

# **WUTHERING HEIGHTS**

**( A Structural Analysis )**



**A Thesis**  
**Presented to The English Department**  
**Faculty of Arts and Letters**  
**SANATA DHARMA**  
**Teacher Training Institute**



**A Partial Fulfilment**  
**of the Requirements for the**  
**Sarjana Degree**

**By :**

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**S1/822152/I**

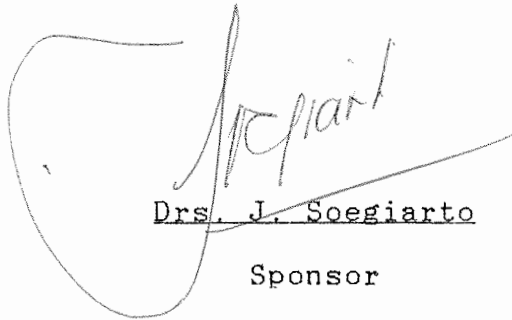
**YOGYAKARTA, JULY 1987**

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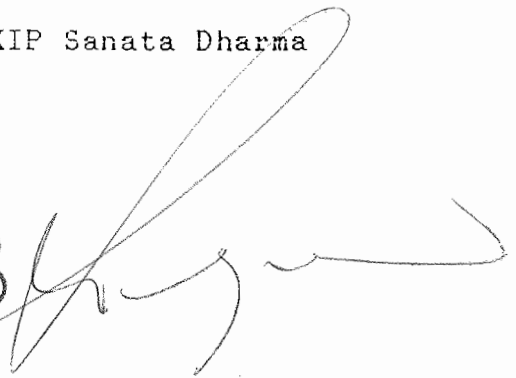
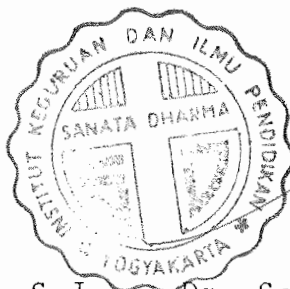
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## ACKNOWLEDGEMENT

This thesis, presented to the department of English of Sanata Dharma Teachers Training Institute, is in partial fulfillment for the Sarjana Degree and is equally an expression of my gratitude to the institute and the Department in particular.

In writing and accomplishing this thesis, I owe a lasting debt to Mr. Hendrowarsito, Drs. W.J., my literature teacher, who kindly provided valuable suggestions, counsels and encouragements.

I am also indebted to Mr. Soegiarto, Drs. J., who as the second reader provided further corrections and valuable suggestions.

To Mr. Soepomo Poedjosoedarmo, Ph.D., Head of the Department of English of the same Institute, who accepted the actual presentation of my thesis, I offer my sincere gratitude.

Finally, I dedicate this thesis to my family who have given me the valuable chance to study at this Institute and who have been very much concerned with my personal progress in all respects. Also, I am deeply grateful to all my lecturers and friends at the Institution.

Especially to Mahargono, Eni Sasanti, Irmina Tjaswati,  
Deny Kho Lian Djien and Agus Budianto Winarno, I thank  
them all for their encouragements.

Santoso

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## BIBLIOGRAPHY

## Chapter I

### INTRODUCTION

Literature, as Robert Frost says, is a performance in words. It is a performance that forces audience to spend a lot of time to enjoy it. It forces the audience to read, not to see or watch, a performance.

Literary enjoyment needs a thorough, careful and responsive reading. It forces the brain to work hard in order to memorize the significant things stated in the story. Moreover, it encourages the brain to link all of those significant things into a unity to get a full understanding and enjoyment from the story. Thus, in other words, literature can sharpen our brain.

Yet, there are not many people who can fully enjoy a literary work. Many people keep themselves indifferent to literature. They even underestimate it. They say that reading literary works means wasting time, money and energy for nothing. And the worse is that they consider literature readers as lazy, stupid, dreaming people who reject hard work. For them, literature is useless.

However, the writer of this thesis disbelieves those idle opinions. He quite believes in the importance of literature for life. Yet, often he cannot argue with some of his friends who underestimate literature. Thus,

he decides to learn about literature more profoundly in order to get a much clearer understanding about the relevance of literature to life.

#### A. Background of the Thesis

Beside the reason above, the writer of this thesis finds some other reasons which encourage him to learn about literature. Firstly, he is very impressed with Laurence Perrine's explanations about what literature is about. From him, he can get a basic reason of why one can spare some of his precious time to read a work of imagination. The reason is that one reads a story to get enjoyment and understanding. It is enjoyment because by reading a story, we can make our life less tedious, make the hours pass more quickly and pleasurably. This is the first aim and justification of reading fiction. Further, it is understanding because literature provides authentic insights of life. It can broaden and deepen and sharpen our awareness of life. And we can get all of these advantages from interpretive literature which<sup>1</sup> always takes us deeper into real world and enjoyment.

That is his first reason to choose literature as his object to learn. Secondly, it is because many of his friends in the Institution underestimate literature though they actually know about these advantages derived

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<sup>1</sup>  
 Perrine, 1963: pp.3-4.



from literature quite well. They think that the study of literature has a lower importance than that of linguistics and structure. But, he ignores them. Moreover, at that time, he considers that he has not enough knowledge about literature yet. He feels that what he knows about it is still a superficial one, it is only on the surface of literary theory.

So, he begins to find a book to analyze. And by some of his friends and lecturers, he is suggested to study Emily Bronte's *Wuthering Heights*. This is because the novel is good and is even considered as the most remarkable novel in her period, the Victorian period. Also, there are only a few students of the Institution who have ever analyzed it. So, he decides to analyze *Wuthering Heights*.

However, there is one thing of the novel which quickly strikes his attention after he finishes reading it. That is on the sensitiveness and great love of the author toward her environment. This is because he thinks that nowadays, many people have unintentionally lost their awareness and concern toward their environment. Many people have lost their sensitiveness. So that, he thinks that this novel is very useful to our era for it can hopefully bring back men's awareness and concern toward environment. Thus, with this consideration and the other ones above, he decides to analyze this novel structurally.

### B. The Aim of the Thesis

The actual aim of this thesis is to present a simple evaluation of Emily's Wuthering Heights. In analyzing this novel, the writer of this thesis wishes to find some great values which are very useful both for the readers and himself and also to get a full understanding of the literary work as a unified and complex whole.

### C. Scope of the Thesis

In this thesis, the writer would like to study about the various elements of fiction in term of structural analysis in the novel of Wuthering Heights. So, the scope of the study of this thesis will cover:

- a) the outline of the story.
- b) the plot of the novel which will concern five elements of plot: exposition, conflict, complication, climax, and resolution. In this analysis, he will include some additional elements of those five elements, they are foreshadowing, mystery, suspense and surprise beside he also refers a glimpse at the flashback technique.
- c) the characters of the novel. In this case, he divides this topic into two sub-topics, they are characters in details and characters in short.
- d) the narrative point of view of the novel.
- e) the style and tone of the novel.

f) the theme of the novel.

And before he begins to analyze each topic above, he will present a glimpse of theory about it first. However, the scope of this thesis will also include a discussion on the biography of the author and a discussion on the introduction to the novel.

#### D. Method of Analysis

As the writer knows that Wuthering Heights' target<sup>2</sup> is on our emotion<sup>3</sup> then, he will use the expressive theory, which concerns the author's view that he is not merely an imitator but one who expresses his feelings.

Then, as his approach in analyzing this novel, he<sup>4</sup> will use the objective approach, which presents a systematic observation and theory. Then, in order to have a systematic observation and good theory about literature, he will use a structural analysis as it is suggested by M.H. Abram in his theory of analysis. And in this case, he gets understanding and summary of theory of literature from William Kenney's, Little Graham's, Laurence Perrine's, E.M. Forster's books.

#### E. Organization

First of all, in chapter II, the writer begins his analysis with the introduction to the novel. This

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<sup>2</sup> Stephen, 1984: p.120. <sup>4</sup> Graham, 1981: pp.34-35.  
<sup>3</sup> Barnet, cs., 1977: pp.5-6.

chapter consists of discussions on the life of Emily Bronte and the backgrounds of the novel. The life of Emily Bronte involves the characteristics of Emily Bronte, the Brontes, the educational experience of the Brontes and the eager death of Emily Bronte. The background of the novel, however, includes the discussions on Yorkshiremen's characteristics, their social status, culture and situation of the society.

In chapter III, he begins with the analysis of Wuthering Heights. First of all, he will present the outline of the story. Then, he will discuss plot, setting, characters, tone and style, point of view and theme sequentially. But, in the beginning of each topic, he will present a glimpse of theory about it.

And as his last chapter, he will present his conclusion of the whole thesis and ends up his analysis with bibliography.

## Chapter II

### INTRODUCTION TO THE NOVEL

#### A. The Life of Emily Bronte

Thackeray was born in 1811, Dickens in 1812, Trollope in 1815, Charlotte Bronte in 1816, Emily Bronte in 1818, George Eliot in 1819, Mrs. Gaskell had been born in 1810, and ... Together, they are names that first come to mind when we think of the Victorian novelists. They do not form a coherent body; and Emily Bronte will prove an exception to all generalizations we care ... 1

That is what Walter Allen assigns to Emily Bronte. She is a girl full of talent. She has inner capacity different from others, that enables her to create a novel such as *Wuthering Heights*.

However, Phyllis Bentley writes.

There are two aspects of a writer's work with which readers need to be familiar before they can fully grasp its significance: the essential nature of the work and the place it occupies in literature ... For the Bronte, the study of both these aspects must begin in account of their lives, which reveal in a very special way the source of the unique qualities of their works and of their personal fascination, as well as their place in time and in relation to other writers. 2

Thus, whenever we want to grasp the story of *Wuthering Heights*, and to know how Emily can achieve such a high rank between the English novelists,

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1  
Allen, 1958: p.139.

2  
Bentley, 1959: p.8.

certainly have to learn about her life, including her characteristics, her family, her education and also some experts' opinions about her novel. However, in the case of Emily Bronte, as we know that she dies young, it seems very necessary for us to know about her illness, her attitudes towards the doctor and medicines given by him, and last but not least about her dog, Keeper, which is so faithful to her.

### 1. Characteristics of Emily Bronte

3

Emily Bronte is the prettiest among her sisters. She is a tall, long armed girl, more fully grown than her elder sister; extremely reserved in manner - here, 'reserved' means indifferent whether it pleases or not.<sup>4</sup> She avoids all friendships and intimacies beyond her sisters, is unmoved to influence; she never comes in contact with public opinion - she rarely speaks to any one during the hours of recreation when she was studying at Brussels, and even when Mrs. Jenkins, wife of the priest in the British Embassy in Brussels, invites her and Charlotte to spend Sundays and holidays with her, she could hardly uttered more than a mono - syllable; her own decision of what is right and fitting is a law for her conduct and appearance, with which she allows no

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3

Gaskell, 1908: p.30.

4

Gaskell, 1908: p.81.

5

one to interfere.

However, intellectually, she is a genius, smarter than her sister, Charlotte. M. Heger, her teacher in French when she was studying in Brussels, assigns her that,

She has a head for logic, and a capability of argument, unusual in a man, and rare indeed in a woman. She should have been a man - a great navigator. Her powerful reason would have deduced new spheres of discovery from the knowledge of the old; and her strong, imperious will would never have been daunted by opposition or difficulty; ... 6

There is also a reviewer on the poems of Currer, Ellis and Acton Bell (Charlotte, Emily and Anne) who places Ellis' poems in the highest rank of the three of them. This is a kind of proof confirming that to some extent, literarily, Emily's works are better than her sisters', Charlotte's and Anne's works.

Charlotte herself considers that Emily's poems are very much surprising. She very much admires her sister verses, as she writes,

One day, in the autumn of 1845, I accidentally lighted on a MS. volume of verse, in my sister Emily's hand-writing. ... : I looked it over, and something more than surprise seized me - a deep conviction that these were not common effusions, not at all like the poetry women generally write. I thought them condensed and terse, vigorous and genuine. To my ear they had also a peculiar music, wild, melancholy, and elevating ... 7

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5

Gaskell, 1908: pp.107, 147 and 162.

6

Gaskell, 1908: p.151.

7

Gaskell, 1908: p.198.

Moreover, when we read on what Walter Allen assigns to *Wuthering Heights* as the most remarkable novel in English and on what he appreciates Emily's technique of telling the story that can be compared with Shakespeare, as he says,

*Wuthering Heights* is the most remarkable novel in English. It is perfect and perfect in the latest way: it is the complete bodying forth of an intensely individual apprehension of the nature of man and life ..., the content is strange enough; ... Artistically, neither Jane Austen nor Henry James nor Joseph Conrad, the great masters of form in the English novel, did anything to surpass it. ... Emily Bronte puts us, so to speak, in our place at the very beginning; her technique dictates what we shall see and also how we shall respond to what we see. It is this that gives *Wuthering Heights* its singular richness, which can only be compared in its total effect to that of Shakespearean tragedy; ... 8

we will become much more confident that Emily is really one of the greatest artists of the English literature. So, it is not a wonder anymore if Martin Stephen bravely compares her with Jane Austen, the great Victorian novelist, as two novelists who hold control and stand at the peak of all Victorian novelists. In his book, Martin Stephen writes,

At one extreme is Jane Austen, standing for elegance, control, and civilisation: at the other stands Emily Bronte, in full flight for passion, emotion, and a wild Romanticism. 9

It is true that Emily's novel is full of passion and emotion, especially the passion to her beloved moors of

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8  
Allen, 1958: pp.139 and 189.

9  
Stephen, 1984: p.120.



Haworth. She is so deeply impressed on the circumstances and happenings occurring at the moors. This is a fact that greatly influences her personality. She could hardly live properly when she is far away from her bleak moors. She always experiences home-sickness that can only be cured by the weather, air and panorama of the moors. We can notice her love to it from what Charlotte writes about Emily's home-sickness while she is studying at Miss Wooler's:

My sister Emily loved the moors. Flowers brighter than the rose bloomed in the blackest of the heath for her; - out of a sullen hollow in a livid hillside, her mind could make an Eden. She found in the bleak solitude many and dear delights; and not the least and best-loved was - liberty. Liberty was the breath of Emily's nostrils; without it she perished. The change from her own home to a school, but unrestricted and unartificial mode of life, to one of disciplined routine (though under the kindest auspices), was what she failed in enduring. Her nature proved here too strong for her fortitude. Every morning, when she woke, the vision of home and the moors rushed on her, and darkened and saddened the day that lay before her. Nobody knew what ailed her but me. I knew only too well. In this struggle her health was quickly broken: her white face, attenuated form, and failing strength, threatened rapid decline. I felt in my heart she would die, if she did not go home, and with this conviction obtained her recall. She had only been three months at school; and it was some years before the experiment of sending her from home was again ventured on. 10

## 2. A Glimpse at the Brontes

The Brontes' father, Rev. Patrick Bronte, was born in the county Down in northern Ireland on March 17,

1777. He was the eldest of the ten children of Hugh Bronte, a farmer of few acres of land in the parish of Ahaderg, near Loughbrickland.

He was a man full of ambition and strong forethought. As proof, he opened a public school at the age of sixteenth because his father could not afford him pecuniary aid anymore. Then, he became a tutor in the family of the Rev. Mr. Tighe, rector of Drumgooland parish.

However, with the help of Mr. Tighe, who became so interested in him, Mr. Bronte could proceed his study at St. John's College, Cambridge, in July, 1802. He then took his B.A. degree in 1806 and was ordained to two curacies in Essex. In 1809, he came as a curate at Harthshhead in the parish of Dewsbury in Yorkshire.

Here, in this town, he met Miss. Maria Branwell, the third daughter of Mr. Thomas Branwell, the head of a Wesleyan Methodist School outside Bradford. They fell in love and married on 29th of December, 1812, from her uncle's house in Yorkshire.

Mrs. Bronte, however, was a small person; not pretty, but very elegant, and always dressed in simplicity, in accordance with her general character, in which some manner of her dressing became some details of her daughters heroine dresses.

Here, at Hartshead, two children, Maria and Elizabeth were born: Maria in 1813 and Elizabeth in

1815. The family then moved into and lived at Thornton - a town where the necessities of clothes and food are much more easily supplied than the necessities of attendance, care, amusement, and sympathy - in Bradford parish, where Charlotte (1816), Patrick Branwell (1817), Emily (1818), and Anne (1820), were born. After the birth of Anne, Mrs. Bronte's health seemed to decline.

On February 25th, 1820, Mr. Bronte removed to Haworth and became incumbent there. Haworth was an industrious town but was still a remote village. The life of the Brontes was so quiet here. The mother was sick of internal cancer that made her not very anxious to see her children, and finally she died in September 1821. The father was not naturally fond of children and much engaged in his study. The children knew no other children there. They should live by themselves and this mode of living led them become quiet children and forced them to spend days by days together, as we can read the extract given by Mrs. Gaskell below,

You would not have known there was a child in the house, they were such still, noiseless, good little creatures. They were all in all to each other ... I do not suppose that there ever was a family more tenderly bound to each other. Maria read the newspapers, and reported intelligence to her younger sisters which it is wonderful they could take an interest in. But I suspect that they had no 'children's books', and that their eager minds 'bloused undisturbed among the wholesome pasturage of English literature. 11

That was what Mrs. Gaskell's informant and Charles Lamb said about the children. And yet, what Charles Lamb said about the children's custom to English literature was quite right. Phyllis Bentley wrote in his book,

...; they belonged to a circulating library in the nearest town and read omnivorously. A list of books which Charlotte at the age of eighteen recommends for a friend's perusal contains works by Scott, Byron, Wordsworth, and Southey, as well as Shakespeare, Milton, Goldsmith, Pope, and many others. 12

Meanwhile, about a year after Mrs. Bronte's death, Miss Branwell, one of Mrs. Bronte's elder sisters, came to Haworth to look after the household and to take care of the children. She was actually a kind woman but was rather narrow-minded cause she nearly spent all her life in the same place, in Penzance. She had strong prejudices and immediately disliked Yorkshire. Nevertheless, all the children respected her.

However, because of the father's stern, dominant character, the strict aunt and the lack of young society around them, the children looked for amusement on their own. The moors became the great resource of their amusement, especially for Emily. They also liked to create a story, as, moreover, the dreams of one day becoming authors was so familiar to them. Their parents' influence of this thing had been so deeply rooted in their minds.

Mr. Bronte and his wife had ever had literary ambition. Mr. Bronte published in Bradford and neighbouring towns two prose tales, two volumes of poems, three pamphlets and a couple of sermon, while his wife, before her marriage, wrote an essay entitled 'On the Advantages of Poverty in Religious Concerns', but unfortunately, all of these works had no intrinsic merit.

Mr. Bronte himself, however, noticed the great talent of his little Brontes in creating stories or plays, as in his letter he wrote,

When mere children, as soon as they could read and write Charlotte and her brother and sisters used to invent and act little plays of their own, ... ; when a dispute would not unfrequently arise amongst them, ... I had sometimes to come in as arbitrator, and settle the dispute according to the best of my judgement. Generally, in the management of these concerns, I frequently thought that I discovered signs of rising talent which I had seldom or never before seen in any of their Age .... 13

The starting-point of the development of this great talent lay on wooden soldiers given to Branwell. The wooden soldiers were created into heroes and became a series of thrilling adventure stories of kingdoms, called the Glasstown Confederacy on the coast of Africa. This series of stories was recorded in prose and verse-stories, biographies, magazines, poems lyric and epic - in small handwriting on small booklets which the size of the pages was sometimes only five by three centimetres. Then, the four little Brontes divided themselves into

pairs. Charlotte and Branwell created another Glass Town kingdom Angria that was conquered and ruled by their Duke of Zamorna and his wicked father-in-law Northangerland, while Emily and Anne created imaginary island in the North Pacific, called Gondal, where its climate resembled with the Haworth's.

However, economically, the Brontes were very poor. Probably, because of this condition, Mr. Bronte had educated all his children to become indifferent to the pleasures of eating and dress. He did not let them eat flesh-meat, they had to eat potatoes for their dinner. He also had ever burnt leather boots to confirm his principle, as he thought boots were luxurious things. He would spare nothing which offended simplicity. Simplicity is deeply impressed in the children's minds, so that they often live in darkness as we can read below,

It was the household custom among these girls to sew till nine o'clock at night. At that hour, Miss Branwell generally went to bed, and her nieces' duties for the day were accounted done. They put away their work, and began to pace the room backwards and forwards, up and down, - as often with the candles extinguished, for economy's sake, ... - 14)

They were still so poor at that time. They should economize their food, clothes and even the candles. Fortunately, they had been accustomed to this mode of living as their father educated them. They never

complained about these all things.

### 3. Educational Experiences

The first education Emily and her brother and sisters had was from their father and aunt. Their father taught them theoretically while their aunt taught the practical one, that they should do household works as a woman's simple duty. But, in their careful allocation of time, they still had time for reading books.

However, it was Mr. Bronte's belief on education that finally he sent his eldest four children to Cowan's Bridge School - a school for the daughters of clergymen - founded by a wealthy clergyman, the Reverend William Carus Wilson. Maria and Elizabeth were sent in July, 1824, while Charlotte and Emily were on September of the same year.

The main problem of schooling here lay on two things, the former was about the cook and the latter was about the church.

The food was always of good quality but the cook was very dirty, that made the food unhealthy to eat. However, the Church was not of good building. All students should walk more than two miles from the school to Tunstall Church where Mr. Wilson preached. It would be a good sport and recreation for all the students if it was in summer, but on the other hand, it would become terrible sufferings if it was in winter. Moreover, the church was not warmed, there was no means for warming

the inner part of the church room. And these two problems became the primary causes to the deaths of Maria and Elizabeth Bronte.

After the deaths of Maria and Elizabeth, in Autumn of 1825, Mr. Bronte took Charlotte and Emily back to Haworth for the reason of health. Then, he temporarily taught his children by himself and this opportunity gave the children time to enjoy unity again. During this period, they had created the 'Young men's play', which later would develop into the Glass Town kingdom and the Gondal.

However, in January 1831, Charlotte was sent to Miss Wooler's school at Roe Head. Although Roe Head and Haworth were not twenty miles apart, the climate there was much dissimilar. To study at Miss Wooler's was very pleasant. Miss Wooler was such a good motherly woman that all students who studied here, felt that they studied at a private family than at school. In 1832, Charlotte returned home and began to teach her sisters.

Then, on the 29th of July, 1835, Charlotte went as teacher to Miss Wooler's. Emily accompanied her as her pupil. But after three months at Roe Head, Emily returned home for she suffered from home-sickness. From that time, she was used to cooking upon herself and doing the household ironing. However, as Tabby, the family's servant, grew old, it was she who made the bread for all the family. She often studied in the



kitchen while she cooked. Therefore, books were a very common sight in her kitchen.

After some period of time at home, Emily became a teacher at a school at Halifax, where there were nearly forty pupils studying. She had taught at that school for six months, for she could not endure the works at this place and also for she suffered from home-sickness again. Charlotte wrote in her letter, saying that the works at that school were like a slavery. Her letter was dated on October 2nd, 1836, saying as the extract below,

I have had one letter from her since her departure. It gives an appalling account of her duties; hard labour from six in the morning to eleven at night, with only one half-hour of exercise between. This is slavery I fear she can never stand it. 15

When the sisters met at home in the Christmas holidays, they talked about their lives and about their prospect of getting occupation. They thought it was their duty to relieve the burden of their father, so one or two of them should work.

They thought of establishing a school because only this kind of occupation they were able to do. From this plan of establishing a school, they found two obstacles to the realization of it. One was about the capital and the other was about the rigid competition of schooling in England.

However, the capital was not a problem anymore now, as their aunt had money for it. The second problem was much more difficult to overcome. The schools in England were so numerous at that time. The competition was so great that without a step towards attaining superiority, they would have a very hard struggle and even failure at the end, they thought.

Therefore, on realizing the importance of attaining superiority before they established the school, they decided to go to Brussels to learn French in order to get qualification of teaching it, so that they could compete with the natives or professional masters of French.

They decided to study at Brussels (Charlotte's decision actually) with the considerations of the cheapness of the fee and its cost of living. Moreover, the facilities for education there were equal or superior to any other place in Europe. But, in the beginning, the school at Brussels, however, refused Charlotte and Emily, and they were suggested to enter an institution at Lille, in the north of France. But Charlotte insisted that they should go to Brussels and finally, with the help of Mrs. Jenkins, the wife of the chaplain of the British Embassy, they could study French at Brussels.

At Brussels, they, in February 1842, entered the Rue d'Isabelle in Madame Heger's pensionnat. There were

about eighty to a hundred pupils in there. In school, there were three teachers: Mademoiselle Blanche, Mademoiselle Sophie, and Mademoiselle Marie. The lectures taught were French, Drawing, Music, Singing, Writing, Arithmetic, and German. However, the course of instruction there was adapted to natives and not to foreigners, so those who studied there should acquire a considerable knowledge of French.

Unfortunately, Charlotte and Emily received a letter telling that they should immediately go back to Haworth for their aunt was seriously ill. But, before they packed to go back to home, the second letter had come saying about their aunt's death, so they went back to Haworth with grief. However, in 1843, Charlotte went back to Brussels and spent a year as pupil-teacher. Actually, Madame Heger had offered Charlotte and Emily to stay another half year at Brussels. She offered Charlotte to teach English at her school while Emily would teach music to a certain number of pupils.

Finally, in 1844, Charlotte should return to Haworth parsonage because of his father increasing blindness. Before she returned home, M. Heger gave a kind of Diploma, dated from and sealed with the seal of the Athenee Royale de Bruxelles to her. It stated that she was perfectly capable of teaching French and had well studied the grammar and composition. Also, it said that she had prepared herself for teaching by studying

and practising the best methods of instruction. This certificate was dated on 29th December, 1843.

Yet, the plan of establishing a school remained unfulfilled. Their school project was abandoned. And accidentally, at last they published their works under Christian names of Currer, Ellis and Acton Bell.

#### 4. Eager Death of Emily Bronte

The story of the death of Emily Bronte is hard to forget. It will give us deep impression of a wild, obstinate character in facing death. Emily much holds tight her own principle and neglects others. She knows that she is sick, but she continues working. She knows that she needs help of others, but she refuses any help, even when it comes from her beloved sisters. She knows that she needs medicine but she does not want and refuse to drink it. She even refuses to meet the doctor. This short description may give us a hint that leads us into one conclusion: stubbornness growing into selfishness. It is permissible that she refuses help for she does not want to trouble anyone else. It is permissible that she does not want to share her sufferings to others. But it is not permissible anymore if she tortures others as she tortures herself. It is clear that selfishness surrounds her death. One thing in her mind is that the best for her is the best for anyone else. This kind of character however, is like the character of Catherine Earnshaw, one of her heroines in Wuthering Heights.

The death of Emily Bronte began with her brother's death, Patrick Branwell's death, on September 24th, 1848. She, at that time, had a little cold and cough. However, this illness grew worse, as Charlotte wrote in her letter dated on October, 29th, 1848, saying,

... Emily's cold and cough are very obstinate. I fear she has pain in her chest, and I sometimes catch a shortness in her breathing, when she has moved at all quickly. She looks very thin and pale. Her reserved nature occasions me great uneasiness of mind. It is useless to question her; you get no answers. It is still more useless to recommend remedies; they are never adopted. 16

Emily's illness gradually grew worse and worse all the time. It made Charlotte and Anne anxious, so anxious cause Emily never complained about her sufferings and illness to them. Emily had made them restless all the time, but they could do nothing to overcome this. Emily had tortured them while she tortured herself. From the biographical notice of her sisters, we can see that she becomes so selfish as she does not consider how anxious both of her sisters are. This below is the extract from it,

My sister Emily first declined ... Never in all her life had she lingered over any task that lay before her, and she did not linger now. She sank rapidly. She made haste to leave us ... Day by day, when I saw with what a front she met suffering, I looked on her with an anguish of wonder and love. I have seen nothing like it; but indeed, I have never seen her parallel in anything. Stronger than a man simpler than a child, her nature alone like it; but, indeed, I have never seen her parallel. The awful point was that, while full of ruth for others,

on herself she had no pity; the spirit was inexorable to the flesh; from the trembling hands, the unnerved limbs, the fading eyes, the same service was exacted as they had rendered in health. To stand by and witness this, and not dare to remonstrate, was a pain no words can render. 17

After we read that above, now let us read what Mrs. Gaskell comments on Emily's behaviour and the effect of it to Charlotte and Anne,

In fact, Emily never went out of doors after the Sunday succeeding Branwell's death. She made no complaint; she would not endure questioning; she rejected sympathy and help. Many a time did Charlotte and Anne drop their sewing, or cease from their writing, to listen with wrung hearts to the failing step, the laboured breathing, the frequent pauses, with which their sister climbed the short staircase; yet they dared not notice what they observed, with pangs of suffering even deeper than hers. They dared not notice it in words, far less by the caressing assistance of a helping arm or hand. They sat, still and silent. 18

That all above is the fact about what really happens during Emily's death. How tense the situation we get if we were Charlotte and Anne.

This extract below, taken from Mrs. Gaskell's notice and from Charlotte's letter, will provide us with a short description about Emily, a little time before she dies on December, 21st, 1848.

... One Tuesday morning, in December, she arose and dressed herself as usual, making many a pause, but doing everything for herself, and even endeavouring to take up her employment of sewing: the servants looked on, and knew what the catching, rattling breath, and the glazing of the eye too

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17

Gaskell, 1908: pp.255-256.

18

Gaskell, 1908: p.256.

surely foretold; but she kept at her work; and Charlotte and Anne, though full of unspeakable dread, had still the faintest spark of hope. 19

And this is the extract taken from Chrlotte's letter to Mrs. Gaskell,

I should have written to you before, if I had had one word of hope to say; but I have not. She grows daily weaker. The physician's opinion was expressed too obscurely to be of use. He sent some medicine, which she would not take. Moments so dark as these I have never known. I pray for God's support to us all. Hitherto He has granted it. The morning drew on to noon. Emily was worse: she could only whisper in gasps. Now, when it was too late, she said to Charlotte, 'If you will send for a doctor, I will see him now.' About two o'clock she died. 20

This is what Mrs. Gaskel wrote in her book. However, there is one more thing that gives a deep impression about Emily, that is her dog, Keeper.

The bull-dog is so faithful to her. It seems that he mourned over his master's death. He grieves as he howled in Emily's chamber door as if he screamed as loud as he could to express his great sorrow.

... Followed the coffin to the grave, they were joined by Keeper, Emily's fierce, faithful bull-dog. He walked alongside of the mourners, and into the church, and stayed quietly there all the time that the burial service was being read... When he came home, he lay down at Emily's chamber door, and howled pitifully for many days. 21

He is sad, the sisters are sad and the world is sad to find the death of one of the greatest novelists in the world.

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19

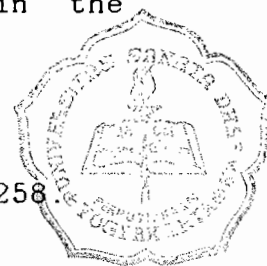
Gaskell, 1908: p.258.

21

Gaskell, 1908: p.258.

20

Gaskell, 1908: p.258.



## B. Background of the novel

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Lucien Goldmann<sup>22</sup>, the forerunner of 'Genetic Structuralism' from France, states that every work of art should have 'significant structure'. Significant structure then, will represent the writer's vision towards nature (or in Goldmann's term, it is called 'vision du monde'), not as a vision of individual, but as a representation of vision of a group of people surrounding him. However, as he becomes the speaker of his class meaning his community, 'social situation' then, is very important for him. Thus, in all of his works of art, he will express his own social situation clearly and fully.

This, however, obviously happens to Emily Bronte, the author of *Wuthering Heights*. She magnificently and beautifully expresses her social situation in Yorkshire, the place where she loves very much. This is noticed by Phyllis Bentley, as he writes,

Another most potent element in the novel is its local colouring, which occurs in character, speech, and scene. The setting, the scenery of the book is magnificently Yorkshire. 23

Therefore, however, it is very necessary for the readers of *Wuthering Heights* to know about the social situation of Yorkshire which automatically becomes the

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22

Teeuw, 1984: pp.152-153.

23

Bentley, 1959: p.34.



background of the novel. Moreover, when we go through the life of Emily Bronte, we know that she is so deeply impressed and loves the moors including the inhabitants of Yorkshire with whom she never makes any contact, as Charlotte writes,

Though her feeling for the people round was benevolent, intercourse with them she never sought, nor, with very few exceptions, ever experienced. And yet she knew them: knew their ways, their language, their family histories; she could hear of them with interest, and talk of them with detail, minute, graphic, and accurate, but with 'them' she rarely exchanged a word'. 24

So, it is clear now that Emily knows much about Yorkshire, about the character of Yorkshiremen, about the language of Yorkshire. These all are obviously applied in the characters of her novel - Joseph's, Nelly Dean's, Heathcliff's, Earnshaw's, Linton's, Catherine's characteristics.

Therefore, knowing all this, we, in this chapter, will much discuss about Haworth village where the author lives and dies, about Yorkshiremen's characters and about social lives of people of Yorkshire including their strange customs of funeral, hobbies and religious lives.

#### 1. Haworth Village

Four miles from Keighley lies Haworth village. We can see the village two miles before we arrive for it is

located on the side of a hill, with a background of wild and bleak moors, and hills of the Pennine Chain. The scenery is always monotonous - wave-like hills and bleak moors - giving an impression of solitude and loneliness to the spectators.

The land is arid. No vegetations nor flowers can flourish, they merely exist. Around the dwellings, there are only trees, bushes and shrubs. The crops are only grey, green oats on the patches of this arable land. This is truly poor farming land, but fully provided with sheep and streams. However, actually the soil of Haworth is rich of mineral. It is true that the land is barren. It is true that stone dykes are everywhere. But, if the men or the squirers are willing to dig for coal, or quarry for stone, they can find new sources of wealth, leaving the work of land-owners with small capitals and turning to manufacturers, engaged in producing cloth.

Houses are of grey stones. There is no painted wood to ornament the houses. However, there is neither an impression of a shabby aspect, for the stones are kept carefully clean by the Yorkshire housewives. Similarly, Haworth parsonage, the house of the Brontes, is of grey stones being always kept clean, as we can read from the description of Mrs. Gaskell below,

Everything about the place tells of the most dainty order, the most exquisite cleanliness. The doorsteps are spotless; the small old-fashioned window-panes glitter like looking-glass. Inside and

outside of that house cleanliness goes up into its essence, purity. 25

Haworth Parsonage, however, appears to have been built about a hundred years ago. It has two stories, consisting of four rooms each. It is higher than the area on which the village of Haworth stands. However, it has about a hundred yards in distance with the church and between this space, there lies a grassy garden which is not wider than the house. In fact, the parsonage, the church and the school form three sides of an irregular oblong. But unfortunately, the parsonage, especially, has become so uncomfortable to live during the autumnal or winter nights.

The winds, during those seasons, are so frightening as if they were violent wild beast trying to tear the house to make entrance. The winds are so wild and have bad influence to the health of the inmates. Especially, when it is winter time. Winter has become a sickly season for Haworth's people. During this time, the epidemic of influenza rages everywhere and oftenly it causes deaths.

Thus, from the information, taken from Mrs. Gaskell's and Phyllis Bentley's books, above, we can conclude that Haworth is really a terrible place to live. There is no good and comfortable place there. The

land, the houses, the moors and also the seasons provide an unhealthy atmosphere.

## 2. Yorkshiremen's Characters

The characteristics of Yorkshiremen or the West Riding men are unique. Even Lancaster, its neighbouring county, is struck by the peculiar force of characteristics of Yorkshiremen. It will be very difficult for foreigners to communicate with them. They are harsh and blunt for those who live outside Yorkshire. However, Wuthering Heights presents us a part of Yorkshiremen's characteristics in its characters like Joseph, Heathcliff, etc. Therefore, in order to learn Wuthering Heights more deeply, we need to learn about Yorkshiremen's characteristics first.

Individuals of Yorkshiremen are self-sufficient. They believe in their own sagacities and power that make them rely upon themselves. They seek no help from others. They affirm their air of independence: refusing to give help and as consequence, seeking no help. They all hold this principle which gradually leads them to over-estimate their energy and power. And soon selfishness lingers on them. Moreover, they are men who consider that wealth is everything for them. They are very eager to pursue money and thus, they become avarice persons.

However, they are not emotional. It is very difficult to arouse their emotions and feelings. But once, their emotions and feelings are aroused, they will

linger long or perhaps endlessly. It is also very difficult to make friends or enemies with people from Yorkshire, but once lovers or haters, it will be very difficult to change their feelings.

