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**NARRATIVE, THEMES AND IMAGES IN
E. BRONTE'S NOVEL
"WUTHERING HEIGHTS"**

BACHELOR PAPER

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Anotācija

Šajā bakalaura darbā tiek apskatītas un analizētas sekojošas tēmas – stāstījums un tā īpatnības, galvenās tēmas un to atspoguļojums Emīlijas Brontes romānā „Kalnu aukas”. Stāstījuma analīze ir svarīga tāpēc, ka notikumus pārmaiņus stāsta gan mājkalpotāja Nellija Dīna, gan jaunais džentelmenis Lokvuds un šo abu varoņu stāstījumi ir tik krasi atšķirīgi, ka tikai to sīkāka analīze palīdz pilnībā izprast romāna struktūru un mērķus. Šajā darbā tiek detalizēti analizētas visas stāstījuma īpatnības ņemot vērā katra stāstītāja ierobežojošos faktoros un to, ko viņi ar savu stāstījumu vēlas panākt.

Attiecībā uz tēmām un to atspoguļojumu tiek dots salīdzinoši detalizēts pārskats par to, kādas tēmas romānā parādās un kā tās ir saistītas savā starpā, kā arī kāda ir to simboliskā nozīme.

Abstract

This Bachelor's Paper deals with the following topics in regard to Emily Bronte's novel "Wuthering Heights": the narrative and its peculiarities, main themes and images. The analysis of the narrative is important because the events are told by two narrators – the housekeeper Nelly Dean and the young gentleman Lockwood. Both of these narratives are so different that only a detailed analysis helps to understand the structure and aims of the novel. This paper analyzes in detail all the peculiarities of the narrative in regard to the limiting factors of each narrator.

In regard to themes and images a comprehensive overview is given of how they are shown in the novel and linked between one another and also their symbolic meaning is explained.

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Introduction

“Wuthering Heights” is Emily Bronte’s only novel and when it was published it was not as popular and well-received as it is today. But nowadays “Wuthering Heights” is praised by almost all the critics and also by readers because of its complex and interesting narrative structure, unforgettable characters and a very different kind of love that it shows. The story of “Wuthering Heights” and its character has been translated in many languages and read by millions of people. For those who read the novel for the first time it might seem a bit complicated because of all the similar first and last names that are seen through the novel and that happens because the story is about two families – the Earnshaws and the Lintons and their interaction with Heathcliff who, despite the fact that he is brought up in the Earnshaw family, remains an outsider for whole of his life. The novel also shows a lot of violence which may seem unnecessary and the overall atmosphere of it is rather depressing, however, those things are only superficial and once the novel has been understand it reveals something very different – a story of love that is stronger than separation and death, a family which manages to regain its splendor through its children and a passion so dangerous that it destroys the lives of everyone it touches.

“Wuthering Heights” is known for its interesting and complicated narrative structure thanks to which the story becomes as attractive as it is. Narrative structure of the novel has so many layers and dimensions that it is very important to understand it so that also the novel itself can be understood better and more deeply. I will tell in detail about the narrative structure of “Wuthering Heights” and why it is important, and analyze each of the narrators – Lockwood and Ellen Dean and discuss the way they narrate the story, what are the strong points of their narrative and what are the weaknesses and limitations of their narrative, which prevent them from giving unbiased story. I will also discuss what their narratives present and how they can be understood in a more global level. The two narrators are very different and it might seem impossible to put the story of too so different people together but Emily Bronte has done with a great skill and attention so that only combined these narratives can tell a version about the events and people in question, even if biased and prejudiced.

I will also describe the themes that are discussed and appear in “Wuthering Heights” which are also important and created for a special purpose – these themes are the guidelines for the events of the novel and how these events shape and influence the lives of the characters.

An overview of the images and their symbolic meaning will also be given because the images help to underline the themes written in the novel.

My hypothesis is that using two different narrators both with limited reliability Emily Bronte has tried to show that there is no such thing like as one single truth and absolutely correct representation of events – that there are many things that can affect the way a narrator tells the story. And also that only combined with themes and images of a novel narrative is really complete.

1. Narrative in Theory

In order to understand the narrative and narrators of “Wuthering Heights” it is needed to take a closer look at narrative as such. The narrative is:

“...a text, composed in any medium that describes a sequence of real or unreal events. It derives from the Latin verb *narrare*, which means "to recount" and is related to the adjective *gnarus*, meaning "knowing" or "skilled". The word "story" may be used as a synonym of "narrative", but can also be used to refer to the sequence of events described in a narrative.” (Wikipedia [Online])

When narrative is analyzed it is necessary to establish who is the narrator and what are his powers. There can be first person and third person narrator in the story. There are several things that help to see what kind of narrator is used in a literary text and why the author has chosen this narrator. First of all the reader has to see if the events of the novel are told by a neutral narrator who does not participate in any events or by a narrator that is one of the characters. In the last case, the mind and personality of this character influences the interpretation of the events and the story becomes personal and also less reliable. But sometimes an unreliable narrator is needed to underline some aspect of the novel.

The next thing that has to be taken into consideration is whether the author has chosen the particular point of view so that the events can be revealed to the reader and the other characters as much as possible or for some other reason. The author can also mislead the reader on purpose by presenting the events through an unreliable narrator who interprets the facts in a false way to achieve some goal of the author.

One way of narrative is to tell the story in the name of the author, who knows everything and tells the facts which no-one except this narrator can know – then it is an omniscient narrator. Such narrator speaks in his own name, expresses judgments, turns attention of the readers, provides the moral, etc. The next option is to introduce a character who tells the story especially if the narrator’s opinion is different from author’s. Then the narrator has only limited omniscience because he is only a part of the story and cannot know everything in advance.

The story can also be presented without any comments and the reader has to develop his own opinion about the narrative without any guidance.

No matter which way the story is told the reader always has to rely on the narrator to gather all the information and then he can make his own conclusions about the characters and events described in a literary work.

2. Style

The novel “Wuthering Heights” is written in Victorian times during the reign of Queen Victoria and it is written in the style of Gothic Romanticism and still it does not strictly belong only to this style. But first of all about Gothic Romanticism. The Gothic fiction as such started in England in 1764 when Horace Walpole published novel “The Castle of Otranto” – a story in which there were ghosts, mysterious events and horror. From that time the images and ideas used in that novel appeared again repeatedly and formed a completely new style in literature. In Gothic literature the most important features are:

“...terror (both psychological and physical), mystery, the supernatural, ghosts, haunted houses and Gothic architecture, castles, darkness, death, decay, doubles, madness, secrets and hereditary curses.

The stock characters of gothic fiction include tyrants, villains, bandits, maniacs, Byronic heroes, persecuted maidens, femmes fatales, madwomen, magicians, vampires, werewolves, monsters, demons, revenants, ghosts, perambulating skeletons, the Wandering Jew and the Devil himself.” (Wikipedia [Online])

Some of these can be seen also in “Wuthering Heights” – there is a ghost of Cathy in a haunted house – the Wuthering Heights, the house itself is dark, depressing and mysterious to the reader, there is death of several characters of the novel and the atmosphere surrounding Wuthering Heights after Heathcliff’s return there is very negative and even scary. Heathcliff himself is mysterious from point of view of his origins and his later wealth the origin of which no one knows but everyone assumes the worst, and he is certainly a tyrant and a villain and sometimes from the way he acts and treats people can also be said that he is mad. His attitude towards his wife Isabella and later towards Catherine can also be called persecution. All of these things put together make the Gothic part of the novel.

However, there is not only that. “Wuthering Heights” is also a novel about really strong love that stands over everything, even cruelty which is the romantic element of the novel. There is the strong, passionate and bind love of Cathy and Heathcliff. It is love that can not be fulfilled and it is clear from the beginning of the novel and still it continues through the whole novel. And there is also the love of Catherine and Hareton which is much calmer and rational and leads to a very romantic conclusion.

“Wuthering Heights” has the characteristics of Victorian novel because it talks about social class and social behaviour codes and reflects a lot about the society. The characters of the novel can be grouped on 4 social classes – Lintons in the upper class, Earnshaws are of lower social class because they also do work themselves, then there is Nelly who represents the class of servants and Heathcliff and Frances who are of unknown origins and class and because of that also on the lowest step on class hierarchy. The interaction between these 4 classes is goes through all the novel and affects the characters of the novel.

Katherine Frank also classified “Wuthering Heights” as Domestic Realist Novel as an example listing Cathy and Edgar Linton’s marriage which is shown from a very domestic point of view without burning passion and almost no supernatural events happening as opposed to the life that Heathcliff leads in Wuthering Heights (Frank, 1991:xvii). The Domestic fiction was also referred to as Sentimental fiction and it is defined the following way:

„Domestic fiction" refers to a type of novel popular with women readers during the middle of the nineteenth century. The genre began with Catharine Sedgwick's New-England Tale (1822) and remained a dominant fictional type until after 1870. It derives in part from the eighteenth-century "sentimental novel" or "novel of sensibility,". In their reliance on the inherent goodness of human nature and the power of feelings as a guide to right conduct, these novels were in part a reaction against Calvinistic doctrines that viewed humanity as inherently depraved."
(Campbell [Online])

However the goodness of human nature can only be observed in the character of Edgar Linton and maybe also in Cathy while she is alone with Edgar at Thrushcross Grange before Heathcliff comes back. And that is why only a part of novel can be attributed to this genre because once Heathcliff return there is no evidence that human nature is good and feelings cannot relied on by any of the characters.

But there is even more to the novel – in a way it can be attributed to the genre of Victorian Governess novel even if it has only very few characteristic parts of this genre. In Victorian times it was common that a governess was an important character in a novel especially because of her ability to observe the employer’s life.

“An important feature in the governess-novel genre is that most novels depict some kind of progress towards maturity or improvement on the part of the heroine. ... A governess novel features a governess heroine — not necessarily a faultless or particularly splendid character, but a protagonist on whom the narrative is centred and with whom the reader's sympathy lies. ... The heroine generally

encounters a number of painful situations that are connected with her position as a governess.” (Lecaros [Online])

Nelly Dean is not a typical governess. She is more a housekeeper even if she is responsible for the care of Hareton and Catherine when they are young which are not typical responsibilities of just a housekeeper. Also the governesses were usually young girls who were forced to work in order to support them selves and their impoverished families and there are indications in the novel that Nelly was getting paid for her work. She is more as a part of the household through her mother who nursed Hindley. She has no real rights and that makes her very much a character that fits into the genre of Victorian Governess novel. The events do not so much happen to Nelly herself as to the people around her but still as the housekeeper she is the one who sees them and tells the story to Mr. Lockwood who later re-tells it to the readers. And it is from Nelly’s point of view and according to her understanding and social class that we learn about what happens in Wuthering Heights even if Nelly Dean’s understanding of the events and people are sometimes influenced exactly by her position in the house.

