International Journal of Research
Available at https://edupediapublications.org/journals
p-ISSN: 2348-6848
e-ISSN: 2348-795X
Volume 04 Issue 07
June 2017

An Exploration of Human Passion in Different Levels in Emily Bronte's *Wuthering Heights*

RAJKAMAL
Post Graduate Student
Department of English
Annamalai University, Chidambaram

Co-Author
S.ANANDH RAJ
Ph.D. Research Scholar
Department of English
Annamalai University, Chidambaram

Abstract

Wuthering Heights is a novel of romance, revenge, and tragedy. It exits many characteristics of the so called Gothic novel, which focuses on dark, mysterious events. The typical Gothic novel unfolds at one or more creepy sites, such as dimly lit castle, an old mansion on a hilltop, a misty cemetery, a forlorn countryside, or the laboratory of a scientist conducting frightful experiments. In some Gothic novels, characters imagine that see ghosts and monsters. In others, the ghosts and monsters are real. The weather in a Gothic novel is often dreary or foul: There may be high winds that rattle windowpanes, electrical streams with lightning strikes, and gray skies that brood over landscapes. The Gothic novel derives its name from the Gothic architectural style popular in Europe between the 12th and 16th centuries. Gothic structures-such as cathedrals-featured cavernous interiors with deep shadows, stone walls that echoed the footsteps of worshippers, gargoyles looming on exterior ledges, and soaring spires suggestive of a supernatural presence. Bronte cultivates the Gothic atmosphere of the novel with imagery suggesting that preternatural forces are at work. Unlike most Novels, 'Wuthering Heights' protagonists are anti-heroes; the very antithesis of what a hero is supposed to be. Instead of compassionate and heroic, Healthcliff and Catherine are selfish and pretty. Instead of being blissfully in love, Catherine marries someone else and breaks Healthcliff's heart. Too proud to tell each other their true feelings, they fight, storm and rage against each other, destroying themselves in the process. Most people dislike this novel, for its gloomy perspective, tragic outcome and psychological drama. However, Catherine

and Healthcliff are perhaps more realistic than most other novel characters claim to be. They not only make mistakes, they cause debacles, completely devastate both people and places and ruin it all by blaming solely themselves. The novel begins when all four, including the narrator and housekeeper, are children. Catherine and Hinley are true blooded siblings, and Heathcliff is sort of 'adopted' into their family. The plot unravels, and with it, the Characters, blooming into bitterness and pride simply by being dishonest with each other. The entire drama is a destruction of a soul; how love can save and damn one man. Bronte brings in a whole new perspective on love.

Key Words: Romance, Revenge, Tragedy

W*uthering Heights*, in its fundamental qualities, is an exploration of human passion at different levels; and it is also an exploration of the effect exercised by interplay of these levels upon human life in its individual and social aspects alike. In this novel, basic human emotions, whether creative or destructive in their consequences, whether making for life or for death, are presented in a state of purity and concentration. No nineteenth-century novel, indeed, is less derivative in its essential content, or answers more fully to an intimate vision. No other novel of the Victorian period has penetrated so far into the depths of passion, and no other novel of that period has followed with such relentless logic to their ultimate consequences the intensity of the operations of passion. The very novelty of the enterprise accounts for the remoteness of the book from the greater part of the normal devices of the novelist. The English novel in the hands of Victorian writers dealt primarily with the analysis of characters in their mutual relationships and in their to attitude to external events; but the characters in *Wuthering Heights* draw their life from sources at once simpler and deeper than with which the novel is traditionally concerned. *Wuthering Heights* is a unique creation which, largely ignoring the moral and social assumptions of the contemporary novel, aspires rather to the severe simplicity of ancient tragedy.

The distinctive power of this novel is felt by us whenever the emotions of the chief characters are deeply involved. The two chief characters are, of course, Cathy and Heathcliff. Cathy defines the quality of her passion for Heathcliff when, talking to Nelly, she says that her great miseries in this world have been Heathcliff's miseries. If all else Perished, and remained Cathy would still continue to be. But, if all else

remained, and he were annihilated, the universe would become a mighty stranger in Cathy's eyes, and Cathy would not seem a part of that universe. Cathy also says on his occasion: 'Nelly, I am Heath cliff! He's always, always in my mind.' Now, this is a passionate utterance by Cathy. Cathy is perfectly conscious of the basic and fundamental affinity between Heathcliff and herself, even though she has decided to marry Edgar. Cathy's statement of passion is here presented in all its bareness, and expressed with a sharp clarity that is its own guarantee of truth. Her statement shows the concentration and depth of her feeling.

Heathcliff's statements defining the quality of his passion for Cathy show a similar intensity, a similar concentration, and a similar clarity. When Cathy falls ill, under the stress of Edgar's scornful attitude towards Heathcliff, he finds an occasion to tell Nelly the difference between Edgar's love and his own love for Cathy. Heathcliff says that Edgar cannot love Cathy as much in eighty years as he himself can love her in one day. He also says on this occasion that, if Cathy dies, his existence would become hell and that two words would describe his future- 'death and hell.' He also refuses to believe that Edgar's sense of his duty as a husband and Edgar's feeling of humanity can restore Cathy to normal health. Edgar's efforts to restore her to heath would be as a man's planting an oak in a flower pot.

The greatest scene in *Wuthering Heights* is perhaps the one where Heathcliff and Cathy meet for the last time when Cathy is critically ill. This is also most passionate scene, and if further clarifies the nature of the passion which binds the two lovers. As Heathcliff enters Cathy's room, Cathy is the first to take the initiative and she kisses him, after which for the next five minutes he 'bestows more kisses on her than ever he had given in his life before.' Seeing her miserable condition and perceiving that she is going to die, he says: 'Oh Cathy! Oh, my Life! How can I bear it?