Their affections are strong and have deep foundation in them. But, it will be very difficult to see their expressions of affections toward others. They hide them like mice hide themselves in the dark little hole to avoid their murderers, the cats. Their affections are not wide spreading. But once they appear, there will be much close friendship and faithful service. On the other hand, once they hate someone, their grudges will last long. They will be passed on from generation to generation. Revenge will be passed on to their children as a hereditary duty. Thus, they are really a powerful race both in mind and body, both for good and for evil, even though they are strong religionists. Moreover, they think that a great capability of drinking without their heads being affected are considered as one of the manly virtues. So, it seems that they have strange characteristics really. There is no separation between good and bad. They only follow their own way of thinking. They do what they want to do, neglecting law, religion and other's importance.

The voices of the people are hard and harsh. Their accents and speech tones are discordant. They are blunt and harsh, as proof, let us read the quotation below,

Even now, a stranger can hardly ask a question without receiving some crusty reply, if, indeed, he receive any at all. Sometimes the sour rudeness amounts to positive insult. Yet, if the 'foreigner' takes all this churlishness good-humouredly, or as a matter of course, and makes good any claim upon their latent kindness and hospitality, they are faithful and generous, ... . 26

They all have a tone of defiance in every voice, and an air of fierceness in every countenance. Moreover, their greetings are brief that may arouse a misunderstanding. It might be considered as a sign of rudeness or insult to others, especially those who are outsiders.

Therefore, in relation with Yorkshiremen's characteristics which are taken from Mrs. Gaskell's book, we can realize that it is normal and reasonable if Emily creates Heathcliff, Joseph, Hindley and the older Catherine to have strange, wild and cruel characteristics. While, on the other hand, she also creates other characters which are full of love and passion and affection, such as Nelly Dean and Edgar Linton.

### 3. Social Lives of Yorkshiremen

Economically, people of Yorkshire are not very poor. Many of them are employed in the neighbouring worsted mills. Some are shopkeepers for every-day wants, and a few occupy manufactures and mills. However, the

trade of the West Riding manufacturers then, is badly injured by the restrictions of the export of undyed woolen. This leads them to hold the principle of Commonwealth men. Thus, politically, they, the Yorkshiremen, are fond recollections of the Commonwealth.

Socially, there is almost no communication between one village and another. Houses are very rare. The roads are very bad. The scenery is only the hills and the bleak moors where it will become so frightening in winter because people will easily get lost during this time. The thick snow covers all the upland plain. The roads are covered with it. Everywhere is white. However, the communication they can manage is only by horse or on foot, thus, this kind of accomodation does not work at all in winter time.

Therefore, as communication is hardly carried on, the people of Yorkshire become isolated. This thing, added with the Yorkshiremen's characteristics of self-sufficiency and the bad atmosphere there, emerges a cruel event experienced by Mrs. Gaskell and her husband during their journey at a village not many miles from Haworth. Her experience is interesting because it proves the cruelty and selfishness of the people of Yorkshire. In her book, she writes as follows,

We were driving along the street, when one of those ne'er-do-well lads who seem to have a kind of magnetic power for misfortunes, having jumped into the stream that runs through the place, just where

all the broken glass and bottles are thrown, staggered naked and nearly covered with blood into a cottage before us. Besides receiving another bad cut in the arm, he had completely laid open the artery, and was in a fair way of bleeding to death - which, one of his relations comforted him by saying, would be likely to 'save a deal o' trouble.

When my husband had checked the effusion of blood with a strap that one of the bystanders unbuckled from his leg, he asked if a surgeon had been sent for.

'Yoi,' was the answer; 'but we dunna think he'll come.'

'Why not?'

'He's owd, yo seen, and asthmatic, and it's uphill.'

My husband, taking a boy for his guide, drove as fast as he could to the surgeon's house, which was about three-quarters of a mile off, and met the aunt of the wounded lad leaving it.

'Is he coming?' inquired my husband.

'Well, he didna' say he wouldna 'come.'

'But tell him the lad may bleed to death.'

'I did.'

'And what did he say?'

'Why, only, 'D --n hem; what do I care?'

It ended, however, in his sending one of his sons, who though not brought up to 'the surgering trade,' was able to do what was necessary in the way of bandages and plaisters. The excuse made for the surgeon was, that 'he was near eighty, and getting a bit doited, and had had a matter o' twenty childer.'

Among the most unmoved of the lookers-on was the brother of the boy so badly hurt; and while he was lying in a pool of blood on the flag floor, and crying out how much his arm was 'warching', his stoical relation stood coolly smoking his bit of black pipe, and uttered not a single word of either sympathy or sorrow. 27

Crimes might be committed almost unknown because there is no rural constabulary there. There are only magistrates but they all act as what they want to do. What someone considers good and right will also be good and right for everybody.



Inhabitants of Yorkshire are dwellers in the lonely houses far away in the upland districts. The dwellings are not large, but they have enough rooms for the accommodation for those who live in them. There are also estates there. The land has often been held by one family. The owners are called small squires. This land actually is rich of mineral, unfortunately this condition is still unknown because the possessor often falls into idle drinking habit and at last should sell his property. However, this is nothing if compared with two strange squires who live there.

One of those squires has become maniacs because of loneliness. He would not permit anybody to come near his house. If there is someone who insists to come, he will shoot him. He has become a savage squire. However, an other characteristic is even queerer. His great amusement and occupation is cock-fighting. And when he is dying from his sickness and should stay at his chamber, he still insists to watch cock-fighting. The way he watches it is very odd. He arranges looking-glasses in such a manner that he could watch it in his chamber while he lies in bed. And in this manner he dies.

The amusement of the lower classes is hardly respected to be more humane than those of the wealthy and better educated. They like witnessing one or two of their neighbours drowned, or witnessing the bull

baiting their friends. They also like to play football on Sunday, using stones for this purpose; giving and receiving challenges from other villages. They also have horse racings which continue to become sources of drunkenness and profligacy. Even wedding and funeral feasts become shameful for strangers. The weddings are always accompanied with a rough amusement of foot-races participated by half-naked runners. Funeral feasts always end into battles between the drunken mourners. These things above happen in Haworth, one of the districts in Yorkshire.

The village of Haworth becomes famous in the religious world when Rev. William Grimshaw becomes curate of Haworth. He has a very strange but strict ministrations. He, with the assistance of Westley and Whitfield, can make many people of Haworth realize their sinful habits and behaviours and begin new lives in God's Realm. They, Mr. Grimshaw and his two assistants, often preach in the open air for the church is too small for the villagers. However, Mr. Grimshaw often preaches in private houses. He will let no one disturb his preaching. And if there is, done by those who are inattentive to his prayer, he will stop his preaching until everyone is ready to listen to him again. He also often uses a horsewhip to flog the loiterers into church. And indeed, he succeeds.

Thus, it is clear now that social lives of Yorkshiremen are very wild. They have strange customs caused by their loneliness. However, it is also very important for us to know about the customs of Penzance, where Emily's mother and aunt were born. This is because Miss Branwell, her aunt, has given much influence to their nieces.

All people of Penzance are very superstitious. They all believe in the supernatural. There are almost no houses in Penzance without ghosts. All buildings are haunted houses, or at least, have stories of supernatural horror. The people of Penzance dislike literature. They pursue nothing in the field of intellectual kind. Hunting, shooting, wrestling, cock-fighting generally ending in drunkenness are what they very much delight in. Smuggling is the means for acquiring wealth. Drunkenness and idle amusement become the main source of ruining respectable families.

Therefore, from all the information above, hopefully, we can grasp a clear understanding about Wuthering Heights.

### Chapter III

#### THE ANALYSIS OF WUTHERING HEIGHTS

##### A. The Outlines

Mr. Lockwood, the tenant of Thrushcross Grange, just came back from a visit to his landlord, Mr. Heathcliff, at Wuthering Heights. 'Wuthering' was derived from the local adjective and described the atmospheric disturbance in stormy weather. The place, for him, was so completely removed from the stir of society - a perfect misanthrope's Heaven in his opinion.

Wuthering Heights, as he described, was strongly built. The windows were deeply set in the wall and the corners defended with a large stone. Around the house, there were firs and thorns. Before passing the threshold, in the front door there were grotesque carvings of griffins and a shameless little boy and the name of Hareton Earnshaw. There, entering the threshold, came the family sitting-room. It included kitchen and parlour. The apartment and furniture were nothing extraordinary.

"You'd better let the dog alone," growled Mr. Heathcliff. "She's not accustomed to be spoiled - not

kept for a pet," continued he harshly when Mr. Lockwood sat at the end of the hearthstone and tried to caress the canine mother. He, then went to come to Joseph and left Mr. Lockwood alone accompanied with a pair of fierce shaggy sheepdogs that watched over all of his movements. He sat still. He was frightened and at last, a slight of his movement had made one of them jump over his knees. He moved to avoid quickly and soon cried out to seek help for they and the four others aroused and came around him. Mr. Heathcliff came hurriedly, asking what had happened. He explained it but Mr. Heathcliff blamed him. His landlord believed that the vigilant dogs would do nothing if he did not touch anything. He was very surprised and ashamed. Then, after having some drink with his landlord, he went back to Thrushcross Grange and promised Mr. Heathcliff to come for a visit the next time.

Yesterday afternoon, the weather was so bad. It was so misty and cold for the snow would soon fall. However, he still went to Wuthering Heights.

There he met Joseph and asked him to open the door. Joseph refused it for his master was not at home. Meanwhile, the snow had thickly fallen, so still he insisted to go in. Fortunately, Hareton appeared and guided him to enter the house. Inside, he met Catherine who remained motionless and mute to see him.

"You see, sir, I am come, according to promise!"

said he when he saw Mr. Heathcliff, "and I fear I shall be weather-bound for half an hour!"

"Half an hour?" replied Mr. Heathcliff. "Do you know that you run a risk of being lost in the marshes? People familiar with these moors often miss their road on such evenings, and I can tell you, there is no chance of a change at present."

Realizing the truth of Mr. Heathcliff's saying, he, then asked for help from Mr. Heathcliff to let one of his lads escort him to go back to Thrushcross Grange. Surprisingly, Mr. Heathcliff refused it, so he decided to go back by himself. However, Mr. Heathcliff invited him to have dinner together.

There an uncomfortable circumstance surrounded their dinner. He thought it was his duty to dispel that cloudy circumstance. He tried to make a conversation with Mr. Heathcliff but this led him into confusion and curiosity for what he previously supposed to be were completely wrong. He thought that Catherine was Mr. Heathcliff's wife but she actually was Mr. Heathcliff's daughter-in-law. He supposed that Hareton was his landlord's son but yet Mr. Heathcliff assured him that he was not. And thus, the dinner finished without any sociable conversation.

Having finished the business of eating, he looked outside from the window. He knew that it was impossible for him to return home without a guide. He politely

asked for help to everyone in the room but no one cared about him. He at last, asked for help to Catherine but it was also in vain.

"Mrs. Heathcliff," he said, "do point out some landmarks by which I may know my way home!"

"Take the road you came. It is brief advice, but as sound as I can give, for they wouldn't let me go to the end of the garden-wall," replied she.

He still urged Mrs. Heathcliff to help him, at least to persuade Mr. Heathcliff to give him a guide. But she said that there were no other people at Wuthering Heights except Mr. Heathcliff, she, Joseph, Hareton and Zillah. Thus, no one would be willing to escort him as a guide. So, he decided to stay at the Heights for a night, but Mr. Heathcliff sarcastically refused him to spend the night on the chair in the room.

"I hope it will be a lesson to you, to make no more rash journeys on these hills," cried Mr. Heathcliff. "As to staying here, I don't keep accommodations for visitors: you must share a bed with Hareton or Joseph, if you do."

"I can sleep on a chair in this room," replied Mr. Lockwood.

"No, no! A stranger is a stranger, be he rich or poor: it will not suit me to permit anyone the range of the place while I am off guard!" said Mr. Heathcliff.

With this statement, Mr. Lockwood felt insulted.

He was very irritable. Hareton, however, provided himself to escort him as far as the park, but Mr. Heathcliff forbade him. At last, he could not bear his vexation any longer. He seized Joseph's lantern, but the pious Joseph cried out, "Maister, maister, he's stealing t'lantern!" he shouted "Hey, Gnasher! Hey, dog! Hey, Wolf, hold him, hold him!"

And accordingly, those dogs attacked Mr. Lockwood. He fell down and should lie still until Mr. Heathcliff and Hareton who laughed happily to see this, ordered their dogs to cease. He was wounded and bleeding, but Mr. Heathcliff still laughed and scolded at him. There was no sign of pity he showed for the cruel thing he made upon Mr. Lockwood. And at last, Zillah, the housewife, saved him from further torturing. She at once escorted him to enter the kitchen and took care of his wounds and bleeding and provided him a room upstairs. But, Zillah told him that he should hide the candle and not make a noise for her master never allowed anyone entering this chamber cause he had a strange notion about this room.

On the ledge where he put his candle, he saw writings of names in various characters large and small - Catherine Earnshaw, Catherine Heathcliff, and Catherine Linton. He also found Catherine Earnshaw's diary on the same ledge. He was very sleepy at that moment, yet his curiosity had surpassed it. He read the



diary. It told about Hindley's cruelties toward Heathcliff, and finally he fell asleep and dreamt.

He dreamt that he attended the preaching of Reverend Jabes Branderham who preached wrongly in his opinion. He protested but soon the whole assembly rushed around him. So he woke up in terror, but then he slept again and had a more frightening dream.

He dreamt meeting the ghost of Catherine Linton. At that time, he wanted to unhasp the casement, but surprisingly he held a little ice-cold hand and heard a melancholy voice sobbed, "Let me in - let me in!" He, then saw a child's face looking through the window and soon he shouted loudly to send away the ghost and at last he yelled.

Hurried footsteps approached his room-door. His host appeared and asked, "Is any one here," in a half-whisper expressing his tense anxiety.

"It's only your guest, sir," he said. "I had the misfortune to scream in my sleep, owing to a frightful nightmare. I'm sorry I disturbed you." He heard his host growl asking who had showed him to this chamber. He told him that it was Zillah. He, then complained to his landlord that this chamber was haunted and told about his dreams. Unsupposingly, he saw an anguish expression of his landlord to hear his meeting with Catherine's ghost. He heard his landlord's grief and sob in an uncontrollable passion of tears.

"Come in! Come in!" his landlord sobbed. "Cathy, do come. Oh do - once more! Oh! my heart's darling! hear me this time, Catherine, at last!"

The next morning, with painful wounds of yesterday night torturing, he went back to Thrushcross Grange. There Nelly Dean, his housewife, was very surprised to see him in that very bad condition. She at once called for a doctor and looked after him patiently and kindly. At last, he could not bear his curiosity to know about his neighbour family. He asked her to tell him about Mr. Heathcliff, Catherine Linton and Hareton Earnshaw.

Mr. Heathcliff, she said, was very rich but very close-fisted. He was very greedy, rough and hard. She advised him that he would be better to get rid of Mr. Heathcliff. Then, she told that Hareton Earnshaw was Catherine Linton's cousin actually. He was the late of the Earnshaw family, and she was of the Lintons. Catherine's husband was the only son of Mr. Heathcliff and was her cousin also for Mr. Heathcliff had married her aunt. Thus, they all were one big family in fact.

However, Nelly's explanation, then had made him become more curious to know about the story of his neighbour and so he asked her to tell it. Thus, Nelly's story began.

Nelly was almost always at Wuthering Heights because her mother nursed the Earnshaws' children, that were Hindley Earnshaw - Hareton's father - and Catherine

Earnshaw - Catherine Linton's mother. However, one day Mr. Earnshaw went for a journey. Before he went, he had asked what his children wanted to buy. Hindley wanted a fiddle and Catherine wanted a whip. Mr. Earnshaw also promised to Nelly to bring her a pocketful of apples and pears. Then, he set off.

"See here, wife! I was never so beaten with anything in my life: but you must e'en take it as a gift of God; though it's as dark almost as if it came from the devil," said he when he came back and opened his great coat which covered a little dark skinned boy. But no one at the Heights liked him, except the old Mr. Earnshaw himself.

Heathcliff was the name of that boy. Cathy and he was now very thick but Hindley hated him very much. He thought that Heathcliff was a usurper of his father's affections and privileges. Moreover, Mr. Earnshaw had treated Heathcliff strangely. He always believed all Heathcliff said. He very much admired Heathcliff though Heathcliff never showed any sign of gratitude to him. However, Heathcliff grew as a sullen, patient child: hardened to ill-treatment. And two years after the arrival of Heathcliff, unfortunately, Mrs. Earnshaw died.

In the progress of time, Mr. Earnshaw began to fail. His strength and health had left him. He was now easily getting vexed, especially when he knew that his

favourite had had ill-treatment. So, he sent Hindley to college in order to make the house be in peace. But soon, there came a new problem caused by Joseph's instigation to Mr. Earnshaw. He, through his pious sermon, was relentless in worrying Mr. Earnshaw about his soul concerns and about ruling his children rigidly. He instigated Mr. Earnshaw to regard Hindley as a reprobate and told tales against Heathcliff and Catherine. Now, Mr. Earnshaw could not have jokes with his children. And at last, he died in peace.

Hindley came home to the funeral and brought his wife, Frances with him. Now, he became the master of Wuthering Heights. However, a few words of Frances showing her dislike to Heathcliff could arouse all Hindley's hatred toward the boy. Hindley had degraded him into a servant and not let the curate teach him to read and to write. However, as Heathcliff happened to be born with a hard characteristic to ill-treatment, he could accept all of Hindley's cruelties upon him.

One day, Heathcliff and Catherine went to Thrushcross Grange. There they saw the old Mr. and Mrs. Linton, Edgar Linton and Isabella. They wanted to terrify the two children of the Lintons but unfortunately the Lintons' guards recognized their presence at the Grange and Catherine's ankle was hurt and bleeding. So, the Lintons then, looked after her. She should stay there till her wound recovered.

Heathcliff, however, was sent away from Thrushcross Grange and Mr. Linton ordered him to tell Hindley that Catherine was at the Grange.

Five weeks, Catherine stayed at Thrushcross Grange and on Christmas she returned home. Everyone at the Heights welcomed her. Everyone was happy, except Heathcliff. He was so vexed and ashamed for Hindley had insulted him so much. Moreover, he could not stand to hear Catherine laugh at him. He thought that she also intended to insult him. So, hurriedly he left the room. He could not stand to accept all this humiliation.

However, Hindley had invited the Lintons to spend the day after the Christmas at Wuthering Heights. Everyone was allowed to join in the dinner party except Heathcliff. In the course of time of that party, everyone was happy except Catherine. She was very angry to see the quarrel between Edgar and Heathcliff. She blamed Edgar for he would cause Hindley to punish Heathcliff and she hated to see this. She, at last, decided to comfort Heathcliff upstairs.

There upstairs, she could be friend again with Heathcliff. Then, she ordered Nelly to accompany him. Nelly, however, also tried to talk in order to console him, but she failed. All of her questions remained unanswered. He, Heathcliff, remained still and dumb. Finally, Nelly asked what Heathcliff was thinking of and gravely he answered, "I'm trying to settle how I shall

pay Hindley back. I don't care how long I wait, if I can only do it at last. I hope he will not die before I do".

Six months later, on June Hareton was born. Unfortunately, the doctor said that before the next winter, Frances would die, and one night while she leant on her husband shoulder, she died.

Gradually but surely, Hindley became so frustrated. He took no care of his little child. He made Wuthering Heights be in chaos. He became much more tyrannical. All of the servants at the Heights could not bear his cruelties any longer and at last, they all ceased working except Nelly and Joseph. His conducts to Heathcliff were much crueller than in Nelly's opinion, they could make a fiend of a saint. No one dared to come near to Wuthering Heights except Edgar Linton who came to Wuthering Heights for a visit to Catherine.

However, Catherine had an objection to her two friends, Heathcliff and Edgar, meeting together. If Edgar showed his dislike to Heathcliff, she would spontaneously blame him. However, Heathcliff had lost his interest in pursuing any knowledge and in reading books to learn because of his continual hard-work. Hindley had deteriorated his mentality that made him acquire a slouching gait and ignoble look. He became much more reserved than he was used to be.

One day, Heathcliff asked Catherine to refuse Edgar visiting her. He asked her to spend the evening

with him. Catherine refused, and soon they quarreled. She was still so angry when Edgar arrived. She, pretending to be nice, welcomed Edgar. Then, she ordered Nelly to leave them alone. Nelly refused and said that she should stay. Accordingly, her vexation aroused again and then, forgetting Edgar's presence, she conducted cruel things to Nelly and the little Hareton. Edgar was very surprised to see her shameful conducts. Edgar reminded her, and so they quarreled, but at last they became lovers. However, knowing the arrival of Hindley, Edgar hurriedly returned home.

Hindley, entering the house, shouted loudly accusing that Nelly had separated Hareton from him. He seized his son and took him upstairs. Hareton was very afraid. He was squalling and kicking in his father's arms. However, Hindley heard a noise below. He looked down but in the same time, Hareton gave a sudden spring and unsupposingly fell down. Fortunately, he fell on Heathcliff's arms and was safe certainly.

Hurriedly, Nelly took Hareton to the kitchen to save from his father. She lulled him to sleep. At the same time, Heathcliff sat quietly in the barn beside the kitchen. Suddenly, Catherine entered the kitchen to see Nelly. She asked Nelly about her love-affair with Edgar Linton. She said that she loved Heathcliff really but she could not marry him for Hindley had degraded him into a servant. She said that if she married Edgar, she

could aid him to rise and to place him out of Hindley's power. Then, she expressed her love of Heathcliff to Nelly, "My love for Edgar 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, any more than I am always a pleasure to myself, but as my own being."

Hearing the conversation between Catherine and Nelly, Heathcliff went away. Catherine was very confused and very sad to hear the news that Heathcliff had gone. She cried and waited for Heathcliff in the rain though it was very dark and cold outside. And she, finally, got fever that soon led her into commencement of delirium. Doctor Kenneth said that she should not bear crossing much anymore or else she would die. After recovering from her dangerous illness, she married Edgar Linton.

Catherine now moved into Thrushcross Grange and Nelly followed her. She had a happy life there for she encountered neither opposition nor indifference. The whole family at the Grange, especially Edgar, showed their affection to her. Edgar always kept her far away from vexation. But, soon it ended drastically when Heathcliff came back and met Catherine.

For three years Heathcliff had gone and in the





evening on September, he came to Thrushcross Grange and asked Nelly to tell Catherine that he wanted to meet her. Nelly refused to tell, but Heathcliff forced her, and at last she told Catherine that Heathcliff was outside and waited for her. Catherine was very happy to see him. Edgar, on the other hand, was reluctant to meet him, but for the sake of Catherine, he welcomed him and hid secretly his dislikes.

About the middle of the night, Catherine came to Nelly. She said that she was angry with Edgar for he did not give any responses when she talked about Heathcliff. she could not sleep, so she preferred to have a chat with her. Nelly, however, told her that it was useless to praise Heathcliff to Edgar. She assured her that Heathcliff was an enemy to Edgar. Catherine protested her. She said that Edgar and Heathcliff should be friend. She also said that Heathcliff had changed much now. He told her that Hindley had forgiven him and invited him to live in Wuthering Heights. He was a friend to Hindley now. Moreover, Hindley had owed him some money when they were gambling. So this was the proof that Hindley and Heathcliff were friends now. So, if they could be friend, Edgar should also be able to be friend with Heathcliff. Nevertheless, she was very cheerful now.

Heathcliff had a freedom to visit Thrushcross Grange since then, but soon a new problem aroused for

Isabella began to love Heathcliff. She was so vexed at Catherine one day when Catherine never gave her chances to be together with Heathcliff. Soon, Catherine and Nelly advised her not to love that fiend man. They explained all Heathcliff's aspects of bad characteristics to her, but she disbelieved it. And so, one day, Catherine told Heathcliff that her sister-in-law loved him very much. Heathcliff spontaneously said that he hated the Lintons and it was impossible for him to love Isabella. But soon, he changed his mind when he knew that she, Isabella was the heir of the Lintons. He had a dirty tricky plan on it that surely made Nelly worried very much.

One time, on the journey to Gimmerton village, Nelly passed the gate of Wuthering Heights and met Hareton. From the conversation she made with him, she concluded that Hareton was a very wild boy. He was very harsh and had bad manners. He did not love his own father, but on the other hand, he was very much fond of Heathcliff, his tyrant. Heathcliff had destroyed the father and son relationships. And the worse of it was that Heathcliff did not let Hareton have education in writing and reading. Heathcliff had illegally held power on Wuthering Height at that time.

Meanwhile, Heathcliff began to play on his trick. He began to flatter Isabella. Nelly who accidentally saw all of his actions was very angry and uttered harsh

words to him. Catherine, however, still defended him and blamed Nelly. Immediately Catherine reminded Heathcliff not to flatter Isabella again. Heathcliff harshly refused Catherine's request. He even expressed his disappointments because of Catherine's treatments to him, so he said, "And as to you, Catherine, I have a mind to speak a few words now, while we are at it. I want you to be aware that I know you have treated me infernally - infernally! Do you hear? And if you flatter yourself that I don't perceive it, you are a fool; and if you think I can be consoled by sweet words, you are an idiot; and if you fancy I'll suffer unrevenged, I'll convince you of the contrary, in a very little while!" On hearing this, Catherine was very irritable and soon they violently quarreled. Edgar, knowing what had happened, told Nelly to fetch the men to send away Heathcliff from Thrushcross Grange. Catherine, on the other hand, forced Edgar to send away Heathcliff by himself. She locked the door and threw the key in the fire. Edgar became very nervous and afraid. He then struck Heathcliff full on the throat a blow and quickly ran outside to fetch men. Catherine told Heathcliff to run away. Heathcliff refused but when he saw Edgar's men coming, he soon escaped.

Catherine grew vexed very much. She said to Nelly that her illness would recur. Suddenly, Edgar entered the room and asked Catherine about the man she would

choose. He insistedly demanded Catherine to decide whether she chose him or Heathcliff. Thus, Catherine became much crosser, soon her illness attacked her. Edgar was very frighten to see her. He told Nelly to bring some water and then asked her to sprinkle it on her face. Catherine became calmer now. Edgar and Nelly went outside when they saw Catherine's increasing health, but catherine seized Nelly's hand and asked her to stay. The next days then, Catherine refused to eat. Edgar however, spent his time in the library. But he said he would break his relation with Isabella if she still insisted on loving Heathcliff.

However, Catherine was very disappointed to see Edgar who was always busy in the library. For her, it seemed that Edgar began to neglect her. She was so sad that it made her mind begin wandering. Then, she was conscious again and said that her sufferings began from her separation with Heathcliff. She considered that she had married a stranger that made her become a stranger in her own world. Then she began wandering again. She said that she would not die before Heathcliff did. Nelly was so tense and afraid to see the recurrence of Catherine's commencement of delirium. She immediately called for Edgar. He was very surprised and vexed at Nelly for she did not call for him earlier. He was so anxious to see Catherine's condition. However, Catherine, when she was conscious again, said that her

love for Edgar had gone. She did not want Edgar anymore. Edgar soon ordered Nelly to fetch Doctor Kenneth. Nelly, when she was in the way to fetch the doctor, saw Isabella running off with Heathcliff. She did not tell this to Edgar but soon one of the servants at the Grange hurriedly and anxiously told him that her sister had run off from the Grange. Angrily, Edgar broke his relation with Isabella. He said that Isabella now was only his sister in name for she had disowned him.

For two months, Catherine should stay in bed. Surely and gradually, she got her health back. Edgar took care of her affectionately. He was never far away from her. Their life was happily in peace again.

However, six weeks after Isabella had run off with Heathcliff to Wuthering Heights, she sent a letter to Nelly. In her letter, she told that she also heard about Catherine's dangerous illness. She said that she did not like to stay at Wuthering Heights. She asked Nelly two questions. Firstly, she asked Nelly how to preserve good relations with the people at the Heights and secondly, she asked whether Heathcliff was a man or a devil. She also wrote that she was very eager to see Nelly soon. Then, she told her life at Wuthering Heights.

When she came at the Heights, she entered the kitchen and met Hareton. She approached Hareton and tried to be friend with him but he refused and threatened her with his dogs. Joseph, however, met

her. Quickly, she asked Joseph to accompany her but he also refused. She, then took a walk and accidentally met Hindley, but he also took no care of her. Finally, she asked him to keep her to the maid-servant. Hindley answered that there was no maid-servant at the Heights. So she asked him where she should sleep, and he answered that Joseph would keep her into Heathcliff's chamber. But he reminded her that she should shut the door intimately for he would take revenge on Heathcliff and would shoot him dead. Entering Heathcliff's chamber, she thought that it was unfit, dirty and uncomfortable for her. At last, in her letter, she wrote that she liked nothing at the Heights.

The next day, after Nelly read Isabella's letter, she told it to Edgar. But Edgar still refused to forgive his sister and to write a letter for her. However, he had no objection if Nelly paid a visit to Wuthering Heights.

There, she met Heathcliff. He soon asked her about Catherine. He said that he was very eager to see her and asked Nelly to give his letter to Catherine. He told Nelly that he completely did not love Isabella. It was Isabella's fault to love him. However, Nelly refused to serve as a messenger. She was very worried that Catherine's health would drastically decrease when she met him again. But he forced her and at last Nelly took it with her.

On Sunday, Edgar went to church. Catherine sat alone. Nelly doubtly gave the letter to her. She read it for Catherine and soon Heathcliff met Catherine again.

"Oh, Cathy! Oh, my life! How can I bear it?" said he full of despair.

"What now?" replied Catherine. "You and Edgar have broken my heart, Heathcliff! And you both come to bewail the deed to me, as if you were the people to be pitied! I shall not pity you, not I. You have killed me - and thriven on it, I think. How strong you are! How many years do you mean to live after I am gone?" continued she. And she began to talk about her death. Heathcliff, however, expressed his sufferings because of Catherine's decision to marry Edgar and denied her love of him. They both cried. They both regretted. He told Catherine that he could forgive her but not the others.

Meanwhile, the service was over. Heathcliff should immediately leave Thrushcross Grange. Catherine firmly forbade him to go for she was sure that she would die soon and this chance was their last meeting.

Edgar was very angry to see Heathcliff in his house, but at the same time, Catherine was failing and finally she fainted. Heathcliff and Edgar were both very anxious so that they had no time to quarrel. Quickly, Edgar ordered Nelly to fetch Dr. Kenneth. Heathcliff, however, went outside but demanded Nelly to

give him news about Catherine. He would wait for her in the garden outside, he said.

In the middle of the night, Catherine died but left a baby for Edgar. Edgar was extremely sad. He always stayed beside Catherine's corpse and often fell asleep beside the coffin.

Nelly went outside to meet Heathcliff. He asked Nelly how Catherine died. She then explained it.

"She lies with a sweet smile on her face; and her latest ideas wandered back to pleasant early days. Her life closed in a gentle dream - may she wake as kindly in the other world!" Nelly said.

But Heathcliff cried with frightful vehemence, stamping his foot and groaning in an ungovernable passion. "May she wake in torment! Why, she's a liar to the end! Where is she? Not here - not in heaven - not perished - where? Oh, you said you cared nothing for my sufferings! And I pray one prayer - I repeat it till my tongue stiffens - Catherine Earnshaw, may you not rest as long as I am living! You said I killed you - haunt me then! The murdered do haunt their murderers. I believe - I know that ghosts have wandered on earth. Be with me always - take any form - drive me mad! Only, do not leave me in this abyss, where I cannot find you! Oh, God! It is unutterable! I cannot live without my life! I cannot live without my soul!" He dashed his head against the trunk till it bled. He howled, not like a



man, but like a savage beast killed with knives and spears.

A day after Catherine's funeral, Isabella could escape from Heathcliff and went to Thrushcross Grange. She then lived in the South near London and a few months after that, she gave birth to a child there. One day, Heathcliff asked Nelly where she lived but Nelly refused to tell. She told it to Edgar. Hearing this, Edgar was very glad. Meanwhile, he named his daughter Catherine and called her Cathy.

Unfortunately, one morning, doctor Kenneth gave bad news to Nelly. He said that Hindley died and now Heathcliff became the master of Wuthering Heights for he could give proof that Hindley had owed him a large amount of money when they gambled. However, Hareton was degraded into a servant and not allowed to have education.

Twelve years passed in peace. Edgar taught Cathy by himself. He loved her very much and so did Cathy. She was really a pretty girl but very spoiled. Until at the age of thirteen, Cathy never went outside Thrushcross Grange. She never heard about Gimmerton city, Wuthering Heights and Heathcliff, but she was always asking Nelly about Penistone Crag and always insisting her to keep her going there.

One day, Isabella sent a letter saying that she was very ill and asked Edgar to come. So Edgar visited

Isabella and ordered Nelly to look after his only beloved daughter. After he had gone, however, Cathy grew very naughty. She deceived Nelly so that she finally arrived at Wuthering Heights. There she met Hareton. She thought that he was the master's son of the Heights. But when she recognized he was in the level of a servant, she became very angry with him for he never showed any respect to her. She became much angrier when the servant of the Heights told her that he actually was her cousin. She could not accept this and so she quarreled with Hareton then.

However, after three weeks at Isabella's house, Edgar came back. He brought his nephew with him, a pale and ailing boy, for his mother had died. Heathcliff, however, heard that his son was at Thrushcross Grange, so he immediately sent Joseph to take his son back to him. Edgar said to Joseph that Nelly would bring the child to the Heights tomorrow in the morning.

In the next early morning, Nelly brought Linton, the name of the boy, to Wuthering Heights. In the beginning, he refused to stay at the Heights but then Nelly left him and went back to the Grange alone. However, Heathcliff was very disappointed to see his son. For him, Linton much resembled with his mother. He was very disappointed to see the delicate, weak figure Linton had. He considered that Linton was like a woman. Nevertheless, he was glad to see him and to take care of

him for he would make use his son to accelerate his plan to get power over Thrushcross Grange and Wuthering Heights.

One day, in playing business-visit to Gimmerton, Nelly chanced to encounter the housekeeper of the Heights. Then, she asked her about Linton. From her, she heard that Linton was always ailing and disagreeable. Heathcliff, however, seemed to dislike his own son though he tried hard to conceal it. He rarely talked to Linton for he had an antipathy to hear Linton's voice. Arriving at home, she immediately told this to Edgar. Edgar then encouraged her to gain information for he thought a great deal about Linton.

In a beautiful spring day on March, Cathy took a walk with Nelly. Unluckily, she met Heathcliff. Recognizing that Cathy was Edgar's daughter, Heathcliff then flattered Cathy to visit Linton, her cousin, at Wuthering Heights. Spontaneously, Nelly forbade Cathy to visit Linton for she believed Heathcliff had an harmful bad intrigue in it. However, Heathcliff quickly defended himself saying that he really had nothing bad in it. He only hoped that the two cousins could fall in love and get married later. However, Nelly still held firmly her opinion that Heathcliff's actual purpose was to own Wuthering Heights and Thrushcross Grange through this plan. Nevertheless, Cathy visited Linton at last. She now had good impression of Heathcliff for she

realized that he was her own uncle, so she believed that he was a kind man. He, however, told her that he and her father had had a little dispute. He reminded her that her father would forbid her to come here if he knew, so he advised her that it was better for her not to mention to her father when she went to Wuthering Heights.

A day after her visit to the Heights, Cathy told about it to her father. She praised her uncle, Heathcliff, as a kind man. On the other hand, Edgar disagreed with her, so they argued. At last, Edgar told her all Heathcliff's cruelties upon her aunt, Isabella. Cathy was very surprised to hear this and so she decided not to go to the Heights again in order to avoid meeting the villain, Heathcliff. But Cathy soon regretted her decision. She was very sad for Linton would always wait for her. She then wanted to send letters to Linton, but Nelly forbade her. However, secretly, she still sent letters to Linton, but unfortunately, Nelly knew it at last, so the activities of sending letters stopped.

On an afternoon in October, Cathy deceived Nelly again. She pretendingly dropped her hat so that she could take it outside the wall and make Nelly get the key to open the door to let her step in. Unfortunately, Heathcliff was waiting for her outside and so they met. He then flattered Cathy to visit Linton. He told that Linton was now very miserable and really wretched because of his love to Cathy. Accordingly, Nelly accused

him that he tried to deceive Cathy, but he then promised them that they would not meet him if they went to the Heights for he would go for hunting for a week. Skillfully, he continued flattering Cathy to come to visit Linton. He told Catherine to imagine if she and her father were in his and his son's positions. However, in order to ascertain Cathy, he swore that Linton was dying now. He said that Cathy's visit to the Heights was the only one thing that could cure Linton and if Cathy refused to visit him, he would certainly die. Finally, Cathy should much believed in what Heathcliff said.