To summarize the ideas expressed before it is good to use the words of Lyn Pykett from article “Gender and Genre in ‘Wuthering Heights’: Gothic Plot and Domestic Fiction”:

“‘Wuthering Heights’ straddles literary traditions and genres. It combines elements of the Romantic tale of evil-possession, and Romantic developments of the eighteenth century Gothic novel, with the developing Victorian tradition of Domestic fiction in a realist mode.” (Pykett, 1994:88)

It also has to be mentioned that the genres of Gothic and Domestic fiction were mostly explored by the female writers however, of course there were exceptions but mostly in the area of Gothic fiction. As Lyn Pykett points out the Gothic novels as explored by female writers show the lack of power that women had confined to a household and a family through marriage or some other circumstances and how they are not able to change it (ibid.:91). The situation described is clearly the case in regard to two characters of “Wuthering Heights” – first Isabella who runs away with Heathcliff but when she realizes that he hates her instead of loving and treats her cruelly she has no way to escape Wuthering Heights and Heathcliff’s abuse. And the second occasion is when Catherine marries Heathcliff’s son Linton and is in a similar way forced to stay at Wuthering Heights even after his death despite the fact that she

is not really wanted there and has no real occupation. These both situations correspond to the way that Lyn Pykett has described the Female Gothic genre.

The conclusion would be that “Wuthering Heights” is a novel which has influences from different genres but cannot strictly be said as being a part of only one of them. And that is why it is so interesting to read and probably also why the Victorian readers did not appreciate it as they should have.

3. Emily Bronte

Emily Bronte is the sister of the famous writers Charlotte Bronte, the author of the novel “Jane Eyre”, and Anna Bronte, the author of novels “The Tenant of Wildfell Hall” and “Agnes Grey”. For some reason the novels of Emily’s sister Charlotte are more popular and accepted by public than “Wuthering Heights” – maybe because of the dark atmosphere of the novel.

Emily Bronte was born on July 30, 1818 at Thornton, Bradford, Yorkshire and she was the fifth child and fourth daughter of Reverend Patrick Bronte. Her mother died when Emily was three years old and she and her siblings were brought up by their father and aunt. At the age of six she together with her sisters Charlotte, Maria and Elizabeth was sent to a school at Cowan Bridge which Charlotte later described in her novel “Jane Eyre” as Lowood. When her sisters Maria and Elizabeth died from tuberculosis, Reverend Patrick Bronte sent his daughters home and from then on Emily was mostly educated at home, except for the short interval which she spent in the school at Roe Head, but soon she returned home again because of homesickness. Katherine Frank, however, claims that the reason why Emily was sent back home was that she started to starve herself as a protest and dislike for being away from home and continued this method of self-starvation for the rest of her life as a protest to the whole world and the society:

“Forced into a position of powerlessness, she assumed control of the only thing which remained malleable: her own body”. (Frank, 1991:xii)

Already in early childhood the children of Bronte family liked to create imaginary kingdoms and adventures and share them with each other. One of these kingdoms was called Angria – a kingdom in West Africa which was populated by soldiers. However, the stories of Angria were mostly written by Charlotte and the brother of the girls Branwell. But later on, when Charlotte left for school Emily and Anne created another one called Gondal and they wrote down their stories, however, no manuscripts have survived. Gondal was an island in north Pacific and was ruled by females only who killed all their lovers when they got tired of them

(ibid.:xi). It is interesting that also Gonalton there were moors just like around the place where the Bronte sisters lived and as later appears in “Wuthering Heights”.

The lonely moors where they lived gave Emily inspiration creating her novel “The Wuthering Heights”. However, during Emily Bronte’s lifetime this novel was not at all as popular as nowadays, it was greatly criticized and unappreciated.

The three sisters wrote under pseudonyms – Charlotte under the name of Currer Bell, Ann under Acton Bell and Emily under Ellis Bell in order to conceal the fact that they were women and also to protect their identities. “Wuthering Heights” - the only Emily Bronte’s novel and it was published in 1847 (in 1846 her poems were published together with her sisters’ poems in edition called “Poems by Currer, Ellis and Acton Bell”) (Frank, 1991:xv). The reviews of “Wuthering Heights” were negative, critics thought that it is difficult to understand, shocking and cruel. But many critics agreed that the novel was definitely powerful and possessed strength (ibid.: xiv). It is said that the critic from “Douglas Jerrold’s Weekly Magazine” wrote the following words about “Wuthering Heights”:

“There seems to be a great power in the book, but it is a purposeless power ... the reader is shocked, disgusted, almost sickened by details of cruelty, inhumanity and the most diabolical hate and vengeance and anon come passages of powerful testimony to the supreme power of love.” (Frank, 1991:xv)

However, if the critics then knew that woman wrote it, their reaction could be even worse. In Victorian society it was understandable that a man could write a novel that has so much cruelty and uses coarse language but it was unimaginable that a woman could have written something like that:

“Emily, Charlotte and Anna Bronte all published their works under the guise of pseudonyms in order to conceal their identities and perhaps even more importantly, their sex. For in the nineteenth century a double critical standard clearly operated: the power which stunned contemporary reviewers of *Wuthering Heights* if exercised by a male writer was one thing – permissible, even admired. In the hands of a woman, however, it could easily trespass the boundaries of good taste and become ‘coarse’ or even worse, as we have seen: ‘brutal’. ‘depraved’ and ‘vulgar’. (Frank, 1991:v)

Unlike her sisters’ famous novels in which love was described as less dramatic “Wuthering Heights” concentrates on the tragic and passionate love of Catherine Earnshaw and Heathcliff – a gypsy boy that Catherine’s father brings home, and the destroying power of this forbidden

love. The exception can be Charlotte Bronte's novel "Jane Eyre" which was also criticized for the passionate love story between Jane and Rochester – two people belonging to very different social classes which was not acceptable for the society. But in comparison to "Wuthering Heights" the love story is not that shocking.

The novel "Wuthering Heights" is so powerful that it is hard for anyone to believe that it was written by a young woman who, as many biographers believe, has never felt love herself. Generally the particulars of life of Emily Bronte are not known and that is also why it is not possible to know for sure what inspired her to write "Wuthering Heights" and where she got the material from. It is only known that the inspiration for the moors that surround Wuthering Heights she got from the moors that were around her own house and the harsh natural environment that she describes is taken from life.

Emily Bronte died of tuberculosis in 1848, just one year after "Wuthering Heights" was published.

4. Narrative

4.1. Narrative Structure

The novel “Wuthering Heights” has a very complex narrative structure and that is what sets it aside from the novels of Emily Bronte’s sisters. With the help of this narrative structure which has been compared to a Chinese box (Knoepflamcher, 1989: 39) Emily Bronte gives the readers a wider perspective on the events that take place in the novel and the characters which are mentioned in it. The novel starts from the perspective of one narrator and the readers are lead to believe that it will continue in the same way but as the events follow one another the novel reveals a multi-layered narrative in which the narrative voices follow one another, occur within another narrative and open a bigger perspective. This type of narrative, which is used in “Wuthering Heights” is called “frame narrative” (Wikipedia [Online]) where the outer framework of the novel is narrated by one narrator and all the other narratives are incorporated in this larger framework. It can be said that Emily Bronte has not created the multi-layered narrative in her novel deliberately but has simply followed the lines of Romantic literature but John T. Matthews thinks that the narrative structure of “Wuthering Heights” is not a coincidence but a necessity:

“The narrative frame is required by the incapacity of the central lovers to utter their relation. Perpetually frustrated, they cannot articulate the relation that would bind them, and so they leave a gap to be framed and filled by the loquacity of the narrators.” (Matthews, 1994: 55)

There are two main narrators in the novel – Lockwood – the new tenant of the Thrushcross Grange who is unfamiliar with the country and the people around him, and Ellen or Nelly Dean – a lady who has been a housekeeper in both families central in the novel and has also nursed two of the characters – Hareton and Catherine. Each of the narrators tell their story in a different time – Lockwood talks about present and immediate past but Nelly tells about events that happened many years ago. So actually the narrative of “Wuthering Heights” is started by a stranger who then passes it on to a person who knows the events really well and from time to time he re-assumes the narrative to add some of his own thoughts and observations.

Lockwood is the only narrator in first three chapters and from fourth chapter the main narrator becomes Nelly Dean and Lockwood narrates only sometimes.

As suitable to their positions (Lockwood is a gentleman and Ellen Dean a housekeeper) their narratives differ from each other in many details – language, way of narrating and way of experiencing things. When Lockwood tells the story he puts in it also his emotions. The reader can feel his anger, frustration and even fear and he also tells some personal things about him but Nelly talks only about others and herself only as part of events connected to others. Lockwood's narrative is driven by his wish to know the past of people he has met but Nelly probably is driven by the satisfaction knowing that she will be able to tell the story her own way and her listener will not have a way to know if she what she says is real and true.

Apart from the two main narrators Lockwood and Nelly there are also other narratives given in the novel – first of all it is the diary of young Cathy which Lockwood finds during his forced stay at Wuthering Heights (chapter III). In this diary the events are represented in Cathy's voice, just as experienced by her in the past – her childhood. Then it is Isabella's letter which she writes to Nelly after getting married to Heathcliff and escaping from Thrushcross Grange (chapter 13). However, Nelly's part of the narrative is arranged in such way that all the conversations are re-told in direct speech with the direct words the characters have been using and that is why in the middle of Nelly's narratives also narratives of Heathcliff, Zillah and Catherine can be found.

This narrative structure that Emily Bronte chose for "Wuthering Heights" has its advantages and also its disadvantages. The main advantage is that the reader is not dependent on only one narrator – with each change of narrator some different aspects of the story and the people are revealed and in the end the readers can judge it all by themselves putting all the stories together. It is not needed to fully rely on only one version of the events happening. It is also good that the story can be seen from male and from female perspective as the narrators have different gender and in many cases it can influence the understanding of people and events because of the different way of thinking that men and women have. As another positive aspect can be named the fact that both narrators belong to very different social classes – Lockwood is a gentleman and Nelly is a housekeeper. Their understanding because of that is different and the narrative becomes more colourful.

But the bad thing is that in any case this narrative allows the reader to see the events only from within – through eyes of people who belong to the circle in which they happened.