Cathy then says that he and Edgar have broken her heart, adding; 'Heathcliff, you have killed me.' These words by Cathy sting Heathcliff and he asks if she is possessed with a devil to talk in that manner when she is dying. Then she says: 'You know you lie to say I have killed you.… You have killed yourself. You loved me- then what right had you to leave me?' Heathcliff in this scene speaks very harshly to Cathy, but it is a very poignant and moving scene. Heathcliff's grief, when

he learns that Cathy is dead, is indescribable. In a frenzy of grief he says: 'Oh, God! It is unutterable! I cannot live without my life; I cannot live without my soul.' Saying this, he begins to dash his head against the trunk of a tree, and he begins to howl, not like a man, but like a savage beast being pierced to death with and spears.

For a number of years after Cathy's death, Heathcliff remains occupied with his plans to acquire Thrushcross Grange and with allied matters. But he does not forget Cathy. When the sexton is digging Edgar's grave, Heathcliff manages to have the lid of Cathy's coffin in order to take a look at Cathy's face. Afterwards he tells Nelly that during the last eighteen years Cathy has haunted him, 'night and day, incessantly and remorselessly.' It was only after he had seen her face in the coffin that he could attain tranquility. She had been killing him by fractions and hairbreadths, and deluding him with hope. But now his mind at rest because he has perceived Cathy's presence by his side in his room.

When Heathcliff's revengefulness subsides, he is wholly occupied with thoughts of Cathy. He finds her image in every cloud, on every tree, in every object. The entire world is a dreadful reminder to him that Cathy did exist and he had lost her. When eventually he dies, he dies a happy man, and he is reunited with Cathy as is indicated by the fact that his ghost and Cathy's ghost have been seen together by several people on the moors.

It would not be an exaggeration to say that the quality of Cathy's passion is religious in nature. Her attitude to Heathcliff is based upon a feeling that the individual is not sufficient to himself, and the individual hungers for completion through an animating contact with another individual who only can satisfy an essentially spiritual craving. Thus the spirit, in which this novel was conceived, though absolutely distinct from that of Christian mysticism, can nonetheless only be interpreted as a thirst for religious experience. Cathy's love for Heathcliff transcends all that is petty, vulgar, or sentimental. The contrast between her feelings for Heathcliff and her feeling for Edgar is highly important in this respect. The figure of Edgar symbolizes the superficial graces of civilized life, in which Heathcliff is totally lacking. It is perfectly natural that Cathy should feel herself attracted to Edgar. Courtesy, charm, urbanity are all qualities worthy of admiration, and it is in account of these that she is, at a certain level of nature,

compelled to respond to Edgar's affection. But, as she herself recognizes, it is not the deepest part of her nature which is thus involved.

Cathy had clearly told Nelly that her love for Edgar was the like foliage in the woods, subject to change, and that her love for Heathcliff resembled the eternal rocks. The conflict between the two types of feeling is here stated with a simplicity which emphasizes the absence of all purely transitory or sentimental considerations. We have here the striking contrast between what is agreeable and what is necessary, a contrast between emotions which serve at best to adorn life and which are essential to spiritual health and survival. In this contrast lies the peculiar inspiration behind this novel. Cathy's statement of her love is the expression of a spiritual need. The emphasis is upon souls and upon the pleasing accidents of personality.

It is from this emphasis that the moral problem of the novel arises. For many readers the strange intensity of Cathy's statement may be disagreeable. But cannot this novel and its passion if remain bound by the normal social conventions. The inspiration behind this novel cannot be called Christian, but he peculiar religious impulse behind it is not without its moral consequences. The force with which the contrast between the agreeable and the necessary is presented challenges a moral Judgment. In other words, we are not expected to apply the moral standards to the passion with which this novel deals.

Emily Bronte was perfectly conscious of the moral problem. This is clear from the process of reasoning by which Nelly urges Cathy to give up Heathcliff. Cathy herself realizes that Heathcliff is a brutal creature whom she, abandon with social advantage to marry the young, rich, and attractive Edgar Linton. Nelly guided by her inherent good nature and her long experience of life, that Edgar is a good match, that he is socially acceptable, and likely to provide Cathy with normal domestic happiness, whereas her devotion to Heathcliff can in disaster and degradation.

All this is undoubtedly, true, and relevant to the complete understanding of a novel which presents the destructive simplicity of Cathy's reply is sufficient evidence that it is not all the truth. 'He is more, myself than I am. Whatever our souls are made of his and mine are the same, and Edgar's as is as different as a moonbeam from lightning, or frost from

fire,' says Cathy. Once more, we are aware of being raised from normal social considerations to the world of essential passions with which Emily Bronte is finally concerned.

Another noteworthy point is that the author evidently intends a contrast between the two houses namely Wuthering Heights which is the residence of the Earnshaw family, and Thurshcross Grange which is the abode of the Linton family. Wuthering Heights represents primitive vitality, with Cathy and Heathcliff as its chief representatives; while Thurshcross Grange represents civilized decadence represented by Isabella, Edgar, and Young Linton. At the same time, we must not forget that, beneath Cathy's love for Heathcliff, there lies a genuine conflict, a clash of different levels of passion which ends by consuming her. The part of her nature which craves for civilized, social fulfillment is sufficiently attracted by the agreeable aspects of life in the society of the Lintons to marry Edgar and became part of the Linton family. She herself never refuses the name of 'Love' to her feeling for Edgar. Yet this love can satisfy only the more superficial part of her nature. All that is most powerful and permanent in her rejects Edgar Linton and compels her to return to Heathcliff

Wuthering heights represents, in other words, not the statement of a 'naturalist' thesis, or a return to primitive instinct, but a genuine clash of emotional states; and it is the clash, not the thesis, or even any attempt at resolution, that gives the novel its unique character and power. This clash, indeed, animates one of the most beautiful passages in the book. In this passage the younger Catherine, the daughter of Cathy and Edgar and therefore heiress to two conflicting outlooks, describes a discussion between herself and the sickly son of Heathclifff and Isabella. In this discussion, a contrast between two opposite ideas of happiness is brought out. While young Linton wishes everything in Nature to lie in an ecstasy of peace, Catherine wants everything in Nature to sparkle and in a glorious jubilee.