Thus, Cathy and Nelly went to Wuthering Heights. Heathcliff was really absent. So Cathy and Linton met freely now. Linton complained about everything at the Heights. He hated all the people here. Then, he told Cathy that his father always blamed him. His father considered him worthless for he failed to make Cathy love him, automatically he also failed to become the master of the Grange. However, Cathy consoled him that he was the only one who she loved very much beside her father and Nelly. Then, they became quarreling. They had a different opinion. Linton thought that if they married and became husband and wife, Cathy's love to him would be much bigger than her love to her father. On the other hand, Cathy thought that true love only existed in fraternity. She thought that sometimes people hated their wives, as an example was the life of Linton's

parents. Linton, on hearing this, grew angry. He then said that Cathy's mother actually loved his father only and hated her husband, Cathy's father. Cathy became angry. Then, she decided to leave the house at once. Linton, however, still shut his mouth up and kept silent. Suddenly, his illness recurred. He fell down from his chair. Cathy hurriedly and nervously helped him. So, they became friends again. Linton then asked her to pay a visit for him tomorrow, but Nelly reminded her to refuse. However, Cathy neglected Nelly's advice for she believed that Linton would recover from his illness quickly if she was the one who took care of him. Since then, secretly Cathy visited Linton. However, at the same time, after their return from the Heights, Nelly fell sick for three weeks, so Cathy could visit Linton more freely.

However, after her recovery, one day Nelly knew that Cathy often paid a visit to the Heights. Cathy confessed and regretted it then. Thus, she told Nelly that she and Linton had quarreled again for they had different opinion on spending time in the hot July day. Linton tended to spend the time to enjoy natural beauty while Cathy tended to enjoy something energetic and dynamic. Then, she continued her story that on one occasion of visiting Linton, she met Hareton. Hareton now was able to read and spell his name. But she then said to him that she came to the Heights not for

him but for Linton. Hareton grew vexed, and when Linton and Cathy used his room to meet, he drove them away. Joseph, who saw all these, spoke loudly and happily that now Hareton began to know his rights on this house. However, Linton could not bear this kind of mockery from Joseph and Hareton. He grasped the handle of the door and shook it. He cried and threatened Hareton, but his crying then changed into a dreadful coughing, blood gushed from his mouth and soon he fell on the ground. Cathy was very afraid of this. She was afraid of Linton's death. However, Hareton took Linton upstairs. Zillah and Cathy followed him but he then forbade Cathy to step in and told her to go home. And on the next visit, Linton expressed his desperation to Cathy for his father always underestimated him and talked of his defects. He said that Cathy was much happier than he.

Meanwhile, Edgar began to be frail. He always asked about Linton and longed for him. He told Nelly that now he did not care if Heathcliff succeeded in gaining Wuthering Heights and Thrushcross Grange. He was so worried about Linton and Cathy. He intended to marry Linton to Cathy for Linton was his heir. But, unfortunately, he did not know that Linton was also failing as fast as himself. Heathcliff had tortured his own son by letting his son dying without any help from a doctor. He was very wicked and tyrannical to Linton. Linton's condition was very bad, indeed.

On summer, when Cathy and Linton met again, it seemed that Linton was so pale. He panted and trembled when he roused from his seat to welcome Cathy. He only walked a quarter of mile from his own door, but yet he looked so tired. He needed supports to stand. However, he could not have a chat calmly at this meeting. Often, his eyes glared at Wuthering Heights, as if there was something fearful there. Finally, he confessed that he was very much frightened of his father. He said that his father was very hard to him and he asked Cathy not to provoke his father's anger against him. Then, they separated but promised they would meet again in the next short time.

Some days after that, Edgar was sick. However, Linton asked Cathy to come to the Heights. So, Cathy and Nelly went there. Linton then asked Cathy not to leave him anymore. He asked her to stay at the Heights and accompanied him always. Certainly, Cathy refused for her father was dangerously sick at home. But Linton still insisted Cathy to stay. He insisted Cathy to fulfill his request for he could not bear his fear toward his father's cruelties anymore. But Cathy and Nelly still tried to go back to the Grange. Finally, Heathcliff arrested them and forced Cathy to marry Linton at once.

For days, Cathy and Nelly were caught in prison in separated rooms. On the fifth day of their arrest, Zillah came to Nelly's room. From her, Nelly heard that



Heathcliff had told lies to the people of the village about her, and also she heard that Edgar was dying now. Hearing all this, she quickly ran outside the room and unsuspectedly met Linton. She forced him to let Cathy go but he refused. He even said that now he and Cathy could not be separated again for they had already got married. Still she tried to flatter him but still he refused, so hurriedly she went back to Thrushcross Grange to comfort the dying Edgar and to fetch men to release Cathy from Wuthering Heights. However, the men failed to bring Cathy back. Heathcliff had skillfully deceived them. He said that Cathy was so sick and could not go back to the Grange. Nelly was so angry to them but suddenly, Cathy unsuspectedly had arrived at the Grange. Immediately, Nelly took her to her dying father. At last, Edgar died peacefully.

So, Heathcliff became the master of Thrushcross Grange now. He intended to look for a tenant of the Grange. He then, forced Cathy to live in Wuthering Heights. There, she should take care of Linton. However, Cathy said that even without compulsion, she would take into delight in taking care of Linton for they were lovers. She knew that Linton had a bad nature, but fortunately she could forgive him. They were happy to live together for they had love, not like Heathcliff who had no love and should live alone in this world. Angrily, Heathcliff shouted out to send Cathy out of his

sight before he did cruel things to her. Then he glanced at the room. He saw the picture of Catherine Earnshaw and said to Nelly that he should have it. He, then with a happy smile on his face told Nelly that yesterday night, he had the sexton dug the graves of Catherine and Edgar. Finally, he and Cathy left the Grange and went to Wuthering Heights.

At the Heights, Cathy always kept herself in Linton's chamber. She never exchanged a word to anybody in the Heights except when Linton's illness recurred for she had to ask help to call for a doctor. To her surprise, no one took any notice at Linton's health. No one cared about the life and death of Linton, including Heathcliff, his own father. So, she had to struggle by herself to look after Linton. She was so tense and so frightened of death in taking care of Linton alone. Until, at last, all was over when Linton dead.

After Linton's funeral, gradually, Hareton began to show his passion of love of Cathy. On the contrary, Cathy never showed any warm reply to him. She even had a very sarcastic attitude to him. Thus, finally Nelly's story stopped at this point.

Meanwhile, Mr. Lockwood rapidly recovered. However, though it was only in the second week of January, he decided to leave Thrushcross Grange and planned to live in London, for he could not bear the terrible atmosphere of this place any longer. So, he

went to Wuthering Heights to inform this to his landlord.

Yesterday he went to Wuthering Heights to say a few words of farewell to his landlord and also to give Nelly's letter to Cathy. Cathy was very happy to receive it but she said that she could not write a reply for Nelly because she had no books and even a piece of paper to write for Heathcliff had destroyed all of it. Then after he met Heathcliff and had some talk with him, he went back and after a while he left Thrushcross Grange.

On September 1802, Mr. Lockwood, however, came to Gimmerton. He soon went to Thrushcross Grange to meet Nelly. There he could not find her, but from the housekeeper of Thrushcross Grange, he knew that Nelly now lived in Wuthering Heights. So then he went there. On the way of going there, for his surprise, he saw that Cathy and Hareton were now very thick. Then, after he met Nelly, he was much more surprised for he heard that Heathcliff had died. Soon, his curiosity arose, and so he asked Nelly to tell about Heathcliff.

Thus, Nelly's story began again. She said that after Mr. Lockwood had gone, she went back to Wuthering Heights in order to be close to Cathy. There, she noticed that Cathy was hardly satisfied with the lifestyle of Wuthering Heights which had so many prohibitions. Thus, as compensation, she often argued with Joseph in the kitchen. Hareton, however,

accidentally often came to the kitchen also, thus at last, she began to tease and to annoy him. She began issuing his foolishness and his quietness when he faced her. She accused him that he did not dare to talk to her for he was afraid of being laughed at because of his inability of reading and writing. Then, she began teasing him by giving him books. Still Hareton did not give any response to her. He still kept silent. And at last, it was Cathy who became so annoyed and angry for all of her efforts to tease him had completely failed. Then, in the afternoon on Easter Monday, she persuaded him that now they should be friends. Hareton, who was still angry with her, refused at first, but at last, he could forgive her. Soon, from one day to another, their relationship of teacher-pupil became closer and closer.

However, on the next day after that Monday, they tidied up the garden, but unintentionally, they had damaged Joseph's trees. Then, in the meal time, Joseph complained about it to Heathcliff. Accordingly, Heathcliff vexed to Cathy and Hareton. Hareton, however, surprisingly had the courage to protest against what Heathcliff said. And soon, Cathy also sharply debated with Heathcliff. She said to Heathcliff that from now on Hareton would never obey him again and would hate him as much as she did. Unfortunately, Hareton's fear of Heathcliff arose again, so he then brought Cathy out of the room immediately to avoid her from Heathcliff's

cruel actions.

Actually, Heathcliff could do nothing to them. He had no courage to hurt them for they had much resemblance with Catherine Earnshaw. And at last, he confessed to Nelly that all successes he had achieved in his efforts to take revenge on the two families of Wuthering Heights and Thrushcross Grange, were nothing. They were all useless. He said that now he had changed much. He felt that very soon he would die. Often, he forgot to eat and to drink. At last, he complained, "O, God! It is a long fight, I wish it was over!"

Some days after that, Heathcliff frequently went outside at night and came back in the morning. At that time, it was in April. The weather was so nice, sweet and warm. However, one day after breakfast, Cathy hurriedly informed Nelly that Heathcliff had come and had told her to go away from Wuthering Heights as fast as she could. But strangely, he looked very cheerful and happy. However, when he entered the house, Nelly offered him some food, but he refused to eat. He then assured Nelly that he was not sick at all. Then, Nelly asked him what things had made him become so happy. He answered that it was because he would die soon.

From one day to another, Heathcliff became stranger and stranger, but still sometimes he worked as usual, until at last, in one opportunity, he told Nelly about things that should be done after his death. In the

afternoon, then he talked to Nelly again but this time Nelly became so afraid of seeing the terrible expression of face of him. So, Nelly left him alone and he then, entered his chamber. From his chamber, all night long, Heathcliff was groaning and murmuring. Hareton, in fact, tried to enter but his fear had canceled his intention. Nelly then called for Dr. Kenneth, but Heathcliff prohibited them to enter and refused to see the doctor. He said that he wanted to be alone. The next morning, Nelly found that Heathcliff had died having a very terrible and frightening expression. Hareton was so sad of him.

However, since his death, it rumoured that Heathcliff and Catherine Earnshaw were wandering. Nelly was very afraid to stay at the Heights now. Thus, when Hareton and Cathy got married on the New Year's day, she liked to move in the Grange as fast as possible. Thus, it ended Nelly's story. Then, after some time, Mr. Lockwood went home.

## B. The Plot

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### 1. What Is Plot?

We have defined a story as a narrative of events arranged in their time sequence. A plot is also a narrative of events, the emphasis falling on causality. 'The king died and then the queen died,' is a story. 'The king died and then the queen died of grief,' is a plot." <sup>1</sup>

That is what EM. Forster defines a plot. Causality <sup>2</sup>  
- or the pattern of cause and effect holds a great role on a plot because it is in this element that a story and a plot are different. 'The king died and then the queen died' is certainly a story. It is only a narrative of sequential events. Causality does not emerge here. However, 'The king died, and then the queen died of grief', is a plot. Causality obviously takes place here. The death of the king causes queen's grief and the effect of her grief causes her death. This is certainly the pattern of cause and effect that does not emerge in the first narrative. Therefore, in a story, it is enough for us to ask 'and then', but in a plot, we should ask 'why'.

As we should ask 'why' in a plot, he suggests that a plot should have a form capable of high development. <sup>3</sup>  
In this case, Kenney supports his opinion. He, in his book, says that the situation with which any story

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<sup>1</sup> Forster, 1970: p.93. <sup>3</sup> Kenney, 1966: p.15.  
<sup>2</sup> Kenney, 1966: p.14.

begins must have two things: it must have a certain openness and must be capable to be developed. He states the situation of the beginning of any story should have an overt or hidden element of instability. Thus, of course, this will arouse readers' curiosities, besides it can become the source of mystery on the readers' minds.

Mystery, in Forster's opinion, is very important in a plot. It is through this element that writers can build a suspenseful time and surprise to the readers. Yet, to appreciate it, intelligence and memory gain an important role. They must become our two important aspects to support our abilities to read to grasp the story wholly and especially to help us to understand the plot for unless we remember, we cannot understand.

To understand a plot, nevertheless, beside intelligence and memory, we need to realize about the elements of plot which always cause problems to every beginning students of literature. Usually the problems are on the classification of the elements of plot they should use in analyzing a plot, and on the position of which each element should stand.

<sup>4</sup>  
In 'How to Analyze Fiction', we can find the classification of the elements of plot easily. This book classifies a plot into three parts consisting of five

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<sup>4</sup>  
Kenney, 1966: pp.13-22.



elements: the beginning consists of Exposition, the middle consists of Conflict, Complication, Climax, and the end consists of Denouement or Resolution. Beside these five elements of plot, there in the classification of the 'Laws of Plot'. This consists of the element of 'Plausibility': the story should be true to itself by maintaining consistency and be perfectly convincing; of the element of 'Surprise'; and of the element of 'Suspense'.

5

In 'Approach to Literature', however, we find a different classification of the elements of plot. This book mentions that the elements of plot are Exposition, Conflict, Suspense, Climax and Resolution.

Thus, comparing these two classifications of plot, we have problems: which classification must we use in analyzing a plot? where is the real position of complication and suspense? are complication and suspense similar but different terms? How is the right order of those elements? These questions always complicate the students of literature, primarily the beginners. Therefore, knowing this, the step of determining the classification of the elements of plot we use, is likely to be the most important thing for us to do before we go through the appreciation of plot. Thus, in this sub-chapter, we will talk about the classification of



elements of plot we may use and also about the proper order of those elements.

The elements of plot we may use are,

1. Exposition
2. Conflict
3. Complication
4. Climax
5. Resolution or denouement

These five elements are closely interrelated. they must be in unity to form a unique plot, so that the story is well-organized. Nevertheless, in order to have a clearer understanding, it is better for us to discuss these elements one by one in accordance with their proper order.

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Exposition, according to Kenney<sup>6</sup>, always appears in the beginning of every story. It always provides us with a certain amount of information. It should give us selective information because the purpose of exposition is for providing necessary information so that we can understand the story wholly. And, in Graham Little's<sup>7</sup> opinion, exposition usually consists of the introduction to the characters, their relationship to one another, the information of the place where they live. Then, he adds that good expositions are brief but

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<sup>6</sup>  
 Kenney, 1966: p.15.

<sup>7</sup>  
 Little, 1981: p.83.

they can stimulate our curiosity and interest toward the developed situation presented in the story, and can give us atmosphere appropriate to the story as a whole. The best exposition is that it is not so open and straightforward. Also the characters are in action from the beginning and together, they and the author give us necessary information. Usually authors use exposition to present their characters applying the Direct<sup>8</sup> Presentation Method. In this method, the authors tell us what the characters are like or they tell us about the characters by using someone else in the story. However, the relationship between the element of exposition and conflict is that exposition is the basis of the conflict, as Graham Little writes,

Exposition should prepare a situation in which there is conflict and from which suspense arises.<sup>9</sup>

Nevertheless, it should be remembered that exposition is always the beginning of any story but in the field of temporal sequence, exposition may not always be what<sup>10</sup> comes first in time. In this case, *Wuthering Heights* may become our good example.

The story in this novel begins with the time where Heathcliff, the central character, is at the height of his power. And in this beginning part, the exposition of this novel takes place. Yet, in the field of temporal

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<sup>8</sup> Perrine, 1963: p.67. <sup>10</sup> Kenney, 1966: p.43.  
<sup>9</sup> Little, 1981: p.83.

sequence, the time where Heathcliff can hold power at Wuthering Heights and Thrushcross Grange is not the beginning. The beginning of this novel lies on the story of Nelly Dean, the faithful servant of Wuthering Heights, to Mr. Lockwood about the two families in Wuthering Heights and Thrushcross Grange. Therefore, the beginning of this novel does not take place in the beginning part of the story but it takes place after the beginning part of the story has been told.

Exposition should create conflict. However, conflict, in Perrine's definition<sup>11</sup>, is a clash of actions, ideas, desires or wills. He, then says that the central character in the conflict is called the Protagonist, while the forces opposing him are called the Antagonist. The forces may be persons, things, conventions of society, or traits of the protagonist's character. Therefore, conflict varies in man against man (the protagonist is in conflict with other persons or a group of persons); man against environment (the protagonist is in conflict with physical nature, society or fate); and man against himself (the protagonist is in conflict with some elements of his own character). Thus, the conflict then, may be physical, mental, emotional or moral.

From the element of conflict, then we move into

the element of Complication. Complication has a very close relationship with the element of conflict and suspense. On one hand, conflict creates suspense, while on the other hand, complication always consists of conflicts, as Kenney writes,

The movement from the initial statement of conflict to the climax is often referred to as complication. 12

Therefore, the element of suspense certainly takes place in the complication. Suspense is indeed a device of authors of fictions to have a good complication. In this case, Kenney says that the control of complication is the primary key of many successful authors of fictions. The authors, using this kind of control, can gradually intensify their narratives and prepare the readers to receive the full impact of the climax. Thus, it means that, as suspense arises in complication, a good control of complication should have significant conflicts. And when this has been achieved, the suspense will automatically appear.

What is actually suspense then? Suspense, as Kenney defines, is an expectant uncertainty as to the outcome of the story.<sup>13</sup> Perrine, in this case, suggests that suspense should make the readers ask 'What's going to happen next? or How will this turn out?'<sup>14</sup> Thus, by

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12 Kenney, 1966: p.18. 14 Perrine, 1963: p.44.  
13 Kenney, 1966: p.21.

suspense, he means that it should stimulate the readers' curiosity. It should stimulate the readers to think of the outcome of the story. And to achieve this, Kenney says that by suspense, the author should arouse the readers' concern about the end of the story or at least, some awareness of the possibilities of that ending.<sup>15</sup>

Nevertheless, to create a good suspense, authors should pay much attention to the devices of building it. The device, in Kenney's opinion, is 'Foreshadowing', details which refer indirectly to what the story is going to happen.<sup>16</sup> Perrine, in this case, says suspense has two devices, those are 'Mystery' and 'Dilemma'.<sup>17</sup> With 'Mystery', he means an unusual set of circumstances developed in the story to make the readers ask earnestly for further explanations. With 'Dilemma', he means a circumstance in which the protagonist is put in such a way that he has to choose between two undesirable alternatives.

However, as the conflicts are slowly passing by through the suspenseful and tense period of time until they come to the top of the story, then the element of surprise will soon appear. Yet, suspense, surprise and mystery are closely connected. Forster says that surprise occurs through a suspenseful time sequence and

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Perrine, 1963: p.44.

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Perrine, 1963: pp.44-45.

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Perrine, 1963: p.44.

that surprise and mystery are similar.<sup>18</sup> Therefore, referring to what Perrine says that mystery is one of the device of building suspense, we can conclude that mystery may always become the source of surprise.

Then, when we focus on the movement of the actions of those significant conflicts in the element of complication which undergoes via foreshadowing, mystery and dilemma, we at last will come to the CLIMAX of the story, to the highest point of the actions of the story. And at this moment, surprise always takes place.

Nevertheless, when we consider the element of complication as 'Rising action', then after the story comes to its climax, we may find that the actions of the story start to fall down. This will continue lasting till the actions come to their lowest point. In this case, we may call it the 'Falling action'. In this moment, the conflict will gradually be loosen up. The tense situation will gradually be cleared up. The mystery is solved, and when the actions arrive at the lowest point, there will come the 'Resolution', the outcome of the story.

## 2. The Plot of Wuthering Heights

In a place where the existence of peace is only a dream, the story of Wuthering Heights takes place. From

time to time, enemy atmosphere rages. Conflicts are going up and down. Evil conducts often occur. Demon characteristics prominently hold great role. And when the devil holds power and feasts, and when bad defeats good, what would the place be like? It is a hell with terrible thunders over the sky and terrible fire flaming violently. And the fire is hatred. And hatred burns everything and tries to destroy the Earnshaws and the Lintons. And yet, there is only one man who owns this disastrous hatred. A man who is born to have devilish and cruel characteristics. A dominated man who grows into a very severe tyrant. A poor and the most miserable boy in the world who grows into a very rich man. And he is Heathcliff, the master of Wuthering Heights and Thrushcross Grange. And in this course of events, the story of Wuthering Heights passes on. And if we ask 'why' he can change his life from a poor boy into a very rich man and becomes such a cruel man, this is the business of plot.

The plot of Wuthering Heights, however, begins when Heathcliff, the protagonist, is at the height of his power. He holds control over the two families of the Earnshaws and the Lintons. And starting from this point, the story continues to describe his normal life in which there are many elements of instability. Quickly, conflicts, cruelties and mysteries establish from the beginning. They quickly arouse our curiosity and



concern. Therefore, early in the beginning of the story, suspense has clearly emerged.

The beginning of the plot of *Wuthering Heights* exposes us to some details about the physical background of the story and also a glimpse to the characteristics of Heathcliff. From Mr. Lockwood, the tenant of Thrushcross Grange, we are informed that the atmosphere of the place where Heathcliff lives is very quiet. It is very far away from the stir of society and it is possible that this place is the remotest area in all England.

"This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's Heaven: and Mr. Heathcliff and I are such a suitable pair to divide the desolation between us." 19

This is the description of the place where the protagonist lives. The quietest place of all England and a heaven for a misanthrope, the characteristic of Heathcliff. Yet, from that paragraph, we are also informed that Mr. Lockwood is just like his landlord. He is also a misanthrope, a reserved man who hates social living. And when we continue reading the story, we know that Mr. Lockwood is really able to accept the cold welcome of Heathcliff. He is not surprised to accept the unsympathetic and cynical attitude of Heathcliff. He can accept the way Heathcliff greets him

and asks him to come in. He can penetrate his landlord's feelings.

However, in this beginning of the story, we are also introduced to two new characters, Joseph and Hareton Earnshaw. Joseph is introduced by Heathcliff while Hareton is mysteriously introduced by the grotesque carving in the front door of Wuthering Heights. Yet, the meaning of the name of Wuthering Heights can also be found in this section.

Indeed, the introduction to the meaning of the name of Heathcliff's house leads our imagination to a kind of terror. This is because its meaning much contradicts the peaceful life previously described by Mr. Lockwood. In the beginning of the story, Mr. Lockwood states that the atmosphere of the place is very quiet. Silence always surrounds it so that in his opinion, it becomes the most suitable place for misanthropes to live in. Now from this information, we, in our mind, certainly have an impression that there must be peace in Wuthering Heights. Yet, when we read the meaning of the word 'Wuthering',

"'Wuthering' being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. 20

our previous impression is right the opposite. It is because 'Wuthering' describes a kind of terror, a chaos,

not a kind of quietness or silence. From that quotation, we are informed that the atmosphere of the place becomes very harmful. It always arouses terrible disturbances. This is made worse by the storm which always roars in the house.

However, when we continue reading the whole story in which we can find terrible conflicts and no peaceful life we can conclude that the meaning of 'Wuthering' functions as a foreshadowing for it gives us a hint to which the story will happen. Conflicts, as the main source of chaos, always arise. Even, in the beginning of the story, we quickly observe a conflict that happened between Mr. Lockwood and Heathcliff and also Heathcliff's impolite and very sarcastic attitudes to his guest whom normally should be respected. But, surprisingly, all these impoliteness and sarcasm arouse Mr. Lockwood's curiosity to know about his landlord's characteristics even deeper that soon leads him to be curious to know about Heathcliff's family.

His curiosity to know about Heathcliff's family arises when he visits Wuthering Heights again. There, he meets a beautiful young girl and a handsome but dirty man who have welcomed him with an enemy feeling also. And when he meets Heathcliff, he makes an attempt to seek information about the relationship of the family through his provocative guessing,

".....;many could not imagine the existence of happiness in a life of such complete exile from the

world as you spend Mr. Heathcliff; yet, I'll venture to say, that, surrounded by your family, and with your amiable lady as the presiding genius over your home and heart ---'

'My amiable lady! he interrupted, with an almost diabolical sneer on his face. 'Where is she -- my amiable lady?'

'Mrs. Heathcliff, your wife, I mean.'

'Well, yes -- Oh! you would intimate that her spirit has taken the post of ministering angel, and guards the fortunes of Wuthering Heights, even when her body is gone. Is that it?'

Perceiving myself in a blunder, I attempted to correct it. I might have seen that there was to great a disparity between the ages of the parties to make it likely that they were man and wife. One was about forty ... the other did not look seventeen.

Then it flashed upon me -- 'The clown at my elbow, who is drinking his tea out of a basin and eating his bread with unwashed hands, may be her husband. Heathcliff junior, of course ...'

'Mrs. Heathcliff is my daughter-in-law,' said Heathcliff, ... He turned as he spoke, a peculiar look in her direction, a look of hatred unless he has a most perverse set of facial muscles that will not, like those of other people, interpret the language of his soul.

'Ah, certainly -- I see now: you are the favoured possessor of the beneficent fairy,' I remarked, turning to my neighbour.

This was worse than before: the youth grew crimson, and clenched his fist, with every appearance of a meditated assault. But he seemed to recollect himself, presently; and smothered the storm in a brutal curse, muttered on my behalf:

...; 'we neither of us have the privilege of owning your good fairy; her mate is dead. I said she was my daughter-in-law, therefore, she must have married my son.'

'And this young man is---'

'Not my son, assuredly!'

.....  
'My name is Hareton Earnshaw,' growled the other; 'and I'd counsel you to respect it!'

'I've shown no disrespect,' was my reply, laughing internally at the dignity with which he announced himself.

... I began to feel unmistakably out of place in that pleasant family circle ... 21

These paragraphs inform us many things -- both of hidden and overt information -- beginning with the mysterious reaction of Heathcliff on hearing a question on his wife; the age of Heathcliff and his daughter-in-law; a glimpse at the characteristics of Hareton Earnshaw; Heathcliff's hatred to Mrs. Heathcliff; and the vexation of Hareton to hear Mr. Lockwood's words that Heathcliff is the possessor of the fairy.

Indeed, in some cases mysteries still cover these information, primarily in the relationship of Heathcliff's family. Conflicts and hatred obviously take place there. But, so far, we do not know what things lying behind all of these conflicts and hatreds. What we only know is that their hatred to each other have deeply rooted to their minds. It seems that every time they meet, they quarrel. So, everyday they should live in this enemy circumstance. A tense situation always haunts their lives. This is very horrible certainly. Living in such a lonely place and hating their own family, the ones that they always meddle with, how can they live properly? For one who cannot bear this situation, sooner or later he will die in torture. Physically, he will grow thinner and thinner. He will have his appetite to drink and to eat no more and at last, he dies. Mentally, his characteristics are destroyed. He becomes very eccentric. And in fact this has happened to Heathcliff, Mrs. Heathcliff and Hareton. So far, from the story, we

know that none of them shows their normal characteristics. All of them become very strange. So, when we can recognize this, hopefully we can understand all of their conducts.

Actually, those paragraphs only make us become more confused to think about the family circle. This is because the author really gives us no chance to be at our ease to think about the problem. Every time, the author gives us mystery and mystery that always make the atmosphere of the story become tenser and tenser. Therefore, if we ourselves complain about this, Mr. Lockwood must have bitter complaints than ours. If we feel confused about those complex mysteries, then Mr. Lockwood is more confused than us so that he says that he feels unmistakably out of place in this family circle. Unfortunately, though he is still in confusion, he should face the eccentricity and sarcasm of Heathcliff even more. And on top of this, he should forcibly accept the cruelty done by Heathcliff, Joseph and Hareton to him. He should suffer from painfulness and bleeding. Therefore, both in body and mind, he should feel hurt. Fortunately, Zillah another servant in Wuthering Heights, saves him. She looks after his wounds and keeps him in Heathcliff's private room upstairs.

There, in this room, he still experiences uncomfortable and abominable events. Firstly, at the very moment he enters and places his candle on the

ledge, he finds writings of names,

This writing, however, was nothing but a name repeated in all kinds of characters, large and small -- Catherine Earnshaw, here and there varied to Catherine Heathcliff, and then again to Catherine Linton." 22

These writings of names introduce us to new characters of the story. But, so far we do not know who they are. They are mysterious figures to us. Yet, from those two names, we can estimate that they have a very close relationship with Heathcliff. And if we deeperly go into these names, considering the course of events of the whole story, these names can function as foreshadowing because they give us details about a triangle relationship between Catherine Earnshaw, Heathcliff and Linton. And there is also a love-affair between them. From the story, however, we know that Catherine Earnshaw is the name of the only daughter of the Earnshaws. She loves Heathcliff but then she marries with Linton. Thus, those three names inform us about their unity. From the names of Catherine Heathcliff and Catherine Linton, we get a hint that one day, there will be marriages between Catherine and Heathcliff and Catherine and Linton. Yet there is only one character who owns one of those two names and that is Catherine Linton, the daughter of Catherine Earnshaw and Linton - who is later going to marry Heathcliff's son. And

customarily, as she marries Linton Heathcliff, then she has to change her family name from Linton to Heathcliff. Thus, her name, after her marriage, is Catherine Heathcliff. Nevertheless, in short, those three names gives us information that later in the story, there will be a unity between Catherine Earnshaw, Heathcliff and Linton through marriage.

However, when the mystery of those three writings of names is still unrevealed, we, again, are exposed to new mysteries that come from the diary of Catherine Earnshaw. This time, when we still heavily feel the tense situation caused by Heathcliff's cruel conducts and when our heads are still crowded by the previous mysteries, for the second time in the same room, we have to face a very stimulous information from that diary. This is very stimulous for it provokes our curiosity to know Heathcliff even more profoundly. On one hand, it gives us a glimpse information about what had happened to him in the past, on the other hand, it provokes us to know the whole story of Heathcliff's life while it also exposes us to the mysterious hatred of Hindley towards Heathcliff.

'An awful Sunday!' commenced the paragraph beneath. 'I wish my father were back again. Hindley is a detestable substitute - his conduct to Heathcliff is atrocious - H. and I are going to rebel - ...'

'How little did I dream that Hindley would ever make me cry so!' she wrote. 'My head aches, till I cannot keep it on the pillow; and still I can't give over. Poor Heathcliff! Hindley calls him a vagabond, and won't let him sit with us, nor eat with us



anymore; and, he says, he and I must not play together, and threatens to turn him out of the house if we break his orders. He has been blaming our father (how dared he?) for treating H. too liberally; and swears he will reduce him to his right place \_\_\_\_\_ 23

The diary, as a matter of fact, introduces us to new characters, Mr. Earnshaw, Hindley and Frances. But, the most important thing in the diary is about the complicated relationship between Hindley, Catherine and Heathcliff. Hindley hates Heathcliff very much, while on the other hand, Catherine loves him. When their father is still alive, however, Heathcliff is treated well, but after their father is dead and Hindley substitutes him, Heathcliff is treated cruelly. This is because he dislikes the way his father treated Heathcliff. This only increases his hatred towards Heathcliff. Moreover, he knows that his sister loves Heathcliff very much. However, when we thoroughly examine this significant event, we are seemingly informed that actually, Heathcliff is not the son of Mr. Earnshaw. He is not Hindley's and Catherine's brother. He is an outsider of the Earnshaws. From this point, we, again, have big questions to answer: who is Heathcliff really? why does Mr. Earnshaw treat him well? and why does Hindley treat him so badly? is he jealous of Heathcliff? what makes him hate Heathcliff very much? So far, we do not know the answers. What we know, from the quotation above, is

that Hindley will reduce Heathcliff from his previous position as his only real expression of his hatred of Heathcliff, but whether it will be done or not, that is still a mystery to us. And yet, when we are still busy asking to ourselves about all of these mysteries, for the third time in the same room, we have to face the mysterious agony of Heathcliff.

When Mr. Lockwood finishes reading the diary, he accidentally sees a manuscript of a discourse of the Reverend Jabes Branderham. Soon, after this, he falls asleep and gets horrible dreams.

He dreams to come in Jabes's sermons. He notices that Jabes has a wrong interpretation about sins that will mislead the assembly. He protests it but the assembly rushes on him. He is very afraid. He awakes. But quickly, he sleeps again. Now he gets another abominable dream. This time, he dreams of meeting Catherine Linton's ghost. He is so frightened that at last he yells as loud as he could. His master, Heathcliff, hurriedly enters the room. And when he tells him about his dreams, he sees a strange expression of Heathcliff. He sees Heathcliff's agony of love to Cathy,

... ; when, ignorant where the narrow lobbies led, I stood still, and was witness, involuntarily, to a piece of superstition of the part of my landlord, which belied, oddly, his apparent sense. He got on to the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears. 'Come in! come in!' he sobbed. 'Cathy, do come. Oh do -- once more! Oh! my heart's darling! hear me this time, Catherine, at last!' The spectre showed a spectre's ordinary caprice; it gave no sign

of being; but the snow and wind whirled wildly through, even reaching my station, and blowing out the light.

There was such anguish in the gush of grief that accompanied this raving, that my compassion made me overlook its folly, and I drew off, half angry to have listened at all, and vexed at having related my ridiculous nightmare, since it produced that agony; though why, was beyond my comprehension. ... 24

From this quotation above, we are really faced to a circumstances in which a ghost really exists. This is very superstitious, yet the classical signs of an arrival of a ghost, added by the horrible expression of Heathcliff, wittingly or unwittingly, really force us to believe that a ghost does exist in that room. This circumstance, with the wild wind blowing and extinguishing the lamp, is really very frightening. Nevertheless, at that time, fear is not what we pay much attention to. The deepest impression of this event lies on the gush of grief of Heathcliff, not on the ghost. In this case, our curiosity is really powerfully aroused. This is because the ghost and the agony of Heathcliff are still so mysterious to us. We do not assuredly get information about who the ghost is: is she Catherine Earnshaw or Catherine Linton? We neither are informed why Heathcliff seems to feel so painful when the ghost does not appear though he asks it to haunt him so earnestly. It seems that many times he has waited for it, yet it never haunts him even once. Now, it is to Mr.

Lockwood that the ghost shows itself. Therefore, because of this and of course the previous mysteries, Mr. Lockwood and we are really full of curiosity to know the complete story of Heathcliff's life, like Bruce Mc. Cullough writes.

In the three introductory chapters the author accomplishes a number of things. She quickly establishes the atmosphere of her story, for one thing, subjecting us to a series of shocks that prepare us for the cold bath of inhuman cruelty and eeriness to follow. By the device of the dream and the old diary, the curtain is lifted slightly upon earlier stages of the story, and the reader is catapulted into the heart of the mystery without any essential facts being given away. Lockwood is filled with curiosity in regard to his landlord, and Mrs. Dean is provided with a focus for her story. What she has to do is simply to explain the circumstances lying behind the strange state of affairs in Heathcliff's household. 25

And this is true. It is from Nelly Dean, the servant of Thrushcross Grange, that we can enjoy the whole story of Wuthering Heights. First of all, from her conversation with Mr. Lockwood about her master's family in Wuthering Heights, we get some important information about the relationship of the family there.

'Oh, I'll turn the talk on my landlord's family!' I thought to myself. 'A good subject to start - and that pretty girl-window, I should like to know her history: whether she be a native of the country, or, as is more probable, an exotic that the surly indigenae will not recognize for kin.' With this intention I asked Mrs. Dean why Heathcliff let Thrushcross Grange, and preferred living in a situation and residence so much inferior. 'Is he not rich enough to keep the estate in good order?' I inquired. 'Rich, sir!' she returned. 'He has,

nobody knows what money, and every year it increases. Yes, yes, he's rich enough to live in a finer house than this: but he's very near - close-handed; and, if he had meant to flit to Thrushcross Grange, as soon as he heard of a good tenant he could not have borne to miss the chance of getting a few hundreds more. It is strange people should be so greedy, when they are alone in the world!

'He had a son, it seems?'

'Yes, he had one - he is dead.'

'And that young lady, Mrs. Heathcliff, is his widow?'

'Yes.'

'Where did she come from originally?'

'Why, sir, she is my late master's daughter: Catherine Linton was her maiden name. I nursed her, poor thing! I did wish Mr. Heathcliff would remove here, and then we might have been together again.'

'What! Catherine Linton?' I exclaimed, astonished. But a minute's reflection convinced me it was not my ghostly Catherine. 'Then,' I continued, 'my predecessor's name was Linton?'

'It was.'

'And who is that Earnshaw, Hareton Earnshaw, who lives with Mr. Heathcliff? are they relations?'

'No; he is the late Mrs. Linton's nephew.'

'The young lady's cousin, then?'

'Yes; and her husband was her cousin also: one on the mother's, the other on the father's side: Heathcliff married Mr. Linton's sister.'