Lockwood cannot provide a real insight in the events as an outsider because most of these events happened long before he arrived in the country and all the information he has is that given to him by housekeeper Nelly. Another disadvantage is that there are no indications of how the situations described in the novel were seen and judged by people who were not involved in them – some local villagers, neighbours, etc. Such perspective would allow to get a deeper understanding of the characters and would give a new perspective.

Not much is known about either of the narrators. Some things about their past are mentioned but mostly the information about them has to be gathered by judging their words and actions and making conclusions.

None of the narrators in “Wuthering Heights” are omniscient, Lockwood because he is not a local and Nelly because she only knows limited parts of events. But from the way Nelly tells the story it seems that she believes that she does know the full course of events and understands the characters of all the people involved.

Not having an omniscient narrator in this novel is not a disadvantage because it leaves more to the personal understanding and interpretation to the readers.

4.2. Lockwood as Narrator

Lockwood is an outsider in the novel. He arrives at Thrushcross Grange as a tenant on November 1801 not knowing anything about the family history of the place he will live in and its inhabitants, equipped with his own values, understanding of world and his own past. Lockwood is a well-educated young gentleman (it is possible that he is the same age as Catherine Heathcliff) whose narrative starts the novel and from time to time interrupts the narrative of the house-keeper Nelly Dean. Though on a whole Lockwood’s narrative takes much smaller part of the novel than Nelly Dean’s narrative he is the one who actually tells the story to the readers and connects with the readers. Nelly never addresses the readers and is not aware of the fact that there are any, she tells the story to Lockwood alone. Lockwood’s readers could be some people from his own group of society, maybe friends, judging by how he is not ashamed to reveal his sometimes silly actions and Wuthering Heights and by his comments along the novel. For example, he somehow thinks that all the housekeepers like to gossip and seems quite disappointed to remark about Nelly:

“She was not a gossip, I feared, unless about her own affairs, and those could hardly interest me.”(Bronte, 1991: 36)

When he says this it sounds as if he feels superior to Nelly because of his class and it would almost be a shame to have interest in housekeeper’s affairs. And also later in chapter VII he once again brings up the class division when he is a bit surprised that Nelly has read almost all the books in the Thrushcross Grange library and once again remarks of the habits that she believed people of Nelly’s class have (Bronte, 1991: 71). The difference between their class can be felt in whole novel because even if Nelly tells Lockwood the whole history of people she works for, she never tells about her private life knowing it would not interest him.

Lockwood’s narrative of course is influenced by his personality and a lot can be discovered about Lockwood from the way he tells the story and what he reveals during his narrative. First of all, already from the first lines of the novel it can be understood that he is a city gentleman used to social life. His first words are:

“I have just returned from a visit to my landlord – the solitary neighbour that I shall be troubled with.” (Bronte, 1991: 1)

Already after his first visit to Wuthering Heights Lockwood has decided that Heathcliff is **“solitary”** and he will have problems with him. It is obvious that Lockwood wants to hide from **“the stir of the society”** (ibid.) as he calls in and at the same time it is clear that it is exactly what he has been used to up until the moment he starts his story. For Lockwood at least in the beginning such attitude seems unusual in spite of his own wish to escape from the society which is exactly the reason why he has come to the neighbourhood.

The language that Lockwood uses reveals a lot about his background, especially about the fact that he is used to be in society and talk to strangers and maybe even friends about unimportant things in many cases just for sake of keeping conversations. The language he uses is complicated - full of words of Latin origin which would most probably not be understood by the people who he addresses, and also with complex sentence structure. His style of talking is very much in contrast with language used by all the other characters in the novel and it is obvious that in conversation he is forcing himself to leave good impression and as the result shows a very artificial and strained speech. U.C.Knoepflmacher – a professor of Ancient and Modern Literature from Princeton University, USA writes:

“Lockwood seems uncomfortable not just about the appropriateness of his responses to what he observes in a reality so different from his own, but also about the language in which he couches such responses.”(Knoepflmacher, 1989: 12)

He refers to Catherine as **“beneficent fairy”** (chapter II), calls the dog **“canine mother”** (chapter I), his situation in Thrushcross Grange and the neighbourhood he describes as **“a perfect misanthropist’s Heaven – and Mr. Heathcliff and I are a suitable pair to divide the desolation between us”** (chapter I), guns that he sees at the chimney are **“sundry villainous old guns”** (chapter I) and these are just some examples of many more. The language that he uses sounds forced and artificial and shows that he is very desperately trying to leave a good impression. Lockwood’s language shows that he is educated but education does not help him understand people and read people’s behaviour. It is proved by the story he reveals about his past in chapter I where he tells about his inability to create a relationship with a girl he liked and once again during his dinner at Wuthering Heights when his inability or unwillingness to read the signs and people and wish to talk just anything when it is clear that conversation is not wanted lead to him offending everyone at Wuthering Heights. But he does not seem to realize and understand the results of his words and that shows that Lockwood does not have sensitivity to other people. The language that he uses makes the contrast between him and Heathcliff very strong because in communication with Lockwood Heathcliff does not speak much.

Lockwood claims that he is reserved and wants to be away from the society. He even described Heathcliff as **“more exaggeratedly reserved than myself”** (Bronte, 1991: 2) but his actions show that his love for solitude is not as great as he says it is. First of all he returns to Wuthering Heights for the second time even if he understands that he is not invited and welcomed there. And he also asks Nelly Dean to stay with him for many hours and tell the story of Cathy and Heathcliff instead of being alone as he said he wanted. It means that his wish to be away from the society is not real - he just thinks that he wants to spend time on his own without the society around him but when he actually is in such situation he is desperately looking for company and people – even those who do not want him around like Heathcliff.

Lockwood also seems to be in a way taken in by the atmosphere of something like Gothic horror and violence which can be seen in Wuthering Heights and which Heathcliff shows by his actions but at the same time he does not understand why Catherine is acting in a way she does and why she does not smile and welcome him. With Heathcliff’s depressing presence

and Hareton and Joseph around, whose faults he sees at once, he cannot understand that Catherine is afraid and oppressed in *Wuthering Heights*. It also shows his male perspective of people and events – he simply does not see the difference in Catherine between being naturally unpleasant and trying to hide her pain.

All these facts have to be remembered and paid attention to when reading Lockwood's narrative because his characteristics and attitude toward people influence how he understands the story that is later told to him by Nelly Dean. In trying to picture Lockwood and summarize his character professor Knoepflmacher has come to help to readers:

“He is male, though unmasculine; he is grown up, and yet quite childish; he is urbane and well-educated, but fascinated by anti-social and non-verbal behaviour. Intelligent, but at the same time undeniably silly, this blundering young man is relatively free from the formulations by which a late eighteenth-century orthodoxy defined the stability of its members.” (Knoepflmacher, 1989: 17)

It can be seen that when Lockwood's narrative is taken into consideration also his personal characteristics have to be evaluated because they help to understand the narrative better. His social class and education, his problems to express himself and sometimes silly behaviour also show how he understands what Nelly has told him and how he evaluates and judges people.

Apart from Lockwood's character which the reader has to understand himself not much is known about him and the way he used to live before coming to Thrushcross Grange. It makes him as a character slightly mysterious.

4.3. Reliability and Limitations

Lockwood cannot be called a reliable narrator and for that there are many reasons. First of all as he comes from a very different environment and surroundings he cannot understand the life that the other characters of the novel lead, their values, traditions and world-view. He cannot understand the demands of the patriarchal way that the people live in the neighbourhood. He is and remains only a person from the outside who can have a glimpse into lives of somebody else. In other words – he is only an observer and does not take part in the events directly. He learns the story from Nelly because of curiosity and listens to it as to an entertainment while

he is sick. The events that he does take part in – his visit to Wuthering Heights – is not very relevant to the whole story. His actions during the meeting with Heathcliff help to get a better perspective on the inhabitants of Wuthering Heights but it does not affect the events of the story.

Another thing that prevents Lockwood from understanding the passion of Cathy and Heathcliff is his own nature. In chapter I he compares himself to Heathcliff because he claims to like solitude but actually they are in no way similar. Heathcliff has a violent passion but Lockwood seems to be more like Edgar Linton and hardly to have any feelings at all or at least he is not able to show them. Lockwood's unsuccessful love story shows his lack of decisiveness and ability to formulate his feelings in words. But also it shows that in fact he is probably not capable of feeling real passion because otherwise he would not have left and hidden in a place so far away.

One more thing that has to be remembered when reading "Wuthering Heights" is that even though Nelly Dean tells the history of Heathcliff, Earnshaw and Linton families, her story is re-told to the readers by Lockwood and there is no way to know how much he has changed the story in the process of re-telling. Even though he claims that he does it in Nelly's own words the readers can only rely on what he said because there is no way to prove either that he does or that he does not. At one point he even admits that he leaves some things out of the story. It is also only natural to slightly change something when re-telling a story and as Emily Bronte has shown Lockwood in a very natural way – with all the faults in his character it is possible that she has also intended to show that the end result of the story is more or less Lockwood's interpretation of what he has heard. It also has to be considered that even his own experiences he described later, after they have happened, and that means that he could have changed the events that he describes in any way that he likes.

Lockwood does not know any of the characters that Nelly introduces to him in her story. He has met some of them – Heathcliff, Hareton, Catherine and Joseph and in rather unusual circumstances. Because he does not really know any of them very well his representation of them is influenced by his own understanding of the nature of people and ideas of how they should act in one situation or another. He judges the people according to the way how he is used to living and according to his standards. And since he is a gentleman from the higher society who never had to live in harsh conditions like there are in Wuthering Heights it is hard for him to relate to the people that he meets.

4.4. Nelly Dean as Narrator

Nelly or Ellen Dean – the long-term housekeeper of Wuthering Heights and Thrushcross Grange takes the narrative over from Lockwood when in his sick-bed he asks her to tell the history of Heathcliff and other inhabitants of Wuthering Heights. He does it partly because he is curious to know more about his strange landlord and partly because he wants to be entertained while he is feeling bad.

Nelly's style of narrative is very different from Lockwood's – her language has more energy, it is more alive and the events that she tells about are represented as if they happened just recently and not as long ago as they really did. Her language is also much more simple than the one that Lockwood uses – she expresses herself in shorter sentences using simple language. In her narrative Nelly can once again relive past and the times when she was both happy and sad.

In her story she does not pay much attention to details of events, to feelings of others or even herself. Her way of telling the story reflects her occupation – as a housekeeper she is interested in basic, practical things and that is why in her narrative she does not spend time to think about how the people she talks about could have felt, what they could have thought and how things could have been different than they were. Her narrative is at the same time personal and impersonal. She shows very little feelings apart from like and dislike and anger.