According to Catherine, young to Catherine, young Linton's heaven would be only half alive, while her heaven would be drunk. She would fall asleep in young Linton's heaven, while he would not be able to breathe in Catherine's heaven. What is at stake in this description is a clash between two opposed conceptions of life, each of which gives, by contrast, additional meaning to its opposite. Emily Bronte seems to have felt both these emotions, and the efforts to unite these,

two necessities of her nature is the true source of the inspiration of *Wuthering Heights*.

The word 'passion' can properly be used only for the relationship existing between Cathy and Heathcliff. The other relationships in the novel do not deserve to be described as representing passion of any kind. As has already been indicated, Cathy's love for Edgar by no means deserves the epithet of 'passion.' The younger Catherine's love for Isabella's son, Linton, is certainly not a passion. This love is based on the sympathy which that young man arouses in Catherine's heart. It is probably the maternal instinct in the younger Catherine which draws her towards the wretched and miserable Linton. The younger Catherine's interest in Hareton has nothing of passion in it. In her state of widowhood, when the younger Catherine feels dejected and desolate, she turns to Hareton for some consolation, and it is only slowly that a friendship grows between them, leading ultimately to their marriage.

The uniqueness of this novel lies in the exploration of the passion which binds Cathy and Heathcliff, and also in the manner in which Heathcliff has been portrayed. Heathcliff shows a vindictive spirit which is almost fiendish and diabolical. The cruelties which he commits are unpardonable. His treatment of Isabella is barbarous. His revenge upon Hinley is merciless. The manner in which he brings up Hareton shows him to be almost a devil. In spite of all this, however, Heathcliff succeeds in winning our sympathy and retaining it. This sympathy is largely due to his eternal and unfaltering love for Cathy, a love which does not seem to be human, and which may be called superhuman.

Wuthering Heights depends, both for its quality of self-subsistent realism and its presentation of high passion, on the quality of the chief speeches. Almost without exception, these are speeches made by Catherine or Heathcliff; and they establish both a similarity and dissimilarity with Shakespearean tragedy. In both Shakespeare and Bronte the chief speeches organize the narrative poetically, though in very different ways. For example, Shakespeare uses the greatest speeches of Lear or Cleopatra to concentrate his narrative, so that the whole play seems to press in on them and take fire from them. Bronte is writing prose fiction, and at much greater length than any Shakespearean tragedy; she is having the events narrated at second, or third, or fourth hand, not presented on stage; and

the great speeches of *Wuthering Heights* therefore have a somewhat different effect; they do not concentrate everything else in themselves, but spread their power gradually and unobtrusively through all the other events, like a clear note through the night air through water.

There are two things, which accomplish is the quality of the vision embodied in the central relationship between Catherine and Heathcliff, and represented in their chief speeches; the other is the book's staple language, which invites us to speak of 'vision' in a more inclusive sense.

It does seem to me that the staple prose of the book is remotely energized by the imaginative force of the great speeches; but, of course, its nature is different; less lyrical, passionate, declaratory. It is, in fact, a markedly unexcited prose, leisurely, explanatory, called forth in the narrator's effort at the recreation of events which, being so extraordinary need a more than usual restraint to establish their veracity. It is neither dull nor uniform; within the novel's chosen narrative terms, it has great variety, many weaknesses, a recurrent and flexible strength. For one thing, while its pace and tone show us Lockwood and Nelly Dean as it were determining the language itself, and to some degree giving it is controlled strength, there are many moments which show us Emily Bronte using certain habits of language to present, control, and place the narrators in their turn.

The novel is no mere hymn to adolescent passion, and no mere tract against hatred and revenge, but a story deliberately fashioned and controlled to the point where the highly individual emotions which its author brings to it are objectified and even universalized. The staple qualities of the prose in the opening pages, which in so short space do much: they presented an extraordinary situation which demands to be explained, they characterize and place Lockwood as a person quite unlikely to understand whatever explanation is given, and they suggest a world which, whatever emotions dominate it, is solidly real:

'Thrushcross Grange is my own, sir', he interrupted,

Wincing, 'I should not allow anyone to inconvenience me

if I could hinder it – walk in!'

First of the great scenes falls away, as so many others do, into carefully

composed descriptions which remind us that the milieu whose solid actually is to be established is not only, or primarily, a human one but one dominated by natural forces, now quiescent, but daunting: "My landlord hallooed for me to stop, the windings of the road." (Chap.III, pp.36-37)

The climactic effect; and covers the passing of several crucial years; yet it is presented with an extraordinary brevity and economy which make one think immediately of the late plays of Shakespeare. Bronte is completely free from the vice of the 'realistic' novelist, the tendency to let the spiritual drama of her characters half-drown in a lake of background detail. Her treatment of time passing, of spiritual cause and effect, while it suggests an intense awareness of growth and loss, has also a remarkable confidence and surety very like those exhibited by Shakespeare in *The Winter's Tale or King Lear*. The fateful decision is made, the lovers part in a torment of mutual misunderstanding; and then it is off-stage that all those other decisions and commitments are made which bring them together again, ready to play out their dark destinies, but with personalities significantly changed because they are changed with habits and attitudes built up during the years of isolation.