'I see the house at Wuthering Heights has "Earnshaw" carved over the front door. Are they an old family?'

'Very old, sir; and Hareton is the last of them, as our Miss Cathy is of us - I mean, of the Lintons. Have you been to Wuthering Heights? I beg pardon for asking; but I should like to hear how she is.'

'Mrs. Heathcliff? she looked very well, and very handsome; yet, I think, not very happy.'

'Oh dear, I don't wonder! And how did you like the master?'

'A rough fellow, rather, Mrs. Dean. Is not that his character?'

'Rough as a saw-edge, and hard as winstone! The less you meddle with him the better.'

'He must have had some ups and downs in life to make him such a churl. Do you know anything of his history?'

'It's a cuckoo's, sir - I know all about it: except where he was born, and who were his parents, and how he got his money, at first. And Hareton has been cast out like an unfledged dunnoek! The unfortunate lad is the only one in all this parish that does not guess how he has been cheated.'

'Well, Mrs. Dean, it will be a charitable deed to tell me something of my neighbours: I feel I shall not rest, if I go to bed; so be good enough to sit and chat an hour.'

'Oh, certainly, sir! ... ' 26

This conversation gives us answers to some previous mysterious events besides it also gives us new mysteries. Firstly, we now know that Mrs. Heathcliff's maiden name is Catherine Linton, the name of the ghost in Mr. Lockwood's dream. Heathcliff is actually her uncle for he marries her father's sister, Mr. Linton's sister. So, she, in fact, marries her own cousin. Hareton, however, is also her cousin. Her husband is her cousin on the father's side, while Hareton is on the mother's side. We are also informed that she and Hareton are the latest of the Lintons and the Earnshaws. Legally, they are the ones who inherit Wuthering Heights and Thrushcross Grange. Yet, it is Heathcliff who holds power over both inheritances. Heathcliff, according to Nelly, cheats Hareton to get Wuthering Heights. And this leads us to ask: how can Heathcliff hold power over the two family and own their inheritances though he is an outsider in the two families? how can Hareton not realize that he has been cheated by Heathcliff? Nevertheless, the conversation mentions about Heathcliff's characteristics also. These come from Mr. Lockwood's and Nelly's observations. They

say that Heathcliff is a rich man but he is very close-fisted. He is very greedy and rough as rough as a saw-edge. Yet from this conversation, we still know nothing about the main problem of the enemy feelings that exists in the family circle of Wuthering Heights. We still know nothing why Heathcliff hates Catherine. Indeed, there are still many questions covering the whole story, and these, of course, arouse our curiosity. So, Mr. Lockwood, our representative, represents us to ask Nelly to explain the strange circumstances that happened in Wuthering Heights. Thus, Nelly begins to explain, through her story.

Life in Wuthering Heights is very peaceful. Mr. Earnshaw, his wife and his two children, Hindley Earnshaw and Catherine Earnshaw or Cathy, live in happiness. One day, Mr. Earnshaw goes for a journey, and for a surprise, he comes back and brings a dark-skinned boy with him,

... See here, wife! I was never so beaten with anything in my life: but you must e'en take it as a gift of God; though it is as dark almost as if it came from the devil. 27

This is the first introduction of Heathcliff to the family. No one, except of Mr. Earnshaw, likes him. The two children, in the beginning, dislike him also. Like what the old Mr. Earnshaw says, Heathcliff seemingly comes from the devil physically. With his dark, dirty

and black-haired countenance, no one will sympathize him. And yet, to readers, through his physical appearance, this is a kind of foreshadowing. It gives us a hint that Heathcliff is the peacebreaker of the Earnshaws.

Indeed, in the course of time, Cathy becomes very thick to him. On the other hand, Hindley hates him. At the first time Heathcliff comes, brought by Mr. Earnshaw, Heathcliff has broken his fiddle. Moreover, his father loves Heathcliff more than his own children. This, like what Nelly tells, makes him hate Heathcliff so much.

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 in a breath and open his eyes, as if he had hurt himself by accident and nobody was to blame. This endurance made old Earnshaw furious, when he discovered his son persecuting the poor, fatherless child, as he called him. He took Heathcliff strangely, believing all he said (for that matter, he said precious little, and generally the truth), and petting him up far above Cathy, who was too mischievous and wayward for a favourite.

So, from the very beginning, he bred bad feeling in the house; and at Mrs. Earnshaw's death, which happened in less than two years after, the young master had learnt to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his father's affections and his privileges, and he grew bitter with brooding over these injuries. 28

This is the initial conflict that happened in the story. The conflict that emerges from jealousy. Yet,



when we think of this conflict deeply, no one is to blame. This conflict arises so naturally, beginning from Heathcliff's sullen characteristic, continuing to Mr. Earnshaw excessive love to him and ending in Hindley's jealousy. So, because of this, now the atmosphere of the family in Wuthering Heights seems to change. Every time, there happens conflicts between Hindley and Heathcliff. Enemy feelings rage. So, complication begins to take place.

Even when Hindley, the one who is supposed to be the trouble-maker, has gone to a college, still conflict always arises. When one trouble-maker has left the house, now the other one comes. This time, it is Joseph. He always instigates Mr. Earnshaw to regard Hindley as a reprobate. He always tells tales against Heathcliff and Cathy to him. Therefore, because of him, now Mr. Earnshaw becomes far from his children until at last he dies.

Hindley comes home to the funeral. He brings his wife, Frances, with him. Now, after his father is dead, he becomes the master of Wuthering Heights and can do anything he likes freely. He becomes very tyrannical. He expresses all of his hatred of Heathcliff by degrading Heathcliff into a servant.

Heathcliff, in the beginning, can bear this humiliation because Cathy is still very close to him. One day, he and Cathy go to Thrushcross Grange to

disturb the Lintons' children. Unfortunately, Cathy's ankle is bitten by a guard-dog of the Lintons. So, Cathy spends five weeks in that family until her wound gets recovered. The Lintons, however, asks Heathcliff to inform Hindley that her sister is in Thrushcross Grange.

At Christmas, Cathy comes home. Everyone welcomes her, and so does Heathcliff. Yet, this time, Heathcliff accepts Hindley's humiliation again. He can bear this as a matter of fact. But when Cathy laughs at him, he cannot stand it anymore. He, expressing his irritation, says,

'You needn't have touched me!' he answered, following her eye and snatching away his hand. 'I shall be as dirty as I please: and I like to be dirty, and I will be dirty.' 29

Then, he goes out of the room. However, what he says is very meaningful to us. It gives us a hint to the life of Heathcliff in the future that he will always be in dirtiness. Indeed, it is true that in the whole story, Heathcliff never does or shows good things. He always does bad things. Therefore, what he says foreshadows us to his future life.

With this significant event, the atmosphere of the story becomes tenser. The conflicts that have happened between Heathcliff and Hindley and between Heathcliff and Cathy, make him so frustrated that he complains to Nelly. He regrets himself; he is in conflict with



himself, as he says,

... I wish I had light hair and a fair skin, and was dressed and behaved as well, and had a chance of being as rich as he will be! 30

Here, he regrets himself. He regrets why he is not like Edgar. He hates his dark appearance, he likes to have a clean countenance like Edgar. He is jealous of him.

Meanwhile, Nelly comforts Heathcliff. She promises to make him decent so that he can join in the dinner party. Unluckily, when he opens the door to enter the room, Hindley also opens the door in front of it. He is quickly very irritated to see Heathcliff's good-looking, so spontaneously he sends him out of the room. This atmosphere, however, becomes worse when Edgar Linton meddles in this business. Heathcliff becomes so annoyed with Edgar and quickly they quarrel. Cathy, who sees all these, is very sad and blames Edgar.

On June, Frances gives birth to Hareton Earnshaw. Unfortunately, doctor Kenneth says that Frances will die soon. Hindley vexes at him to hear this. He disbelieves him. Yet, he is very afraid of Frances' death. And at last, one night, Frances dies. Hindley becomes very frustrated. As the effect of his frustration, he becomes much more tyrannical to Heathcliff. His conducts to Heathcliff become crueller and crueller that in Nelly's opinion, they can make a fiend of a saint. His son,

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Hareton, however, is nursed by Nelly only. He never touches his son since Frances dies.

In the mean time, Edgar often visits Cathy at Wuthering Heights. Cathy, however, has an objection to her two friends meeting together. She knows that both Edgar and Heathcliff dislike each other. At that time, because of Hindley's cruel conducts, Heathcliff experiences mental deterioration. His characteristics become very indifferent and reserved. His spirit on learning has extinguished. He is really an unsociable person.

One day, he quarrels with Cathy. He insists on Cathy to refuse Edgar visiting her. Cathy refuses. So they quarrel. However, while Heathcliff goes out angrily, Edgar comes in. Cathy, still in her annoyance, accompanies him. Finally, being unable to bear her vexation caused by Heathcliff and Nelly, she cannot control herself anymore. She conducts cruel thing to Nelly and to the little Hareton that makes Edgar become frightened. He is surprised to see Cathy's cruel conduct. Then, he decides to go home. Cathy sadly asks him not to leave her. Finally, they become friends again. Their quarrel makes them lovers. Yet this romantic time ends quickly when Nelly tells them that Hindley has come back. So Edgar goes back to Thrushcross Grange.

Hindley enters in drunken. He seizes Hareton

forcibly and brings him upstairs. Hareton, who is very afraid of his father, is squalling and kicking in his father's arms. And accidentally, when Hindley looks down to see the one who opens the door, Hareton falls down. Nelly is really kept in terror. She is very surprised and frightened, yet she can do nothing. Fortunately, Hareton falls right in Heathcliff's arms (a foreshadowing!). Soon, Nelly brings the child away from his father.

She goes to the kitchen. She lulls the child to sleep. Heathcliff, however, is in the next room, dreaming. Suddenly, Cathy comes and sits near Nelly. She asks for advice to her. She complains that she is very confused to solve her problem. She tells Nelly that Edgar will soon marry her, but still, she is confused. She loves Heathcliff but it is impossible for her to marry him, it will degrade her. Moreover, if she marries Edgar, she can aid Heathcliff to rise from his poor position. And at last, she confesses her love to Heathcliff compared by her love to Edgar, as she says,

... Nelly, I see now, you think me a selfish wretch; but did it never strike you that if Heathcliff and I married, we should be beggars? whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother's power.'

'With your husband's money, Miss Catherine?' I asked. 'You'll find him not so pliable as you calculate upon: and though I'm hardly a judge, I think that's the worst motive you've given yet for being the wife of young Linton.'

'It is not,' retorted she; 'it is the best! The others were the satisfaction of my whims: ... ? 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 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, any more than I am always a pleasure to myself, but as my own being. .... ' 31

At this point, the story reaches its Minor climax. The conflicts that have happened between Heathcliff and Hindley, or between Heathcliff and Cathy, or between Heathcliff and Edgar, have given us the fullest impact. So far, this point is the tensest situation we feel because after this event, the story seems to fall down. The tense situation gets loose a little. With the departure of Heathcliff, the atmosphere of the story seems to relax again though we are also kept in suspense on realizing Catherine's confusion and regrets that lead her to get sick of commencement of delirium. Yet, when she recovers, though the doctor says that she must be avoided from getting vexed again or else she would get killed, she marries Edgar and moves to Thrushcross Grange, accompanied by Nelly. So the atmosphere of the story really changes into peaceful life again. However, for some time, as the new couple live in happiness, there is no conflict in the story. And yet, it soon

ends. It soon ends when Heathcliff comes back and meets Cathy.

Thus, with the arrival of Heathcliff in Cathy's life, conflict by conflict arises again. Complication rages again. Firstly, the conflict happens between Cathy and Edgar. They, for the first time since their marriage, quarrel. This is because of Heathcliff. Edgar dislikes the way Cathy welcomes Heathcliff. Moreover, personally, he hates him though so far, for the sake of Cathy, he tries hard to hide his hatred. But now, he cannot stand to hear Cathy praising Heathcliff. He is very annoyed to hear that. He gets vexed. Yet, he cannot show his irritation. It is a hard work for him to show his vexation in front of her. So, he decides to keep silent and gives no comments when Cathy praises him. But, his wise attitude makes Cathy feel annoyed. So at last, she goes to Nelly's room and express her happiness of meeting Heathcliff again.

And when this conflict almost ends, there comes a new conflict. This time, Cathy is in conflict with Isabella, her sister-in-law. Isabella accuses her that she wittingly hinders her to be closed to Heathcliff. She accuses her that she does not permit anyone else to love Heathcliff, except of herself. Laughingly, however, Cathy advises her. She tells her that Heathcliff will never ever love a Lintons' daughter. She tries to explain the wolfish characteristics of Heathcliff, yet

she fails to ascertain her. Nelly, however, advises her also, but still she disbelieves them.

So, one day, when Heathcliff pays a visit to Thrushcross Grange, Cathy tells him that her sister-in-law falls in love with him. In the beginning, he grows angry. But, soon when he hears about Isabella's secret, he changes his idea. He knows that Isabella is Edgar's heir, so he has a plan to use her to hold power over Thrushcross Grange. So, by these events, the atmosphere grows tenser and tenser again.

Meanwhile, when Nelly goes to Gimmerton city, she meets Hareton. She is very surprised to realize Hareton's bad characteristics. He is very harsh and impolite. He dares to swear to his own father. He seems to disrespect his father. Moreover, he never has a curate to teach him. From this event, however, we know that Heathcliff has broken the father-son relationship. He holds control of Hareton, while on the other hand, it seems that Hareton is very closed to him; obeys whatever he says but disobeys his father. Yet, actually, Heathcliff begins his step to take revenge on Hindley. As proof, he instigates Hareton to hate a curate. He tries to extinguish Hareton's spirit of pursuing any knowledge. Though there is also possible that this thing is caused by his mental deterioration. He himself has no spirit of pursuing knowledge at all. Nevertheless, it is undeniable that Heathcliff's conducts to Hareton are a



part of his plan to destroy Hindley and to take revenge on his son.

In the course of time, Heathcliff begins to carry out his dirty tricks on the Lintons by flattering Isabella. Nelly, who really understands what Heathcliff aims to, says harsh words to him. She blames him. But surprisingly, Cathy grows angry with her. She dislikes her words of blaming Heathcliff. She defends him. At last, she meets and reminds him not to play tricks on Isabella. And finally, they quarrel.

... 'Don't vex me. Why have you disregarded my request? Did she come across you on purpose?'

'What is it to you?' he growled. 'I have a right to kiss her, if she chooses; and you have no right to object. I'm not your husband: you needn't be jealous of me!'

'I'm not jealous of you,' replied the mistress; ... ! If you like Isabella, you shall marry her. But do you like her? Tell the truth, Heathcliff! There, you won't answer. I'm certain you don't!'

'And would Mr. Linton approve of his sister marrying that man?' I inquired.

'Mr. Linton should approve,' returned my lady decisively.

'He might spare himself the trouble,' said Heathcliff: 'I could do as well without his approbation. And as to you, Catherine, I have a mind to speak a few words now, while we are at it. I want you to be aware that I know you have treated me infernally-infernally! Do you hear? And if you flatter yourself that I don't perceive it, you are a fool; and if you think I can be consoled by sweet words, you are an idiot; and if you fancy I'll suffer unrevenged, I'll convince you of the contrary, in a very little while! Meantime, thank you for telling your sister-in-law's secret: I swear I'll make the most of it. And stand you aside!'

'What new phase of his character is this?' exclaimed Mrs. Linton, in amazement. 'I've treated you infernally - and you'll take revenge! How will you take it, ungrateful brute? How have I treated you infernally?'

'I seek no revenge on you,' replied Heathcliff less vehemently. 'That's not the plan. ... You are

welcome to torture me to death for your amusement, only allow me to amuse myself a little in the same style, and refrain from insult as much as you are able. ... If I imagined you really wished me to marry Isabella, I'd cut my throat!'

'Oh, the evil is that I am not jealous, is it?' cried Catherine. ... Quarrel with Edgar, if you please, Heathcliff, and deceive his sister: you'll hit on exactly the most efficient method of revenging yourself on me." 32

Thus, the quarrel impacts Cathy to recur her illness. So, Nelly hurriedly leaves the room and looks for Edgar. He, knowing that his wife quarrels with Heathcliff in the kitchen, quickly comes in. There, he quarrels with Heathcliff, yet he needs help of his guards to send him out of Thrushcross Grange. Surprisingly, Cathy locks the door and throws the key in the fire. She insists on Edgar to send Heathcliff out by himself. Edgar grows pale, half angry and half ashamed. Suddenly, he punches Heathcliff on the throat and quickly runs outside the room through the back door, to fetch his men. So, Cathy advises Heathcliff to go away from Thrushcross Grange and soon Heathcliff goes away. In the meantime, Cathy feels so frustrated. She feels that her illness will soon recur. Yet, when she starts to rest in her bedroom, Edgar enters. He is very irritated and corners Cathy to choose one man only: he or Heathcliff! He says that it is impossible for her to be closed to two men being at enmity to each other. They are enemies. They will never live together in peace. So,

Edgar and Cathy quarrel again.

For three days, Cathy should spend the time in bed. She is very sick. Edgar, however, is always in the library and neglecting his wife. This makes Cathy feel so disappointed. She thinks that Edgar does not love her anymore. So, hardly bearing this pain, she begins to wander. Her illness recurs,

... I was a child; my father was just buried, and my misery arose from the separation that Hindley had ordered between me and Heathcliff. I was laid alone, for the first time; and, rousing from a dismal doze after a night of weeping, I lifted my hand to push the panels aside: it struck the table-top! I swept it along the carpet, and then memory burst in: my late anguish was swallowed in a paroxysm of despair. I cannot say why I felt so wildly wretched: it must have been temporary derangement, for there is scarcely cause - But, supposing at twelve years old, I had been wrenched from the Heights, and every early association, and my all in all, as Heathcliff was at that time, and been converted at a stroke into Mrs. Linton, the lady of Thrushcross Grange, and the wife of a stranger: an exile, and outcast, thenceforth, from what had been my world - You may fancy a glimpse of the abyss where I grovelled! Shake your head as you will, Nelly, you have helped to unsettle me! You should have spoken to Edgar, indeed you should, and compelled him to leave me quiet! Oh, I'm burning! I wish I were out of doors! I wish I were a girl again, half savage and hardy, and free ... and laughing at injuries, not maddening under them! Why am I so changed? why does my blood rush into a hell of tumult at a few words? I'm sure I should be myself were I once among the heather on those hills. ... 33

This is Minor climax again. The conflicts happened between Heathcliff, Cathy, Edgar and Isabella, have reached the highest point. Here, on the extract above,

Cathy expresses all of her miseries after her separation with Heathcliff. She regrets to marry Edgar for their world are much different. Her world as Mrs. Linton is not her genuine world. Edgar is a stranger for her, yet she marries a stranger. She regrets it. She really wants to be able to become a girl again and experience her past time. She wonders why she has changed much now. Yet, she believes that if she can live in Wuthering Heights again, she will be able to become herself again, like in the previous time when she lives with Heathcliff playing on the hills near the Heights.

Knowing this, Nelly hurriedly calls for Edgar for helps. Edgar, however, is very surprised to see Cathy's bad condition. Yet, when Cathy gets her consciousness back, she blames Edgar. She says that she does not want Edgar anymore.

Meanwhile, when Nelly calls for doctor Kenneth, she sees Heathcliff and Isabella, riding a horse, go to the direction of Wuthering Heights together. So, finally, Edgar breaks his relationship with his sister.

For two months, there is no disturbance from Heathcliff. During this time, Cathy gradually recovers. Edgar, however, looks after her so devotedly that in Nelly's opinion, it is more devoted than a mother nursing her only son. He really shows his true love. And again, they live in happiness. Until at last a letter from Isabella breaks it into peaces. For two months, the

tense situation has begun to loose. Now it wildly arises again. Because of this letter, conflicts rage. And this time, they are very fatal to Cathy's life.

It is true that Isabella's letter does not present direct cause to Cathy's death. But if in her letter she does not ask Nelly to visit her in Wuthering Heights, Heathcliff will never find a way to come to Thrushcross Grange and meet Cathy again. And Cathy will not die assuredly. In her letter, she complains to Nelly about her life in Wuthering Heights. She cannot bear the life-style and situation there. Everything is uncomfortable and unfitted for her to live. She regrets marrying Heathcliff. So, she earnestly asks Nelly to visit her.

With Edgar's permission, Nelly goes to Wuthering Heights. There, unfortunately, she meets the villain Heathcliff. Insistently he asks her to confront him to Cathy. Of course she refuses. She says that his visit to Thrushcross Grange will make Cathy suffer more. Moreover, now she has forgotten him. On hearing this, he disbelieves it. He is quite sure that she will never forget him for they are still in love. She loves him more than she loves Edgar. He is very certain of this.

From his words of arguing Nelly's opinion, however, we get another foreshadowing again,

..Two words would comprehend my future - death and hell: existence, after losing her, would be hell..34

Here, we have a hint that after Cathy's death, he will never ever be happy. Without Cathy, his life is a hell for himself. And this is really true. In the beginning of the story, from Mr. Lockwood, we know that happiness disappears from his life. He always looks sad though his cruel and strange characteristics have hidden his miseries a little bit. Yet, after the dream of Cathy's ghost, we can clearly observe that he cannot hide his agony any longer. We can notice how miserable his life is. Nevertheless, here we also get a hint that one day he will die.

Isabella, who hears all his arguments, contradicts him. She says that Cathy and Edgar love each another. She really cannot control her emotion to hear Heathcliff humiliate her brother so much and they quarrel. Nelly, however, tries to remind Heathcliff, but he even grows angrier and angrier. He says that he never loves Isabella. It is her who loves him. This time the situation becomes tenser and tenser again. And at last, after debating about Cathy's life in Thrushcross Grange, Nelly forcibly brings a letter from him home and promises him to give it to Cathy.

On Sunday, Nelly gives it to Cathy. She knows that Heathcliff is always around the place of Thrushcross Grange since her departure from Wuthering Heights. She realizes that Heathcliff disbelieves her in keeping her promise. Nevertheless, he meets Cathy. Surprisingly, at

the very moment they meet , pale countenance welcomes him. It shows that she has not recovered completely yet. Similarly, Heathcliff looks so miserable. He hardly bears his agony. Soon, a hopeless conversation takes place. They talk and talk and blame each other to express all of their regrets. One accuses the other of breaking their hearts. Until at last, at one point of their conversation, it really touches us. It is a kind of tragedy for the passion of love destroys the lovers. One considers love as a very simple thing while the other feels so destroyed because of that, as Heathcliff says hopelessly.

'You teach me now how cruel you've been - cruel and false. Why did you despise me? Why did you betray your own heart, Cathy? I have not one word of comfort. You deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears: they'll blight you - they'll damn you. You loved me - then what right had you to leave me? What right - answer me - for the poor fancy you felt for Linton? Because misery, and degradation, and death, and nothing that God or satan could inflict would have parted us, you, of your own will, did it. I have not broken your heart - you have broken it; and in breaking it, you have broken mine ... 35

Sadness surrounds our minds when we read this conversation. This conversation powerfully invites us to be involved in their miseries. Yet, we also feel so tense because we automatically will have a prediction that this event will endanger Cathy's life. And the atmosphere becomes tenser when Edgar is going home.

Nelly reminds Heathcliff to leave the house quickly while Cathy, on the other hand, forbids him to leave her for she feels that this is the last time they meet in the world. She feels that she is going to die. And so the atmosphere becomes worse when her illness recurs. Until on top of it, she dies after giving birth a daughter. This is the minor climax of the conflicts starting from the letter of Isabella.

Edgar is very sad. He is always near the corpse. He really feels so painful and miserable. Heathcliff looks so frustrated. He expresses his sadness brutally. He dashes his head on the tree till it bleeds. He cries out like a crazy man and asks Cathy to haunt him. Nevertheless, it is a pity that her funeral is carried out without mourners who have close relationship with her except of Edgar. Thus, now the atmosphere of the story is in peace.

Since Cathy's funeral, we can be at our ease though there happens some significant events. First of all, Isabella escapes from Wuthering Heights. She comes to Thrushcross Grange and meets Nelly. Then, she goes away and lives in a town near London. Heathcliff has ever asked Nelly about her but Nelly gives no answer about it. She tells about her to Edgar only. Meanwhile, she hears from Dr. Kenneth that Hindley dies. Therefore, now Heathcliff holds control over Wuthering Heights. He legally claims Wuthering Heights as the payment of



Hindley's debts to him. So, he begins to carry out his plans of destroying the Earnshaws and the Lintons for he has power now. Soon, he degrades Hareton into a servant like what Hindley did to him in the past.

For twelve years since Cathy's death, the life in Thrushcross Grange fills with happiness again. Edgar names his daughter Catherine, but he always calls her Cathy. He loves her so much that he never lets someone else teach her. He himself teaches her. Yet, she lives in isolation. She never goes outside Thrushcross Grange even once. She never hears the name of Gimmerton city. Wuthering Heights and Heathcliff, she never knows. The only building she ever enters, besides her own home, is the chapel. Until one day, Edgar should leave her for he must go to visit Isabella. She writes to him that she is badly sick now, so she hopes that Edgar will come to London and willing to take a good care of her only son, Linton. He goes there for three weeks. Before leaving the house, he asks Nelly to look after Cathy.

However, during this three weeks, the initial conflict arises again. This is because naughty Cathy deceives Nelly to go out Thrushcross Grange to take a walk but unintentionally they arrive at Wuthering Heights. There she meets Hareton and unfortunately she knows that Hareton is her cousin. And the worse is that unrealizingly she gives information about the arrival of her other cousin, Linton. So, beginning from this point,

conflict by conflict arise again. Complication takes place.

On going back from London, Edgar brings Linton with him for his mother is already dead. A day after his arrival, Heathcliff orders Joseph to go to Thrushcross Grange and ask for Linton, his son. He is so disappointed to see the weak, unhealthy and pale appearance of Linton when he arrives at Wuthering Heights. Yet, Heathcliff promises to use him to hold control over Thrushcross Grange. He has a plan of managing the two families' properties. At last, for a surprise, he states that he hates his son. Thus, the atmosphere of the story grows tense.

Soon, Heathcliff begins to carry out his plan. The first thing he does is that he meets Cathy and asks her to visit Linton. Cathy pleasantly goes to Wuthering Heights. Nelly, however, forbids her but she still insists on visiting Linton. So, Nelly blames Heathcliff for doing this tricky thing. she is very sure that he has a dirty plan on this. Yet, laughingly he shows all of his plans to trap Cathy and to get the properties of Thrushcross Grange. He says that later he will hold control over Thrushcross Grange and Wuthering Heights together through the marriage of Cathy and Linton.

After hearing her father's explanation, Cathy can go to Wuthering Heights no more. Edgar explains to her that Heathcliff is not a good man though he is her

uncle. She has to believe this. He is very cruel and always tries to destroy the men he hates. And he hates him. So he advises her not to go to Wuthering Heights again. And since then, she never goes there, but secretly she always writes to Linton. And at last, she should stop this activity as Nelly reveals her secret and forbids her to do it again. Heathcliff, however, is not an easily hopeless person. Knowing that Cathy neither visits nor writes to Linton anymore, he tries hard to meet Cathy. He flatters her to come to Wuthering Heights skillfully when he meets her. At last, she is flattered and goes to visit Linton.

On their meeting, Linton much complains about his father's ill-treatments to him. Moreover, no one in the house loves him. They hate him as he also hates them all. And to comfort her, she says that he is the third person she loves in this world. Then, their conversation changes into discussing about true love. She says that true love exists in brother-sister relationships, and he says that it is in husband-wife relationships that it exists. She argues it and takes an example of an unharmonious husband-wife relationships like his parents, Heathcliff and Isabella. Accordingly, he grows angry. Both of them affirm their own principles and they quarrel. But at last, they become friends again. On going home, however, she promises him to come again though Nelly insistedly forbids her.

Since then, Cathy visits him freely but secretly for Nelly is sick. But one day, Nelly knows this. She reminds her and feels so sad that once again she deceives her. So Cathy repents and tells her experience when she secretly comes to Wuthering Heights.

Every evening, she goes to Wuthering Heights and stays there for two hours. One day, she quarrels with Linton. They have different opinions of spending a hot July happily. She wants that all is dynamic while he wants that all is quiet. Then, they promise to try both of them and so they are friends again. On her next coming, however, she sees Hareton being angry with Linton. He angrily sends Linton out of his room and orders him to take her in his own room. Joseph who hears this laughs happily. He says that Hareton now knows his rights in this house. Linton, on the other hand, grows white and red. He is very ashamed of this, but he is so weak, he can do nothing except of obeying Hareton's order. On entering his room, he coughs so badly and blood gushes from his mouth. He is very sick and very frustrated also. He complains that all of these are caused by his father. His father humiliates him so much that he cannot bear it any longer. In the end of her story, Cathy says that she pities him. She will always forgive him if they quarrel again.

Meanwhile, Edgar says to Nelly that he desires to marry Cathy to Linton. Now he takes no care if

Heathcliff can hold control over Thrushcross Grange and Wuthering Heights. And at last, he falls sick. So, the atmosphere of the story becomes tenser and tenser. With his sayings, it seems that Heathcliff will succeed in fulfilling his devilish plan. Moreover, we know that Edgar becomes so hopeless now.

However, when Edgar is still sick, Linton asks Cathy to visit him again. She and Nelly hurriedly go to Wuthering Heights. She says that she cannot stay long for his father is badly sick. Linton, in this meeting, seems to be nervous. He obviously means something in asking Cathy to come for he cannot talk calmly. So, Cathy angrily goes out of the room and asks Nelly to leave quickly. Unfortunately, Heathcliff stops them. He, then, keeps them in prison. He forces Cathy to marry Linton now for if she refuses, he will never ever let her out. Anxiety fills her mind soon. She is very excited about her father. So, she obeys him with the hope that he will release her quickly so that she can come home at once. Yet, she has been deceived. Even though she has kept her promise to marry Linton, he still locks her in a room. She becomes very tense now. Nevertheless, after seven days in prison, Nelly can escape. She meets Linton and asks him to release Cathy, but he refuses. Thus, knowing that Edgar is probably dying now, she hurriedly goes back home and tries to comfort him. This time the atmosphere is really serious. She tries hard to

comfort the dying Edgar, but still he is looking for Cathy. Suddenly, Cathy enters the room. And as the climax of this tense situation, Edgar dies peacefully.

So, now Heathcliff becomes the master of Thrushcross Grange. And beginning from this point, the atmosphere of the story grows calm and relax again though there happens some significant events also.

First of all, he forces Cathy to live in Wuthering Heights to take care of Linton. She, who hates him so much, says that she really loves Linton and willingly she marries and takes care of him. Continuing her words, she says that Linton is better than him, at least he has someone who really loves him. And she pities Heathcliff for nobody loves him. She pities him for all of his cruelties are aroused by his greater miseries. She believes that how miserable he makes them, he himself is much more miserable. Finally, they quarrel. And angrily, he shows his cruelty that he has already done. He says that he has dug Edgar's and Catherine's graves up. Finally, she leaves Thrushcross Grange and lives in Wuthering Heights.

In the first day she comes in Wuthering Heights, she goes upstairs to Linton's room and shuts herself there till morning. She is so indifferent to other persons who live there. One day, she asks for a doctor for Linton is very sick. Surprisingly, Heathcliff refuses. And the worse is that he says that Linton is

worthless for him. At last, one night, Linton dies. So, she should spend her days alone now. However, Hareton begins to show his love of her. But, still it is obvious that she hates him. Thus, Nelly's story ends at this point and Mr. Lockwood replaces her position as the story-teller.

He goes to Wuthering Heights and gives a letter from Nelly to Cathy. And for his surprise, Cathy says that she cannot write a letter for Nelly as a reply, for here, in Wuthering Heights, she has no material to write at all. There are no books in Wuthering Heights for all of them have been destroyed by Heathcliff. Then, she continues her sayings to tease Hareton. She tries to humiliate him. However, after meeting Heathcliff, he says that he will not rent Thrushcross Grange for a year for he must go to London soon. After this, he leaves Wuthering Heights with a chaos in his mind.

In 1802, however, he comes back again. He directly goes to Thrushcross Grange to meet Nelly, but he finds that she lives there no longer. She now lives in Wuthering Heights. So, at once he goes there and for his surprise, he sees that Cathy and Hareton become very closed now. And he becomes much more surprised when he hears from Nelly that Heathcliff is dead. His curiosity arises again. Therefore, he earnestly asks Nelly to tell him about Heathcliff's history since his departure from the Grange. So, Nelly tells it.

Yet, considering the whole story, here we quickly come to the climax of the story. It is true that there are still conflicts that happen between Heathcliff, Cathy and Hareton, but this time, these conflicts are not as complicated as the previous ones. The story, starting from the time Nelly opens her story again, quickly establishes a tense situation.

Nelly is back to Wuthering Heights again. There, she knows that Cathy grows so annoying. She always teases everyone in the house, except of Heathcliff. Often, she argues with Joseph in the kitchen. But after Hareton often comes and sits in the kitchen, she begins to tease him. In the beginning he is angry, but soon they become friends. And because their union, Hareton dares to debate what Heathcliff says for the first time in his life. So the situation becomes tense and it is tenser when Cathy quarrels with Heathcliff. She demands her rights and properties. She demands Hareton's land and money, as she says,

'You shouldn't grudge a few yards of earth, for me to ornament, when you have taken all my land!'

'Your land, insolent slut? you never had any!' said Heathcliff.

'And my money,' she continued, returning his angry glare, and meantime, biting a piece of crust, the remnant of her breakfast.

'Silence!' he exclaimed. 'Get done, and begone!'

'And Hareton's land, and his money,' pursued the reckless thing. 'Hareton and I are friends now; and I shall tell him all about you!'

The master seemed confounded a moment: he grew pale, and rose up, eyeing her all the while, with an expression of mortal hate.

'If you strike me, Hareton will strike you!' she said; 'so you may as well sit down.'



'If Hareton does not turn you out of the room, I'll strike him to Hell,' thundered Heathcliff. 'Damnable witch! dare you pretend to rouse him against me? Off with her! Do you hear? Fling her into the kitchen! I'll kill her, Ellen Dean, if you let her come into my sight again!'

Hareton tried under his breath to persuade her to go.

'Drag her away!' he cried savagely. 'Are you staying to talk?' And he approached to execute his own command.

'He'll not obey you, wicked man, anymore!' said Catherine; 'and he'll soon detest you as much as I do!' 36

And as the impact of this, Heathcliff confesses to Nelly that he will never ever be able to do cruel things to them because they have so much resemblance with Catherine. And at last, as climax of the whole plots in this novel, Heathcliff confesses that all of his long efforts are nothing to him anymore. This is really a great surprise for us for it is very far far away from our expectation. It is almost twenty five years he spends his life to take revenge on the two families by destroying them. But when he almost achieves it, he only says that it is useless.

'It is a poor conclusion, is it not,' he observed, having brooded a while on the scene he had just witnessed. 'An absurd termination to my violent exertions? I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, and when everything is ready, and in my power, I find the will to lift a slate off either roof has vanished! My old enemies have not beaten me; now would be the precise time to revenge myself on their representatives: I could do it; and none could hinder me. But where is the use? I don't care for striking: I can't take the trouble to raise my hand! That sounds as if I had been labouring the

whole time, only to exhibit a fine trait of magnanimity. It is far from being the case - I have lost the faculty of enjoying their destruction, and I am too idle to destroy for nothing. 37

Then, starting from this point, the tense situation begins to get loose drastically. The atmosphere of the story gradually and surely starts to be at ease. The actions start falling down and are coming to the resolution for they only describe about Heathcliff's life when he is near his death.

After he confesses that all of his efforts are useless, we find a hint that Heathcliff's death will become the end of the story. This is because he himself says it to Nelly. He says that he will die soon. For many days, he forgets to eat or to drink. Moreover, his condition is made worse by Cathy and Hareton for every time he sees them, he becomes more and more miserable to live in this world. They have tortured him to death unrealizingly. Meanwhile, day-to-day, he becomes stranger and stranger. Often he goes out at night and comes back in the morning. Nelly, however, always reminds him to pay more attention to his health for she is afraid of his being ill. But he says that he is not sick. Even he says that he is very happy for he will die soon. And before his death, he gives his last words to Nelly. He wants her to manage his funeral according to the manner he likes. And at last, he dies

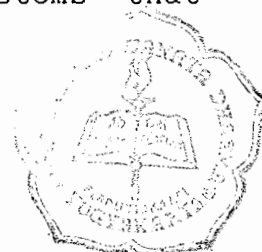
with an horrible impression.