Nelly's nature is very different from Lockwood's. She never seems to have problems in finding what to say and says what she thinks, especially when it is something negative or when she wants to reproach somebody. Interestingly even if as a child and for a long time she has lived in Wuthering Heights she thinks of herself as belonging to Linton family when she says: **“Miss Cathy is of us – I mean, of the Lintons”** (Bronte, 1991: 38). It can be that she likes to think of herself as one of the Lintons because it gives her some superiority to for example Zillah who works at Wuthering Heights. Lintons are considered of a better social class than Earnshaw's and are also better educated and that is underlined by Nelly's saying to Lockwood that she has read the books in Edgar Linton's library.

In contrast to Lockwood Nelly is neither fascinated nor shocked by any display of violence because she has grown up in society where it is considered to be normal. In her account of Cathy and Heathcliff's childhood blows and cruel treatment are mentioned many times but it does not affect her at all or make her feel bad or think that it is wrong. She also shows little surprise at how Heathcliff treated Isabella and also Catherine. From her words it can be understood that he has used physical violence against both of them. In our society it seems very shocking that a man is violent to a woman, but Nelly tells about it in a very similar way as she tells about general events.

4.5. Limitations and Reliability

Reading "Wuthering Heights" it is impossible not to notice that Nelly Dean is not a reliable narrator or at least that there are limits to her reliability. Nelly's greatest limitation is the same that seems to be also an advantage – she personally knows all the characters that she is telling about. And because she knows them she also has her own biases, prejudices or exactly the opposite – warm feelings towards them. The way she represents each character of "Wuthering Heights" is based upon her world-view, moral standards and personal likes and dislikes.

It is not difficult to notice during Nelly's narrative that she not only does not approve of but even has no compassion for Heathcliff and Cathy's feelings for each other. She does not even allow for one moment the idea that what they feel for each other could be real and true. And the reason for this is her long-term dislike both for Heathcliff and for Cathy. In chapter IV Nelly explains her ties to the Earnshaw family – her mother has nursed Hindley Earnshaw and she has lived in the family and played with Hindley and Cathy. The old Mr. Earnshaw seems to accept Nelly as a member of the family because they eat together (ibid.: 39) and when Mr. Earnshaw goes to Liverpool he promises presents to his both children and also to Nelly – he promises to bring her a **"a pocketful of apples"** (ibid.). Instead of all the presents, however, Mr. Earnshaw brings home Heathcliff. Nelly's dislike for Heathcliff is immediate and instead of putting him in a room on the first night as she is told she leaves Heathcliff on the landing of stairs hoping he will be gone till the morning (ibid.: 41). In chapter IV Nelly plainly admits that she hated Heathcliff just as much as Hindley did. The reason of her hatred for the poor homeless boy can be explained by several facts. First of all she almost considered Hindley her brother and on several occasions in the novel she calls him her "foster brother" therefore

whatever Hindley disliked or whoever he hated she was encouraged to dislike and hate as well. The other thing that could encourage her to feel hatred to Heathcliff is that he holds the same status in the Earnshaw family as Nelly herself and since Mr. Earnshaw chose Heathcliff as his favourite, Nelly's status was in danger. She described Heathcliff this way:

“He seemed a sullen, patient child; hardened, perhaps, to ill-treatment: he would stand Hindley’s blows without winking or shedding a tear, and my pinches moved him only to draw breath, and open his eyes as if he had hurt himself by accident, and nobody was to blame.” (ibid.: 42)

She seems almost disappointed that Heathcliff does not break down under the bad treatment that he receives in Wuthering Heights. She does think that he has received bad treatment before but it never comes to her mind that he should be treated better now. She describes young Heathcliff as “insensible” and describes him as an evil man later on but she never even for one moment acknowledges that it is exactly the terrible treatment that Heathcliff received from people around him that turned him into the man that he became. Nelly manages to turn the story in such way as if she has no idea how Heathcliff could become so evil or at least to attribute his evil ways to his general nature.

Another character of the novel that is not liked by Nelly is Cathy. Even though Nelly lives her whole life with her she never grows warm towards her. Her first characterization of Cathy is as follows:

“Certainly, she had ways with her such as I never saw a child take up before; and she put all of us past our patience fifty times and oftener a day: for the hour she came down stairs, till the hour she went to bed, we had not a minute’s security that she wouldn’t be in mischief. [...] His peevish reproofs wakened in her a naughty delight to provoke him; she was never so happy as when we were all scolding her at once, and she was defying us with her bold, saucy look, and her ready words.” (ibid.: 46-47)

And in chapter VIII she says:

“I own I did not like her, after her infancy was past; and I vexed her frequently by trying to bring down her arrogance.”(ibid.: 75)

All through the novel every time that Nelly describes events connected with Cathy she tries to persuade Lockwood, and through Lockwood also readers, that Cathy is not a good person and all the troubles and suffering she created herself and even deserved. She does not tell about

situations in which Cathy acted well or was right because as she does not like Cathy probably those situations are not in her memory any more.

As much as Nelly tries in every way to convince Lockwood and the readers of the bad character and bad actions of the people she does not like, she never notices any faults with those that she loves but those faults do not remain unseen to the readers. First of all it is Hindley – his treatment of Heathcliff is terrible and unfair on all occasions but Nelly never judges Hindley as if it was his right to treat somebody in a bad way. Even when Hindley starts to drink she does not judge him. In chapter VIII she admits: **“I had been his foster sister, and excused his behaviour more readily than a stranger would.”** (ibid.:74) The only ties that she really has to Hindley, however, is that her mother nursed him and her being his “foster sister” is more imagined status because Hindley never shows any special affection towards her or favour her in any way and it only helps Nelly feel more as a member of family and less as a servant. And because of her imagined ties she is ready to forgive Hindley whatever he does.

It is similar with her attitude towards Hareton. On the one hand it can be understood because she nursed and raised him for a longer period of time but on the other hand it is obvious how blind she is to the faults of his character because of that. She calls him “her bonny little nursling”, “her little lamb”, “her precious charge” and forgives him all his faults. Living together with Heathcliff Hareton becomes as if another impersonation of young Heathcliff – he has no manners, he is not educated he is growing up to be a brute, exactly as Heathcliff was when he was younger and lived in Wuthering Heights but Nelly never sees the likeness and never thinks worse of Hareton because of that.

And the same is with Cathy and Linton’s daughter Catherine. Nelly says that Catherine’s character was not at all like her mother’s and that she was sweet and loving but from how she describes Catherine’s behaviour as a child she is exactly like her mother but Nelly does not see it.

As the main narrator Nelly makes then readers dependent on her story and in that way she can arrange and tell the events the way it is better for her. Characterizing Nelly as narrator U.C.Knoeplmacher wrote:

“As the novel’s main keeper of order and periodicity Nelly tries to control its flow. [...] She resolutely opposes anything that strikes her as anomalous or unprecedented. Like any traditionalist, Nelly relies on antecedents. She finds these in her own predictabilities of life – “one set of faces, and one series of actions, form

year's end to year's end" – or in the shared wisdom she extracts from Edgar Linton's library, where she proudly claims to have sifted every single book. Departures from norm, on the other hand, are always unsettling to Nelly. The extraordinary and the unique – the strange boy Heathcliff; the difficulties Catherine meets when she tries to articulate feelings for which she can find no ready-made expression inevitably evoke her suspicion and distrust." (Knoepfmacher, 1989: 64)

When reading Nelly's narrative it is important to keep in mind how she gathered the information she is presenting to the readers. As she is a housekeeper first at Wuthering Heights and later at Thrushcross Grange most of the conversations that she re-tells she has over-heard while cleaning the rooms, lingering in the doorways, etc. She is not the participant of the conversations, she is in a way an outsider gathering the information from bits and then putting it together in her own mind and in her own way.

But in many times she leaves the position of just observing and with her words and action influences events that happen. A very clear example is her attitude during Cathy's illness in chapter X and chapter XI when with her prejudice against Cathy Nelly refuses to even think that she could be ill and convinces Edgar Linton of the same but in the end it turns out that Cathy is ill and her illness is dangerous. But Nelly does not admit her fault to Lockwood just as she never admits her fault in any situation. And keeping on mind this the readers have to think if she really does not understand when she acts wrong and never regrets it or she understands very well but tries to place blame on something or somebody else than herself. And being aware that her actions have influenced the lives of others it is possible that Nelly chooses to leave some information out or shift the blame on to somebody else so that her actions do not look wrong and bad.

And one more thing limits Nelly's reliability – some of the events she tells about happened almost 30 years ago but she tells about them in way as if she remembers every detail but it is not possible and because of that her narrative becomes more like an interesting and colourful story than true account of events that have happened.

4.6. Representation of Victorian Society

When Nelly's point of view is taken into consideration it seems possible also that Emily Bronte understood very well all her limitations and peculiarities of her narrative and created the character of Nelly as a representative of the very conservative part Victorian society because her understanding of life describes very well the Victorian way of thinking and in that way with the help of her character Emily Bronte could show the way society thought at that time and the way it judged people and followed its own standards and also in some way to show her own attitude towards the ideas and beliefs of the society.

First of all she has very clear understanding of social levels and she also judges people according to them. She knows her place in the social hierarchy but it could be that when she attributes herself to Lintons rather than Earnshaws in conversation with Lockwood it is because Lintons are from a higher class and she prefers to be associated with a family from better circles rather than with a family which at point of her story has lost all its social standing in the eyes of society – the Earnshaw family is ruled by Heathcliff and the last person from the family – Hareton, is rude and uneducated; the house does not resemble what it used to and the inhabitants of Wuthering Heights mostly stay in the territory of the house not spending much time with other people. And Catherine is not even allowed to leave the house even if she wanted to.

Also the fact that Nelly does not like Heathcliff from the first day she sees him till the very end possibly is connected with the fact that Heathcliff has no family and no social standing and even all the money he somehow earns after running away from Wuthering Heights does not change his status in Nelly's eyes. For her the social class is something that you belong to from the moment of birth and no wealth can change that.

When Cathy returns from her five weeks at Thrushcross Grange and expects the Lintons to visit her Nelly says to Heathcliff:

“Were I in your place, I would frame high notions of my birth; and the thoughts of what I was should give me courage and dignity to support the oppressions of a little farmer.” (Bronte, 1991: 65)

It looks like for Nelly the main thing is a social standing and she tries to convince Heathcliff that even imagined social standing is better than none. According to her understanding if Heathcliff imagined he came from a higher social class he would have more dignity.