Emily Bronte presents of her speech and gestures, that nature is implicitly criticized as well as expressed. Here the importance if Nelly Dean as narrator is seen; it is through *her* account that Emily Bronte presents Catherine in a realistic, unillusioned way, without sentimentality of glamour. She scowls, frowns, Speaks with irritation and hauteur, Hectors Nelly, and so on. And yet, in the middle of this extraordinary tough-minded dialogue, comes the great central affirmation of her feeling for Heathcliff; into the keen observations and realistic assessments of the novelist comes the power of the exalted lyrical poet: "Oh! Don't, Miss Catherine!' I cried. 'And Linton's is as different as a moon bean from Lightning, or frost from lightning, or frost from fire." (Chapter IX, pp.96-97)

Emily Bronte's control of the situation, enable her to pass without any strain from an implicit criticism of Catherine to a virtual identification with her; it also enables her to lead gradually from conversation which, after all, has something soberly conventional about it to one which is piercing in its intensity. The unillusioned reticence of the dialogue form prepares is for lyrical declaration for the slow mounting of intensity in the exchanges is also a mounting of intensity

in Catherine's emotion. Yet the slowness, the control, Prevent her declaration, when it comes, from seeming melodramatic.

Catherine is not merely expressing an emotion, she is struggling to define it, and Emily Bronte, by making Nelly Dean the recipient of it, uses it to continue the definition of Catherine's personality which has been going on throughout the scene. Heathcliff and Catherine would not be the presents we feel them to be; rather, it creates the drama of the events and the intensity of the emotions. But, at the same time, it places them, regulates them perhaps even criticizes them: We are constantly being reminded by such matters that Nelly Dean does not consider herself emotionally, but only morally involved; and we are reminded of this by the pace of the transitions perhaps more than by anything else. But these qualities of the prose are important for other reasons besides their capacity to further define Nelly Dean's role. The slow, careful articulation of each event combined with the pace of the transition from one event or angle of interest to another actually presents, establishes, Defines the passion.

Bronte's quite remarkably original *restraint* which creates the intensity: so that the creative intensity is not a matter of a few isolated intense moments but is communicated to and through the whole book. The next chapter, XVII, opens within almost interesting way: "That Friday made the last of our fine days, for a month. My anger was greater than my astonishment for a minute."(Chapter XVII, p.209) The human storms having been temporarily played to an end by the sheer quality of the prose, with its springtime atmosphere, the natural storms come. The implication is both clear and unobtrusive: Catherine's laying to rest unleashes the restless powers of nature, in a presage of the human storms which are later to vibrate through the affairs of the second generation. The association of human and cosmic powers could hardly be more evident; but though evident, it is as paradoxical.

The amazing sense of two lives harmonized at an unusual depth, either, but also the appalling inner twists and thwarting of each of the personalities- particularly, of course, Heathcliff's - which seem to come not only from their being parted but also from the strain which the love itself suffers from having to live in a world that simply will not accommodate it.

The religious tone here is slightly different from that which dominates the earlier, more vibrant passage; and while Catherine's stress is still on the psychic harmony which is the very basis and character of her, love for Heathcliff, the stress now falls less fiercely. It is, in fact place more on the feeling of being reconciled by Heathclif's presence with god and humanity so while it is less vibrant, it is more obviously humane, perhaps more ordinary, in nature.

This feeling does not remain for very long in its pure state. Between Heathcliff's return and Catherine's death she and we have had many proofs of his brutality, which make it clear that, however reconciled to the universe she is through him he is not all reconciled to it through her . The difference between their two attitudes is nowhere more extreme, and nowhere, more puzzling. The difference or loss of understanding breaks out into quarrelling. "I seek no revenge on you, replied Heathcliff, the method of revenging yourself on me."(Chap. XI, pp.138-9) Catherine's earlier feeling of having been reconciled with 'God and humanity'? What is presented with now is an image of something not very far from mutual and compulsive parasitism. And when Catherine is dying not many pages further on, and there is some kind of reconciliation, it is full of reproaches, so violent as to appear quite ambivalent, offering more torment than spiritual satisfaction. The whole centre of chapter XV records the fluctuations of their emotions; and an unusually passionate exchange culminates in Catherine's declaration

Do come to me, Heathcliff." (Chapter .XV, p.198)

Catherine's apparent recognition of the virtual impossibility of their love as a relationship to be realized on earth this speech is, of course, the speech of a distracted and dying women; It significant that it is so different in its spiritual and emotional emphases from the much earlier speech. There throbs in it, a recognition of strain, limitations, even impossibility, which was joyously absent from the earlier one. The pain which causes both the lovers is not circumstantial but is intrinsic to the nature of the love as something requiring realization in an actual world.

The word with a conscious sense of its paradox, and in no not introduced. This is by no means a devotional or theological work; yet religious seems precisely the right word. It is perhaps misleading to use the word 'adolescent' at all in characterizing the relationship; for,

whereas it has intensity and an inwardness which may be familiar to some people from adolescence, its basis its nature, is one which should be surprised to find that adolescence had familiarized. The nature of that relationship is, then, as important as its intensity. And the nature of the relationship is one of an extraordinary psychic harmony seen, as a fact, later, as a recovered possibility, and, last, as impossibility in any earthly terms, are to think of the love, then, as being consummated in heaven? After all, take with great seriousness Heathcliff's desire to have his dead body blended with Catherine's, his going with blind joy to his death because he senses her presence calling him, and the vision which the shepherd boy sees and Nelly later sense, of the dead lovers reunited on the heath. Yet is in paradoxically religious terms that towards his death, Heathcliff speaks of the coming reconciliation: 'I'm too happy, and yet I'm not happy enough. My soul's bliss kills my body, but does not satisfy itself

"I tell you, I have nearly attained *my* heaven

And that of others is altogether unvalued and

Un coveted by me!" (Chapter XXXIV, pp.411 and 412)

This mutual yearning as a yearning not so much to possess each other but rather to be made free, each through the other, of his own identity rather to be made free, each through the other, of his own identity and of the universe. Perhaps not a 'transcendent reality' but at any rate a passion for self–transcendence the dying Heathcliff echoes the language of the living Catherine, and his attitude to her seems to be the same as hers to him. Yet the earlier and more violent expressions of his feeling, expressions both in language and indeed, are significantly different.