This is the end of the plot of Wuthering Heights. However, considering the theory of plot, we find that all of the elements of plot can be found in this novel. The exposition is excellent because it is brief and full of hidden and overt information that make us become so curious to know the story further. Moreover, there are so many mysteries which we can find in this exposition. However, suspense is marvelously handled in. It quickly arises for the author has skillfully utilized the 'Flashback technique'<sup>38</sup> early in the beginning of the story. Yet, considering the terrific conflicts in complication, the handling of Multiple plotting<sup>39</sup> also creates suspense to us. Therefore, it should be confessed that Emily Bronte has really succeeded in arousing suspense in her novel.

As for complication, we can find the three devices of building suspense: foreshadowing, dilemma and mystery. As for conflict, we can also find all of the kinds of conflict. We notice that the conflicts often happen between Heathcliff and the other characters in the story. Sometimes, he is in conflict with himself as he regrets his dark and dirty appearance. And also, he is in conflict with his faith and social customs that

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<sup>38</sup> Little, 1981: p.200.

<sup>39</sup> Little, 1981: p.87.

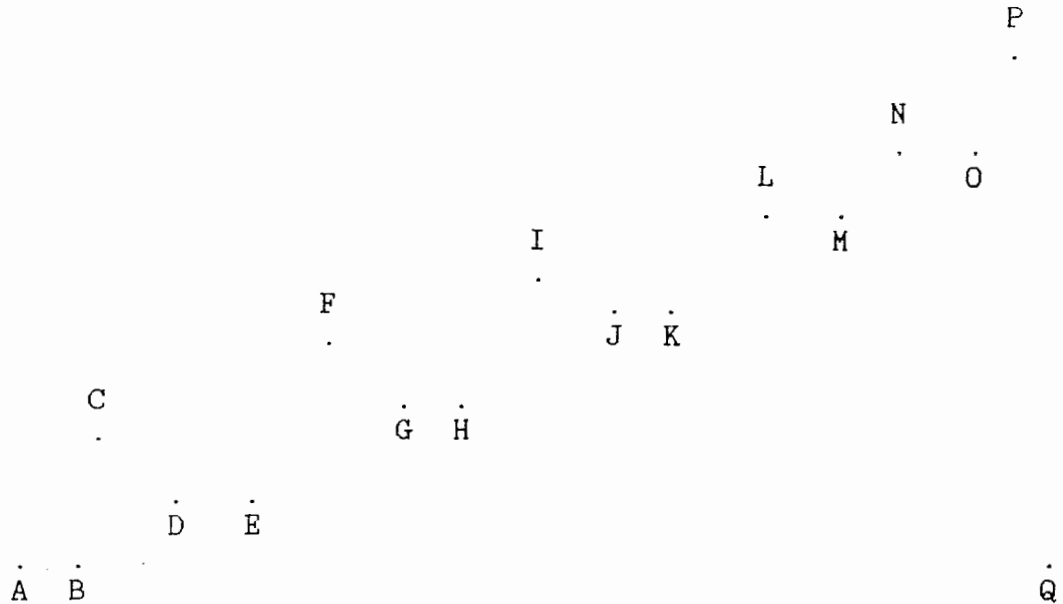


make him unable to marry Catherine.

Therefore, as a whole, the plot in Wuthering Heights is excellent, primarily in the element of suspense. But it should be remembered that we also experience a great surprise in the climax.

However, as to get a clearer understanding about the plot of Wuthering Heights, here the scheme is presented with all its significant's events.

## 3. The Scheme of Plot of Wuthering Heights



- Exposition: (A-B)
- information about the location of the story.
  - information about Wuthering Heights.
  - information about the relationship of the family of the protagonist through Mr. Lockwood's guessing.
  - information about Hindley's treatment to Heathcliff through the diary.
  - information about the ghost of Catherine.
  - information about Heathcliff's love to Catherine.
  - information about the relationship of the family of the protagonist.

- Conflict: (B)
- Hindley hated Heathcliff very much because of jealousy.

- Complication: (B-C)
- Joseph's instigation.
  - Hindley went back to Wuthering Heights
  - Hindley degraded Heathcliff into a servant
  - Heathcliff regretted himself.
  - Hindley sent Heathcliff out of the room of the party.
  - Heathcliff quarreled with Edgar Linton.
  - After the death of Frances, Hindley became more tyrannical.

- Hindley's cruelties to Heathcliff.
- Edgar loved Catherine.
- Heathcliff and Catherine quarreled.
- Hareton fell in Heathcliff's hands.

Minor Climax: - Catherine loved Heathcliff.  
(C)

Falling Action: - Heathcliff went away.  
(C-D)      - Catherine was very sad and finally got commencement of delirium.  
                 - Catherine should be far away from vexation.

Resolution: - Catherine married Edgar Linton.  
(D)

Peace: - Catherine and Edgar Linton lived in happiness.  
(D-E)

Conflict: - Heathcliff came back and met Catherine.  
(E)

Complication:      - Catherine quarreled with Edgar about Heathcliff.  
(E-F)                      - Isabella quarreled with Catherine.  
                                 - Isabella loved Heathcliff.  
                                 - Catherine told Heathcliff that Isabella loved him.  
                                 - Heathcliff played trick on Isabella.  
                                 - Heathcliff destroyed father-son relationship.  
                                 - Heathcliff revenged to Hareton.  
                                 - Heathcliff flattered Isabella.  
                                 - Catherine reminded Heathcliff.  
                                 - Catherine quarrelled with Heathcliff.  
                                 - Edgar called men to help him send Heathcliff out of Thrushcross Grange.  
                                 - Catherine defended Heathcliff.  
                                 - Catherine frustrated.  
                                 - Catherine quarreled with Edgar.  
                                 - Catherine disappointed with Edgar.  
                                 - Catherine regretted herself.

Minor Climax: - Catherine's illness recurred.  
(F)

Falling Action: - Catherine was conscious again and blamed Edgar.  
(F-G)                      - Isabella went to Wuthering Heights with Heathcliff.

Resolution: - Edgar broke his relation with Isabella.  
(G)

Peace: - Catherine gradually recovered.  
 (G-H) - Edgar took care of her carefully.  
 - They lived in happiness again.

Conflict: - Isabella sent a letter to Nelly.  
 (H)

Complication: - Nelly went to Wuthering Heights.  
 (H-I) - Heathcliff asked Nelly to give his letter to Catherine.  
 - Heathcliff did not love Isabella.  
 - Heathcliff and Nelly debated about Catherine.  
 - Nelly took the letter to Thrushcross Grange and gave it to Catherine.  
 - Heathcliff met Catherine again.  
 - Heathcliff and Catherine regretted themselves.  
 - Catherine forbade Heathcliff to leave her.  
 - Catherine's illness recurred.

Minor Climax: - Catherine died.  
 (I)

Falling Action: - Edgar was very sad.  
 (I-J) - Edgar was always near the corpse.  
 - Heathcliff frustrated.  
 - Isabella could escape from Heathcliff and came to Thrushcross Grange.  
 - Isabella stayed at a town near London.  
 - Heathcliff asked Nelly about Isabella.  
 - Hindley died.

Resolution: - Heathcliff held power on Wuthering Heights  
 (J) and began to take revenge.

Peace: - Edgar loved Cathy very much and taught her by  
 (J-K) himself.  
 - Cathy never went outside of Thrushcross Grange.  
 - Edgar went to Isabella.

Conflict: - Cathy went to Wuthering Heights, met with  
 (K) Hareton and knew that he was her cousin.

Complication: - Edgar went back and brought Linton with  
 (K-L) him.  
 - Heathcliff asked his son.  
 - Heathcliff got disappointed with Linton, his son.  
 - Heathcliff planned to hold control over Wuthering Heights and Thrushcross Grange.

- Heathcliff met Cathy and asked her to visit Linton.
- After hearing Edgar's explanation about Heathcliff, Cathy could not go to Wuthering Heights.
- Heathcliff met Cathy flattered her to visit Linton.
- Cathy met Linton.
- Linton complained about his father's treatment to him.
- Cathy said that Linton was the third person she loved.
- Cathy and Linton talked about love and quarreled finally.
- Cathy secretly visited Linton.
- Hareton was angry with Linton.
- Joseph stated that Hareton began to know his rights.
- Linton was very sick, he was very frustrated because of Heathcliff's humiliation.
- Edgar wanted Cathy married Linton.
- Edgar took no care if Heathcliff could manage both of the Heights and the Grange.
- In the next meeting, Linton could not talk calmly.
- Edgar was sick.
- Cathy met Linton, but at last she and Nelly were kept in prison by Heathcliff.
- Heathcliff forced Cathy to marry Linton.
- Nelly could escape, hurriedly she went back to the Grange to meet and to comfort Edgar.
- Cathy suddenly appeared in the Grange.

Minor Climax: - Edgar died.  
(L)

Resolution: - Heathcliff became the master of the  
(L-M) Grange.

Conflict: - Heathcliff forced Cathy to stay at the  
(M) Heights.

Complication: - Heathcliff quarreled with Cathy.  
(M-N) - Heathcliff's cruelties to the deaths.  
- Cathy's life at Wuthering Heights.  
- Linton died.

Conflict: - Hareton loved Cathy while Cathy hated him.  
(N)



Peace: - Lockwood went to the Heights.  
 (N-O) - Lockwood gave Nelly's letter to Cathy.  
 - Chaos in Wuthering Heights.  
 - Lockwood's opinion about the Heights.  
 - Lockwood left the Heights and the Grange.  
 - Lockwood came back in 1802.  
 - Lockwood saw that Cathy and Hareton became very thick.  
 - From Nelly, Lockwood knew that Heathcliff had died.

Conflict: - Nelly told the story.  
 (O)

Complication: - Cathy began to tease Hareton but finally they became friends.  
 (O-P)  
 - Hareton debated Heathcliff.  
 - Heathcliff's confession that he could do nothing to Cathy and Hareton for they had much resemblance with Catherine.

Climax: - Heathcliff's confession that all these efforts of him were useless.  
 (P)

Falling Action: - Heathcliff said that he would die soon.  
 (P-Q)  
 - Heathcliff often forgot eating and drinking.  
 - Heathcliff said that Cathy and Hareton always made him suffer.  
 - Heathcliff's complain.  
 - Heathcliff often went out at night and went back in the morning.  
 - Heathcliff felt happy because he would die soon.  
 - Heathcliff told Nelly in what manner he wanted to be buried in.

Resolution: - Heathcliff died.  
 (Q)

### C. The Setting

#### 1. A Glimpse at Setting

In 'How to Analyze Fiction'<sup>1</sup>, we can find detailed information on the theory of setting. And based on this book, we will have its summary.

Setting, in all works of fiction, is always part of an artistic whole and cannot stand by itself though it may become the dominant element in some fictional works.

Setting is the element of fiction which reveals to us the where and when of events that occur in the plot.

There are two types of settings. Firstly, it is what we call 'Neutral settings': settings which only refer to the reflection of the truth that things happen somewhere. Here, what the authors try to focus on is the physical aspects of their settings - a house is only a house. They neglect the values embodied in a house. Therefore, we hardly find an absolute neutral setting in any works of fiction for everything in the world always embodies certain values in it. On the contrary, we find 'the spiritual settings': settings which refer to the values embodied in the physical settings - a house is not merely a house, but it has some significant values in it.

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<sup>1</sup>  
 Kenney, 1966: pp.38-45.

From the types, now we move to the elements. There are four elements of setting, these are:

- 1) the actual geographical location, including topography, scenery, even the details of a room's interior.
- 2) the occupation and modes of day-to-day existence of the characters.
- 3) the time in which the action takes place, e.g., historical period, season of the year.
- 4) the religious, moral, intellectual, social, and emotional environment of the characters.

However, there are five functions of setting. Firstly, setting as metaphor, that are details of setting that seem to function as a projection of the internal states of the characters, for example, in Charles Dickens' *Bleak House*, the fog functions as a metaphor for the spiritual malaise and confusion of the characters, it is not merely the spiritual and emotional effects of the fog on the individual - like what George Eliot asks to observe by his town in *Middlemarch*.

Secondly, atmosphere, that is a setting which arouses a kind of mood or emotional aura, for example a stormy night carries with it one emotional aura, a sunny morning another.

Thirdly, setting as the dominant element, that is when setting becomes the most important element in the story, like in George Eliot's *Middlemarch's* setting. In

this novel, plot and character exist primarily as a means of revealing the effects of setting on human life.

Fourthly, time as dominant element, that is setting which considers that the time in which the action occurs is of the highest importance. In this setting, the customs and moral conventions of a particular time may be of great importance.

And lastly, the fifth is place as the dominant elements, that is a setting which considers that local colour or regionalism is of the highest importance.

## 2. The Setting of Wuthering Heights

The setting of Wuthering Heights is in a remote village of England in the eighteenth century. Deep solitude and loneliness always surround the place for it is very sparsely populated. Houses are very rare and so are the visits from neighbours. However, in this story the author sets her story in two rich families of the Earnshaws and the Lintons. The former lives in Wuthering Heights, the later lives in Thrushcross Grange. Mostly, all of the significant events that occur in the plot occur in these two houses.

The author opens her settings by using both of neutral and spiritual settings. In the beginning of the story, she uses neutral setting as she, through Mr. Lockwood, gives a description about the place and about the time when the event takes place,

1801 - I have just returned from a visit to my

landlord - the solitary neighbour that I shall be troubled with. This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's Heaven: and Mr. Heathcliff and I are such a suitable pair to divide the desolation between us. 2

Here, it seems that the author does not have any particular interest in her setting. She only presents the where and when the action occurs. This is merely a reflection of the truth that Mr. Lockwood just comes back from a visit to his landlord in a very lonely place in 1801. There are no certain values in this setting except the fact of the solitary living itself. Yet, the fact of that solitary living gives certain values. There is clearly one set of values embodied in it. Moreover, the words 'solitary' and 'misanthropist's Heaven' really arouse our interest as we know that these words accurately describe the facts that happen in the author's hometown, as Phyllis Bentley writes,

... - so far as Emily's novel belongs to any one time it is that of the eighteenth century - the century of horse transport, rough tracks, remote houses, character unsoftened by urband contacts - which lingered in Emily's day in the Haworth uplands. 3

Local colour obviously appears in this setting. And as long as local colour is involved, it will arouse one set of values. Thus, the setting above is neutral setting

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2  
Bronte, 1953: p.33.

3  
Bentley, 1959: p.33.

though it develops into a spiritual one when local colour is taken into account.

Further, her local colour becomes clearer when she introduces us, through Mr. Lockwood, to the meaning of the word 'Wuthering',

'Wuthering' being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. 4

In this case, she only gives a description about the fact that the building of Wuthering Heights is always terrorized by the storm though actually it has a symbolic meaning in it. However, the meaning of the word 'Wuthering' reveals that it accurately describes the situation of her parsonage during stormy weather as Mrs. Gaskell writes,

... in a place where neither flowers nor vegetables would flourish, and where a tree of event moderate dimensions might be hunted for far and wide; where the snow lay long and late on the moors, stretching bleakly and barely far up from the dwelling which was henceforward to be her home; and where often, on autumnal or winter nights, the four winds of heaven seemed to meet and rage together, tearing round the house as if they were wild beasts striving to find entrance. 5

Nevertheless, the settings of Wuthering Heights are very local. They are full of Yorkshire. The actual geographical location of the story is much similar to Haworth village where bleak moors and mountains are everywhere; where the land is somewhat dry; where in

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4  
Bronte, 1953: p.34.

5  
Gaskell, 1908: p.37.

winter, storm is very horrible.

About midnight, while we still sat up, the storm came ;rattling over the Heights in full fury. There was a violent wind,as well as thunder, and either one or the other split a tree off at the corner of the building: ... . 6

Indeed, the place of the story is so remote and quiet which also refers to the real situation of Haworth village.

The characters live in self-sufficiency as Mr. Lockwood describes the life in Wuthering Heights as merely the establishment of domestics or, in other words, as merely the establishment of native products though they sometimes work as farmers as well. However, religiously, they all have strong belief in Christianity. We can notice this from the dreams of Mr. Lockwood and as well as from their habit of going to church every Sunday morning. But it is a pity that socially they are in bad relationship. This is only because of Heathcliff, the one who is much dominated with devilish characteristics. It seems that all of the bad characteristics of Yorkshiremen - that we can read on Background of the Novel in the previous chapter - are embodied in his characteristics. Harsh speech and attitude, impoliteness, avarice and deep hatred altogether form his cruel and evil characteristics. Therefore, as he always makes troubles with others,

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emotionally, all of the characters are in extreme confusion. They never feel at their ease as long as Heathcliff is still alive. But it is undeniable that all of them are very familiar with books, except of Heathcliff and Hareton. So, intellectually all of them are intelligent enough. Even Heathcliff is not a stupid and foolish character. He is smart, very clever perhaps, though it is in the negative sense.

However, in their significant social relationships we can find two interesting things that show the local colour of the story clearly. Firstly, it is about the disease that has killed some of the characters. The bad cough of Linton Heathcliff and the commencement of delirium of Catherine Earnshaw show that the author presents familiar diseases of her hometown in her story. There, in winter time influenza and cough often kill inhabitants of Haworth village.

Secondly, it is about the characteristics of Catherine Earnshaw that she loves the moors so much. Everytime she is wandering, she always shows her love to the moors. And what is interesting in this significant event is that it has similarity to the author's life. In 'The Life of Emily Bronte' we can notice this. There, it mentions that Emily loves the moors so much so that she often experiences home-sickness when she is far away from the moors. Thus, considering these two significant facts, we can conclude that Emily admits some of her



characteristics and experience in her story. Catherine's love of the moors simply represents Emily's.

Therefore, the settings of *Wuthering Heights* are neutral as well as spiritual settings. First of all, they are only reflections of the truth that things have to happen in *Wuthering Heights* and *Thrushcross Grange*. Further, the settings involve regionalism. Thus, when regionalism is involved, there will automatically emerge one set of values significant to the characteristics of the characters. And this is the value of the spiritual settings.

So, as place becomes the dominant element of the settings of *Wuthering Heights*, regionalism holds a great role in them. In this case, Phyllis Bentley has a similar opinion as in his criticism, he says,

Another most potent element in the novel is its local colouring, which occurs in character, speech, and scene. The setting, the scenery of the books is magnificently Yorkshire. Of the wild and sombre moors which surge round the Heights, Emily gives glorious pictures, in all seasons, in all weathers. She writes of them in winter, when sky and sombre hills are mingled in one bitter whirl of wind and suffocating snow; in spring, when the larks are singing beneath a blue sky and all the beckes are full and running with a mellow flow; in summer when the bees are humming dreamily above the purple heather; in the cool of the evening, when beneath a clear spacious sky the pale moths flutter among the blue harebells. 7

## D. The Character

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### 1. A Glimpse at the Theory of Character

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William Kenney states that characters in fiction are expected to be natural or lifelike. Yet, the standard of lifelikeness in judging a character in fiction is only an oversimplification. For him, the realization of relation between a character in life and in fiction is very important. He says that this relation is complex. It consists of differences and similarities between fictional characters and real human-beings.

In life, human-beings are free but in fiction, authors have a delicate task, that is to maintain their characters to be free but in the same time they should make them not really free. So, the characters in fiction seem to be free like real human-beings though actually they are not fully free.

Then, he suggests that in judging fictional characters, the standard of relevance is better than the standard of lifelikeness. This is because it includes the standard of lifelikeness itself and what the character does to us. The standard of relevance suggests that there is always something of the fictional character which is in each of us.

However, the types of characters that usually

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<sup>1</sup>

Kenney, 1966: pp.24-37.

appear in fiction are simple and complex characters (in 'Aspect of the Novel', Forster calls flat and round characters). Simple character is the embodiment of a single attitude or obsession in a character. He is only constructed by a single idea or quality.<sup>2</sup> Complex character, however, seems to suggest that we can see all sides of him. The function of complex character, then, is that it is more lifelike than the simple one. But it demands a unified character so that because of his complexity, a character cannot act differently at different points in the story. Thus, the writer must satisfy the demand for complexity and the demand for unity. In short, a writer should keep his complex character consistent. However, simple character suggests no problem on consistency. it is easy to recognize when he comes in the story and it is also easily remembered.<sup>3</sup> Further, in Kenney's book, we can also find the methods of character portrayal. This concerns the methods to present characters in fiction. And the methods are classified into the discursive, the dramatic and the contextual. Each of them has its advantages and disadvantages.

The first is the discursive method. Authors who use this method simply tell us about his characters.

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<sup>2</sup> Forster, 1970: p.75

<sup>3</sup> Forster, 1970: pp.76-77.

They may enumerate their qualities and may even express approval or disapproval of them. This method only tells us, not shows us. The advantages of it are simplicity and economy for the authors can quickly finish the job on characterization and go on other things. But, it also has disadvantages: it is relatively mechanical and discourages the reader's imaginative participation.

The second is the dramatic method. This method primarily concerns the job of showing rather than telling. In it, the author allows his characters to reveal themselves to us through their words and action. However, it also has advantages and disadvantages. The advantages are that it is more lifelike and invites the reader's active participation in the story. The disadvantages are that it is less economical and increases the possibility of misjudging the character. Meanwhile, this method includes the method of characters on other characters, that is the device of having one character in a story talk about another.

The third is the contextual method. The method suggests the device of presenting character by the verbal context that surrounds the character. Indeed, it is necessary to remember that the method can be used effectively only in combination with other methods. And if this happens, we call it mixing method. And usually, in a work of fiction we can rarely find a work which uses one method only.

## 2. The Character in Short

The story of Wuthering Heights does not involve many characters. It only involves the members of the two families of the Earnshaws and the Lintons and two characters who are outsiders of the two families, they are Mr. Lockwood and Dr. Kenneth. This section, however, presents all the characters of the story briefly. They are:

### a. The Major Characters:

#### 1) The Protagonist:

- Mr. Heathcliff, is the protagonist of the story, who owns Wuthering Heights and Thrushcross Grange. He plays a major role in the story because of his cruel devilish actions in destroying the Lintons and the Earnshaws and in gaining the wealth of those two families though he deeply falls in love with Catherine Earnshaws.

#### 2) The Antagonists:

- Hindley Earnshaw, is the son of the Earnshaws, who hates and humiliates Heathcliff so much.
- Catherine Earnshaw, is the daughter of the Earnshaws, who deeply loves Heathcliff. Though, she, in the course of the story, marries Edgar Linton for the reason of aiding Heathcliff materially so that he can rise and place himself out of Hindley's power.

- Edgar Linton, is the son of the Lintons. He loves Catherine Earnshaws and succeeds in marrying her. He is a man with such a faithful and splendoured love.
- Isabella, is Edgar's sister. She loves and marries Heathcliff. Yet, she finds bitterness in living together with him. And at last, she runs away from him.
- Hareton Earnshaw, is Hindley's son. He is such an unfortunate lad who loves the villain Heathcliff more than his own father though he has been destroyed and deceived. He, at last, lives in happiness with Catherine Linton.
- Catherine Linton, is Edgar's and Catherine's daughter. She loves Linton Heathcliff and is willing to marry him. But still, Heathcliff forces her to do it quickly in order to gain power over Thrushcross Grange.
- Linton Heathcliff, is Heathcliff's and Isabella's son. He is an unhealthy creature and grows so frustrated for his father hates him and always humiliates him. Finally, he dies and leaves Catherine Linton as a widow.

b. The Minor Characters

- Mr. and Mrs. Earnshaw, are the owners of Wuthering Heights and the parents of Hindley and Catherine Earnshaw. It is Mr. Earnshaw who

brings Heathcliff to Wuthering Heights. He loves him very much though everyone in the house dislikes him, except Catherine.

- Mr. and Mrs. Linton, are other squirers near Wuthering Heights and live in Thrushcross Grange. They are the parents of Edgar and Isabella. They dislike Heathcliff also and love Catherine Earnshaw.

- Frances, is Hindley's wife. She always experiences bad effects to see black. Because of this, she hates Heathcliff and increases Hindley's cruel actions to him. Finally, she dies of consumption after giving birth of Hareton Earnshaw.

- Joseph, is the pious and faithful servant of Wuthering Heights. It is he who always instigates Mr. Earnshaw to hate his son and daughter and Heathcliff. However, many critics fall upon him saying that he represents Yorkshiremen's characteristics.

- Zillah, is another servant of Wuthering Heights who saves Mr. Lockwood from further tortures of Heathcliff and Hareton.

- Michael, is also the servant of Wuthering Heights who helps Catherine Linton to visit Linton Heathcliff at Wuthering Heights by preparing her horse, Minny.

- The milk-fetcher, is the person from the village who plays as the mediator of Catherine Linton and Linton Heathcliff in sending letters.
- Dr. Kenneth, is the only doctor at the village who serves the two families of the Heights and the Grange.
- Nelly Dean, is the servant of the Heights who nurses Hareton and Catherine Linton. She is one of the narrators of the story and she is such an honest and faithful woman so that we can believe everything she tells easily.
- Mr. Lockwood, is the tenant of the Grange who becomes so curious to know about Heathcliff's and the two families's histories. He is the other narrator of the story.

Now, from the brief information about the characters of the story, we come to the detailed information of them. However, in this case, we define the discussion to all of the major characters and three of the minor characters, that is Mr. Lockwood, Nelly Dean and Joseph.

We know that Mr. Lockwood and Nelly Dean are very important for us as they function as the narrators of the story. Therefore, it is very necessary for us to know about their characteristics. For by knowing their qualities, we can accept the authenticity of the story they tell. For Joseph, however, he is very interesting



to discuss because he represents Yorkshiremen's characteristics.

### 3. The Characters in Detail

The characterization in *Wuthering Heights* uses the dramatic method, primarily the characterization method of characters on other characters. For we can see the qualities of one character not only from the eyes of one other character. We can see him from the eyes of many other characters. For example, we can see Heathcliff not only from Mr. Lockwood, but we can see him from the eyes of Nelly, Catherine Earnshaw, Isabella and Edgar Linton.

So, in this novel, Emily encourages us to have active participation in judging her characters for she only shows them to us. She does not give any judgements or comments about them. She allows them to reveal themselves through their words and actions.

Now, in this section, we will discuss about the characters above in details one by one.

#### a. Heathcliff

Heathcliff is a complex character for we can see all sides of him. And for authenticity, he is not examined by one person only. He is seen from many point of views, that is through the eyes of other characters in the story, such as Nelly, Mr. Lockwood, Catherine Earnshaw, Isabella and Edgar Linton.

In the beginning of the story, Mr. Lockwood tells us about the physical appearance and the inner qualities of Heathcliff,

He is a dark-skinned gypsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose. ... He'll love and hate equally under cover, ... 4

Here, we know that Heathcliff is dark-skinned. But, he is handsome and has an erect figure. Then, in Mr. Lockwood's eyes, his hatred and love are fully under cover. However, on his dark appearance, we can notice that Mr. Earnshaw also gives comment on this, as he says to his wife when he just comes back from his journey.

... : but you must e'en take it as a gift of God; though it's as dark almost as if it came from the devil.' 5

Thus, this is the proof of the authenticity of Heathcliff's dark appearance. We have to believe this for two people have mentioned it. Meanwhile, Nelly also strengthens Mr. Lockwood's opinion about Heathcliff's ability in hiding his hatred skillfully, as she tells,

... He complained so seldom, indeed, of such stirs as these, that I really thought him not vindictive: I was deceived completely, ... 6

From this comment, however, we can conclude that Heathcliff is a quiet person. He never complains though

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Bronte, 1953: pp.35-36. 6 Bronte, 1953: p.68.

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Bronte, 1953: p.64.

he always finds ill-treatments. Yet, by his quietness, he keeps deeply in his heart a very dangerous outburst of vengeance. Further, Nelly also gives a description about Heathcliff's endurance during ill-treatments. In her observation, Heathcliff seems knowing no pain, as she says,

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 in a breath and open his eyes, as if he had hurt himself by accident and nobody was to blame. 7

Indeed, through the whole story, Heathcliff really acts as a destroyer. His life is full of hatred that soon leads him to the action of taking revenge. It seems that he hates almost all of the other major characters, except Catherine Earnshaw. Yet, beside his great vengeance, he falls in a mad and wild passion of love to Catherine Earnshaw. He is deeply in love to her but during the rest of his life, he never achieves unity with her, except after his death.

He loves Catherine Earnshaw so much. And because he loves her, he hates others for others have ruined his life at the time they separate him from her. Indeed, in the beginning of the story, we can notice his wild expression of love of Catherine Earnshaw when Mr. Lockwood unintentionally sees his uncontrollable passion of love,

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... , I stood still, and was witness, involuntarily, to a piece of superstition on the part of my landlord, which belied, oddly, his apparent sense. He got on to the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears. 'Come in! come in!' he sobbed. 'Cathy, do come. Oh do - once more! Oh! my heart's darling! hear me this time, Catherine, at last!' The spectre showed a spectre's ordinary caprice; it gave no sign of being; but the snow and wind whirled wildly through, even reaching my station, and blowing out the light. 8

This significant action happens after Mr. Lockwood tells Heathcliff that he just dreams of meeting Catherine's ghost. Further, we can also notice his love to Catherine on other part of the story, that is when he quarrels with her. This is because of his jealousy of Edgar, who visits her. He earnestly asks her to refuse his visiting and on the other hand, he will accompany her. But, she refuses. So, angrily he points out the marks he makes on the almanack as proof of his love of her, as he says,

... - only look at the almanack on that wall, 'he pointed to a framed sheet hanging near the window, and continued - 'The crosses are for the evenings you have spent with the Lintons, the dots for those spent with me. Do you see? I've marked every day.' 9

or we can also recognize it from his words to Nelly saying that his life will be like a hell whenever he looses her,

... Two words would comprehend my future - death and hell: existence, after losing her, would be hell. Yet, I was a fool to fancy for a moment that she valued Edgar Linton's attachment more than mine. If he loved with all the powers of his puny being,

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Bronte, 1953: p.57.

9

Bronte, 1953: p.96.



he couldn't love as much in eighty years as I could in a day ... 10

However, as Catherine Earnshaw destroys their love and as Hindley's cruel treatments cause mental deterioration to him then his sullen characteristic breaks into active passions of revenging. And in doing it, he knows no love to other people, except Catherine Earnshaw. His grudges cover everyone including his wife and his only son. Hatred has burnt all of his common sense.

For the first time, he openly expresses his cruel hatred of Joseph and Hindley in the course of time he is telling about his journey to Thrushcross Grange with Catherine to Nelly, as he says,

... ? I'd not exchange, for a thousand lives, my condition here, for Edgar Linton's at Thrushcross Grange - not if I might have the privilege of flinging Joseph off the highest gable, and painting the house-front with Hindley's blood!; 11

Day by day, his hatred grows worse and worse. And when Hindley insults him so much when he welcomes Catherine, he again expresses it to Nelly,

'I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it at last. I hope he will not die before I do!'

'For shame, Heathcliff!' said I. 'It is for God punish wicked people; we should learn to forgive.'

'No, God won't have the satisfaction that I shall,' he returned. 'I only wish I knew the best way! Let me alone, and I'll plan it out: while I'm thinking of that I don't feel pain.' 12

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Bronte, 1953: p.172.

12

Bronte, 1953: p.87.

11

Bronte, 1953: p.75.

What is very interesting from the quotation above is the phrase 'while I'm thinking of that I don't feel pain'. This is obviously an indication of a very extreme grudge. And this is very horrible for a man who says like that will certainly do everything in fulfilling his objection. He will neglect the things whether what he does is right or wrong. He will allow every way in order to achieve his purpose. And a man with such deep hatred is really very terrible. His hatred is an addicted grudge.

Further, in the way of destroying Hindley, he breaks the father-son relationship. He instigates Hareton to hate his own father. This is the way he revenges Hindley. He hates Hindley, yet he involves Hareton in this terrible revenging chains, as he says,

... , 'Now, my bonny lad, you are mine! And we'll see if one tree won't grow as crooked as another, with the same wind to twist it!' 13 and

... I know what he suffers now, for instance, exactly: it is merely a beginning of what he shall suffer, though. And he'll never be able to emerge from his bathos of coarseness and ignorance. I've him faster than his scoundrel of a father secured me, and lower; for he takes a pride in his brutishness ... 14

However, his hatred does not stop here. It continues to his wife and his son. He is really not a normal human-being. He ignores social laws. He hates

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13  
Bronte, 1953: p.208.

14  
Bronte, 1953: p.238.

Isabella, yet he marries her for he knows that she is her brother's heir. The first time he knows that she is deeply in love with him, he feels disgusted, as Nelly says,

And he stared hard at the object of discourse, as one might do at a strange repulsive animal: ... 15

Then, his hatred of Isabella is more obvious when Catherine says that he does not love Isabella at all, as she says,

... I know he couldn't love a Linton; and yet he'd be quite capable of marrying your fortune and expectations: ... 16 and

... If you like Isabella, you shall marry her. But do you like her? Tell the truth, Heathcliff! There, you won't answer. I'm certain you don't! 17

Yet, at last he marries Isabella though he hates her. However, the worst of his hatred is that he also hates his own son,

... , 'my son is prospective owner of your place, and I should not wish him to die till I was certain of being his successor. Besides, he's mine and I want the triumph of seeing my descendant fairly lord of their estates: my child hiring their children to till their father's lands for wages ... : I despise him for himself, and hate him for the memories he revives! 18

And with these words, we can conclude that Heathcliff wants to take revenge to Hindley and Edgar by controlling over the Heights and the Grange, then he will also continue his revenge to their descendants. He

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15

Bronte, 1953: p.131.

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Bronte, 1953: p.137.

16

Bronte, 1953: p.128.

18

Bronte, 1953: p.228.

plans to degrade their sons as workers of their own lands. So, with this cruel plan, he does cruel things to everyone he hates so that no one considers him a human-being. He is a goblin. However, we can notice his cruel characteristics from many point of views. And these quotations below prove his cruelties: From Catherine Earnshaw and Nelly when they advise Isabella not to love Heathcliff,

... Tell her what Heathcliff is: an unreclaimed creature, without refinement, without cultivation: an arid wilderness of furze and whinstone ... Pray, don't imagine that he conceals depths of benevolence and affection beneath a stern exterior! He's not a rough diamond - a pearl-containing oyster of a rustic: he's a fierce, pitiless, wolfish man ...

'Banish him from your thoughts, Miss,' I said. 'He's a bird of bad omen: no mate for you. Mrs. Linton spoke strongly, and yet I can't contradict her ... 19

From Isabella when Heathcliff tortures Hindley,

... : but what do you mean? Did he dare to strike me when I was down?

'He trampled on, and kicked you, and dashed you on the ground,' I whispered. "And his mouth watered to tear you with his teeth; because, he's only half a man - not so much."

'... After all, it is preferable to be hated than loved by him ... 20

And we can also notice his cruelty to Isabella when he throws a knife to her,

... ; so instead of endeavouring to reach me, he snatched a dinner knife from the table and flung it at my head. It struck beneath my ear, ... 21

From Edgar when he explains about Heathcliff's real

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Bronte, 1953: pp.128-129. 21 Bronte, 1953: p.203.

20

Bronte, 1953: p.202.



characteristics to her daughter,

... 'No, it was not because I dislike Mr. Heathcliff, but because Mr. Heathcliff dislikes me; and is a most diabolical man, delighting to wrong and ruin those he hates, if they give him the slightest opportunity ... 22

From Linton Heathcliff when he shudder of thought of his father,

'I care nothing for his anger,' exclaimed Cathy, imagining she would be its object.

'But I do,' said her cousin, shuddering. 'Don't provoke him against me, Catherine, for he is very hard.'

'Is he severe to you, Master Heathcliff?' I inquired. 'Has he grown weary of indulgence, and passed from passive, to active hatred!' 23

From Nelly,

... I could not picture a father treating a dying child as tyrannically and wickedly as I afterwards learnt Heathcliff had treated him, ... 24

And lastly, it is from Heathcliff's cruel actions. The first is his cruelty to his son and the second is to the deaths,

... ; but his life is not worth a farthing, and I won't spend a farthing on him.

"But I cannot tell how to do," she said; "and if nobody will help me, he'll die!"

"Walk out of the room," cried the master, "and let me never hear a word more about him! None here care what becomes of him; if you do, act the nurse; if you do not, lock him up and leave him." 25 and

He turned abruptly to the fire, and continued, with what, for lack of a better word, I must call a smile - 'I'll tell you what I did yesterday! I got the sexton, who was digging Linton's grave, to

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22

Bronte, 1953: p.241.

23

Bronte, 1953: p.278.

24

Bronte, 1953: p.275.

25

Bronte, 1953: pp.305-306.

remove the earth off her coffin-lid, and I opened it  
... 26

However, knowing that his hatred and cruelties are so horrible, now we have to confess that he fully succeeds in fulfilling his project to destroy the Earnshaws and the Lintons. Indeed, we have to confess also that he is a very smart and sly person. His plan is organized well. His words are hard to wrangle. We can notice this from,

'My design is as honest as possible. I'll inform you of its whole scope,' he said. 'That the two cousins may fall in love, and get married. I'm acting generously to your master: his young chist has no expectations, and should she second my wishes, she'll be provided for at once as joint successor with Linton.'