And once more the same thought of Nelly's concentration on social class appears when she describes Hindley's wife Frances to Lockwood:

“What she was and where she was born he never informed us; probably she had neither money nor name to recommend her, or he would scarcely have kept the union from his father.” (ibid.: 50)

The fact that Frances was from a lower social class is not sure, it is just what Nelly thinks and assumes and she does not even imagine that there could be other reasons why Hindley did not tell about her to his father. And because of Frances' social class she is also not liked by Nelly very much.

It is clear that the social class is very important to Nelly in order to establish for herself how to judge people and where to place them in her own hierarchy. A way to prove that Nelly's character reflects the ideas of the Victorian society is to analyze her description and presentation of other characters based on the class ideas of Victorian times. Anthony S. Wohl, professor of History at Vassar College, USA has listed the ideas that Victorian thinkers and society had about people of lower classes in article “Race and Class Overview: Parallels in Racism and Class Prejudice”. He writes that in Victorian society similar characteristics were applied to the Irish, Black and the lower classes and those characteristics were as follows:

1. The lower classes were considered to be unreasonable, irrational and easily excited
2. They were described as being childish or childlike in their behaviour
3. They had no religion and were superstitious
4. They were criminal
5. They had no notion of property
6. They were dirty and smelt bad
7. They were described as dark lands and territories (Wohl [Online])

Nelly seems to apply all of these characteristics or descriptions to Heathcliff during her whole narrative. She often says that as child Heathcliff was dirty and smelly and did not feel like washing and looking after himself. According to her description of Heathcliff he is always unreasonable and thinks only about himself and he is very easily excited already as a child –

anything can make him become angry and it is even more so when he grows up and his bad character goes out of control. Nelly often calls Heathcliff “devil” and that is how she shows that he has no religion besides he is never shown as a religious person and his actions as described by Nelly as those of a man who does not know God. Heathcliff’s treatment of people who are in his power can be called criminal and he is also shown as having no sense of property because he often goes to Thrushcross Grange to see Cathy and waits in the dark in the garden or simply comes and goes as he pleases when Edgar is not there. It can also be said that Nelly describes Heathcliff as inhabiting dark lands and territories because first of all he is found on the street in Liverpool dirty, in rags and almost not speaking; then he runs away from Wuthering Heights and nobody knows where he has been and how he has gotten his money but Nelly assumes it is not in an honest way. Wuthering Heights under his hands become a dark and dirty place and not much is known about things that happen there. And Isabella when she runs away from Heathcliff and comes to Thrushcross Grange calls him “incarnate goblin” (Bronte, 1991: 196), “brute beast” (ibid.: 196) and says that he has “sharp cannibal teeth” (ibid.:202) which very much sounds like the Victorian perception of the lower classes – as something dark and animal-like.

As for the idea that the lower classes were thought to be childlike or childish, it cannot be said about Heathcliff but it can certainly be said about Frances – the other person who is always seen negatively through eyes of Nelly. Nelly really does see her behaving childishly and unreasonably and it is possible that her attitude towards Frances would be different if she thought Frances was from a higher class:

“She was not one that would have disturbed the house much on her own account. Every object she saw, the moment she crossed the threshold, appeared to delight her and every circumstance that took place about her, except preparation for the burial, and the presence of mourners.

I thought she was half silly from her behaviour while that went on.”(ibid.: 50)

And then Nelly goes on to describe how Frances got hysterical and said she was afraid to die.

To contrast Nelly’s description of the lower class representatives Heathcliff and Frances, her description of Edgar Linton has to be seen. In her eyes Edgar is the representative of a higher social class and therefore he fits the description of a perfect gentleman - he never wants to inflict pain on others, especially not on Cathy, who knows how to use this characteristic of Edgar; he is concerned with making everyone around him comfortable rather than being comfortable himself. A proof of this is that he allows Heathcliff to come and visit his wife

Cathy after his return though it is obvious that he does not feel comfortable in Heathcliff's presence and would rather see him leave his house (Landow [Online]).

If the social situation is taken into consideration and Nelly is placed as the representative of the social idea then her dislike for Cathy can be explained by the fact that Cathy does not fit into the category of a good Victorian woman. Victorian society was patriarchal and men decided everything and women had no rights at all. Even more, women were expected to be gentle and slow and show no fits of emotion. Cathy in no way shows the characteristics of an ideal woman – she is emotional, gets angry easily and it is obvious that she does not hold her husband's opinion above her own. She is interested only in getting what she wants by any means possible and her modern behaviour is unacceptable for Nelly who wants everything to happen according to Victorian rules and standards.

5. Themes

The themes that appear in “Wuthering Heights” are linked with the narrative because the whole story that the narrators tell is based on these themes. The main themes that Emily Bronte shows in “Wuthering Heights” are: love, nature and culture, influence of circumstances, revenge and social class.

5.1 Love

Love as a strong and overwhelming force which can turn against itself and also its negative consequences are central themes of “Wuthering Heights”. In this novel love is shown from many aspects – as experienced by Cathy and Heathcliff, Cathy and Edgar, Hindley and Frances, Catherine and Linton, and Catherine and Hareton. In each case love takes a different form and leads to different consequences. Emily Bronte has managed to explore the theme of love from a perspective that is not traditional to a woman who has lived her life under the influence of Victorian society and the moral codes of this society.

5.1.1. Cathy and Heathcliff

Most of the attention in the novel is paid to Cathy and Heathcliff’s passionate and also destructive love. It is the moving force of all the events that take place in “Wuthering Heights”. However, it is difficult to place their love in a certain frame because it is so uncommonly passionate, difficult to explain and to understand even for a reader of 21st century. This love starts from hate on Cathy’s part and returns to hate from Heathcliff’s part. In general Cathy and Heathcliff make an interesting pair because none of them really seems made for love and yet somehow the feelings they have for each other are stronger than anything. Heathcliff is cruel and violent and seems to be unable to love anything and anyone but his feelings for Cathy are very tender and she definitely has power over him. Cathy on the other hand seems to treat Heathcliff in a careless and sometimes superior way but her love for Heathcliff is revealed on several instances.

In the beginning of the novel when Mr. Earnshaw brings Heathcliff to his house Cathy is very disappointed and feels hate towards him, but it can be understood because she is just a child and expected a present which was lost because of some stranger that her father found on the street:

“Cathy, when she learnt that master had lost her whip in attending on the stranger (Heathcliff), showed her humour by grinning and spitting at the stupid little thing.” (Bronte, 1991: 41)

But already soon she becomes so attached to Heathcliff because both of them are very similar – they both have uncontrollable character, they get angry easily and do not like to be told what to do and how to behave by others. Soon enough the greatest punishment that Cathy can receive is be separated from Heathcliff (ibid.: 46). It seems that their love grows first of all out of solitude and because of want of company, because they are each other’s only playmates – Hindley is older than Cathy and not interested in playing with her, Nelly does not like Cathy and also her father does not pay too much attention to his children. Heathcliff and Cathy become very close, real soulmates, however, their attraction is hard to explain, especially when after making friends with Isabella and Edgar Cathy suggests that Heathcliff and her never have any real conversations when she says:

“It is no company at all when people know nothing and say nothing” (ibid.: 79)

However, their attachment is so strong that being separated from Cathy by her marriage with Edgar, Heathcliff turns into a savage and evil man he might not have become if Cathy had followed her heart. Here their love shows its destructive power and ability to influence not only their own lives but also the lives of people around them. Their love can be called addiction and it is so in Heathcliff’s case. His love and later also hatred is the moving force of his life. Cathy confesses her love for Heathcliff to Nelly, however, this passionate confession is a contradiction to her actions:

“My great miseries in this world have been Heathcliff’s miseries, and I watched and felt each from the beginning; my great thought in living is himself. If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the Universe would turn to a mighty stranger. I should not seem a part of it. My love for Linton is like the foliage in the woods. Time will change it, I’m well aware, as winter changes the trees – my love for Heathcliff resembles the eternal rocks beneath – a source of little visible delight, but necessary. Nelly, I am Heathcliff – he’s always, always in my mind – not as a pleasure to myself – but, as my own being.” (ibid.: 93)

Heathcliff and Cathy seem to be incompatible pair but on the other hand they both are similar because of their uncontrollable characters and wish to do everything their own way. Heathcliff is introduced in the novel by Mr. Lockwood already in the first pages of the novel and this introduction is not at all favourable:

“He is a dark skinned gypsy, in aspect, in dress, and manners, a gentleman, that is, as much a gentleman as many a county squire: rather slovenly, perhaps, yet not looking amiss, with his negligence, because he has an erect and handsome figure – and rather morose – possibly, some people might suspect him of a degree of underbred pride – I have a sympathetic chord within that tells me it is nothing of the sort; I know by instinct his reserve springs from an aversion to showy displays of feeling – to manifestations of mutual kindness. He’ll love and hate equally under cover, and esteem it a species of impertinence, to be loved and hated again.” (ibid.: 4)

The fact that Heathcliff is gypsy implies that he cannot be a good man, because gypsies are generally believed to be thieves and people who do little good and so they are depicted in literary works. However, in order to determine Heathcliff’s true nature the development of his character has to be observed. Though he has difficult character he never shows any inclinations towards being evil before Cathy mistreats his love for her and his friendship by showing more interest in Edgar Linton than in him. After his return to Wuthering Heights Heathcliff has become almost savage in his treatment of people around him, however, his true love for Cathy even after her marriage with Edgar shows that his heart is not fully evil. It is his love for Cathy that turns his heart to stone.

According to Katherine Fank several literary critics (in this case she mentions Eric Solomon and Herbert Dingle) have also claimed that Cathy and Heathcliff’s love is an incest. Because of the mysterious way that Heathcliff comes into Earnshaw family and that he is given the name of Earnshaws’ son who died it has been assumed that Heathcliff is actually an illegitimate son of Mr. Earnshaw and because of that also a brother of Cathy (Frank, 1991: xxi). However, such explanation seems very unlikely knowing the time that the novel was written and in the text there are no real proofs of the theory – nothing has been mentioned about the subject by Emily Bronte. The description of Cathy and Heathcliff’s love as incest seems to be created by the modern way of thinking and analyzing the novel which is not always appropriate for the time it has been written.

The actual reason why Cathy and Heathcliff make a compatible pair is that they are both free in spirit, they are both slaves to passion and they seem to enjoy to some degree inflicting pain on others and consequently also on themselves. Their love transcends death and in Heathcliff's case also reason, however, it is cruel and destructive love rather than romantic. The romantic aspect of it is that it lasts the whole Heathcliff and Cathy's lifetime but there is too much pain that it causes for the others.