Heathcliff, in his relationship not only to Catherine but to their common world, is the book's centre; as Klingopulos says, 'The feelings of Catherine towards Heathcliff are different from his towards her; and her feelings are more than feelings towards him. They are feelings towards life and death.' Heathcliff, in fact, strikes us as imprisoned in his own consciousness, his own purposes, in a way that Catherine is not; and it may not be too fanciful to see her as, at the end of the novel, redeeming him from that imprisonment, opening out his emotions so that they are longer simply fixated on her.

Bronte to try and maintain a dual balance: *First,* a balance between

Heathcliff's positive feelings for Catherine and for her world, and his negative, destructive feelings for them, and *Second,* a balance between Heathcliff as a recognizable human figure and Heathcliff as a symbol of earthy or cosmic forces between a man with identifiable, definable motives, and a presence, a phenomenon, embodying certain forces. He is a more recognizably human figure than one at first thinks; but the great power with which Bronte invests him as a dramatic presence comes from the fact that aware of him more as a force than as a person. It is not merely that, in the central chapters, his day- today motives are hard to work out, and his attitude to Catherine's unfeigned joy at seeing him again remains one of hatred and destruction; it is also that, from the very beginning, he has been a power which seems not wholly identifiable in human terms. That is a power so resonant with the forces of the earth that we can readily believe Catherine's feelings for him to be also feelings for those forces. The Relationship is not only a relationship between one person and another but also a relationship between each of them and the world of natural forces which each of them appears to represent to the other.

This is not merely a relationship between two persons, imaged by natural forces, but a relationship between each of them and the natural forces which each images to the other; and, admittedly, the triple relationship is in every way central to the web of relationships which the book creates, so that Bronte's achievement is not only to have established something important about possibilities in human nature but also to have suggested, by a play of natural images and analogies, something about human destiny. But this complexity would have been impossible if the person-to-person relationship, and the resemblance to natural forces on which it rests, had not been so powerful and profound.

In each of them this resemblance is so important that neither a process of 'Civilizing' nor the assumption of adult tasks and responsibilities can destroy it. It is particularly strong in the case of Heathcliff. And almost suspect that Bronte is forcing us to recognize it. He has no known origins. When he is carried like a shivering animal in Mr.Earnshaw's greatcoat. He looks like an untamed gipsy even after he has acquired the superficial mannerisms of a gentleman. That part of his life in which he acquires those mannerisms is as obscure and mysterious as his parentage. The other characters often ask if he is human at all, and they ask

it as no merely rhetorical question. His motives are hard to identify, and certainly cannot account for his later actions by invoking the too-easy notion of revenge. He has no Christian name, and he is referred to always by a name which is a compound of two natural things, heath and cliff.

Cathy wants to say what way she loves him, her use of natural analogies is such that is almost in what way she loves the universe of natural forces. One senses that he is both person and force, human and non-human. In Bronte's depiction of him, the methods of the novelist and those of the dramatic poet are oddly combined. The novelist usually analysis thoughts and motives or points to them by analyzing behavior; Heathcliff's thoughts are motives or points to them by analyzing behavior; Heathcliff's thoughts are known to us by his actions and by his speeches; but both of these are so foreign to our expectations that cannot build a plausible notion of his motives. Catherine can rest delighted in her love while married to another man; for him, a union between them is so patently dictated by their very natures that he must possess her in the fullest way. It is only in child-hood, then, that their love was idyllic; in its later stages, it is the torments which are insisted in rather the satisfactions. Catherine is not only Heathcliff's heaven, she is his hell.

Heathcliff's brutalities intelligible no doubt puzzles remain about his motives; but to say that his chief later motive is one of revenge is surely to cheapen it. The motive, dimly apprehended even by him, seemed to be to dominate a world in which Catherine has not only betrayed him but has left on every person and thing the imprint of her spirit.

Judge him in any external moralizing fashion; for even if we rightly discount the sufferings of his early boyhood, remember that he is the object of Catherine's elevating passion, and see that he stature conferred upon him by the lyrical expressions of that passion is greatly heightened by his sufferings as an adult, caused as they are in part by his own temperament but in part also by her willfulness. The nature of the harmony which both Catherine and he say they feel.

Heathcliff's brutality and Catherine's willfulness, despite the anathemas of Nelly and Isabella and the amazement of Lockwood, to endorse the Wuthering heights view of the Lintons and their household. While Emily Bronte passion has gone into the presentation of the lovers, her tough self-awareness has

gone into Nelly Dean. It would be foolish to ignore or devalue the force which she has and which she represents. And we may remind ourselves that it is she, after all, who lays Out Heathcilff's body for burial; "Having succeeded in obtaining with another key. Taken with another fit of cowardice, I cried out for Joseph" (Chapter. XXXIV, p.414)

The central theme of hat Wuthering Heights is the relationship between Cathy and Heathcliff. However, it is not with the surface appearance of this relationship that Emily Bronte is really concerned. She insists throughout on the inner tension of this relationship. For instance, in one famous speech Cathy says that her great miseries in this world have been Heathcliff's miseries; that, while her live for Linton is subject to change like the foliage in the woods, her love Heathcliff is like the rocks.

Cathy's comparing her love Heathcliff with the eternal rocks is only one example of the imagery in this novel having abundantly drawn from Nature, and particularly from its sterner elements, especially in the description of Heathcliff. Nelly describes him as being "hard as whinstone, and when he and the refined Edgar appear together, she says that 'the contrast resembled that between a bleak, hilly, coal country and a beautiful fertile valley.' Cathy describes him as 'an arid, wilderness of furze and whinstone.' At the same time, Heathcliff is presented as being physically quite attractive. Lockwood speaks of his erect and handsome figure, while Nelly refers to his dignified manner' 'quite divested of roughness, though too stern for grace.' In so far as Heathcliff is abnormal, it is an abnormality that lies below the level of social behavior. Cathy, for instance, says about him: "Pray don't imagine that he conceals depths of benevolence and affection, beneath a stern exterior. He's a fierce, pitiless, wolfish man." (page121)

Heathcliff relates how he has taught his son scorn everything extra animal as silly and weak; and later he says: 'It's odd what a savage feeling I have to anything that seems afraid of me.' And Isabella, his wife, contributes to the impression of the non-human element in Heathcliff when she asks: 'Is Mr.Heathcliff a man? If so, is he mad? And if not, is he a devil.'