'If Linton died,' I answered, 'and his life is quite uncertain, Catherine would be the heir.'

'No, she would not,' he said. ... : his property would go to me; but to prevent disputes, I desire their union, ....' 27 and

... Catherine Linton (the very name warms me), my bonny lass, I shall be from home all this week; go and see if I have not spoken truth: do, there's a darling! Just imagine your father in my place, and Linton in yours; then think how you would value your careless lover if he refused to stir a step to comfort you, when your father, himself, entreated him; and don't, from pure stupidity, fall into the same error. I swear, on my salvation, he's going to his grave, and none but you can save him!'

.....  
'I swear Linton is dying,' repeated Heathcliff, looking hard at me. 'And grief and disappointment are hastening his death. ... ; and a kind word from you would be his best medicine. ... He dreams of you day and night, and cannot be persuaded that you don't hate him, since you neither write nor call.' 28

And in the beginning of the story, as he has succeeded in destroying the two families and holding power over their wealth, we can also get information about his characteristics through the eyes of Mr. Lockwood and Nelly. He is a greedy, close-fisted and rough person besides he is also a reserved man,

... : I felt interested in a man who seemed more exaggeratedly reserved than myself. 29 and

... : but he's very near - close-handed; and, if he had meant to flit to Thrushcross Grange, as soon as he heard of a good tenant he could not have borne to miss the chance of getting a few hundreds more. It is strange people should be so greedy, when they are alone in the world!

'... And how did you like the master?'

'A rough fellow, rather, Mrs. Dean. Is not that his character?'

'Rough as a saw-edge, and hard as whinstone! The less you meddle with him the better.' 30

However, as cruel as Heathcliff is, still he is the most unfortunate character of the story. It is true that his conducts are very cruel, so that everyone considers him as a goblin, not a human-being. Yet, from Catherine Linton, we know that his cruelties to others arise from his great misery,

... Mr. Heathcliff, you have nobody to love you; and, however miserable you make us, we shall still have the revenge of thinking that your cruelty arises from your greater misery! You are miserable, are you not? Lonely, like the devil, and envious like him? Nobody loves you-nobody will cry for you when you die! I wouldn't be you!' 31

Indeed, he is really very miserable. From the time Mr.

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29  
Bronte, 1953: p.33.

31  
Bronte, 1953: p.301.

30  
Bronte, 1953: pp.62-63.

Earnshaw brings him into Wuthering Heights, he becomes the most hated person in that family. He spreads bad feelings to all of the members of the family. Nobody loves him, except Mr. Earnshaw and his daughter. Moreover, Hindley hates him so much. He tortures him physically and mentally. He degrades him into a servant. He extinguishes his spirit of pursuing knowledge for he forbids the curate to teach him. And on top of his sufferings, he separates him with the only one he loves in this world, that is Catherine Earnshaw. And in this case, he cannot bear it. And what is more, he knows that Catherine loves him but she cannot marry him. This really makes him become very frustrated. He really feels destroyed by Catherine's decision. He loses all of his hopes. And beginning from this point, hatred and revenge surround his mind. Because all of his sufferings that he previously experiences, he becomes very cruel. The only one he thinks of his life is to design a plan to destroy everyone he hates to express all of his disappointments and bitternesses of his life. Therefore, he always conducts cruel things so that nobody loves him anymore. He has no friends but enemies for his feeling of love has lost just at the same time Catherine says that she cannot marry him.

Nevertheless, beside this side of his cruel and devilish characteristics, it is quite certain that he himself naturally embodies bad characteristics. We

realize this from Mr. and Mrs. Linton, who have so terrible impression of him in the first time they meet him in the Grange, as they say,

... - Yet the villain scowls so plainly in his face; would it not be a kindness to the country to hang him at once, before he shows his nature in acts as well as features?

"A wicked boy, at all events," remarked the old lady, "and quite unfit for a decent house! Did you notice his language, Linton? I'm shocked that my children should have heard it. 32

Further, in the beginning of the story, Nelly gives such an obvious information about his natural bad characteristics,

... I wondered often what my master saw to admire so much in the sullen boy, who never, to my recollection, repaid his indulgence by any sign of gratitude. He was not insolent to his benefactor, he was simply insensible; though knowing perfectly the hold he had on his heart, and conscious he had only to speak and all the house would be obliged to bend to his wishes. 33

Thus, from what Nelly says above, we can conclude that Heathcliff seemingly has a natural tendency to have devilish characteristics, an inclination to be a cruel man. It is quite strange that, if he is a common human-being, he is not touched by Mr. Earnshaw's love at all. We can see this for he never shows any gratitude to his saver, the kind-hearted Mr. Earnshaw who even loves him more than he loves his own two children.

Therefore, considering his natural bad

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Bronte, 1953: p.77.

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Bronte, 1953: p.67.

characteristics and his other cruel conducts, we find it hard to believe that there exist such evil and cruel characteristics as he has in reality. We hardly call his characteristics to be natural or lifelike. It is quite sure that we hardly find a lot of people like him in real life. There is an exaggeration in his characteristics. They are really beyond the normal ones. Though, it is also undeniable that considering the cruel ill-treatments he gets and Yorkshiremen's extreme characteristics, there is a possibility and great chance to create a man like him. Even, Charlotte Bronte, the author's sister, feels dubious to accept the creation of such a cruel fictional character like Heathcliff.

Whether it is right or advisable to create beings like Heathcliff, I don't know: I scarcely think it is. 34

Probably, Heathcliff's characteristics are full of the imagination of the author. Imaginative characteristics, which are probably derived from the author's lively fantasy of Yorkshiremen's characteristics if they are faced into such terrible treatments and circumstance as Heathcliff experiences, may become the basic reason of the creation of a character like him. Moreover, we also know that the author has a very acute observation about the people of Yorkshire though she never exchanges a word with them.

However, we have to realize that Heathcliff's attitude toward love, hatred and revenge are very relevant to us. We often do the same things as he does. When frustration surrounds our mind and when ill-treatments never stop torturing us, a piling hatred will be the result of this condition. Our lives will be full of hatred. And consciously or unconsciously, we flourish enmity deeply in our mind which will quickly lead us into the action of taking revenge. So, what Heathcliff does in the story is very relevant to us for when we are faced into that similar condition, we may do same thing though it may not be as cruel as his. At least, we have a possibility to conduct cruel things like him.

b. Catherine Earnshaw

Catherine Earnshaw plays as a major character with complex characteristics in the story. She is one of the antagonists. Through the whole story, she is always in conflict with Heathcliff, the one that she really falls in love with. She, as a matter of fact, knows that without him beside her, she will never be able to live in this world in happiness. Yet, ironically, considering her prestige, she makes a childish opinion of love and decides her love-affair emotionally. She betrays her own heart and is unrealized that by betraying it, she destroys and ruins his and her own lives.

The first time she meets Heathcliff, she dislikes him. She considers him as the one who takes the

responsibility of losing her whip. She and Hindley, her brother, refuse his existence in their family. But, in the course of time, she changes her mind though her brother does not. She grows very close to him.

Miss Cathy and he were now very thick; but Hindley hated him: ... 35

He is really her dearest friend. She always spends all her days with him. There are no days without him beside her. Everywhere and every time, they are always together.

However, she grows very naughty. She is always plaguing and disturbing everybody in Wuthering Heights. She always makes trouble with them for she never keeps herself silent. She is always talking and singing and plaguing. Indeed, she is really a very naughty girl but is very afraid of being separated from Heathcliff.

... She put all of us past our patience fifty times and oftener in a day: from 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. Her spirits were always at high-water mark, her tongue always going-singing, laughing, and plaguing everybody who would not do the same. A wild, wicked slip she was-but she had the bonniest eye, and sweetest smile, and lightest foot in the parish: and, after all, I believe she meant no harm; for when once she made you cry in good earnest, it seldom happened that she would not keep you company, and oblige you to be quiet that you might comfort her. She was much too fond of Heathcliff. The greatest punishment we could invent for her was to keep her separate from him, ... 36

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Bronte, 1953: p.66.

36

Bronte, 1953: p.69.



Even, she and Heathcliff ever go to Thrushcross Grange to try to frighten the Lintons' children, Edgar and Isabella, which makes her stay there for more than a month for her ankle is wounded. Nevertheless, as naughty as she is, she grows as the most beautiful young lady in the village though she embodies wild, arrogant, headstrong and good-hearted characteristics.

'Why, Cathy, you are quite a beauty! I should scarcely have known you: you look like a lady now. Isabella Linton is not to be compared with her, is she, Frances?' ... 37 and

At fifteen she was the queen of the countryside; she had no peer; and she did turn out a haughty, headstrong creature! ... 38

Further, though she has a wild characteristic, she loves her father so much. she knows that since Hindley goes to college and Joseph always instigates her father to hate her and Heathcliff, her father becomes very strict to them. Her father easily gets annoyed with them. Indeed, as she realizes it, she tries to make him far away from vexation. As soon as she knows that he begins to be angry, she comforts him.

However, her relationship with Heathcliff grows closer and closer. Until, at last it begins to be frail as Edgar often visits her and says that he loves her and will marry her. Soon, Catherine becomes very confused. She cannot decide whether she chooses Heathcliff or

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Bronte, 1953: p.79.

38

Bronte, 1953: p.92.

Edgar. She, in accordance with her characteristic that she has a strong impression to old attachment, quite knows that she loves Heathcliff more than she loves Edgar. Even, in Nelly's opinion, Edgar never achieves an equal impression as Heathcliff has in Catherine's mind.

She had a wondrous constancy to old attachments: even Heathcliff kept his hold on her affections unalterably; and young Linton with all his superiority, found it difficult to make an equally deep impression. 39

This is her unique characteristic that disenables Edgar to seize Catherine's love fully. Yet, surprisingly, she decides to marry Edgar. It is not because she loves him but it is because if she marries him she can help Heathcliff to rise. Through her conversation with Nelly, we can notice that she has such a superficial admiration about love, a childish opinion of it though considering her age, it is a common thing. Youngsters usually admire and measure love as she does. When they face a problem like this, they often use their emotions and neglect their logical thinkings and so does Catherine. She decides to marry Edgar without any consideration about her future. It is a kind of emotional decision not a rational one. She attempts to solve her problem by utilizing her feeling, not her brain. However, as this is a common thing that usually happens to youngsters, there is nothing interesting in this case. What is very

interesting in it is that the effect of her decision. The effect that really destroys and ruins both her and Heathcliff's lives. And thus, hopefully we can learn it so that we may become alert to such a sensitive problem like this:

'Why do you love him, Miss Cathy?'

'Nonsense, I do-that's sufficient.'

By no means; you must say why?

'Well, because he is handsome, and pleasant to be with.'

'Bad!' was my commentary.

'And because he is young and cheerful.'

'Bad, still.'

'And because he loves me.'

'Indifferent, coming there.'

'And 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.'

'Worst of all. And now say how you love him?'

'As everybody loves-you're silly, Nelly.'

'I love the ground under his feet, and the air over his head, and everything he touches, and very word he says. I love all his looks, and all his actions, and him entirely and altogether. There now!'

'And why?'

'Nay, you are making a jest of it: it is exceedingly ill-natured! It's no jest to me!' said the young lady, scowling, and turning her face to the fire.

'I'm very far from jesting, Miss Catherine,' I replied. 'You love Mr. Edgar, because he is handsome, and young, and cheerful, and rich, and loves you. The last, however, goes for nothing: you would love him without that, probably; and with it you wouldn't, unless he possessed the four former attractions.'

'No, to be sure not: I should only pity him hate him, perhaps, if he were ugly, and a clown.'

'But there are several other handsome, rich young men in the world: handsomer, possibly, and richer than he is. What should hinder you from loving them?'

'If there be any, they are out of my way: I've seen none like Edgar.'

'You may see some; and he won't always be handsome, and young, and may not always be rich.'

'He is now; and I have only to do with the present. I wish you would speak rationally.'

...  
 'Perfectly right; if people be right to marry only  
 for the present ... 40

Indeed, beside she is very emotional, we can also realize that she is also narrow-minded. What she thinks concerns only the present. She does not think about her future at all. This is her way of thinking that provides the basis of her reasoning to choose Edgar rather than Heathcliff.

Moreover, she is also very concerned with her prestige. It will be very disgraceful for her to marry a servant. She confesses to Nelly that she really loves Heathcliff but as Hindley degrades him into a servant, she cannot marry him. Therefore, she decides to marry Edgar though she quite knows that her love to Edgar is not as deep as her love to Heathcliff. Yet, with the consideration of her prestige and aiding Heathcliff to rise, she has no other choice except of marrying Edgar.

... and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it. It would degrade me to marry Heathcliff now; so he shall never know how I love him: and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire.' ...

... Nelly, I see now, you think me a selfish wretch; but did it never strike you that if Heathcliff and I married, we should be beggars? whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother's power.' 41

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Bronte, 1953: pp.104-105.

41

Bronte, 1953: pp.106-107.

This is really a very queer view about a marriage. She marries someone to help the man she loves. She will use her husband's money to aid him. This is, we can call, a kind of materialistic marriage for she marries someone because of the wealth, not because of love. Her marriage is only a deceitful mask. Yet, she completely does not realize that she plays a very sensitive and tricky game. She does not realize that her tricky conduct will destroy two men: Heathcliff who will be broken hearted and frustrated, and Edgar who will feel that he has been betrayed and deceived. However, the worst is that she considers herself as the most miserable one in this event. And, she does not think that she is selfish. Indeed, in fact she positively is. Only, at the present moment, she does not realize it yet. Speaking the truth, she will not be miserable. She is the one who will be very happy for she can achieve her purpose: she can live in more comfortable place while she can also see Heathcliff rise by her help.

Nevertheless, though she has decided to marry Edgar, still she cannot hide her feeling that she does love Heathcliff. She recognizes that Heathcliff is everything for her. Her love to Edgar is very different with hers to Heathcliff. Her love to Edgar will last only at a certain period of time. While her love to Heathcliff will last forever, she loves him eternally.

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, any more than I am always a pleasure to myself, but as my own being ... 42

Further, we can also notice her anxiety when Heathcliff leaves her after he hears that Catherine cannot marry him. This is also the proof that she does love him. Indeed, because of her anxiety, she suffers from commencement of delirium as she keeps staying outside the house and keeps waiting for him though violent storm occurs and rain falls so hard. Yet, she neglects those all. She really misses him and feels guilty.

Meantime, Catherine paced up and down the floor, exclaiming-

'I wonder where he is-I wonder where he can be! What did I say, Nelly? I've forgotten. Was he vexed at my bad humour this afternoon? Dear! tell me what I've said to grieve him? I do wish he'd come. I do wish he'd come. I do wish he would!' ... However, Catherine would not be persuaded into tranquillity. She kept wandering to and fro, from the gate to the door, in a state of agitation which permitted no repose; and at length took up a permanent position on one side of the wall, near the road: where, heedless of my expostulations and the growling thunder, and the great drops that began to plash around her, she remained, calling at intervals, and then listening, and then crying outright...

About midnight, while we still sat up, the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder, ... But the uproar passed away in twenty minutes, leaving us all unharmed; excepting Cathy, who got thoroughly drenched for her obstinacy in refusing to take shelter, and standing bonnetless and shawlless to catch as much water as she could with her hair and

clothes.

'I never saw Heathcliff last night,' answered Catherine, beginning to sob bitterly: 'and if you do turn him out of doors, I'll go with him. But, perhaps, you'll never have an opportunity: perhaps, he's gone.' Here she burst into uncontrollable grief, and the remainder of her words were inarticulate ...

... ; and I shall never forget what a scene she acted when we reached her chamber: it terrified me. I thought she was going mad, and I begged Joseph to run for the doctor. It proved the commencement of delirium: ... 43

And although she has married Edgar, she cannot hide her feeling that she loves him still. We know this for she expresses such a great happiness when Heathcliff visits her at Thrushcross Grange. She tells Nelly that she is very cheerful to see him come home. Further, we can also notice that she defends Heathcliff when Edgar angrily ordered his men to send him away from Thrushcross Grange.

Also, when she is wandering, she says that she regrets to marry Edgar for since her marriage, she feels exiled and outcast from her own world. She also says that since she marries Edgar, she changes. She, in the past, usually laughs at injuries but now she is maddening under them. She suffers from them now. Yet, she is quite sure that, as proof of her love to the moors, she will recover if she is among the hills again. Then, still wandering, she shows her love to Wuthering Heights and as the most important thing, she shows her

wild loyalty to her beloved Heathcliff. She says that she will wait for him always though she has died.

... and been converted at a stroke into Mrs. Linton, the lady of Thrushcross Grange, and the wife of a stranger: an exile, and outcast, thenceforth, from what had been my world- ... I wish I were a girl again, half savage and hardy, and free ... and laughing at injuries, not maddening under them! Why am I so changed? why does my blood rush into a hell of tumult at a few words? I'm sure I should be myself were I once among the heather on those hills. ... and those at Wuthering Heights were never visible-still she asserted she caught their shining.

'Look!' she cried eagerly, 'that's my room with the candle in it, and the trees swaying before it ... and the other candle is in Joseph's garret ... Joseph sits up late, doesn't he? He's waiting till I come home that he may lock the gate ... Well, he'll wait a while yet. It's a rough journey, and a sad heart to travel it; and we must pass by Gimmerton Kirk, to go that journey! We've braved its ghosts often together, and dared each other to stand among the graves and ask them to come ... But Heathcliff, if I dare you now, will you venture? If you do, I'll keep you. I'll not lie there by myself: they may bury me twelve feet deep, and throw the church down over me, but I won't rest till you are with me. I never will!' 44

From the fact that she loves the moors and her home, Wuthering Heights, it seems that Emily, the author, creates her Catherine to embody a part of her own characteristics. If she loves the moors and the parsonage, then she lets her character own this similar feeling to the moors and the Heights. However, on the other hand, she also creates her character to have contradictory characteristics. If she is a reserved woman, then she creates her Catherine to own a sociable



characteristic. For Catherine cannot restrain from expressing her problems to other people. She completely does not embody a reserved manner. She always discloses her feelings, primarily, to Nelly.

'Oh, dear!' she cried at last. 'I'm very unhappy!' ...

'... it worries me, and I must let it out! I want to know what I should do ...' 45

Beside all of her characteristics above, we can also notice her other characteristics. From Nelly, we are informed that Catherine embodies a double character though she completely has no intention to deceive anyone. When she is in Wuthering Heights, she freely shows her rough and wild characteristic. But when she is in Thrushcross Grange or between the Lintons, she hides her rough and wild side. She behaves as a good girl and practices politeness which will be laughed at if she acts it in Wuthering Heights.

... led her to adopt a double character without exactly intending to deceive any one. In the place where she had heard Heathcliff termed a 'vulgar young ruffian,' and 'worse than a brute,' she took care not to act like him; but at home she had small inclination to practice politeness that would only be laughed at, and restrain and unruly nature when it would bring her neither credit nor praise. 46

Yet, though she always reminds herself that she has to conceal her wild side in front of the Lintons' eyes, one day after she quarrels with Heathcliff, she

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Bronte, 1953: p.103.

46

Bronte, 1953: p.93.

unrealizingly shows her cruel conduct in front of Edgar's eyes that it really makes him extremely shocked. Indeed, in Nelly's opinion, as a matter of fact, she naturally cannot conceal her agitation for her countenance shows it.

She never had power to conceal her passion, it always set her whole complexion in a blaze ...

She stamped her foot, wavered a moment, and then, irresistibly impelled by the naughty spirit within her, slapped me on the cheek a stinging blow that filled both eyes with water.

'Catherine, love! Catherine!' interposed Linton, greatly shocked at the double fault of falsehood and violence which his idol had committed ...

Little Hareton, ... , at seeing my tears commenced crying himself, and sobbed out complaints against 'wicked aunt Cathy,' which drew her fury on to his unlucky head: she seized his shoulders, and shook him till the poor child waxed livid, ... 47

She cannot hide her natural cruel characteristic anymore when she gets vexed. She slaps her faithful servant, Nelly, and she even shakes the little Hareton violently.

Furthermore, beside her cruel characteristic, we notice that she is overindulgent also. She wants everyone to love her. And she will quickly feel hurt when she realizes that the fact does not go as smooth as she wishes to be.

... I thought, though everybody hated and despised each other, they could not avoid loving me. 48

And as a consequence of her overindulgence, she grows as a selfish creature. She always blames those who do not

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Bronte, 1953: p.97.

48

Bronte, 1953: p.146.

consent her pleas. She refuses to understand, or perhaps, is indifferent to know the reason why they cannot consent them.

'I cannot rest, Ellen,' she said, by way of apology.' And I want some living creature to keep me company in my happiness! Edgar is sulky, because I'm glad of a thing that does not interest him: he refuses to open his mouth, except to utter pettish, silly speeches; and he affirmed I was cruel and selfish for wishing to talk when he was so sick and sleepy. He always contrives to be sick at the least cross! I gave a few sentences of commendation to Heathcliff, and he, either for a head-ache or a pang of envy, began to cry: so I got up and left him.' 49

and

'Oh, I will die,' she exclaimed, 'since no one cares anything about me. I wish I had not taken that.' Then a good while after I heard her murmur, 'No, I'll not die-he'd be glad-he does not love me at all-he would never miss me!' 50

However, between the other characters in the story, it is only she who can really understand and penetrate Heathcliff's feelings. Nelly and Isabella declare it. Nelly states it when she advises Isabella to believe what Catherine says about Heathcliff's cruel characteristics. Unfortunately, Isabella disbelieves it. So, she runs away from Thrushcross Grange with Heathcliff and marries him. Yet, after her marriage, she regrets it. She regrets not to believe what Catherine and Nelly say. And after she can escape from Heathcliff and goes to Thrushcross Grange to meet Nelly, she

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Bronte, 1953: p.123.

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Bronte, 1953: p.145.

confesses the truths of Catherine's advice. She says that Catherine is really able to understand Heathcliff's qualities deeply.

She is better acquainted with his heart than I, or any one besides; and she never would represent him as worse than he is. 51 and

Catherine had an awfully perverted taste to esteem him so dearly, knowing him so well. 52

#### c. Hindley Earnshaw

Hindley is the son of the Earnshaws and Catherine's brother. He also embodies complex characteristics though we do not know many about him except of his very cruel conducts to Heathcliff. However, it seems that his life represents the reality which usually happens to the squirers of Yorkshire as they always fall into drunkenness and gambling that lead them sell all of their properties quickly.

The first thing to note about him is that he has such deep hatred to Heathcliff, the one that he destroys really but on the other hand, can revenge him in a much more destroyed way. Indeed, his hatred of Heathcliff arises when his father brings Heathcliff into their family. He accuses Heathcliff, like Catherine, as the one who takes the responsibility of breaking his fiddle. Further, his dislike develops into a much deeper hatred

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51  
Bronte, 1953: p.129.

52  
Bronte, 1953: p.194.

as Mr. Earnshaw loves Heathcliff more than he loves him. He thinks that Heathcliff is a usurper of his father's affections.

... , the young master had learnt to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his father's affections and his privileges, and he grew bitter with brooding over these injuries. 53

Then, as he is considered as the trouble-maker in Wuthering Heights, his father sends him into college and hopes that as he leaves the house, peace in Wuthering Heights will be restored. Yet, Joseph takes over his position as trouble-maker so that peace is never restored there

In the funeral of Mr. Earnshaw, Hindley, comes back to Wuthering Heights with his beloved wife, Frances. Since then, his hatred of Heathcliff grows wilder. Moreover, Frances also dislikes him. So, he always conducts cruel things to him.

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. 54

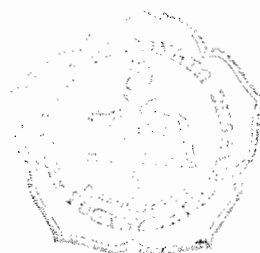
He even threatens Catherine and forbids her to play together with Heathcliff. He wants to separate her from him. He threatens her that he will send Heathcliff away

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Bronte, 1953: p.66.

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Bronte, 1953: p.73.



if she disobeys his order. Whereas, Catherine has an objection if she is separated from him. Therefore, in her diary, she complains about Hindley's cruelty. She pities Heathcliff.

'How little did I dream that Hindley would ever make me cry so!' she wrote. 'My head aches, till I cannot keep it on the pillow; and still I can't give over. Poor Heathcliff! Hindley calls him a vagabond, and won't let him sit with us, nor eat with us any more; and, he says, he and I must not play together, and threatens to turn him out of the house if we break his orders. He has been blaming our father (how dared he?) for treating H. too liberally; and swears he will reduce him to his right place' 55

Further, from Nelly we can also notice that Hindley is the one who is much responsible in making Heathcliff's characteristics become so reserved, strange and cruel. His conducts to Heathcliff are so cruel so that in her opinion, they can make a fiend of a saint. And because of his cruel conducts, he makes the house in a chaos. Nobody comes to pay a visit in Wuthering Heights, except Edgar's visits to Catherine.

The master's bad ways and bad companions formed a pretty example for Catherine and Heathcliff. His treatment of the latter was enough to make a fiend of a saint. And, truly, it appeared as if the lad were possessed of something diabolical at that period. He delighted to witness Hindley degrading himself past redemption; and became daily more notable for savage sullenness and ferocity. I could not half tell what an infernal house we had. The curate dropped calling, and nobody decent came near us, at last; unless Edgar Linton's visits to Miss. Cathy might be an exception. 56

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Bronte, 1953: p.51.

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Bronte, 1953: p.92.

Indeed, all of his cruel conducts arise from his frustration. Since his wife's death, he grows so desperate. He neglects his only son and he always curses God. He conducts cruel things and becomes so tyrannical so that all of the servants leave him, except Nelly and Joseph.

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 ... For himself, he grew desperate: his sorrow was of that kind that will not lament. He neither wept nor prayed; he cursed and defied: execrated God and man, and gave himself up to reckless dissipation. The servants could not bear his tyrannical and evil conduct long: Joseph and I were the only two that would stay. 57

Since then, he falls into an idle habit of drinking. And when he is drunk, he often shows cruelties to others. And even his own son, Hareton, is very afraid of him.

Hareton was impressed with a whole-some terror of encountering either his wild-beast's fondness or his madman's rage; ....

... Hush, child, hush! Well then, it is my darling! whist, dry thy eyes-there's a joy; kiss me. What! it won't? Kiss me, Hareton! Damn thee, kiss me! By God, as if I would rear such a monster! As sure as I'm living, I'll break the brat's neck.'

Poor Hareton was squalling and kicking in his father's arms with all his might, and redoubled his yells ... 58

Nevertheless, as time goes by quickly and as Hindley can be deceived by Heathcliff through an idle habit of drinking and gambling, the reality becomes upside-down. If, in the past, Hindley is the one who

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Bronte, 1953: pp.99-100.

58

Bronte, 1953: pp.163-164 and p.202.

holds power over Wuthering Heights, now it is Heathcliff who manages it. If, in the past, Hindley conducts cruel things to Heathcliff, now Heathcliff revenges him. Thus, in the course of time, more and more addicted hatred surrounds Hindley's mind.

'Look here!' he replied, pulling from his waistcoat a curiously constructed pistol, having a double-edge spring knife attached to the barrel. 'That's a great tempter to a desperate man, is it not? I cannot resist going up with this every night, and trying his door. If once I find it open, he's done for! I do it invariably, even though the minute before I have been recalling a hundred reasons that should make me refrain: it is some devil that urges me to thwart my own schemes by killing him-you fight against that devil for love as long as you may; when the time comes, not all the angels in heaven shall save him!'

'What has Heathcliff done to you?' I asked. 'In what has a wronged you, to warrant this appalling hatred? Wouldn't it be wiser to bid him quit the house?'

'No!' thundered Earnshaw; 'should he offer to leave me, he's a dead man: persuade him to attempt it, and you are a murderess! Am I to lose all, without a chance of retrieval? Is Hareton to be a beggar? Oh, damnation! I will have it back: and I'll have his gold too: and then his blood; and hell shall have his soul! ... and

'Oh, if God would but give me strength to strangle him in my last agony, I'd go to hell with joy,' groaned the impatient man, writhing to rise, and sinking back in despair, convinced of his inadequacy for the struggle. 59

Nevertheless, at last, he never achieves his purpose to take revenge to Heathcliff and dies.



## d. Edgar Linton

When Heathcliff and Hindley stand on evil side, he stands on good side. When they embody harsh, bad and cruel characteristics, his are the good, kind and gentle ones. And when they often curse God as they are in deep misery, he, on the contrary, leans himself on Him. Indeed, in many things, he is much different from them. His life is full of such a deep affection to others. He never shows his hatred openly. Even to Heathcliff, the man he quite dislikes, he tries hard to conceal it and forces himself to like him for the sake of his beloved wife, Catherine Earnshaw. Yet, ironically, he is one of the victims of Heathcliff's cruel actions in taking revenge. His good deeds to lighten Heathcliff's miseries by letting him come and visit Catherine at Thrushcross Grange freely, return to destroy his own family life. The sign of his sympathy to Heathcliff cannot melt Heathcliff's grudges of him.

From the time he grows thicker and thicker to Catherine, he unrealizingly plants such deep hatred into Heathcliff's mind. His frequent visits to Wuthering Height make Heathcliff think that he is a rivalry to win Catherine's heart. Moreover, materially and physically, he is much better than Heathcliff. He is richer and handsomer. He has such fair skin and light hair and great eyes and even pretty forehead, that are incomparable to Heathcliff's. These things make

Heathcliff become much more jealous of him. His pretty appearance and wealth really cause Heathcliff to regret himself and to long to have his extravagance.

But, Nelly, if I knocked him down twenty times, that wouldn't make him less handsome or me more so. I wish I had light hair and a fair skin, and was dressed and behaved as well, and had a chance of being as rich as he will be! ...

'In other words, I must wish for Edgar Linton's great blue eyes and even forehead,' he replied .. 60

Yet, Edgar seems to have weak figure. It is not like Heathcliff who has an erect and strong one. We can notice this from Nelly's and Catherine's observations. Nelly, in order to comfort Heathcliff, says that Edgar is like a doll in front of him,

... I'll steal time to arrange you so that Edgar Linton shall look quite a doll beside you: and that he does. You are younger, and yet, I'll be bound, you are taller and twice as broad across the shoulders: ... 61

While Catherine imagines Edgar as a colony of mice and sucking leveret, as she says,

... Heathcliff would as soon lift a finger at you as the king would march his army against a colony of mice. Cheer up! you shan't be hurt! your type is not a lamb, it's a sucking leveret.' 62

All of these prove Edgar's physical weakness. He is not as strong as Heathcliff. And because of this, he should bear Heathcliff's humiliation as he calls him a milk-blooded coward.

Further, their contrast does not stop here. Nelly,

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60

Bronte, 1953: pp.83-84.

61

Bronte, 1953: p.83.

62

Bronte, 1953: p.140.

in this case, states that it is like a bleak, hilly, coal country to a beautiful fertile valley.

Doubtless Catherine marked the difference between her friends, as one came in and the other went out. The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile vale; and his voice and greeting were as opposite as his aspect. He had a sweet, low manner of speaking, and pronounced his words as you do: that's less gruff than we talk here, and softer. 63

Barrenness and dryness without leafy foliage represent Heathcliff's characteristics which are so cruel and hot. While Edgar's describes a peaceful, cool and pleasant atmosphere. Nevertheless, we can also notice that as Edgar speaks so softly and politely like Mr. Lockwood's way of speaking, we can conclude that Edgar is an educated person, an intellect with such a polite and soft personality. He embodies a mild and gentle quality. He physically never works hard as Heathcliff does for he is the son of a rich man. Thus it is usual that he has a weak figure.

Indeed, it is a pity that in his life-time, he hardly finds happiness for Heathcliff always disturbs and then breaks it. From the time he marries Catherine, he lives in happiness with her only when Heathcliff is running away from the Heights. And as soon as Heathcliff comes back and frequently visits his wife, his peaceful life exchanges into enmity.

The first time Heathcliff comes to visit Catherine

after his runaway action, he shows his dislike of him though he still tries to control himself not to vex her.

'Well, well,' cried her husband, crossly, 'don't strangle me for that! He never struck me as such a marvelous treasure. There is no need to be frantic!'

'I know you didn't like him,' she answered, repressing a little the intensity of her delight. 'Yet, for my sake, you must be friends now. Shall I tell him to come up now?'

'Here?' he said, 'into the parlour?'

'Where else?' she asked.

He looked vexed, and suggested the kitchen as a more suitable place for him ... 64

He hates Heathcliff though for the sake of Catherine, he tries hard to conceal it. And as consequence, he should follow Catherine to welcome Heathcliff and even he lets him visit his home freely. He is really a broad-minded man. He is far from prejudice though deep in his heart, he should confess that he pretends to himself to accept Heathcliff's arrival to the Grange generously. He quite knows that he will never ever like Heathcliff, and only for the sake of Catherine, he enables himself to accept him. However, on the other side, Catherine also realizes that Edgar does this only because of her. She knows that Edgar dislikes Heathcliff. Indeed, as selfishness surrounds her mind, still she always blames him whenever she notices that he becomes so indifferent to talk about Heathcliff. Until at last, Nelly reminds her that it is useless to talk about Heathcliff to him for he and Heathcliff dislike each other. She reminds her not to

blame him anymore if he refuses to talk about Heathcliff.

'What use is it praising Heathcliff to him?' I answered. 'As lads they had an aversion to each other, and Heathcliff would hate just as much to hear him praised: it's human nature. Let Mr. Linton alone about him, unless you would like an open quarrel between them.' 65

In the course of time, at last Edgar cannot control his hatred of Heathcliff anymore. He directly says to Catherine that he cannot accept the fact that she closely makes friend with Heathcliff. He insists on her to decide whether she chooses him or Heathcliff.

... Will you give up Heathcliff hereafter, or will you give up me? It is impossible for you to be my friend and his at the same time; and I absolutely require to know which you choose.' 66

This is the point where the happy life which is carefully and thoroughly built by Edgar begins to be frail. His long efforts to make Catherine far away from vexation since their moving to live together in Thrushcross Grange are going into nothing.

In the first days of their marriage, he tries hard to comfort Catherine. He tries hard to keep her disencounter neither opposition nor indifference. He always reminds the servants not to grieve her. He is very lenient to her moreover.

There were no mutual concessions: one stood erect, and the others yielded: and who can be ill-natured

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Bronte, 1953: p.123.

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Bronte, 1953: p.143.

and bad-tempered when they encounter neither opposition nor indifference? 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 other 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. He many a time spoke sternly to me about my pertness; and averred that the stab of a knife could not inflict a worse pang than he suffered at seeing his lady vexed. Not to grieve a kind master, I learned to be less touchy; 67

He is really a good man, a good husband and also a good and kind master. His love to his wife is marvelous so that it makes Catherine have a queer belief that he will never retaliate if she is going to kill him.

'No! I tell you, I have such faith in Linton's love, that I believe I might kill him, and he wouldn't wish to retaliate.' 68

And when Catherine's commencement of delirium recurs, he takes care of her so carefully and faithfully so that in Nelly's opinion it is more devoted than a mother who nurses her child. He treats her with such a splendoured love. He always accompanies and sits beside her in order to examine her recovery directly. Indeed, as a husband, he really carries on faithful service to his wife.

No mother could have nursed an only child more devotedly than Edgar tended her. Day and night he was watching, and patiently enduring all the annoyances that irritable nerves and a shaken reason could inflict; ... -in fact, that his health and strength were being sacrificed to preserve a mere ruin of humanity - he knew no limits in gratitude and joy when Catherine's life was declared out of

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Bronte, 1953: p.117.

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Bronte, 1953: p.124.

danger; and hour after hour he would sit beside her, tracing the gradual return to bodily health, and flattering his too sanguine hopes with the illusion that her mind would settle back to its right balance also, and she would soon be entirely her former self. 69

Indeed, his love to Catherine is really everlasting. Though she has died for a long time, he still loves her so much. Spiritually, his love to Catherine will never die. So, after Catherine's death, he pours all of his love to his only sister, Cathy. He really spoils her.

And if he reproved her, even by a look, you would have thought it a heart-breaking business: I don't believe he ever did speak a harsh word to her. 70

He hardly expresses his anger to Cathy. He teaches her by himself. He accompanies and plays together with her. Yet, it is quite strange that he keeps her in isolation. It seems that he intentionally does this for the reason of avoiding Heathcliff. He does not want his daughter to know about Heathcliff. For, he realizes that whenever Cathy meets Heathcliff, the peaceful life in Thrushcross Grange will drastically change. Heathcliff will conduct evil things again. However, unfortunately, he cannot hinder it. At the time he picks Linton Heathcliff up in London and at the time naughty Cathy goes to Wuthering Heights so that Heathcliff gets information about the arrival of his son, the life in Thrushcross Grange changes into chaos. Heathcliff begins to plan a way to

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Bronte, 1953: pp.157-158.