5.1.2. Cathy and Edgar

The description of Cathy and Edgar's love is not very detailed. Actually even though Cathy claims that she loves him, calling this love as the leaves that next season will change it (Bronte, 1991: 93) does not resemble true feelings, at least not from Cathy's side. It has to be considered that her interest in Edgar appears when Heathcliff and her wander into Thrushcross Grange, observe Edgar and his sister Isabella through the window and because of an accident ends up spending there five weeks. Thrushcross Grange differs greatly from Wuthering Heights, it has warm and welcoming atmosphere, Edgar and Isabella's parents take good care of Cathy and it is more feeling of comfort and security which she has never experienced before that attracts Cathy to Edgar. She willingly admits that she is aware of the fact that her love for Edgar will soon change and fade just as the autumn leaves and in fact she also admits that together with Edgar she will never feel at home:

“I’ve no more business to marry Edgar Linton than I have to be in heaven. [...] Linton’s is as different as a moonbeam from lightning, or frost from fire.” (ibid.: 91)

These sentences prove that what she feels for Edgar is not love but just interest of the moment. As the reasons for marrying him Cathy lists the fact that **“he is handsome and pleasant to be with”** (ibid.:88), **“young and cheerful”** (ibid.), because **“he will be rich, and I shall like to be the greatest woman of the neighbourhood, and I shall be proud of having such a husband”**(ibid.). But her most convincing argument appears to be **“because he loves me”** (ibid.).

Edgar's calm interest in Cathy despite her difficult character is true, however, it is an attachment without passion, because his nature is just not suited for it. And just like Heathcliff and Cathy are attracted to each other because they are so similar, Edgar is attracted to Cathy

because she is the opposite of him. The way Nelly describes it, Edgar is even afraid of Cathy – afraid of her passionate nature:

“I observed that Mr. Edgar had a deep-rooted fear of ruffling her humour. He concealed it from her; but if ever he heard me answer sharply, or saw any servant grow cloudy at some imperious order of hers, he would show his trouble by a frown of displeasure that never darkened on his own account.” (ibid.: 104)

Even on his deathbed Edgar thinks of Cathy and dies peacefully thinking that he is going to her (ibid.: 323). He seems to be satisfied with the cold love that he always received from Cathy. This makes their union not balanced because Cathy does not return Edgars feelings for her.

In the novel the marriage of Cathy and Edgar is used mostly to underline the blind passion that exists between Cathy and Heathcliff.

5.1.3. Catherine and Hareton

Love of Catherine and Hareton is the only truly warm love of both parties shown in Wuthering Heights that is not destructive. Their love has positive development – Hareton, whose attitude towards Catherine is initially hostile (even though under hostility he hides his feelings) gradually encourages him to develop intellectually and to re-gain the values of the social class that he actually belongs to. And also Catherine changes in this relationship. She becomes more sensitive to the feelings of others and especially to Hareton:

“Then she comprehended that Earnshaw took the master’s reputation to himself: and was attached by ties stronger than reason could break – chains, forged by habit, which would be cruel to attempt to loosen. She showed a good heart, thenceforth, in avoiding both complaints and expressions of antipathy concerning Heathcliff.” (ibid.: 367)

Nelly also mentions that the new gained intelligence lit up Hareton’s features (ibid.) but it is more likely that love did it, not knowledge – love that made him want to become a better person.

Initially however, similarly that in the case of Cathy and Heathcliff, Catherine feels hatred towards Hareton. They are forced to live in the same house but she feels horrified even at his touch:

“Get away this moment! How dare you touch me? Why are you stopping there?” she cried, in a tone of disgust. ‘I can’t endure you! I’ll go upstairs again, if you come near me.’ (ibid.: 338)

The advances are seen mostly on Hareton’s side and finally the ice between them melts. Catherine and Hareton’s love shows how fulfilled emotions can enrich and improve human character and how love can become any obstacles if only it is not suppressed and made difficult by people, society and various circumstances. Their love is a positive force which can withstand any difficulties and that is how Mr. Lockwood describes it in the last page of the novel:

“They are afraid of nothing. [...] Together they would brave satan and all his legions.” (ibid.: 385)

It seems almost as if Catherine and Hareton’s love in the novel is made to compensate for all the unhappy marriages and couples that we see throughout the story.

5.1.4 Other Examples of Love

Cathy and Heathcliff, Cathy and Edgar and Catherine and Hareton are not the only couples experiencing some degree of love in the novel. There are other examples of the destructive force of love or its absence.

Hindley’s love for Frances turns him into a tyrant when after some time spent at Wuthering Heights she grows tired of caring for Cathy and shows her dislike of Heathcliff:

“Her affection tired very soon, however, and when she grew peevish, Hindley became tyrannical. A few words from her, evincing a dislike to Heathcliff, were enough to rouse in him all his old hatred of the boy. He drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of doors instead, compelling him to do so, as hard as any other lad on the farm” (ibid.: 50)

Of course it shows the general bad nature of Hindley and his cruelty and long dislike for Heathcliff, however, it also shows his true regard for Frances because he is ready to do anything to make her comfortable and feel well at any expense it may be to others around

him. It is also proved when after giving birth to Hareton the doctor announces that Frances is going to die and Hindley stubbornly refuses to believe it is true. As Nelly says:

He had room in his heart only for two idols – his wife and himself – he doted on both, and adored one, and I couldn't conceive how he would bear the loss.”(ibid.: 73)

After Frances's death Hindley is devastated and loses any interest in life:

“... his sorrow was of that kind that it will not lament, he neither wept nor prayed – he cursed and defied – execrated God and man, and gave himself up to reckless dissipation. (ibid.: 74)

In this case Hindley's love and passion proves to be very similar to that which Heathcliff experiences for Cathy. Neither of them really care for themselves anymore and they both grieve through violent fits of bad nature. It is through love that Hindley and Heathcliff act almost like brothers.

Another love story is formed by Heathcliff and Isabella, however, it is love only on Isabella's side – for Heathcliff it is only a way to pay back to Edgar for taking Cathy away from him. Isabella is attracted to him because he is the exact opposite of her – for the same reason why her brother Edgar was attracted to Cathy. Heathcliff is dark, mysterious and handsome while Isabella as described by Nelly is: **“... a charming young lady of eighteen; infantile in manners, though possessed of keen wit, keen feelings, and a keen temper too, if irritated.”** (ibid.: 114) Living in Thrushcross Grange Isabella has only experienced love from everyone around her and that is why she manages to form romantic ideas about Heathcliff despite all Cathy's warnings. Isabella's love is by no means mature, it is love of a young girl who has never experienced it before and is more invented on her part than real. It is rather an infatuation that she feels and because of which she gets married to Heathcliff. However, it takes Heathcliff some time to make her understand that he actually has no feelings for her and even detests her and that is also when the love on Isabella's side ends.

The relationship of Cathy's daughter Catherine and Heathcliff's son Linton can hardly be called love and yet is a union of affection, at least on her side. But her attraction for Linton is formed because of pity she feels for him. Linton may be attracted to her, partly because of his solitude and bad treatment he receives at home, but he is mostly acting under command of his father Heathcliff and is just a part of his scheme to pay back to Edgar and gain his property through this marriage. If, however, their brief union can be called love, it also has very

destructive circumstances – it imprisons Catherine in *Wuthering Heights* and puts her fully at Heathcliff's mercy.

5.1.5. Chapter Summary

As it is shown in this chapter, love in Emily Bronte's novel *Wuthering Heights* is an unbelievably strong force, strong as nature itself, and it leaves deep impression on the people in love, whether it is positive or negative. The only characters in the novel who seem to experience their love positively are Edgar Linton, whose love for Cathy is calm but unshakeable, and Catherine and Hareton, whose love helps them both change for better. Other love stories of the novel have devastating consequences, Heathcliff and Cathy's love being the most devastating of all. And the reason why the consequences of their love cause so much suffering is that their love is mutual, strongly passionate and yet completely unfulfilled and its force makes both Heathcliff and Cathy's lives tragic.

5.2 Nature and Culture

Emily Bronte's novel "Wuthering Heights" raises the issue of what is better - natural surroundings, untamed character and unstudied attitude or exactly the opposite – good manners, good social standing and well-kept surroundings. This is shown in the many oppositions between Wuthering Heights and Thrushcross Grange and the inhabitants of the two households.

Heathcliff is presented the way people are when no social restrictions are put on them. He is not ashamed to say what he thinks and he does not hide his feelings – no matter if they express joy, hatred or love. Initially his natural tendencies are suppressed when he returns three years after Cathy and Edgar's marriage at least outwardly looking like a gentleman. The character of Edgar Linton is opposed to the character of Heathcliff because he is the product of very conventional upbringing. He is mild, without real passion but with very good manners. He is understanding and caring.

Cathy, who in the beginning of novel is very much like Heathcliff – governed by untamed nature, is overcome by cultural surroundings. After she spends just five weeks in the comfortable surroundings of Thrushcross Grange she returns to Wuthering Heights very

changed – better dressed, and with better manners (ibid.: 59) but her change clashes with the way Heathcliff was used to seeing her.

In case of Heathcliff, the victory of culture over nature is only on the exterior – when he returns to Wuthering Heights, he looks like a gentleman but inside he is still wild and untamed.

The houses themselves – Wuthering Heights and Thrushcross Grange, present the opposites of nature and culture. Wuthering Heights represent nature:

“Wuthering Heights is the name of Mr. Heathcliff’s dwelling. ‘Wuthering’ being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed, in stormy weather.” (ibid.: 2)

Thrushcross Grange is exactly the opposite of Wuthering Heights, it is a house of educated people, not used to labour and the house is not exposed to the caprices of nature.

5.3 Influence of Circumstances

The novel experiments with changes of human nature under various conditions. As it was mentioned earlier, Heathcliff becomes villain because the worst part of his nature is stimulated. He has been treated badly by Hindley, and Cathy has married Edgar Linton and it fills Heathcliff with hatred which might not have appeared if the circumstances of his life and his love were different.

Exactly the opposite change happens to Hareton. When he is introduced in the novel he strongly resembles Heathcliff, because that is Heathcliff’s aim, his payback to Hindley – to make Hindley’s son similar to him. However, under the influence of love and thanks to the love and care of Catherine Hareton manages to undergo the reverse process and to become a better person.

