [Web]. 11 July 2012.
- Khan, A. W. (2017). Metaphors with Translingual Dimensions in the Novels of Khaled Hosseini. *AWEJ for translation & Literary Studies Volume 1*. <https://doi.org/10.2139/ssrn.3068519>
- Levine, Robert S., & Samuel Otter, eds. (2012). *Frederick Douglass and Herman Melville: Essays in Relation*. UNC Press Books, 2012.
- Lloyd-Smith, A. (2004). *American gothic fiction: An introduction*. Bloomsbury Publishing USA, 2004.
- Lodge, D. (2015). *The modes of modern writing: Metaphor, metonymy, and the typology of modern literature*. Bloomsbury Publishing. <https://doi.org/10.5040/9781474244244>
- McGuire, I. (2003). "Who ain't a slave?": *Moby Dick* and the Ideology of Free Labor. *Journal of American Studies*, 37(2), 287-305. <https://doi.org/10.1017/S0021875803007060>
- Melville, H. (1851). *Moby-Dick*. Print J. Bryant & H. Springer (Eds.). Longman, 2009. <https://doi.org/10.1093/owc/9780199535729.003.0044>
- Pisano, A. M. (2008). *Decentering the racial paradigm: A literary analysis of the 'Stubb's Supper' chapter in Herman Melville's Moby-Dick*. Diss. University of North Carolina at Greensboro, 2008.
- Robinson, M. (1996). "1. 'Circle-Sailing': The Eternal Return of Tabooed Grief in Melville's *Moby-Dick*." *Grief Taboo in American Literature: Loss and Prolonged Adolescence in Twain, Melville, and Hemingway*, 8(1996), 38.
- Roediger, D. R. (2017). The wages of whiteness: Race and the making of the American working class. *Class: The Anthology*, 41-55. <https://doi.org/10.1002/9781119395485.ch4>

- Roper, M. (1838). *A narrative of the adventures and Escape of Moses Roper from American slavery* (2nd ed). London: Darton.
- Roper, M., & Thomas, P. (1839). *A Narrative of the Adventures and Escape of Moses Roper: From American Slavery*. Harvey and Darton, 1839.
- Russell, G., & Edward, A. (1994). Print. Pretends to be free. *Runaway Slave Advertisements from Colonial and Revolutionary New York and New Jersey*. Garland Publishing.
- Stromberg, R. N. (1968). 'Realism, Naturalism and Symbolism: Modes of Thought and Expression in Europe, 1848–1914.' *Palgrave Macmillan, a division of Macmillan Publishers Limited*.
- Urbina, I. (2019). *The outlaw ocean: crime and survival in the last untamed frontier*. Random House, 2019.
- Wilkie, R. (2010). *Livestock/deadstock: Working with farm animals from birth to slaughter*. Temple University Press, 2010.
- Yadav, M. S., & Manoj, K. Y. (2019). A Determined Observation and the Investigation of Moby Dick as a Symbol of Evil. *International Journal of Linguistics, Literature and Translation*, 2(2), 62-70.
- Zinn, H. (2015). *A people's history of the United States: 1492-present*. Routledge. <https://doi.org/10.4324/9781315656519>
- Zoellner, R. (1973). *The salt-sea mastodon: A reading of Moby-Dick*. Univ of California Press. <https://doi.org/10.1525/9780520313262>

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).