70

Bronte, 1953: p.209.

disturb Edgar's family. Firstly, he orders Joseph to get his son back. Secondly, he plans to hold power over Thrushcross Grange by marrying Cathy to Linton Heathcliff.

Thus, chaos reemerges in Thrushcross Grange. Until at last, Edgar falls sick and begins to be hopeless. But, as he has such a strong belief to God, he leans his problem on Him. He believes that God will help him.

'I've prayed often,' he half soliloquized, 'for the approach of what is coming; and now I begin to shrink, and fear it. I thought the memory of the hour I came down that glen a bridegroom would be less sweet than the anticipation that I was soon, in a few months, or, possibly, weeks, to be carried up, and laid in its lonely hollow! Ellen, I've been very happy with my little Cathy. Through winter nights and summer days she was a living hope at my side. But I've been as happy musing by myself among those stones, under that old church: lying, through the long June evenings, on the green mound of her mother's grave, and wishing, yearning for the time when I might lie beneath it. What can I do for Cathy? How must I quiet her? I'd not care one moment for Linton being Heathcliff's son; nor for his taking her from me, if he could console her for my loss. I'd not care that Heathcliff gained his ends, and triumphed in robbing me of my last blessing! But should Linton be unworthy - only a feeble tool to his father - I cannot abandon her to him! And, hard though it be to crush her buoyant spirit, I must persevere in making her sad while I live, and leaving her solitary when I die. Darling! I'd rather resign her to God, and lay her in the earth before me,' 71

Here, we can notice that he is really a strong-religionist. He also embodies such a deep love to his wife and Cathy and Linton. He loves them. He deeply concerns the future lives of Cathy and Linton. He takes



no care if Heathcliff can manage Thrushcross Grange. At the present moment, the only one he really hopes is that there is someone who can console Cathy after he dies. Indeed, as he realizes that he will not live any longer in this world, he prays to God to resign her to him.

He loves Cathy so much and really concerns to Linton's life. This can prove that he is a responsible man. Catherine leaves a daughter for him and Isabella leaves a nephew for him. So, he should take care of them. But, as his physical strength begins to get loose and as Heathcliff's cruel actions become worse and worse, he resigns them to God. However, this characteristic of him is really right the opposite of Hindley's. When they are in misery, one leans himself on God, while the other curses God.

I used to draw a comparison between him and Hindley Earnshaw, and perplex myself to explain satisfactorily why their conduct was so opposite in similar circumstances. They had both been fond husband, and were both attached to their children; and I could not see how they shouldn't both have taken the same road, for good or evil. But, I thought in my mind, Hindley, with apparently the stronger head, has shown himself sadly the worse and the weaker man. When his ship struck, the captain abandoned his post; and the crew, instead of trying to save her, rushed into riot and confusion, leaving no hope for their luckless vessel. Linton, on the contrary, displayed the true courage of a loyal and faithful soul: he trusted God; and God comforted him. One hoped, and the other despaired: ... 72

He realizes that he is unable to fight against Heathcliff though he surely knows what Heathcliff aims

at in doing all these. Yet, as his physical strength and health do not support him and even leave him, he gives in all his efforts to fight against his biggest enemy. And at last, he dies peacefully.

e. Isabella Linton

From the time she falls in love with Heathcliff, unrealizingly she changes her heaven-like life into a hell-like one. Like Catherine, her sister-in-law, however, she is too emotional when love covers all of the sides of her mind. Indeed, what she does is very relevant to us for in reality, there are many youngsters who act like her. The bigger obstacle they find to marry the ones they love, the deeper their love to them. They become stubborn and neglect everything. Even, like Isabella, they will sacrifice their family to achieve their unions with them. They neglect their future life. They concern only the present-like the emotional decision of Catherine.

Meanwhile, in the story, Isabella primarily functions as an informant who makes Heathcliff's cruel actions and devilish characteristics more authentic for she is his wife - the one that is supposed to have a deep understanding about him. What she thinks of Heathcliff is believable and authentic for she herself experiences it. Moreover, she experiences a process of believing all of Heathcliff's bad characteristics. At the time she is not close to Heathcliff yet, she

disbelieves what Catherine and Nelly say to her about him. But, after she runs away from the Grange and lives together with him for some time, she changes. She believes all of Catherine's and Nelly's words. Even, she confesses that it is only Catherine who can penetrate Heathcliff's feelings deeply. This altering process from disbelieving into believing confirms the authenticity of her opinion about her husband's characteristics.

However, there are two things which are worthy to note about her. The first is about her deep hatred to her husband who has betrayed her. The second is about her illness that causes her death. Her hatred is so horrible though it also shows a sorrowful tragedy. Her illness points out the author local colour. Nevertheless, she is really an unlucky woman for she chooses a wrong man to be her husband.

She, in fact, is a charming young lady of eighteen, though she is not as beautiful as her sister-in-law. She embodies both of physical and intellectual goodness. She grows as a smart but very sensitive young lady. She can also be severe when she is irritated.

... Isabella Linton is not to be compared with her, is she, Frances? 'Isabella has not her natural advantages,' ... 73

She was at that time a charming young lady of eighteen; infantile in manners, though possessed of keen wit, keen feelings, and a keen temper, too, if irritated. 74

Her happy life starts to change when she falls in love with Heathcliff. Problem and conflicts come to her incessantly. She takes no care of her brother's frail relationship with his wife at the time Heathcliff comes back and frequently visits her sister-in-law. She even loves him. She loves the man who breaks her brother's happy family life. As a matter of fact, her sister-in-law and Nelly reminds her that she loves a wrong man. They explain all of Heathcliff's bad and cruel qualities. Even, her sister-in-law reveals Heathcliff's hatred to the Lintons. She ascertains her that he will never be able to love the Lintons. And if he says he loves her, he deceives her and tries to play trick to cheat her. Unfortunately, she disbelieves her. She even accuses of her sister-in-law as a poisonous friend of Heathcliff and of endeavouring to prevent her from being near to him. She says that her love of Heathcliff is much more than her sister-in-law's love of Edgar.

'I love him more than ever you loved Edgar; and he might love me, if you would let him!' 75

Finally, she runs away from the Grange with her lover, Heathcliff. She neglects her brother's warning of breaking their brother-sister relationship. She still insists on loving Heathcliff. Yet, she sacrifices her family in order to marry Heathcliff. She is really a stubborn girl. The more other people dislike Heathcliff,

the more she loves him.

Soon, some time after their marriage, she grows very disappointed. She repents herself of loving the goblin Heathcliff. Heathcliff does not pour his love as splendoured as hers does to him. Day by day, she grows wearisome. She repents of not believing Catherine's and Nelly's advices. Often, moreover, Heathcliff treats her cruelly. He is not a human-being. He is a devil. She regrets to marry him. Yet, it is too late to repent her emotional decision. So, her deep and genuine love quickly returns into such a deep and horrible hatred of Heathcliff.

... ; he says he has married me on purpose to obtain power over him; and he shan't obtain it - I'll die first! I just hope, I pray, that he may forget his diabolical prudence, and kill me! The single pleasure I can imagine, is to die, or to see him dead! 76

On only one condition can I hope to forgive him. It is, if I may take an eye for an eye, a tooth for a tooth; for every wrench of agony return a wrench: reduce him to my level. As he was the first to injure, make him the first to implore pardon; and then - why then, Ellen, I might show you some generosity. But it is utterly impossible I can ever be revenged, and - therefore I cannot forgive him. 77

She realizes that she is unable to revenge him. Therefore, she grows very desperated. Day by day, her hatred is piling up like a heap of hot rock.

Until, one day, she can escape from him. She

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Bronte, 1953: p.175.

77

Bronte, 1953: p.201.

quickly runs to the Grange to meet Nelly and tells her all of her misery. Then, hurriedly, she goes to London and lives there. She has to live in a place which is very far far away from Heathcliff. Indeed, after years living in London, she sends a letter. She asks her brother to visit her and pick her son up for she is badly sick of an epidemic fever and is dying. She wants to give her son to Edgar's care. And at last, she dies.

However, the epidemic disease that kills her is very interesting for it shows the local colourism of the story.

What her last illness was, I am not certain: I conjecture, they died of the same thing, a kind of fever, slow at its commencement, but incurable, and rapidly consuming life toward the close. 78

This epidemic fever is fully similar with the disease that often kills the inhabitants of Haworth village. Therefore, we can notice that the author is very impressed with this epidemic disease so that she uses it as her means to kill one of her characters.

f. Hareton Earnshaw

He and Heathcliff present such a queer phenomenon: one loving, the other hating. He is really very fond of him while on the other hand, Heathcliff uses him as the object of his cruel actions to revenge his father, Hindley. His property is illegally robbed by Heathcliff.

He is instigated to hate his own father. He is degraded into a servant. He is not permitted to learn from the curate. He is really very far away from books. Indeed, he has completely been cheated by Heathcliff. He is also deteriorated mentally. Surprisingly, he still loves him very much and he even cries when Heathcliff dies.

However, he is very afraid of Heathcliff. He never dares to fight against or even to debate a single word to Heathcliff. He always keeps himself passive and accepts the fact that he is treated tyrannically. Because, at the same time he loves and is very afraid of the tyrant. He puts his life in the hands of the tyrant.

When he is a child, he has ever fallen down rightly into Heathcliff's arms. This significant event, which is a foreshadowing, gives us a hint that his life will be caught up by Heathcliff. And now, the hint comes true. He is really in Heathcliff's hands.

The actions of taking revenge begins when he is still a child. He has been instigated to hate his own father and the curate. Heathcliff has misled him and broken the father and son relationship. This is really cruel.

... 'Who's your master?'

'Devil daddy,' was his answer.

'And what do you learn from daddy?' I continued.

He jumped at the fruit: I raised it higher. 'What does he teach you?' I asked.

'Naught,' said he, 'but to keep out of his gait. Daddy cannot bide me, because I swear at him.'

'Ah! and the devil teaches you to swear at daddy?' I observed.

'Ay - nay,' he drawled.

'Who, then?'

'Heathcliff.'

I asked if he liked Mr. Heathcliff.

'Ay!' he answered again.

Desiring to have his reasons for liking him, I could only gather the sentences - 'I know't: he pays dad back what he gies to me - he curses daddy for cursing me. He says I mun do as I will.'

'And the curate does not teach you to read and write, then?' I pursued.

'No, I was told the curate should have his - teeth dashed down his - throat, if he stepped over the threshold - Heathcliff had promised that!' 79

Heathcliff, in the way he takes revenge to Hindley, wants him to experience the things he suffers from in the previous time. He wants to torture Hindley by torturing Hareton. If in the past, Hindley forbids the curate to teach him so that his spirit of pursuing knowledge is extinguished, now he wants to revenge it to Hareton.

Indeed, it is Heathcliff's deceitful skill that makes Hareton very fond of him. Skillfully, Heathcliff never tortures Hareton physically. He never gives ill-treatments to Hareton. What he aims at is Hareton's mental deterioration. Therefore, Hareton does not realize that Heathcliff does evil things to him.

Mr. Heathcliff, I believe, had not treated him physically ill; thanks to his fearless nature, which offered no temptation to that course of oppression: it had none of the timid susceptibility that would have given zest to ill-treatment, in Heathcliff's judgment. He appeared to have bent his malevolence on making him a brute: he was never taught to read or write; never rebuked for any bad habit which did not annoy his keeper; never led a single step towards virtue, or guarded by a single precept



against vice. And from what I heard, Joseph contributed much to his deterioration, ... If the lad swore, he wouldn't correct him: nor however culpably he behaved. It gave Joseph satisfaction, apparently, to watch him go the worst lengths: he allowed that he was ruined: that his soul was abandoned to perdition; but then, he reflected that Heathcliff must answer for it. 80

Moreover, Joseph, the pious servant, supports Heathcliff's efforts to ruin him. Joseph likes to see him go worse and worse. So, there are two people who take the responsibility of destroying his life.

Since then, Hareton goes worse everyday. Heathcliff, in the next step of his revenge, degrades him into a servant. Therefore, he is accustomed to hard work. Cathy, in this case, describes his life as a dog or a cart-horse. He, in her opinion, has a blank and dreary mind. He is very stupid for he works and fulfills his needs like a programmed robot.

'He's just like a dog, is he not, Ellen?' she once observed, 'or a cart-horse? He does his work, eats his food, and sleeps, eternally! What a blank, dreary mind he must have! Do you ever dream, Hareton? And, if you do, what is it about? ... ' 81

Indeed, he is not a stupid person. He is a smart one. Only, hard work and mental deterioration completely cover his intelligence.

'I've tied his tongue,' observed Heathcliff. 'He'll not venture a single syllable, all the time! Nelly, you recollect me at his age - nay, some years younger. Did I ever look so stupid: so "gaumless" as Joseph calls it?'

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Bronte, 1953: p.217.

81

Bronte, 1953: p.323.

'Worse,' I replied, 'because more sullen with it.'  
 'I've a pleasure in him,' he continued reflecting aloud. 'He has satisfied my expectations. If he were a born fool I should not enjoy it half so much. But he's no fool; and I can sympathize with all his feelings, having felt them myself. I know what he suffers now, for instance, exactly: it is merely a beginning of what he shall suffer, though. And he'll never be able to emerge from his bathos of coarseness and ignorance ... And the best of it is, Hareton is damnably fond of me! ... 82

He, like his aunt, embodies a quality that makes him hold so firmly on old attachments. It seems that he will never hate Heathcliff even though he realizes that Heathcliff has robbed and destroyed him. Further, this is not his only resemblance to his aunt. The resemblance between them goes farther on physical appearance. His and Cathy's eyes resemble to Catherine's. Even, his resemblance to her goes farther than Cathy's, as Nelly observes,

They lifted their eyes together, to encounter Mr. Heathcliff: perhaps you have never remarked that their eyes are precisely similar, and they are those of Catherine Earnshaw .... With Hareton the resemblance is carried farther: it is singular, at all times - then it was particularly striking: because his senses were alert, and his mental faculties awakened to unwonted activity. I suppose this resemblance disarmed Mr. Heathcliff: .... 83

Yet, his resemblance really disturbs Heathcliff. Nelly's acute observation of Heathcliff is right. Heathcliff confesses it to her.

'Well, Hareton's aspect was the ghost of my immortal love, of my wild endeavours to hold my

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 82

Bronte, 1953: pp.237-238.

83

Bronte, 1953: pp.333-334.

right, my degradation, my pride, my happiness, and my anguish - ... 84

In the mean time, Hareton's physical figure grows strong and erect for he is very accustomed to continual hard work. He is a handsome and athletic young man with shaggy garments covering his stout body. And, in Nelly's opinion, he has a better quality of mind than his father possesses.

I could scarcely refrain from smiling at this antipathy to the poor fellow; who was a well-made, athletic youth, good looking in features, and stout and healthy, hut attired in garments befitting his daily occupations of working on the farm, and lounging among the moors after rabbits and game. Still, I thought I could detect in his physiognomy a mind owning better qualities than his father ever possessed. 85

Further, from Mr. Lockwood, we can also notice his physical dirty appearance and his harsh tone of voice. His face is full with whiskers. His hands show that he works as a common labourer. Indeed, he has a rude appearance and attitudes. He seems to disrespect Heathcliff and Cathy. Even, he embodies a little pride in his appearance. But, surprisingly, he also seems to hate other people.

... the young man had slung onto his person a decidedly shabby upper garment, and, erecting himself before the blaze, looked down on me, from the corner of his eyes, for all the world as if there were some mortal feud unavenged between us. I began to doubt whether he were a servant or not: his dress and speech were both rude, entirely devoid of

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Bronte, 1953: p.335.

85

Bronte, 1953: p.216.

the superiority observable in Mr. and Mrs. Heathcliff; his thick, brown curls were rough and uncultivated, his whiskers encroached bearishly over his cheeks, and his hands were embrowned like those of the common labourer: still his bearing was free, almost haughty, and he showed none of a domestic's assiduity in attending on the lady of the house. 86

His appearance and physical condition obviously show that he is a servant. But, his attitude to Heathcliff and Cathy and his pride show that he is in the position of the master of Wuthering Heights.

Indeed, he is the real master of the Heights. After the death of Heathcliff, he takes it over. At that time because of Cathy's hard work to teach him, he changes so much. The spectre of his ignorance and degradation rapidly disappears. His honest, warm and intelligent nature emerges.

His honest, warm, and intelligent nature shook off rapidly the clouds of ignorance and degradation in which it had been bred; and Catherine's sincere commendations acted as a spur to his industry. His brightening mind brightened his feature, and added spirit and nobility to their aspect: I could hardly fancy it the same individual I had beheld on the day I discovered my little lady at Wuthering Heights, after her expedition to the Craggs. 87

#### g. Linton Heathcliff

He is the most unfortunate lad in the story. His life goes so dreary for no one loves him. His mother dies. His father dislikes him. He never feels and enjoys the love from his parents because he is born to be the

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Bronte, 1953: p.41.

87

Bronte, 1953: p.333.

result of a hated union.

From the time his uncle brings him into the Grange, misfortune always comes upon him. He enjoys a warm and affecting care only for one day. And after that humiliations and mental terrors foreshadow his life.

He grows as a sickly child. He is very weak and pale. He is very delicate and effeminate. His health is in very bad condition.

A pale, delicate, effeminate boy, who might have been taken for my master's younger brother, so strong was the resemblance: but there was sickly peevishness in his aspect that Edgar Linton never had. 88

He much resembles to Edgar. This resemblance and his physical weakness really disappoint his father. Heathcliff really grows wearisome to see him for he is fully like his mother. There is no share of him in his son. He resembles the Lintons.

'God! what a beauty! what a lovely, charming thing!' he exclaimed. 'Haven't they reared it on snails and sour milk, Nelly? Oh, damn my soul! but that's worse than I expected - and the devil knows I was not sanguine!' ... Thou art thy mother's child, entirely! Where is my share in thee, puling chicken?' 89

Heathcliff really feels unsatisfied to see the great effeminacy which is embodied by his son. And as his son is like the Lintons, he dislikes him. Hardly, he can sit in the same room with him for an hour. He rarely talks

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Bronte, 1953: p.220.

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Bronte, 1953: pp.226-227.

to him.

Meanwhile, Linton, though physically weak, grows very strong in mind for he can learn well. His father, moreover, calls for a curate to teach him. Indeed, though physically he does not resemble his father, he inherits a little of his father's bad characteristics. He is a shy, selfish and disagreeable person. Everyone should do as he wants to. In the mean time, illnesses attack him constantly. Coughs, colds and aches make his health grow worse. Yet, because of his bad qualities, no one pities him. No one likes him. His father clearly hates him though he tries hard to conceal it. The servants dislike him because of his selfishness and disagreeability. Hareton often fights against him also.

for he lived almost as secluded as Catherine herself, and was never to be seen. I could gather from her that he continued in weak health, and was a tiresome inmate. She said Mr. Heathcliff seemed to dislike him ever longer and worse, though he took some trouble to conceal it. He had an antipathy to the sound of his voice, and could not do at all with his sitting in the same room with him many minutes together. There seldom passed much talk between them: Linton learnt his lessons and spent his evenings in a small apartment they called the parlour: or else lay in bed all day: for he was constantly getting coughs, and colds, and pains of some sort.

'And I never knew such a faint-hearted creature,' added the woman; 'nor one so careful of hissels. He will go on, if I leave the window open a bit late in the evening. Oh! it's killing, a breath of night air! And he must have a fire in the middle of summer; and Joseph's bacca pipe is poison; and he must always have sweets and dainties, and always milk, milk for ever - heeding naught how the rest of us are pinched in winter; and there he'll sit, wrapped in his furred cloak in his chair by the fire, and some toast and water or other slop on the hob to sip at; and if Hareton, for pity, comes to



amuse him - Hareton is not bad-natured, though he's rough - they're sure to part, one swearing and the other crying. 90

Yet, though Heathcliff hates him, still he wants to use him to hold power over Thrushcross Grange. He will marry him with Cathy to accelerate his plan of managing the Heights and the Grange.

In the mean time, Linton seems to need a long time to win Cathy's heart. Heathcliff, in this case, blames him. He says that he is worthless. He himself will not take much time to do this. So, he often blames him. He always talks about his son's defects. He always humiliates him. Thus, Linton becomes very hopeless. He thinks that what his father says is right. He is really a worthless creature.

And papa swore it was owing to me: he called me a pitiful, shuffling, worthless thing; and said you despised me; and if he had been in my place, he would be more the master of the Grange than your father, by this time. 91

Papa talks enough of my defects, and shows enough scorn of me, to make it natural I should doubt myself. I doubt whether I am not altogether as worthless as he calls me, frequently; and then I feel so cross and bitter, I hate everybody! I am worthless, and bad in temper, and bad in spirit, almost always; ... 92

Indeed, he is really very miserable. He unrealizingly keeps this suggestion tightly in his mind. Since then, he becomes very afraid of his father. He cannot stand to

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90  
Bronte, 1953: p.230.

91  
Bronte, 1953: p.255.

92  
Bronte, 1953: p.270.

hear his father's sarcastic words when he fails to carry out his orders. His father treats him hardly. His father even threatens him.

'I care nothing for his anger,' exclaimed Cathy, imagining she would be its object.

'But I do,' said her cousin, shuddering. 'Don't provoke him against me, Catherine, for he is very hard.'

'Is he severe to you, Master Heathcliff?' I inquired. 'Has he grown weary of indulgence, and passed from passive, to active hatred!' 93

'But my father threatened me,' gasped the boy, clasping his attenuated fingers, 'and I dread him - I dread him! I dare not tell!' 94

Actually, though he inherits a little of bad characteristics of his father, he himself embodies a graceful manner that renders all of his defects. And because of this, he is still a pleasant friend to be with. It is still an enjoyable time to spend some time beside him.

Linton's looks and movements were very languid, and his form extremely slight; but there was a grace in his manner that mitigated these defects, and rendered him not unpleasing. 95

Further, as he is very languid, certainly he likes a peaceful atmosphere. He says it to Cathy that he likes to spend a hot July day in peace. This is really contradictory to Cathy's opinion for she likes to spend it in a dynamical situation.

He wanted all to lie in an ecstasy of peace; I wanted all to sparkle, and dance in glorious



jubilee. 96

Nevertheless, beside all these aspects of his characteristics, he is also a stupid and greedy person. His emotion quickly grasps his mind that makes him look like a stupid person. He is easily deceived and instigated by his father. He is greedy because he wants to own all of Cathy's properties for himself.

He says, she hates me, and wants me to die, that she may have my money; but she shan't have it: and she shan't go home! She never shall! ... I'm glad, for I shall be master of the Grange after him - and Catherine always spoke of it as her house. It isn't hers! It's mine: papa says everything she has is mine. All her nice books are mine; she offered to give me them. And her pretty birds, and her pony Minny, if I would get the key of our room, and let her out; but I told her she had nothing to give, they were all, all mine. And then she cried, and took a little picture from her neck, and said I should have that; two pictures in gold case - on one side her mother, and on the other, uncle, when they were young. That was yesterday - I said they were mine; too; and tried to get them from her. 97

Indeed, he is such a narrow-minded person. He realizes that his father treats him infernally. He realizes that his father dislikes him and Cathy. Yet, he believes him more than Cathy though Cathy has ever confirmed him that he is the third person she loves in this world. Nevertheless, as bad as he is, still he is much better than his father. And at last, he dies after getting married to Cathy.

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96

Bronte, 1953: p.264.

97

Bronte, 1953: p.295.

## h. Catherine Linton

She inherits both of her mother's and father's characteristics. She is a beautiful young lady with the Earnshaws' dark eyes and the Lintons' fair skin. She also has beautiful natural hair. However, she is a very active girl but she does not inherit her mother's wild characteristic. She, on the contrary, embodies a mild and gentle personality as his father possesses.

She was the most winning thing that ever brought sunshine into a desolate house: a real beauty in face, with the Earnshaws' handsome dark eyes, but the Linton's fair skin, and small features, and yellow curling hair. Her spirit was high, though not rough, and qualified by a heart sensitive and lively to excess in its affections. That capacity for intense attachments reminded me of her mother: still she did not resemble her; for she could be soft and mild as a dove, and she had a gentle voice and pensive expression: her anger was never furious; her love never fierce: it was deep and tender. 98

In the story, it is quite surprising that she loves a man who embodies contradictory qualities, that is Linton Heathcliff. She is naturally active and likes everything to sparkle. Yet, she loves Linton who has such a languid effeminate personality and who dislikes her dynamic atmosphere.

Indeed, physically, beside her pretty face, she has a skinny and chubby figure.

Catherine had reached her full height: her figure was both plump and slender, elastic as steel, and her whole aspect sparkling with health and spirits. 99

Mr. Lockwood, in the first time he meets her at the Heights, also finds her beautiful and skinny appearance besides she is also very indifferent to strangers. Further, he observes that beyond her beauty and indifference, she embodies a head-strong quality as he sees her quarrel with Heathcliff.

'I'll put my trash away, because you can make me, if I refuse,' answered the young lady, closing her book, and throwing it on a chair. 'But I'll not do anything, though you should swear your tongue out, except what I please!' 100

She, in his opinion, also embodies a kind-hearted quality. She says that his life is much more important than one evening's neglect of a horse, as she says,

'A man's life is of more consequence than one evening's neglect of the horses: somebody must go,' murmured Mrs. Heathcliff, more kindly than I expected. 101

At the end of the story, we can also notice that she is a girl with a great observation. We know this from her analysis about Heathcliff's cruel actions which arise from his great misery.

However, actually, it is only she who dares to debate Heathcliff's words. She is really a girl with great courage. She is not afraid of Heathcliff's cruel actions. Yet, as Heathcliff never does cruel things to her though she always fights against him, she begins to look for a friend to oppose him.

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100

Bronte, 1953: p.59.

101

Bronte, 1953: p.46.

At last, through her naughty spirit, she finds one, that is Hareton Earnshaw who loves her since their first meeting at the Heights. And after Heathcliff's death, she marries him and lives in happiness.

i. Nelly Dean

Characteristically, there is no doubt of the authenticity of her story. She is an honest, kind and good woman as Mr. Lockwood esteems her. 'She was not a gossip', 'The worthy woman' and 'as the good woman' are a sentence and phrase from Mr. Lockwood which point out the good characteristics of Nelly Dean. She is not a liar. What she tells is the truth. We can trust her completely.

Yet, considering her social position, we find it hard to believe that she can tell a story with such detailed information. Logically, a narrator of such a detailed story should have a high education. But, for a surprise, she is only a servant. Therefore, it is logical if we are sceptical of her ability.

This is a problem. Indeed, Emily is quite aware of this problem. She realizes the consequence that may emerge in her decision to use a servant as a trustworthy witness. Bonamy Dobree<sup>102</sup> writes it in the introduction of *Wuthering Heights*. She also discusses about this. She hardly believes that a servant, an uneducated woman, can

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102

Bronte, 1953: p.12.

have a knowledge of telling such story. However, from her acute observation of the novel, she finds the answer.

At the moment Nelly begins her story, there is an indication which says that she is not a common servant. She, in Mr. Lockwood's words, thinks a great deal more than the general servants think. She, in fact, is not a servant from the point of view of knowledge. She is an educated woman, a clever one. She reads and is able to understand the contents of many books. Almost all of the books in the library, she has ever read, except books in Greek, Latin and French. Indeed, she is an intellect.

but I have undergone sharp discipline, which has taught me wisdom: and then, I have read more than you would fancy, Mr. Lockwood. You could not open a book in this library that I have not looked into, and got something out of also: unless it be that range of Greek and Latin, and that of French;  
... 103

Therefore, there is no need for us to doubt about his ability. Socially, she is only a servant, but intellectually, she is an educated woman.

However, beside her smart quality, she is also a very faithful servant of the Heights. When all of the servants of the Heights cannot bear the tyrannical and evil conducts of Hindley and leave the Heights, she still stays there. She is such a broad-minded woman that she can excuse every cruel conduct of Hindley.

I had not the heart to leave my charge; and besides, you know, I had been his foster-sister, and excused his behaviour more readily than a stranger would. 104

Not only can she excuse Hindley, she considers herself as Hindley's foster-sister as well. She is really a very kind-hearted woman. Moreover, she concerns very much about the Heights and the Grange whenever Heathcliff seems to be able to hold control over the two families.

I wanted something to happen which might have the effect of freeing both Wuthering Heights and the Grange of Mr. Heathcliff, quietly; ... His visits were a continual nightmare to me; and, I suspected, to my master also. His abode at the Heights was an oppression past explaining. I felt that God had forsaken the stray sheep there to its own wicked wanderings, and an evil beast prowled between it and the fold, waiting his time to spring and destroy. 105

From this, we can notice that beside her kind quality, she is also a strong-religionist. She leans all of her problems on Him whenever she is unable to overcome them by herself.

Further, we can also notice that she is a wise woman. She has a deep understanding about life. She reminds Catherine that her understanding about marriage is wrong. She also tells Mr. Lockwood that when one believes in God, God will comfort him. In fact, she is a good woman with an acute observation of life and with an obedience to God.

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104

Bronte, 1953: p.92.

105

Bronte, 1953: p.133.

j. Mr. Lockwood

He is an external and detached character though his presence in the story is not unnecessary. He comes to Wuthering heights because he is a tenant of the Grange. The first time he meets Heathcliff, he is quite surprised that there is a man who is much more reserved than himself.

I felt interested in a man who seemed more exaggeratedly reserved than myself. 106

Here, we know that he is also a reserved man. As another proof, he tells us about his strange love-affair with a beautiful woman when he spends his days at the sea-coast. He, in the beginning, feels so interested to that woman. Yet, he becomes very indifferent whenever the woman takes notice of him.

While enjoying a month of fine weather at the seacost, I was thrown into the company of a most fascinating creature: a real goddess in my eyes, as long as she took no notice of me. I 'never told my love' vocally; still, if looks have language, the merest idiot might have guessed I was over head and ears: she understood me at last, and looked a return - the sweetest of all imaginable looks. And what did I do? I confess it with shame - shrunk icily into myself, like a snail; at every glance retired colder and farther: till finally the poor innocent was led to doubt her own senses, and, overwhelmed with confusion at her supposed mistake, persuaded her mamma to decamp. By reputation of deliberate heartlessness: how undeserved, I alone can appreciate. 107

Indeed, as reserved as he is, he should confess

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106

Bronte, 1953: p.33.

107

Bronte, 1953: p.36.

that this characteristic of him has changed. He cannot cut his social intercourse anymore for he becomes very curious to know about his master's history. He cannot hold his indifferent quality firmly anymore.

What a vain weather-cocks we are! I, who had determined to hold myself independent of all social intercourse, and thanked my stars that, at length, I had lighted on a spot where it was next to impracticable - I, weak wretch, after maintaining till dusk a struggle with low spirits and solitude, was finally compelled to strike my colours: and, under pretence of gaining information concerning the necessities of my establishment, ... 108

He, aroused by the power of the mysteries which is covering his master's family-circle, should change his natural indifferent attitude toward others into a curious one.

Nevertheless, in the story, like Nelly, he functions as a narrator. He, in the beginning of the story, tells about his own experience. Later, he continues Nelly's story to us. Further, considering that he is an external character and that he is very curious to the story itself, we can easily accept the authenticity of his story. Moreover, there is no importance of him to exaggerate or to diminish some parts of Nelly's story.

k. Joseph

Their feelings are not easily roused, but their duration is lasting. Hence there is much close friendship and faithful service; and for a correct



exemplification of the form in which the latter frequently appears, I need only refer the reader of *Wuthering Heights* to the character of "Joseph". 109

This is what Mrs. Gaskell assigns the character of Joseph. She thinks that Joseph fully represents some of Yorkshiremen's characteristics, especially the existence of a faithful service.

This is true. From the story, we can get a proof that he is a faithful servant of *Wuthering Heights*. Like Nelly, he still stays at the Heights though other servants leave it for they cannot bear Hindley's tyrannical and cruel conducts.

... : Joseph and I were the only two that would stay ... Joseph remained to hector over tenants and labourers; and because it was his vocation to be where he had plenty of wickedness to reprove. 110

Indeed, he also embodies the cruel characteristics of Yorkshiremen. He often conducts wicked things to the tenant or labourer. Moreover, he is also a selfish man. Thus, his cruel quality goes worse and worse everyday. He likes to see someone destroy another. He likes to instigate someone to hate others.

It gave Joseph satisfaction, apparently, to watch him go the worst lengths: he allowed that he was ruined: ... 111

He encouraged him to regard Hindley as a reprobate; and, night after night, he regularly grumbled out a long string of tales against Heathcliff and Catherine: always minding to flatter Earnshaw's weakness by heaping the heaviest blame on

the last. 112

Nevertheless, he is really a selfish and selfrighteous old man though he is also a strong-religionist.

He was, and is yet, most likely, the wearisomest, self-righteous pharisee that ever ransacked a Bible to rake the promises to himself and flying the curses on his neighbours. 113

Now, from some of his qualities, we can realize that he really embodies Yorkshiremen's characteristics. His cruel conducts to others, his pleasure to see other's sefferings, his selfishness and also his obedience to God seemingly represent the characteristics of Yorkshiremen.

However, his speech points out a much clearer embodiment of Yorkshiremen's characteristics. This is his biggest contribution to the story for it can clearly show the local colourism of the story.

... , Emily Bronte's Yorkshire servant Joseph is given a form of speech which embodies a much more thorough and detailed attempt at conveying a regional flavour - in this case, a West Riding dialect. 114

Now, after some discussions of the major characters and three most important minor characters, we can come to the appreciation of Emily's characterization.

It is quite certain that all of the characters

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112

Bronte, 1953: p.69.

114

Page, 1973: p.21.

113

Bronte, 1953: p.69.

discussed are complex characters. They are very relevant to us for there is something of them which is in each of us. Though, there is also possible that we slightly doubt about their lifelike-nesses, primarily on Heathcliff's characteristics. Yet, still we realize that there is a possibility to have such a cruel and devilish characteristics if one is put into such a miserable situation and continual cruel ill-treatments.

Indeed, the characters of the story show us the complex relationship of some fundamental human desires - love, hatred and revenge - so that we can enhance our understanding about life. Moreover, the actions of each characters always end into negative and sad endings. Thus, from this, we should be alert and careful to solve a problem involving those three desires so that we do not experience the miseries as the characters experience. Also, we can keep deeply in mind that hatred and revenge are useless.

However, the method which is used by the author is the dramatic method. She primarily uses the method of characters on other characters. Thus, by the use of such a method, readers are challenged to seek information about the characteristics of the characters by themselves. The author only shows us their characteristics but she does not reveal them to us.

Moreover, the author keeps her characters to act consistently through the whole story. She makes her

characters free and unfree successfully at the same time. She can do the most delicate job of a writer well.

Therefore, considering all this, we notice that her characterization is extremely good. Almost in every aspect of characterization, she works perfectly. Though, it should be confessed that there is a slight problem on the standard of lifelikeness of the protagonist. Nevertheless, this is only a tiny tin floating on a wide ocean.

## E. The Style and Tone

### 1. Theory of Style and Tone

In 'How to Analyze Fiction'<sup>1</sup>, William Kenney states that style and tone are very significant for they emerge in every literary work. He says that the most important role of style in literary works is its contribution to the establishment of tone. In this relationship, we may regard style as the means, tone as the end.

Style, in his opinion, is a writer's characteristic way of using language. The standard of style is appropriateness. It should be appropriate to any other elements of work of fictions. Thus, style can only be judged by considering its contribution to the artistic whole of literary work. However, in literary criticism, there is an assertion of 'The style is the man'. This means that it is in style that an author will reveal his way of perceiving experience and of organizing his perceptions. In other words, style will reveal the qualities of his mind and his personality.

According to him, style concerns diction, imagery and syntax. Diction means simply the author's choice of words. It concerns denotation and connotation. A word of denotation means simply its

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<sup>1</sup>  
Kenney, 1966: pp.57-73.

dictionary meaning while a word of connotation means the suggestions and associations aroused by it. A number of different words may have similar denotation but their connotations may significantly be different. The second element of style is imagery. An image is the evocation through words of a sensory experience. Imagery means the collection of images in the entire work. Imagery concerns literal images, recurrent images, and figures of speech or figurative images. A literal image involves no necessary change or extension in the meaning of the words. It primarily functions to satisfy the reader's demand for specific, concrete detail, his desire to know how things look, sound, smell, taste, and feel. However, different with a literal image, a recurrent image is an image that recurs frequently in the story so that it will finally single out a theme. On the contrary of literal images, figures of speech must be understood by using some sense other than the literal. Sometimes, simile, metaphor and symbol are used to create figures of speech. The third element of style is syntax. This is the characteristic length of a writer's sentences. And the way the writer uses long or short sentences depends on his personal vision of life. However, it should be remembered that the style of a work of fiction narrated in the first-person is considered as the style of the author used to reflect the characteristics of the narrator.