After Cathy's death' however, what was once hidden now comes to the surface, and Heathcliff is no longer dignified. Nelly tells us how, just before

Cathy's death, he foamed like a mad dog; and he himself says that he was wild after she died. The balanced relationship between Heathcliff and Cathy is now broken up, and a great contrast between the two is evident, Nelly says that Cathy's hush was one perfect peace, and that no angel in heaven could be more beautiful than she appeared. As for Heathcliff, Nelly relates; 'He a savage beast.' This contrast persists, by implication, till the end of the novel. Heathcliff's behavior remains weird and unnatural. He now spends all his energies towards bringing under his control the two properties of Wuthering Heights and Thrushcorss grange. This plan symbolizes his desire to be reunited with Cathy because at the place he himself has lived while at the later place Cathy had lived with husband, Edgar. The plan occupies all his attention, and he allows nothing to stand in his way. For instance, he shows considerable and brutality in bringing about the marriage between his son Linton and the younger Catherine to whom Thrushcross Gange will belong on the death of Edgar. The essential clue to his behavior is supplied by the younger Catherine who says to him:

"Mr.Heathcliff, you have nobody to love you;

And, however miserable you make us, we still

Have the revenge of thinking that your cruelty

Arises from your greater misery" (pages 277-278)

The differences between the two main relationships, the Cathy- Heathcliff, Relationship and the Catherine-Hareton relationship, lie chiefly in the fact that the former is wider and more Lawrentian. For instance, Cathy and Heathcliff do not get married. Cathy tells Nelly her relationship with Heathcliff has no need for sanctions of that kind, and that this relationship is not likely to be affected by her marriage to Edgar. And the same applies to Heathcliff's marriage with Isabella, Edgar's sister. In fact, the Cathy-Heathcilff relationship is handled in neither sexual nor even particularly human terms. On the other hand, the Catherine-Hareton relationship moves on the level of a normal procedure: at the end of the novel they are about to be married. And this distinction between the two relationships is of fundamental importance. The Catherine –Hareton relationship is the projection of the Cathy-Heathcliff into the sphere of ordinary behavior. The Catherine-Hareton relationship is the expression in conventional social terms of the main spiritual conflict. On the hand, the anger is

furious and the love is fierce, while on the other everything is soft, mild, gentle, and pensive.

At the same time it is to be noted that between Catherine and Hareton there is no such immediate sympathy as there was between Cathy and Heathcliff. The former relationship being a counterpart of the latter, it develops from the outside. Cathy dies in giving birth to Catherine, and, just as from this moment she and Heathcliff are separated and only very slowly re-united, similarly there exists from the beginning a lack of sympathy between Catherine and Hareton which is only slowly over-come. At their first meeting Catherine mistakes him for a servant, and he retorts: 'I'll see the damned before I be thy servant.' Heathcliff,s struggle to unite the two estates involves the marriage of his son Linton to Catherine, and this naturally throws her further apart from Hareton. But, once the marriage has taken place and Linton is dead, the intimacy between Catherine and Hareton develops rapidly. And it is teaching Hareton to read and appreciate her books that Catherine gives to this relationship. As Nelly says, Catherine's sincere efforts acted as a spur to Hareton's industry. It is this relationship which meets with Nelly's approval. Nelly's comments on Cathy and Heathcliff are certainly sympathetic in a fundamental sense, but these comments do show certain reservations. After Cathy has told Nelly of her feeling for Heathcliff in her famous speech, Nelly tells us that she was out of patience with Cathy's death Nelly says that there is little reason to think that Cathy is happy in the other world though she should be left alone with her Maker. Similarly, when Nelly finds Heathcliff dashing his head against the knotted the knotted trunk, the sight hardy moves her compassion. On the other hand, this is what Nelly says about Hareton and Catherine:

'The crown of all my wishes will be the union between these two.

I shall envy no one on their wedding-day: there won't there won't

Be a happier woman than myself in England.'

But the union between Hareton and Catherine symbolizes also the final union between Cathy and Heathcliff. The close sympathy between the two relationships now becomes perfectly clear. When Heathcliff dies, Hareton sits by the dead all night, weeping sincerely and bitterly. The resolution into tranquility with which the Cathy-Heathcliff relationship ends is paralleled. In the Hareton - Catherine

relationship. After their marriage, Hareton and Catherine are going to move from the heights to the grange, and the move is significant in so far as the first abode has been more Turbulent than the second. Lockwood, whose sympathies are now fully engaged, goes to fain the Graves of Edgar, Cathy and Heathcliff. Seeing the quiet of the graves he wonders how people claim to have seen unquiet ghosts of Cathy and Heathcliff roaming upon the moors. The novel indeed ends on a note of great calm. The directness and intensity of feeling which characterize this passage are evident.

The spirit which animates this speech this is one of concentration from which considerations of sentiment or pleasure have been relentlessly excluded. The phrasing of Catherine's speech focus the directness and intensity of feeling which characterize this passage are evident. The spirit which animates this speech is one of concentration from which consideration of Catherine's speech focuses the whole weight of feeling upon a relationship almost entirely stripped, of the accident of personality. The whole speech leads up to the simple and the comprehensive affirmation: 'I am Heathcliff' which is clearly the statement of a necessity based upon the true being, the essential nature of the speaker, rather than upon any transitory impulse of desire. There is in this speech a true and genuine emotion whose remoteness from the mere contingencies keenness and power of the expression. The statement of passion is here presented in all its bareness, and expressed with a sharp clarity that is its own guarantee of truth. The speaker of these words is concerned with essentials in a way that admits of no distraction or irrelevance.