Also Cathy experiences a change under the influence of a promise of comfortable life. The promise of the comfort of Thrushcross Grange make her lose part of the natural temper that she had. Giving up Heathcliff and Wuthering Heights she gives up a part of herself and often has **“seasons of gloom and silence”** (ibid.: 105) which signify her regret and the fact that without her natural surroundings and without a person who understands her nature and experiences life in a similar way – Heathcliff – she cannot be fully happy.

And also Cathy's daughter Catherine changes in the novel. From a young and careless girl she turns into the bitter woman that is introduced in the first pages of the novel, when she is brought to Wuthering Heights through her marriage with Linton. It can also be interpreted as the influence of nature over culture – in the all-natural surroundings of Wuthering Heights she has no need for manners that she needed and was taught to observe at Thrushcross Grange.

5.4 Revenge

Revenge is certainly one of the themes on the novel because many of the events that take place are created by revenge – Heathcliff's revenge to the world and people.

He leaves Wuthering Heights when he overhears Cathy saying that it would degrade her to marry him (ibid.: 91) and his becoming gentleman-like and wealthy is his revenge to Cathy for underestimating him and choosing Edgar over him.

The next stage of Heathcliff's revenge is taking over Wuthering Heights and ruining Hindley. It is his way of paying back for the bad treatment he received from Hindley. And then Heathcliff's revenge turns on Thrushcross Grange and the hated Linton family. He marries Edgar's sister Isabella and treats her very badly causing her to run away. After Hindley's death Heathcliff places his revenge on Hindley's son Hareton, trying to sink him in intellectual degradation and Hindley once did to Heathcliff. But that does not stop him. He also manages to achieve the marriage of Edgar and Cathy's daughter Catherine to his son Linton which is his revenge against Edgar and Cathy as well.

But it is not only Heathcliff who looks for revenge in the novel – there are also other characters whose actions are moved by revenge. Catherine wants to revenge on Heathcliff for disappearing and blames him for her coming death. Hindley wants to revenge on Heathcliff and tries to kill him. One of the reasons why this theme was introduced into novel is that it shows how useless the feelings of revenge are. None of the characters and especially not Heathcliff get any satisfaction from their revengeful plans and in the process they get hurt themselves. It is likely that with the theme of revenge Emily Bronte has wanted to show the negative nature of human beings as such and the results to which it brings by that giving the novel a morally educational aspect.

5.5 Repetitions

There are a lot of repetitions in “Wuthering Heights”, events seem to repeat themselves but with slight changes. The repetitions happen after one generation and parallel the events that happened before adding some new aspects to them and to the characters involved.

The most obvious repetition is the love of Hareton and Catherine, which repeats the love of Heathcliff and Cathy in a slightly different way and with different results. Hareton resembles Heathcliff in his attitude. He resembles the young Heathcliff who was uneducated and rough and had a lot of pride and dignity. And the reason of this similarity is because Heathcliff has wanted it to be that way and has on purpose made Hareton similar to him to take revenge on Hindley. Catherine resembles her mother – she has the same character traits as Cathy had and also she has her mother’s name. Catherine and Hareton’s love parallels the love of Heathcliff and Cathy. It shows what their relationship could have been like if Cathy and Heathcliff were in different circumstances. Hareton’s life parallels Heathcliff’s life - he escapes from intellectual degradation and ends up having a social standing but the difference is that Heathcliff, even though he gains knowledge and money, does not become a better person but exactly the opposite – he experiences a moral degradation. Hareton, on the other hand, symbolizes what Heathcliff could have become but did not. And similarly, young Catherine symbolizes her mother Cathy’s life under more favourable circumstances.

Also the marriages of Cathy and Catherine can be regarded as repetition of history with some changes. Cathy leaves Wuthering Heights for Thrushcross Grange when she gets married to Edgar and continues to live there even though she is not really happy. Compared to Wuthering Heights, Thrushcross Grange is a place with much more comfort but it makes Cathy lose her vitality. But her daughter Catherine moves from Thrushcross Grange to Wuthering Heights when she marries Linton and lives there in great misery for a while. For her the change is from love and comfort to much harsher circumstances but in Wuthering Heights she really becomes a better person in spite of everything that she has to suffer there. It is her relationship with Hareton that teaches her how to control her character.

The way Heathcliff is willingly trying to bring Hareton into degradation is the repetition of what Hindley did to him. The difference is that Hindley did it simply of dislike for Heathcliff and it certainly was not a well calculated plan – he simply wanted to keep Heathcliff out of

his sight and out of Cathy's company and his actions resulted in Heathcliff's degradation. But what Heathcliff did to Hareton was his revenge and he had planned every step of it. He knew very well how to turn Hareton into savage, uneducated man with no manners and no wish for something better at the same time making Hareton believe that they are almost like family. Both Heathcliff and Hareton go through the stage of degradation but each of them experiences it differently. When Heathcliff realizes what has been done to him he becomes evil and obsessed with revenge but for Hareton the result is positive because he loses the bad characteristics that he had.

These repetitions are very important in the novel because they stress the cyclic motion of time and inevitability of repetition of history. There are some changes in the events that are repeated but still the repetitions cannot be missed. They make the story a little more positive because with each repeated event there is hope for change and something better.

5.6 Social Class

Considering that this novel is written in Victorian times, the question of class distinctions is very important and the class structure that existed in society influenced also the characters of "Wuthering Heights".

Because of social class Cathy and Heathcliff's relationship is doomed from the beginning. Heathcliff is a gypsy who was found on the street but Cathy is a representative of gentry and their marriage is unimaginable. Heathcliff seems to realize no difference in social class or at least not to pay attention to it until he overhears what Cathy says to Nelly:

"I would degrade me to marry Heathcliff, now; so he shall never know how I love him." (ibid.: 91)

Before her accident at Thrushcross Grange also Cathy did not show that Heathcliff and she were in any way different, they spent all their time together and they did not know that life can be different as it is at Wuthering Heights. But after Cathy saw how Lintons live she understood the class distinctions and the fact that because of that she could never be together with Heathcliff. Not only she understood that her marriage with Heathcliff would be socially

unacceptable but she also became familiar with comfortable life at Thrushcross Grange and realized that Heathcliff could never give her life like that.

Even though also Lintons present gentry they are of a higher social class, which can be distinguished by the fact that they do not work themselves and by their surroundings. And it is the possibility to live a better life that attracts Cathy to Edgar Linton.

When young Catherine arrives at Wuthering Heights as a wife of Linton, Hareton seems to belong to a lower social class than her, however, since they are cousins, they actually belong to the same class.

After Heathcliff returns to Wuthering Heights his position in society has changed however he can never dream of having the same position as Earnshaws and Lintons. This is underlined when Mr. Lockwood first sees Heathcliff and describes him as a gentleman **“in aspect, in dress, and manners”** (ibid.: 4) but his previous mention of him being a gypsy erases all doubt that he has no official social standing, just enough money to look like a gentleman.

This taken into consideration, Heathcliff and Isabella’s marriage is socially unacceptable because of her social class. And also Hindley’s union to Frances is described as a very doubtful union:

“What she was, and where she was born he never informed us; probably, she had neither money nor name to recommend her, or he would scarcely have kept the union from his father.” (ibid.: 50)

The fact that that the characters of the novel are aware of their social class is revealed when Heathcliff returns and comes to Thrushcross Grange. Cathy wants to ask him into parlour but Edgar does not feel it is acceptable. To convince him Cathy says:

“I cannot sit in the kitchen. Set two tables here, Ellen; one for your master and Miss Isabella, being gentry; the other for Heathcliff and myself, being of the lower orders.” (ibid.: 108)

To which her husband replies that the whole household should not witness how she welcomes a runaway servant as a brother (ibid.). At this point it seems that Cathy no longer considers than Heathcliff degrades her, as she did before he went away. At Wuthering Heights he really was like her brother because there the differentiation of social classes was not so important. For Edgar, however, who has been brought up well aware of his social class Heathcliff is just one of the servants.

This shows that class distinctions actually cause a lot of the problems that arise in the lives of the characters of Emily Bronte's novel. But the fact that she has chosen to explore this question and create such an ambiguous feeling about the social class distinctions shows that possibly Emily Bronte herself was aware of the restraints that a social class puts on people.

6. Images

The interesting thing about images in “Wuthering Heights” is that they are all symbolic – they stand only not for themselves but they have a deeper meaning or reflect something that happens in the novel. In some cases the images correspond to the themes discussed in the previous chapter as it is with the two houses – Wuthering Heights and Thrushcross Grange.

6.1. The Moors and the Houses

The moors is an interesting image in the novel because it is not really discussed in the detail and still it is present in most of the events of the novel and of course it also has symbolic meaning. The fertile but uncultivated moors is the environment in which Heathcliff and Cathy grow up and play in and despite the fact that moors can also be dangerous because it has peat bogs in which a person who does not know the way can drown they never lose their way there. And that is why the moors have symbolic meaning – they symbolize Cathy and Heathcliff’s relationship - it is wild, untamed, dangerous and vast, it surrounds them all the time and still they never really get lost in their love for each other. Each of them makes bad decisions in life but they are still in love.

The moors also separate the two houses – Wuthering Heights and Thrushcross Grange and as vast as is the moorland between the houses, as vast is also the symbolic difference that separates them. Wuthering Heights is the place where all the most dramatic events of the novel take place and this house symbolizes continuous movement, untamed nature, storm and darkness, human passion, anger and unfulfilled hopes. Symbolically Wuthering Heights have rather negative meaning. It is also underlined when Cathy tells her dream to Nelly in chapter IX:

“If I were in heaven, Nelly, I should be extremely miserable. [...] I dreamt once I was there. [...] Heaven did not seem my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out, into the middle of the heath on the top of Wuthering Heights.” (ibid.: 91)

It seems almost as if Wuthering Heights is the place where the souls flung out of heaven go. And Heathcliff himself is the symbol of Wuthering Heights – full of anger, darkness and evil force. His life parallels the live of the household – in the beginning, when Mr. Earnshaw is

still alive, Wuthering Heights is not such a dark and gloomy place. They actually do have family relationships and also Heathcliff when brought to the house is not evil. But with the change in Heathcliff's character also the appearance of the house changes and so does its atmosphere.

Thrushcross Grange is the symbol of peace, strong family ties but also suppressed emotion. As opposed to Wuthering Heights there is nothing evil about Thrushcross Grange but the inhabitants of the house do not freely express their feelings. For Cathy, Wuthering Heights is the symbol of childhood, true friendship and innocence while Thrushcross Grange with all its beauty and comforts becomes the symbol of a golden cage for her.