After the means, now we come to the end, the tone. Tone is very dependent on style. By tone is meant simply the expression of attitude of the writer. From the style of the writer, we will know the attitude of the writer towards his subject. And this will concern:

a) Understatement:

the writer treats his subject less seriously than most writers would.

b) Irony:

it consists of a discrepancy between what is stated and what is suggested.

c) Hyperbole:

it is the opposite of understatement and means an exaggeration used for rhetorical effect.

d) The middle style:

a style that tries to present a fair and accurate picture of things as they are.

e) Sentimentality:

it is a failure in tone for it attempts to impose upon the material a greater emotional burden than it can comfortably bear.

f) Inhibition:

it is a failure in tone for the writer fails to give due emotional weight to his material.

## 2. The Style and Tone of Wuthering Heights

The style of speech of Emily Bronte is noteworthy. Indeed, the style of the entire novel is terse and

economical. In 'Wuthering Heights', we observe that the words are simple, clear and short. Moreover, it seems that Emily uses selective words, for example, she uses the word 'hale' in spite of 'vigorous and healthy' in describing the physical appearance of Joseph. Or she would rather use the verb 'to endeavour' than 'to try'. These prove that she is really very selective in choosing the words she uses. She tries hard to make her words be able to describe the real action and situation happened in the story lively and accurately. In speech, however, she presents her characters to speak shortly and straight to the point.

'Why do you love him, Miss Cathy:'  
 'Nonsense, I do - that's sufficient.'  
 'By no means; you must say why?'  
 'Well, because he is handsome, and pleasant to be with.'  
 'Bad!' was my commentary.  
 'And because he is young and cheerful.'  
 'Bad, still.'  
 'And because he loves me.'  
 'Indifferent, coming there.' 2

One more thing to note is that in using the language, she involves all of the elements of style in her story. The diction consists of denotations more than connotations. The imagery involves all of its sorts. And the syntax is usually short though sometimes it also utilizes long and complex sentences.

Denotations are very prominent in Emily's Wuthering Heights. Although we can also find



connotations in it. This is probably because of the needs of the work and Emily's personality. We know that *Wuthering Heights* uses two first-person narrators, so Emily should consider the plainness of every detail conveyed by her narrators. She should ascertain the reader to believe that what her narrators tell about is the truth.

He is a dark-skinned gypsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose. 3

'I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it at last. I hope he will not die before I do!'

'For shame, Heathcliff!' said I. 'It is for God to punish wicked people; we should learn to forgive.'

'No, God won't have the satisfaction that I shall,' he returned. 'I only wish I knew the best way! Let me alone, and I'll plan it out: while I'm thinking of that I don't feel pain.' 4

Here, Emily's personality takes into account for what her narrators try to explain about the characteristics of Heathcliff and his spirit of hatred much concern local colour. The description of Heathcliff's characteristics and hatred above are genuinely of Yorkshire. She has a very acute observation about the characteristics of Yorkshiremen. So, this proves that her style reveals her way of perceiving experience and

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Bronte, 1953: p.36.

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Bronte, 1953: p.87.

of organizing her perceptions. She only organizes her perceptions about Yorkshiremen's characteristics without any exaggeration at all.

Further, we can also find connotations in her novel, as Mr. Lockwood describes Catherine's face after her death.

... His young and fair features were almost as deathlike as those of the form beside him, and almost as fixed: but his was the hush of exhausted anguish, and hers of perfect peace. Her brow smooth, her lids closed, her lips wearing the expression of a smile; no angel in heaven could be more beautiful than she appeared. 5

These sentences have suggestive powers of language. Just how peace is the perfect peace like? Also, we cannot imagine how beautiful she is if all angels in heaven are not as beautiful as she is, eventhough she is dead.

Now, from the diction we move to the imagery. Imagery concerns literal images, recurrent images, and figures of speech.

Indeed, we can easily find a literal image in the very beginning of the story. That is in the exposition. We know that Mr. Lockwood exposes us to the quiet and lonely circumstance around the Heights. The phrase 'a situation so completely removed from the stir of society' indicates a kind of literal images. This phrase consists of concise and concrete detail about the circumstance surrounding the location of the story.

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Further, when we want to search for a recurrent image in this novel, we will quickly find it for it is embodied in the protagonist. It is undeniable that through the whole story, everytime Heathcliff comes and meddle in one family, there will always be chaos there. Firstly, the life in the Heights is peaceful and happy. Since his arrival there, the peace is broken. Enmities rage. Then, peace is restored when he leaves the Heights. Yet, he comes back and breaks the happy life of Catherine and Edgar Linton. This is a kind of recurrent images. The arrival of Heathcliff means chaos. Moreover, the name of Heathcliff has a symbolic meaning, that is approximately referring to chaos also. Therefore, the recurrent image in this novel emerges in the figure of Heathcliff.

The figures of speech in Wuthering Heights use simile and methaphor, that is when Cathy confesses her love to Heathcliff, as she says,

... 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! ... 6

Also, we can find similes in other parts of the story,

'Oh dear, I don't wonder! And how did you like the master!'

'A rough fellow, rather, Mrs. Dean. is not that his character!'

'Rough as a saw-edge, and hard as whinstone! The

less you meddle with him the better.' 7

He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast getting goaded to death with knives and spears. ... 8

However, one more important thing to note in this matter is the element of symbols in the figures of speech. Symbols in Wuthering Heights serve a primary role in the story. The name of Heathcliff symbolizes a cruel characteristic, as hard as the rocks in the mountains and as hot as the heat of lava. The meaning of the word 'Wuthering' also symbolizes a chaos. Therefore, Wuthering Heights means a place of chaos. Nobody can live in happiness or in peace as long as he stays at Wuthering Heights.

Meanwhile, the syntax in this novel is mostly in short sentences though sometimes it uses long and complex sentences that force us to reread to understand its meaning,

- he knew no limits in gratitude and joy when Catherine's life was declared out of danger; and hour after hour he would sit beside her, tracing the gradual return to bodily health, and flattering his too sanguine hopes with the illusion that her mind would settle back to its right balance also, and she would soon be entirely her former self. 9

In regard to the relationship of style and tone, however, we observe that Emily uses middle style for the style of her novel. We notice it from her using of many

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7  
Bronte, 1953: p.63.

9  
Bronte, 1953: p.158.

8  
Bronte, 1953: p.189.

denotations and literal images in the story. By the use of denotations and literal images, she means to give accurate pictures of things as they actually are so that readers may get easy and concise information about the story.

And the things that she tries to give accurate pictures of are of Yorkshire, the place that she loves very much. The characteristics of her characters are of Yorkshire. The scenery are also of Yorkshire. And even she includes her experiences home-sickness, like what Catherine Earnshaw experiences when she is wandering. Indeed, the whole story of *Wuthering Heights* is full of Emily's acute impression about Yorkshire and of her strong imagination certainly.

Further, she uses two first-person narrators in her story that is Mr. Lockwood and Nelly Dean. And as consequence, she should consider the truths her narrators tell to readers. She has to ascertain the readers that her narrators are telling the truths. They do not tell a one-sided story. They are very far away from subjectivity. So, to maintain it, she has to preserve the actualities in all of the significant events in her story.

Therefore, as her story is only a kind of concise expression of her love to Yorkshire and as she has a consequence to maintain actualities in her story, then, we can gain the conclusion that she treats her story

ordinarily. Her attitude towards the story is normal. While writing the story, she strongly feels that Yorkshire is so important to her that she wants to express her feeling of it in the form of story. And this is her attitude towards the subject and towards her readers.

## F. The Narrative Point of View

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### 1. A Theory of Narrative Point of View

Recently, the problem of point of view in fiction, or of who tells the story<sup>1</sup>, holds bigger attention than other topics of fiction. This is because, in Kenney's opinion<sup>2</sup>, a writer must give careful attention to the choice of point of view. Moreover, the relationship of point of view with the meaning of a story is very close. Changing point of view means changing the story.

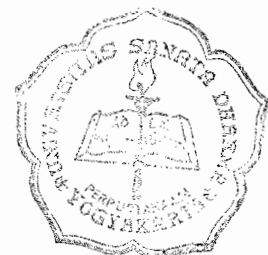
Further, Kenney states that in fiction, there is something of a Godlike view of things for the author of the story seems to be in a Godlike position. The author's relation to his creation is similar to the relation of God to His universe.

However, a story may be told from the inside or the outside. When it is told from the inside, it means that one of the characters of the story himself tells the story. This will concern first-person narration and naturally a first-person narrator uses the personal pronoun 'I'. On the other side, when a story is told from the outside, the narrator will use the third-person narration. He rarely refers to himself, except mainly the novels of the eighteenth and nineteenth century. He is a nameless narrator who is closely identified with

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<sup>1</sup> Perrine, 1963: p.182.

<sup>2</sup> Kenney, 1966: pp.46-56.



the author.

There are two main types of narrators. The first is the omniscient narrator. In the story, he knows everything. The only motive he has, to move from mind to mind, from place to place, from time to time, is the desire to tell the story as well as possible. Thus, as he knows everything, the omniscient technique is essentially a third-person technique. The advantage of this type is that it is the most natural form for there is no limitation for the author to tell his story. Thus, it is considered as the most comfortable form. Also, it is a highly flexible technique. Yet, it also has disadvantages. When we consider that in real life, there is no omniscient people, this type may be regarded as an unnatural one. Also, considering the flexibility of this type, there is a chance for a writer to tend to looseness and incoherence.

The second is the limited narrator. This simply points out that he does not know everything. But, he may appear both in stories told from the outside (third-person narration) and the inside (first-person narration). And it is in this limited narrator that the problem of point of view takes major importance. For, the omniscient author has no point of view. He can observe the action from all sides at once. The omniscient narrator is like God so that he has no point of view. But characters always have points of views.



Thus, the limited narrator may vary in:

- 1) Protagonist as Narrator. The story will be told from his point of view. The advantages of this type are that it clearly corresponds to the readers' experience of life for each of us is the protagonist in a first-person story; it also can give the author a valuable principle of selection and helps him to avoid looseness. On the other hand, it also presents disadvantages. It is because the author is very limited in telling the story. He should give information only as long as his narrator needs to know. And, this method is not suitable to all subjects.
- 2) Protagonist as Viewpoint Character. This method has a very close relationship with the third-person limited narration. However, in the form of third-person limited narration, the narrator knows everything of what is known by one character in the story only. And this viewpoint might be the protagonist's.
- 3) Minor Character Viewpoint. Like the protagonist-view-point, this type is also in the form of third-person limited. Only, the protagonist is not the viewpoint character anymore. It changes into Minor character viewpoint.
- 4) Objective Viewpoint. The other term of this type is the dramatic viewpoint. In this type, the narrator

could not know the thoughts of any of the characters directly. He should observe them from the characters' words and actions.

- 5) Combinations. The basic points of view in fiction are the omniscient and the limited point of view. The limited one concerns both of first and third-person narration; the narrator or viewpoint character may be either a major or minor character. And in combinations, the author will use an omniscient narrator who will tell externals and then at one moment he will present a scene from the point of view of one of the characters in third-person limited narration.
- 6) Multiple Viewpoints. This is actually a particular application of the limited point of view. In this type, the author will employ many viewpoints characters.

## 2. Narrative Point of View in Wuthering Heights

Technically, for some Indonesian readers, the narrative point of view in Wuthering Heights is not unfamiliar for they have 'Atheis'<sup>3</sup> in their literary readings. The reason is that Wuthering Heights significantly has a similar technical way of telling the story to 'Atheis'. Though, it should be confessed that Wuthering Heights applies a more complex technique of

narration.

In *Atheis*, Achdiat Karta Mihardja begins his novel at the end of the story. Then, it moves back to the past. However, in the case of his narrative point of view, he begins the story using first-person narrator. His first-person narrator indicates him, himself. Then, in the end of chapter two and in the beginning of chapter three, he changes his narrator. He uses two narrators. One is him who changes from first-person objectives into third-person limited narrator. The other is Hasan, the protagonist who is in the form of first-person omniscient narrator.

Semalam-malaman itu saya baca naskah Hasan itu sampai tamat.

Rupanya ceritanya itu sebuah "Dichtung und Wahrheit" dengan mengambil sebagai pokok lakon dan pengalaman Hasan sendiri. Jadi semacam "Autobiographical novel".

Inilah naskahnya. 4

(All night long, I finished reading Hasan's story.

It seemed that the story was a "Dichtung un Wahrheit" which took Hasan's life and experience as the subject of his story. So, it is a kind of "Autobiographical novel".

This is his masterpiece.)

It seems that he presents Hasan's story as if it is Hasan's himself who is telling his story. Though, actually, it is from him that the reader can enjoy it. He uses Hasan as the narrator in the form of first-person narrator to make the story become more authentic than if he himself tells it.

Di salah sebuah rumah setengah batu itulah tinggal orang tuaku, Raden Wiradikarta. 5

(In one of those half-stone houses, my parent lived, Raden Wiradikarta.)

Therefore, knowing this, we conclude that Achdiat becomes a third-person limited narrator for he knows the story only from one of the characters of the story, that is the protagonist. Further, he tells it to the reader. In short, in order to get a clearer understanding about the narrative structure of *Atheis*, we can schematically describe it as:  $[(X)A]B]C$ . X is the story. A means the protagonist of the story, Hasan. B indicates the author and C is the reader. Sequentially, Hasan tells about his life (X) to the author through his writing. Then, the author, after reading it, tells it to the reader.

However, identical scheme and technical narration in *Atheis* can also be found in Emily's *Wuthering Heights*. Here, Emily also begins the story near the end of the story and then moves back to the past. This is a Flashback technique. Further, her story's telling has a similar scheme with *Atheis*:  $[(X)A]B]C$ .

X is the protagonist's life. A is Nelly Dean. B is Mr. Lockwood and C is the reader. Thus, the sequential way of telling the story of *Wuthering Heights* is obviously similar to *Atheis*. Here, Nelly Dean tells the story of the protagonist's life to Mr. Lockwood. Then,

Mr. Lockwood tells the reader about what is told by Nelly to him.

Further, we also find another similarity of *Atheis* to *Wuthering Heights*, that is in the use of two narrators to tell her story. They are Nelly Dean and Mr. Lockwood. Even, Mr. Lockwood experiences a development in his narrative point of view. In the beginning, like the author of *Atheis*, he is a first-person narrator, but then, he develops into a third-person limited narrator.

However, there is also a difference between the two novels. In *Atheis*, Hasan is the protagonist as Narrator. He himself tells about his life. And Achdiat is the narrator who knows everything of what is known by one character, that is the protagonist. Thus, in '*Atheis*', the Protagonist as Viewpoint character emerges. But in '*Wuthering Heights*' it is minor character viewpoint which emerges. The reason is that Mr. Lockwood knows everything about the protagonist's life only from the eyes of Nelly, a minor character in the story.

Now, for a clearer understanding about the narrative point of view in *Wuthering Heights*, it is better for us to search for the narrators of the story profoundly.

We know that the story of *Wuthering Heights* is told from the inside for the two narrators are characters or participants of the story. Both of them

function as first-person narrators.

Nelly Dean is a first-person omniscient narrator. This is quite surprising for theoretically, an omniscient narrator should always be in the form of a third-person narrator. Yet, Emily transgresses. And the fact tells that she succeeds in her transgression. Her transgression is marvelous. It really proves that she is a brilliant author.

Almost all of the significant events that happened in the story are witnessed by Nelly. She sees everything. She even knows what other characters do, feel and think. She is really a Godlike narrator. What she does not know, is the significant dreams of Mr. Lockwood. Beside this, she knows and witnesses everything.

'He must have had some ups and downs in life to make him such a churl. Do you know anything of his history?'

'It's a cuckoo's, sir - I know all about it: except where he was born, and who were his parents, and how he got his money, at first. 6

She knows everything about Heathcliff's life. She only does not know about his hometown, his parents and where he gets his money at first. Thus, she quite knows him well. Then, she begins to tell about Heathcliff's story when Mr. Lockwood asks for it. She begins to function as a first person omniscient narrator in the middle of chapter four.

Before I came to live here, she commenced - waiting no further invitation to her story - I was almost always at Wuthering Heights; ... 7

However, there is one interesting thing to note about this quotation. That is about who tells that story to the reader. It is quite obvious that the pronoun 'I' indicates Nelly as the narrator. But, if we thoroughly examines and thinks over the sentence 'she commenced - waiting no further invitation to her story', we know that the one who tells that story to the reader is Mr. Lockwood. It is certainly not Nelly. Nelly, tells the story to Mr. Lockwood, and then Mr. Lockwood passes her story to the reader.

Considering this, we realize that Mr. Lockwood, as it is mentioned before, has an alteration in his position as a narrator. In the beginning of the story, that is on chapter one till chapter four, he is a limited narrator who uses the pronoun 'I' to indicate his existence in the story. He is an objective viewpoint for he is not permitted to know the thoughts of any other characters of the story directly. He knows them by observing their word and action only. However, as Nelly begins her story, he alters his position not as an objective viewpoint anymore, but as a minor character viewpoint. He is a third - person limited narrator who knows the story only from Nelly, only from one character

of the story. He knows the story only from what she sees. Thus, we can gain the conclusion that in the beginning, he is a first - person objective viewpoint character. Then, he changes into first-person minor character viewpoint character. For further proofs that he is in the form of third - person limited narrator who is omniscient to what is known by one other character, we can read the quotations below,

I'll continue it in her own words, only a little condensed. She is, on the whole, a very fair narrator, and I don't think I could improve her style.

In the evening, she said, the evening of my visit to the Heights, ... 8

'These things happened last winter, sir,' said Mrs. Dean; 'hardly more than a year ago. 9

I was summoned to Wuthering Heights, within a fortnight of your leaving us, she said; ... 10

This is really a complicated method. But, a careful reader can easily enjoy it. He can enjoy the liveliness of the story as if he himself is told directly. He can quickly enjoy the real atmosphere of the story. Moreover, by the use of the pronoun 'I', he cannot doubt about the authenticity of the story the narrator tells. Moreover, the arrival of Mr. Lockwood almost at the end of the story gives suspense to the reader. The reader will automatically become curious to know about the background that rises to such an

8

Bronte, 1953: p.178.

10

Bronte, 1953: p.322.

9

Bronte, 1953: p.272.



extraordinary situation. Nevertheless, Emily successfully uses the full advantage of first-person narrator.

The fact that a man such as Lockwood believes her adds to our own belief as well. Secondly, it enlarges the narrative potential. The fact that Lockwood arrives on the scene very near the end of the story arouses suspense, and the reader soon wishes to find out what gave rise to the extraordinary situation Lockwood finds at the start of the novel; meanwhile the telling of the story through the first-person narrative gives it immediacy and vividness ... This is a novel where the restricted range of the first-person narrative is used to full advantage; it adds to a feeling of claustrophobia, of being locked in with events, that is a powerful ingredient in the novel's atmosphere. 11

This novel, by using first-person narrators really gives us an impact of immediacy and vividness. The events are not mere events that we hear about, but they are real things that actually happen to real persons whom we can hear speaking.

Indeed, this is really a tremendous novel with a full advantage use of narrative point of views. Though, it also presents a weakness. That is on first-person omniscient narrator. The reasons are first, it is quite impossible for Nelly to know everything about Heathcliff for she is only common human-being; secondly, as Kenney states, there are no omniscient people in this world. Yet, on the other hand, it also embodies an advantage. That is on the authenticity of the story the narrator

tells about. By the use of first-person narrator, it is quite hard to disbelieve what the narrator is telling about for he himself experiences it.

## G. The Theme

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### 1. A Theory of Theme

William Kenney<sup>1</sup> states that the searching for theme in fiction needs a thorough and responsive reading of the story for it involves constant awareness of the relations among the parts of the story and of the relations of parts to whole.

Theme-hunting, then, should involve some analyses of the integration of theme to the other elements of fiction. Thus, by theme, he means the total meaning or the necessary implications of the whole story discovered by the writer in the process of writing and by the reader in the process of reading. And a statement of theme in a sentence or two may give a useful simplification, a way of pointing to the more complex experience of the story as a whole.

Therefore, in discovering the theme of a story, one should analyze the integration of:

- 1) Theme and Character. In this case, one should consider the kind of characters the story deals with, for it will indicate the author's significant regard to the lives of those people.
- 2) Plot and Theme. This concerns the question whether the author's characters do things, or whether things happen to them. This question indicates the

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<sup>1</sup>  
Kenney, 1966: pp.88-100.

author's view of the extent to which man can control his destiny. Also, we have to ask what kind of things the characters do and what kind of things happen to them. The answers of these questions show the author's sense of what kinds of actions are most significant and most revealing.

- 3) Motivation and Theme. Motivation means the reasons why the characters do what they do. In this case, the questions involve a question whether the actions in the story are clearly motivated; a question about the kind of motives which stir the characters to actions; a question about the particular motives which seem to dominate the characters.
- 4) Setting and Theme. This concerns the role of the environment in the lives of the characters and with the kind of setting which the author prefers.
- 5) Point of View and Theme. The use of a limited point of view relates to a distrust of general overviews of experience. Or, it may suggest that what we make of information is more important than the information itself. However, the omniscient point of view suggests a confidence in our ability to arrive at a full understanding of experience.
- 6) Style and Theme. The important thing in this matter is the author's way of perceiving experience and of organizing his perceptions as the basic element in the total meaning of the story.

- 7) Tone and Theme. The attitudes of the author toward his material and the audience is very important to the theme for the difference in tone suggests a difference in meaning.
- 8) Values and Theme. Values mean our sense of good and bad, of desirable and undesirable. This will concern the questions of the values of the characters in the story and the values which the author seems to endorse.

So, it is clear now that the search for theme is similar to the search for the force that unifies the many diverse elements that make up the work of fiction. Theme is the ultimate unifying element in fiction.

## 2. The Theme of Wuthering Heights

Wuthering Heights ignores society, its pressure on individuals, their effect on its sense of itself, which are the normal themes of the novel. 2

This is what Bonamy Dobree assigns the theme of Wuthering Heights in the introduction of the novel. Indeed, this idea is quite right. Through the whole story, Wuthering Heights concerns only the complex relationship of love, hatred and revenge of its characters. It really ignores society. Its pressure is significantly on individual relationship, a cause and effect of love, hatred and revenge.

Heathcliff and Catherine Earnshaw love each other.

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2

Bronte, 1953: p.10.

Their love grows so natural, a natural outlet of their passions for they spend their days together. Yet, considering to aid Heathcliff to rise, she betrays him and herself. Heathcliff, embodying such strange inhuman characteristics, is really destroyed by her decision. So, his love turns into a piling hatred, though he cannot hate Catherine really. He expresses his hatred to everyone that he is supposed to be the ones who participate in ruining his life. He plans to take revenge. He wants to destroy the Earnshaws and the Lintons and for a surprise, his grudges also fall on his own son. He wants everyone to suffer. He wants everyone to be miserable for he himself suffers from great misery that he cannot bear himself to live without an expressive outlet of torturing others to satisfy and to comfort him to lighten a little of his misery. His cruel and devilish conducts arise from his great misery.

Mr. Heathcliff, you have nobody to love you; and, however miserable you make us, we shall still have the revenge of thinking that your cruelty arises from your greater misery! You are miserable, are you not? lonely, like the devil and envious like him? Nobody loves you - ... ! 3

His love changes into hatred. His hatred always arouses problems. And supported by his lonely circumstance and bad characteristics, his life is never in peace. His life is full with hatred. Happiness is very far away from him. Misery exchanges his happiness. And because

of this, he wants others to be miserable, or more miserable than him. Love as one basic impulse of human social life, leaves him. So, from a piling hatred, he turns into a cruel vengeance. Yet, at the time he is near his victory, for a surprise, he says that all of this is useless. Hatred and revenge are useless for they only allow sufferings to life.

My old enemies have not beaten me; now would be the precise time to revenge myself on their representatives: I could do it; and none could hinder me. But where is the use? I don't care for striking: I can't take the trouble to raise my hand! ... - I have lost the faculty of enjoying their destruction, and I am too idle to destroy for nothing. 4

Thus, so far, we get a similar idea that Wuthering Heights pressure is really on individuals on the ground of love hatred and revenge.

Bruce Mc. Cullough, however, also focuses his criticism in the individual relationships of the characters of the novel on the matter of love, hatred and revenge. He says that it is because of the energy of a product of natural growth that turns Heathcliff into paths of destruction when he is frustrated. His frustration develops into hatred that he can relieve it only in the destruction of everything connected with Edgar Linton and Hindley Earnshaw. He blames Hindley for he makes him impossible to win Catherine's heart. He blames Edgar for he robs Catherine from him. Thus,

his revenge continues to fall upon their children and also upon his own son. And, it even falls upon Catherine indirectly for she is the cause of his torment.

The affinity existing between Catherine Earnshaw and Heathcliff is a product of natural growth and is not amenable to reason. When frustrated, the energy which it has generated is turned into paths of destruction. By marrying Edgar Linton, Catherine thwarts Heathcliff and denies to herself the possibility of a natural outlet for her passion. Kept from union with him in life, her spirit presumably haunts him after her death. There is no peace for her because she is completely herself only in union with the man of whom she has once confessed to Nelly Dean: "He's more myself 'than I am." Heathcliff, the most completely frustrated character, blames Edgar Linton for robbing him of Catherine, and Hindley Earnshaw for first having made it impossible for him to win her. His frustrated passion bears fruit in hatred which can find relief only in the destruction of everything at all connected with the two men. His wrath thus falls upon their children and also upon his own child, the pitiable offspring of a hated union. It falls even upon Catherine, who in having innocently betrayed him is the cause of his torment. 5

Now, from two critics we find proofs that confirm the individual relationship on the theme of the novel. And the theme of the story itself can be summed up probably as "individuals' failure in love will lead them into such deep rooted grudges and cruel conducts as expressions of repulsive actions of vengeance".

However, considering that theme is an ultimate unifying element in fiction, it is better for us to follow Kenney's suggestion in searching for theme of the story through the integrations of some various aspects



of fiction and theme. Thus, we notice the real theme of *Wuthering Heights* and know whether the previous two critics are right or not.

In regard to the integration of theme and character, we notice that the characters of *Wuthering Heights* deal with good and evil conducts rather than bad and good ones.<sup>6</sup> They, primarily Heathcliff, often do bad things in order to harm others.

'I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it at last. I hope he will not die before I do!' 7

... : it is some devil that urges me to thwart my own schemes by killing him - ... 8

'I have no pity! I have no pity! The more the worms writh, the more I yearn to crush out their entrails! It is a moral teething; and I grind with greater energy, in proportion to the increase of pain. 9

Indeed, almost all of the characters in the novel embody bad and cruel characteristics, except Nelly, Edgar and Mr. Lockwood. They much embody Yorkshiremen's characteristics. They flourish hatred in all their lives.

Thus, from these characters' evil conducts, we conclude that the author regards this kind of living as significant. She depicts her characters' hatred to others as her way to suggest a great deal about her significant experience of her society's continual

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<sup>6</sup> Stephen, 1984: p.120. <sup>8</sup> Bronte, 1953: p.164.  
<sup>7</sup> Bronte, 1953: p.87. <sup>9</sup> Bronte, 1953: p.175.

grudges in Haworth village. So, the handling of hatred of her characters is her significant experience about her hometown.

Further, in the integration of plot and theme, we can observe that the characters in *Wuthering Heights* does not do things but they tend to things happening to them.

I felt that God had forsaken the stray sheep there to its own wicked wanderings, and an evil beast prowled between it and the fold, waiting his time to spring and destroy. 10

And the evil beast is Heathcliff. Through the whole story, it seems that it is only he who tends to do things to take revenge. Yet, in the beginning and the end of the story, it is clear that things happen to him. In the beginning of the story, he is destroyed by Catherine, Edgar and Hindley. And at the end of the story, he seems to give in all of his efforts to take revenge. He says that all of his long efforts are useless and mean nothing to him anymore. This certainly indicates that things happen to him. And the interesting thing of it is that he, and other characters, experience no physical actions. The things that happen to them tend to take a form in intellectual, conscience and primarily emotional destructions. The things that happen to them are mental destructive actions.\* Thus, from this analysis, we know that the author believes that

man cannot control his destiny. Also, she seems to believe that mental sufferings are much more impressive in her mind.

In the mean time, each character seems to be in action because of the impulse of love, hatred and revenge. They are very much motivated by these three fundamental human desires. These are their motives in which hatred and revenge hold a great role to stir them to actions.

Why did you despise me? Why did you betray your own heart, Cathy? I have not one word of comfort. You deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears: they'll blight you - they'll damn you. You loved me - then what right had you to leave me? What right - answer me - for the poor fancy you felt for Linton? Because misery, and degradation, and death, and nothing that God or Satan could inflict would have parted us, you, of your own will, did it. I have not broken your heart - you have broken it; and in breaking it, you have broken mine. 11

'An absurd termination to my violent exertions? I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, and when everything is ready, and in my power, I find the will to lift a slate off either roof has vanished! 12

In all events, in all cruel conducts, it is only hatred which much dominates the motive of the characters to act. Because Heathcliff loves Catherine, because Catherine chooses Edgar as her husband meaning that she betrays Heathcliff, Heathcliff's love turns into

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11  
Bronte, 1953: p.183.

12  
Bronte, 1953: p.334.

such horrible hatred that leads him into the actions of taking revenge. This is the integration of motivation and theme. Thus, as the matter is motivated by love, hatred and revenge, it seems that the author wants to suggest some evaluation of human characteristics. And her suggestion emerges in the climax of the plot as the protagonist says he has no faculty to enjoy the destruction of his enemy families anymore. Hatred and revenge should be omitted from every human characteristics for they are useless and exist only for torturing people themselves.

Then, for further discovery of the theme we come to the integration of setting and theme. The characters in *Wuthering Heights* are not dominated by environment. For the author, in her setting, chooses a neutral setting. In fact, she only uses the moors of Haworth village to be the background of her setting. She uses it only for her expression of love to the moors. The environment of the moors has no influence to the development of the characters. Though, it must be confessed that because of its isolated place, it easily makes people who live there embody a reserved manner. It is true that place is very dominant in her setting, but, once again, it seems that it has nothing to do with the lives of the characters. She uses the place to show her local colourism. Moreover, she inserts some of the Yorkshiremen's characteristics into her characters. Thus,

her setting, by using the moors of Haworth village, is very appropriate to the story as a whole.

And when we come to the integration of point of view and theme, we can notice that omniscient point of view holds a great role, that is Nelly Dean. Thus, this technique suggests a confidence in the author's ability to arrive at a full understanding of experience.

For style and theme, we can notice that the author uses middle style. She wants to express her ideas in the story directly and plainly so that the reader can fully grasp her experience of life easily. She uses short sentences, many denotations and literal images to make it easy for the reader to reach a full understanding about her story. Thus, as the reader can easily grasp the content of the story for he can simply accept her way of perceiving experience and of organizing her perceptions, hopefully he can also easily get the theme of the story. This is because her style is appropriate to everything else in the work. We can judge it from its contribution to the artistic whole.

However, as she uses middle style in her novel, we easily know that her attitudes toward audience and her material are normal. As for her material, she does not want to exaggerate it. She wants to present a fair and accurate picture of things as they actually are so that the audience can easily grasp her idea and fully believes her expression of love to the moors.

Finally, we come to the integration of values and theme. As it is mentioned before, the story of *Wuthering Heights* concerns good and evil things rather than good and bad ones. It is because every conduct they do always means to harm others. And this is because of their hatred of others. Their heads are full of plans to destroy others. They want to revenge for others' cruel actions done upon them. And when we thoroughly examine the story, it seems that hatred holds a major role on the author's values. And at the end of the story, she expresses her highest sense of perception of life. She says that hatred is useless. By writing this story, she wants to remind people to hold their affections to others firmly. She describes it through Edgar's characteristics. She gives an example of man who suffers from hatred through Heathcliff's qualities that make him unable to reach happiness. She wants to suggest a graceful love in social life, like what is performed by Hareton and Cathy, so that people can bring happiness and peace into their lives.

Thus, after this long searching for the theme of the novel, we know that hatred plays a great role in the story. It derives from the failure in love and it leads into cruel destructive revenge. Thus, in short, the theme of the novel is just similar to what the two critics say. The theme of the story deals only with the individuals on the ground of love, hatred and revenge.

## CONCLUSION

As we are approaching the last chapter, it is necessary for us to have some general evaluation on Emily's *Wuthering Heights*. Moreover, we have finished analyzing the novel and have even known the author's life and background.

First of all, we notice that Emily has such a deep love for the moors. All her life passes through poverty, illnesses, grievance and death. Moreover, she often gets home-sickness as the proof of her love for her hometown. And all this emerges in her story. The characteristics of the characters, the settings, the courses of life of the characters, and even the illnesses that kill them embody similarity to her own life. Even, her homesickness is embodied by one of her heroes, Catherine Earnshaw. In many ways, her novel shows an acute local colourism.

Further, she handles her plotting so well. By the use of multiple plotting and flashback technique, she quickly keeps the reader's mind into suspense. Moreover, mysteries come so incessantly. When one has no solution yet, the other one emerges. So, this really gives the reader a very suspenseful time to read, besides it also arouses the reader's curiosity to know about the life of the protagonist even deeper.

Conflict by conflict rages. There is no long peaceful time in the story. Suspense, created by those conflicts, covers the reader's mind. Indeed, *Wuthering Heights* really consists of terrible conflicts. Every time Heathcliff sets himself to the scene, there always exists conflict. Yet, the suspenseful time becomes much more suspenseful when she gives foreshadowings to the reader.

Nevertheless, with such a good handling of rhythm in plotting, she also succeeds in giving surprise in the climax of the plots. From the beginning until near the end of the story, we are kept into such a deep concern toward the fates of the two destroyed families. From the beginning until near the climax of the story, we are kept into such a deep suspense through conflicts and cruel devilish actions of the protagonist. Yet, to the big surprise to the reader, she submerges the protagonist's strong hatred. She makes him consider all of his long efforts in taking revenge useless. Hatred is nothing. Indeed, her plotting is marvelous. The reader can easily notice what the characters do and what happens to them.

Her settings are full of Yorkshire. She really depicts the lives of Yorkshiremen in her story, including their significant and unique characteristics, primarily their way of handling grudges. Her settings and her characterizations really show the local



colourism of the story.

Her characters are all round or complex characters. They all fulfill the standard of relevance for they are all lifelike and always embody something which is always in each of us. Moreover, she uses the dramatic method in her character portrayal, primarily the characters on other characters. This method really challenges the reader to judge her fictional characters. He lets her reader look and search for the characteristics of her characters through their words and actions. Yet, she, through her middle style, indirectly helps the reader to do it. By the use of middle style, denotations, literal images and short sentences, she lightens the reader's job of judging her fictional characters for her style presents a way to an easy understanding about the contents of the story. Moreover, it also helps the reader to accept her tone, her normal attitudes toward her audience and materials.

And her point of view is extremely excellent. She is really a brilliant author who fully realizes the advantages and disadvantages of the consequence of using first-person omniscient narrator in her story. She transgresses the theory of literature. Yet, she succeeds in it. She can really make the reader believe the authenticity of her story. She makes the reader unable to have a chance to doubt about it for the story is always told by utilizing the first-person narrator. The

problem of authenticity is no longer a problem anymore as long as the story-teller uses the pronoun 'I' to impress that he himself experiences it. Moreover, by the use of the omniscient narrator, she ascertains the reader that she has an ability to have a full understanding of experience.

Thus, it is not surprising if she can handle human desires of love, hatred and revenge in her theme well. She is not a philosopher, yet she really has an acute observation and understanding toward human morals.

At last, there is one thing most worthy to note about her, that is her keen sensitiveness to her environment. She has such an acute observation about her environment. So that she can personalize some of those significant characteristics of inhabitants and of geographical arid land of Haworth village into her characters so lively. Though, for a surprise, she never participates in social activities of her village. She even never exchanges a word to the people around her. Yet, she knows them well. Nevertheless, it is very hard for us to train ourselves to have such a deep sensitiveness to our environment like her. So, because of this, hopefully we can learn some experiences from her life indirectly and from her book directly. We should learn her way of perceiving experience of love, hatred and revenge and of organizing her perceptions of experience into such a good story, so that we can be

alert to solve problems involving those human desires.

Finally, as an epilogue of this analysis, it is better for us, to remember what M.J. Murphy Ph.D. says,

We must remember also that different people get different things out of a novel. The impact of a novel on the reader can be influenced by the reader's own experiences and background. That is why we hear people arguing about, and discussing, good books. That is why critics often differ on the merits of certain books. 1

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