Romantic sentimentality is always self-centered, while her attitude to Heathcliff is based upon a recognition, that the individual is not sufficient to himself, that the individual's experience hungers for completion through an animating contact with individual who only can satisfy an essentially spiritual craving. The spirit, in which this novel was conceived, through absolutely distinct from that of Christian mysticism, can nonetheless only be interpreted as a thirst for religious experience. From a profound sense of the finite and dependent nature of man there arises the desire to make contact with a reality which is beyond the self and by which the self may completed. In the light of this desire, the world of mere external presentation appears empty. If we accept the religious nature of the emotion

expressed in the above quoted speech of Catherine, we shall not be surprised to find that its consequences extend to the moral order. Her love for Heathcliff explicitly transcends all that is petty, vulgar, or sentimental.

The contrast between Catherine's feelings for Heathcliff and her attitude to Edgar Linton is highly important in this respect. The figure of Edgar Linton may be held, in a certain sense, to symbolize the superficial graces of civilized life, in which Heathcliff is totally lacking. It is perfectly natural that Catherine should feel herself attracted to Edgar. Courtesy, Charm, and urbanity are all qualities worthy of admiration, and it is on account of these that she is, at a certain level of her nature, impelled to respond to Edgar's affection. But, as she herself recognizes, it is not the deepest part of her nature which is thus involved; 'my love for Edgar is like the foliage in the woods: time will change it, I'm well aware, as winter changes the tress. My love for Heathcliff resembles the eternal rocks beneath' a source of little visible delight, but necessary.

The conflict between two types of feeling is here stated with a simplicity which emphasizes the absence of all purely transit or sentimental considerations. We have here the striking contrast between what is agreeable and what is necessary, a contrast between emotions which serve at best to adorn life and emotions whose absence would mean spiritual death. In this contrast lies the peculiar inspiration behind this novel.

The reaction to this contrast has always different greatly from one reader of this novel to another. There is no doubt that, behind such passionate utterance as this by Cathy, there lies a moral problem of the utmost seriousness. We feel the presence of this problem more clearly when we follow, through the eyes of Nelly Dean, the process of reasoning by which Cathy is urged to give up Heathcliff. Reflection, aided by Nelly, presents Heathcliff to Cathy in the light of common sense as what he undeniably is: a brutal creature that she could certainly abandon to marry the young, rich, and attractive Edgar Linton. Nelly, guided by her inherent good nature and by her long experience of life, maintains that Edgar is a good match for Cathy, that he is socially speaking acceptable and likely to bring Cathy to normal domestic happiness, whereas Cathy's devotion to Heathcliff can only end in disaster and degradation.

All this is surely true but the impressive simplicity of Cathy's reply is in itself sufficient evidence that it is not the whole issue is raised from the practical to the spiritual plane. 'Heathcliff is more myself than I am whatever our souls are made of, his and mine are the same; and Edgar's is as different as a moonbeam from lighting, or frost from fire,' says Cathy. In the face of this assertion of necessary affinity, the arguments of common sense, becomes irrelevant arises.

In the light of this central passion, it becomes easier to understand the second main theme of this novel, which is the contrast between the two houses- Wuthering heights and Thrushcross Grange. Wuthering Heights clearly reflects the character of Heathcliff who owns it. It might, indeed, regard Heathcliff as the human of this house. Severe, gloomy, and brutal in its atmosphere, there is no place in it for what is strictly necessary. It is firmly rooted in local tradition and in local custom no doubt; but it lacks the civilized adornments of existence and is a suitable background for the life of bare and primitive passion which is characteristic of Heathcliff. Thrushcross Grange, which is the home of the Lintons, differs completely from Wuthering Heights in every respect.

It reflects a conception of life which appears at first sight altogether more agreeable, but which shows clear signs of decadence. Thrushcross Grange also reflects the character of its owners. Judged from a superficial point of view, adopted by Nelly Dean, the Lintons seem to possess refinement kindness, and amiability; but a closer view shows that this by no means the whole truth.

In the beginning of the novel, the Lintons and their house are seen from the outside, from the standpoint of external and critical observers. These observers are the young children, Heathcliff and Cathy whose first sight of this strange new world is such as to produce an impression of contemptuous hostility which will always remain with them. They observe that the Linton children, far from feeling themselves happy in their beautiful and luxurious home, are in fact fighting bitterly over a lap-dog which each of them desires to handle and fondle. The contempt which Heatthcliff expresses for this situation is the contempt felt by a primitive soul in whom the fundamental passions are still intensely alive and associated with an equally genuine and primitive moral seriousness, because a way of life which claims to be superior is in trivial, selfish, and empty.

Throughout the novel Emily Bronte seems to relate the main theme to the presentation of a social contrast. The author deliberately produces an impression of excessive sweetness and decay by means of her emphasis upon the soft and clinging luxury in which the Lintons live, protected by dogs and humble servants from the intrusion of the children of the inferior world outside. The sight of so much luxury certainly strikes the two children, Heathcliff and Cathy, from outside as beautiful' but it also rouses in them a feeling of rejection which is only intensified by the behavior of the intimates.

The gold, the crimson carpets, the chair-coverings, and other adornments, seen through the eyes of the children outside, point to a highly significant contrast the more superficial part of her character is sufficiently attracted by the agreeable aspect of the life Lintons for her marry Edgar and to become part of his family. Indeed, Cathy herself never fails to give the name of love to her feeling for Edgar Linton. Yet this love satisfy, only the more superficial part of her nature. All that is permanent in her character and her emotions is not satisfied with Edgar but impels her to return to Heathcliff. Through the whole of her story we are faced with the contrast between the changing 'foliage' and the 'eternal rocks' yet the foliage represent also a reality which cannot be ignored. For this, the novel represents a genuine clash of ideals; and it is the clash gives its character and its greatness.