The moors that stand between the houses, therefore, symbolize the strong opposition between nature and culture which can be overstepped but is never made smaller. Cathy who has grown up on one end on the moors – Wuthering Heights, and after marriage with Edgar moves to the other end – Thrushcross Grange is a completely different person when she is forced to live in the polished and highly cultural environment of grange because inside she is still the girl the girl who has grown up in the moors and she misses it. She is a bright personality in the first part of the novel but after she starts living in Thrushcross Grange her personality seems to fade. It shows the negative effects that culture can bring on the natural character of a person.

6.2. Windows and Doors

All throughout the novel the images of windows and doors appear and even if reading the novel they at first does not seem significant they actually are because of what they show and imply as images. First of all doors and windows help people to separate themselves from the outside world, from unexpected or unwanted visitors, from cold and also in a way from change that happens around us.

The first mention of windows is in chapter I when Lockwood describes Wuthering Heights and he says: “... **the narrow windows are deeply set in the wall**” (ibid.: 2). The fact that the windows are narrow already shows in symbolic way the atmosphere that is inside “Wuthering Heights”. It also can be paralleled with how Lockwood describes Heathcliff's welcome of him: “**his black eyes withdraw suspiciously under their brows**” (ibid.: 1). Heathcliff's eyes

are his windows to the outside world and just as the windows of his house Wuthering Heights they are deeply set and suspicious and he does not welcome any strangers in his house.

The second time when windows are important is when in Lockwood is forced to stay at Wuthering Heights because of storm and he reads the Cathy's writings on the window ledge of her old room. These writings actually tell the story of Cathy in advance – as a girl she is Catherine Earnshaw and because she loves Heathcliff she dreams of becoming Catherine Heathcliff and eventually she becomes Catherine Linton by marrying Edgar Linton. The writing on the window ledge is for Cathy as a step towards the outside world in which she will eventually go. But there is another interesting thing about these writings. Katherine Frank suggests that when their the other way around they reflect the life story of Cathy's daughter Catherine – she is born as Catherine Linton, becomes Catherine Heathcliff my marrying Heathcliff's son Linton and eventually she would become Catherine Earnshaw from her union with Hareton (Frank, 1991: xvii).

Window as an image of separation becomes very important when in the same chapter Lockwood dreams of seeing Catherine's ghost which wants to enter through the window. Here window again is the separator between two worlds – the natural and the supernatural world of ghosts. In the end of the novel Nelly finds Heathcliff dead by the same window and it is opened as if he was the one person in the novel who decided to reconcile the two worlds by keeping the window open.

Cathy's fascination with the world of culture and also with Edgar Linton also happens through the window in chapter VI when Cathy and Heathcliff run away from Wuthering Heights and come to Thrushcross Grange to look at the world in which the Lintons live. The world that they see as separated from them only by a glass is so different from the one they live in and so unexpected that even Heathcliff is impressed by it:

“It was beautiful – a splendid place carpeted with crimson, and crimson-covered chairs and tables, and a pure white ceiling bordered with gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers.” (Bronte, 1991: 53)

At that point window separates Cathy and Heathcliff from all the beauty that they see there but later on when Cathy lives at Thrushcross Grange she watches in the direction of Wuthering Heights from the window and misses the place and then the window once again separates her from the world she wants to be in.

What concerns doors their meaning as an image is best seen when looked that the way this image is used in case of Wuthering Heights. The best example is that when Lockwood goes to visit Wuthering Heights for the second time he finds all the doors bolted and closed and finds it difficult to enter the house. The strongly closed house and all the doors show Heathcliff's nature just as windows and his unwillingness to accept anyone there.

When toward the end of the novel in chapter XXXI Lockwood goes to Wuthering Heights he notices that the door is open and it also gives the whole house a bit more welcoming aspect. Also Catherine is not just sitting in a dark corner as it was during Lockwood's first visit but she is preparing vegetables for dinner. And when eventually he visits the place for the last time in chapter XXXII all the doors and lattices are open as if to welcome the visitors in the house and that is after Heathcliff's death. It is as if Heathcliff's death has finally opened up the whole house and the people who live in it.

6.3. Wind and Storm

Wind and storm are the images which are present at every important event of the novel and these images add to the overall atmosphere and feeling of the events. The first reference to wind is given by Lockwood in Chapter I when he describes Wuthering Heights:

“Pure, bracing ventilation they must have up there, at all times, indeed: one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few, stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun.” (ibid.: 2)

The wind is always present at Wuthering Heights and that to a large extent also characterizes the relationships and situations that happen in the house. All the inhabitants seem to be a bit harsh as if protecting themselves from the weather. None of the people who live in Wuthering Heights is really warm hearted and kind.

The second time when Lockwood mentions a storm in connection with Wuthering Heights is when a snow storm forces him to stay there over night. That is also when the ghost of Cathy appears to him. In the situation described in chapter III the storm is the elements which creates the Gothic atmosphere in the novel and brings with itself the ghost of Cathy even if only imagined by Lockwood.

When in chapter IX Cathy talks to Nelly about her feelings for Heathcliff and Edgar and Heathcliff overhears her and runs away it is also stormy outside and the storm underlines the fact that with Heathcliff's disappearance the future events will take negative turn and it turns out to be true.

Storm can also be seen as the symbol of Heathcliff's character – it is dark and uncontrollable and nobody can ever know what damage Heathcliff can do. That is why it is also symbolic that Heathcliff dies during a storm with his face washed in rain. It is as if he is taken over by his own nature.

6.4. Death

Death is another important image and symbol in the novel. It is traditionally associated with misery and loss of the loved ones but in Wuthering Heights the symbolic meaning of death is magnified to the level of a force which brings about not only tragic but almost catastrophic events. The whole timeline of the deaths of various characters of the book marks a sequence of tragic events that follow and these events affect all the people who live at Wuthering Heights and also at Thrushcross Grange.

The first time when death is mentioned in the novel is when Heathcliff is given the name of the dead Earnshaw's son. Mr. Earnshaw's own death leaves Cathy and Heathcliff to the mercy of Hindley and Frances. Mr. Earnshaw was not very kind as parent but he could always ensure order in the house and he treated Heathcliff well, even better than Hindley. His death brought Hindley home together with his new wife and it results in the bad treatment of Heathcliff which creates anger and hatred in the young boy. Hindley actually treats Heathcliff bad because Frances complains about him and that makes it even worse.

The death of Frances further changes the situation of Heathcliff in a bad way. His situation in the house becomes even worse and the result is even deeper hatred of Heathcliff towards Hindley.

Death of Hindley places Hareton in Heathcliff's hands and he is turned into his means of revenge to the deceased. Heathcliff turns him into a savage not giving him any education and teaching him how to swear instead of good manners. The worse thing is that he actually makes Hareton love him and look up to him instead of his father.

Cathy's death increases the misery and bad temper of Heathcliff and Edgar's death leaves Catherine in Heathcliff's hands. Through Catherine's marriage to his son Heathcliff manages to gain control over Thrushcross Grange which is another step of his revenge to Edgar and in a way also to Cathy.

Only in one case in the whole novel the death of one of the characters brings about a change that is not devastating and it is when Heathcliff himself dies – Catherine and Hareton can love each other without any obstacles and leave Wuthering Heights. For Heathcliff death has reversed meaning – for him life is torture and not death because his life is actually empty, he does not have Cathy and he has nobody that loves him. He has to watch Cathy living together with Edgar and later he has to live together with two children of the two people he hated the most – Hareton – the son of Hindley and Catherine – the daughter of Cathy.

Conclusions

Emily Bronte's novel "Wuthering Heights" was not really welcomed by the readers of Victorian society but it is read widely nowadays and praised by the critics because of its complexity, the many layers it has and the bright characters that it has brought into English literature – hardly anyone could be found who never heard the name of Heathcliff or knew nothing about the his and Cathy's love story especially after the novel has been made into a film for several times.

The main skill that Emily Bronte has shown in the novel is her ability to create two narrators who are very different, come from different backgrounds, have different world-views and at the same time only put together their narratives create one single story. Lockwood is an upper- class gentleman which shows also in his language and way of narrating the events; Nelly is a housekeeper who has spent her life with the characters described. And yet as necessary as both of the narrators are Emily Bronte has created them in a way that none of them is fully reliable and that in fact leaves the whole story open to questions and interpretations. The main reason why Lockwood is not a reliable narrator is because he is an outsider in the area and used to civilization and city life and also – he does not know any of the characters he has just met. Nelly's reason for limited reliability is exactly the opposite – she is too much on the inside of all the events, she has raised some of the characters and that makes her biased. Besides, she is very conservative and also that affects how she narrates and sees the events.

The themes that Emily Bronte touches and explores in "Wuthering Heights" are love, the interaction of nature and culture, the influence of circumstances on the characters of the novel and their lives, social class and revenge. Love is an important theme because it runs all throughout the novel and is shown in experience of different characters. The clash on nature and culture is also one of the causes of some of the events that take place. The theme of social class is important because of the time when the novel was written – the Victorian society was based on social classes and situations. And finally revenge is shown by Emily Bronte in a way that she manages to clearly show its negative effects and to make her story also educational.

Also images of “Wuthering Heights” were explored the images such as the moors, the two houses – Wuthering Heights and Thrushcross Grange, windows and doors, storms and death. All of these images are symbolic and have a deeper value in the novel.

All in all I have analyzed the most important features of Emily Bronte’s novel “Wuthering Heights” and shown how put together they contribute to making the novel as interesting as it is. My hypothesis that Emily Bronte used two different narrators to show how in how different ways the story can be told and how personality of the narrator influences the narrative was proved in the analysis of “Wuthering Heights”.

Theses

1. Understanding the narrative structure of the novel is important for understanding the whole complexity of the text.
2. Themes and images are connected between one another and have symbolical meaning.
3. Lockwood is not a reliable narrator, because he is a stranger to the area and knows nothing about the inhabitants of Wuthering Heights and Thrushcross Grange. He can only assume things about them based on his own world-view and experience.
4. Nelly Dean is also not a reliable narrator because she is too attached to both families and she also has her personal prejudices towards the characters.
5. Nelly Dean and her point of view is used to represent the point of view of the conservative part of Victorian society.
6. The main themes in the novel are love, revenge, difference between culture and nature and also social class.
7. The main images in the novel are windows and doors, the two houses – Wuthering Heights and Thrushcross Grange and also storms and death.

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Dokumentārā lapa

Bakalaura darbs „Stāstījums, tēmas un to izklāstījums Emīlijas Brontes darbā „Kalnu aukas” izstrādāts LU Moderno valodu fakultātē.

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15.05.2007

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