The younger Catherine and the sickly Linton are represented as expressing two different reactions to the beauty of Catherine is Nature. The younger Catherine is greatly attracted by all that is vital and dynamic in Nature; while young Linton is attracted by the dreamy tranquil aspects of Nature. For young Linton, life is peace and calm passivity; for the younger Catherine, life consists in active identification with the surrounding world. Yet the fact, that the younger Catherine's emotion is so powerful as to sweep aside passivity of Linton, cannot alter our realization that both emotions formed a part of Emily Bronte's intuition of life.

All this goes to show that this extraordinary novel is religious, though not Christian in character. We may compare it to a work of pagan inspiration, whose characters are seen not as persons but as great figures simplified and dominated by a single passion. The novel as an artistic form is, above all, concerned with the analysis of character through the

unfolding or events, but the persons who dominate *Wuthering Heights* are too simple, too elemental, to lend themselves to an analysis of this kind. Each of the characters here is in reality a passion purged of all accidental qualities, and not a person. For this reason they are all too simply conceived to play their part with complete conviction in a novel the spirit of which approaches rather the severe simplicity of the pagan tragedies of ancient Greece. It is no accident that he construction of the novel as it not altogether satisfactory. The story is narrated indirectly by Lockwood who in his turn repeats what he has heard from Nelly Dean.

Argument that is frequently offered is that Heathcliff is redeemed by his passionate love for Cathy. Charlotte Bronte however thought otherwise. She described Heathcliff's these devices produce a general effect of complicated confusion which itself felt the intense creative impulse, instead of burning clearly, shoulders or dies down. It is at such moments that we feel the defects which we associate with the novel, the lack of true development which we sometimes feel in its characters and the note of romantic sensationalism which is present in it though foreign to its inspiration.

Perhaps these deficiencies would not have arisen if Emily Bronte had been love for Cathy as a fierce and inhuman sentiment and used even stringer language to critics this kind of love. In Defense of the relationship between Cathy makes to Nelly is often quoted by critics, a speech in which Cathy compares her love for Heathcliff to the eternal rocks, and in which she says: 'Nelly, I am Heathcliff.' This is no doubt a fine one; and part of its power is attributed by critics to Heathcliff is supposed to reciprocate Cathy's selfless love for him and to be redeemed by it. The actual position, however, is that he reveals to Nelly and to Isabella the selfishness of his love for Cathy and of the means he uses to convince himself that he is behaving more nobly than Edgar.

There is no doubt that the bond between Cathy and Heathcliff is extraordinary powerful, but it is not the kind of love 'that springs from an elemental and natural affinity between them.' On Heathcliff's side at least, it is selfish; it express itself only through violence. Their passion for each other is so compounded with jealousy, anger, and hatred that it brings them only unhappiness, anguish, and ultimately death. It is true that the forging and breaking of the bend between Cathy and

Heathcliff provide the novel with all its motive energy; but it is wrong to argue that Emily Bronte condones Heathcliff's behaviour and wants the reader also to condone it. Charlotte Bronte's phrase 'perverted passion and passionate perversity' is accurate to Heathcliff's feeling and conduct.

Later in the same chapter, Heathcliff himself admits, talking of Cathy, that she showed herself, as she often was in life, a devil to him: 'I've been the sport of that intolerable torture-infernal-keeping my nerves at such a stretch..' 'Strange happiness,' as Nelly says. And, at the end of the book, Heathcliff's domination over the other characters fails, and he finds himself unable to plan further degradation for young Catherine and Hareton.

The centre and core of *Wuthering Heights* is the story of Catherine and Heathcliff. It is a story which is told in four stages. The first part, ending in the visit to Thrushcross Grange; tells of the establishing of a special relationship between Catherine and Heathcliff and of their common rebellion against Hinley his and his regime in Wuthering Heights. The second part tells of Catherine's betrayal of Heathcliff, culminating in her death. The third part deals with Heathcliff's revenge; and the final section, shorter than the others, tells of the change that comes over Heathcliff and his death. The relationship of Heathcliff and Catherine remains the dominant theme even in the last two sections, and it underlies everything else that happens.

It is difficult to define exactly the quality of feeling that binds Catherine and Heathcliff. It is not primary a sexual relationship. The scene at Catherine's death is proof enough that is no Platonic passion; yet it would surely be quite inadequate to describe the relation as sexual. When Catherine is about to marry Linton, she thus expresses her feelings about Heathcliff Nelly:

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 life visible delight, but Necessary.

Nelly, I am Heathcliff! He's always, always in my mind, not as a

Pleasure, any more than I am always a pleasure to myself, but as my

Being. (Page 103)

Against this degradation Catherine and Heathcliff revolt, throwing their pious books into the dog-kennel. And in their rebellion they discover their deep and passionate need of each other. Heathcliff, the outcast boy from the slums, turns to the lively, spirited, fearless Catherine who alone offers him human understanding and comradeship. And she, born into the world of Wuthering Heights, perceives that, in order to achieve a full humanity, in order to be true to herself as a human being, she must join Heathcliff totally in his rebellion against the tyranny of the Earnshaw's and all that tyranny involves. It is this rebellion which immediately, in this early part of the novel, wins our sympathy for Heathcilff. He is on the side of humanity, and he is active, intelligent, and able to carry the positive values of human aspirations on his shoulders. He is conscious rebel. And it is from his rebellion with Catherine that the particular quality their relationship arises. It is the reason why be a betrayal of that entire most valuable in life and death.

Works Cited

Hinkley Laura . The Brontes: Charlotte and Emily.London, 1947.

Lawernce and E.M. Hanson. The Four Brontes. Lonton, 1949.

Wuthering Heights by Emily Bronte The modern Library New York,1950.