Course Description:

A Bachelor of Art holder is expected to have advanced skill in commenting on or criticizing literary extracts. Teaching novels is designed to enable students to have an insight of the style and the technique each novelist adopts in narrating his or her novel.

Three novels are to be studied in this course. Two of them are the teacher's responsibility and the third is the students'. Emily Bronte's Wuthering Heights, which is a British novel written at the turn of the eighteenth century, is covered in the first semester. It is characterized as a Gothic novel, a novel full of horror and darkness that conveys many themes as everlasting and romantic love which is based on wrong choice, class distinction, disturbance of natural order, and ruthless revenge. Nathaniel Hawthorne's The Scarlet Letter, which is an American novel written in the nineteenth century, is covered in the second semester. It discusses many timeless themes as crime and punishment, marital disloyalty, redemption through suffering, and again revenge. The third novel which is under the title Great Expectations is a British home reading novel written in the nineteenth century by Charles Dickens. It is a reflection of different evils of Victorian British society, among which are child abuse in factories and dirty slums, class distinction, moral decadence and hypocrisy, and distortion of identity.
The Gothic Novel

It was towards the end of the eighteenth century that a subgenre of the novel appeared known as the Gothic novel. The word Gothic is derived from Goth, a term that was applied to various Germanic tribes who ransacked Southern Europe from 376-410 CE. Because the Goths were credited with bringing about the fall of Rome and its classical culture, Renaissance and Enlightenment critics later applied the term "Gothic" negatively, to mean "medieval" or that which was considered uncouth or barbaric. Medieval or Gothic architecture, for example, did not follow the classical ideals of simplicity, unity, and symmetry — instead, soaring towers, pointed vaults or arches, and other wild elements prevailed in churches, castles, and monasteries. Likewise, the Gothic movement in literature, as Romanticism which was viewed as a reaction against Enlightenment and rationalism, rejected rigidity and formality of some other literary forms, and called for a return to the primitive. Appearing towards the end of the eighteenth century, the Gothic novels drew upon the conventions of the medieval (chivalric) romances that told of Knights battling with magic and monsters. Thus, Gothic fiction could be defined as a literary genre or mode of literature that described romantic adventures in a mysterious and frightening settings.

The origin of this genre was attributed to the English author, Horace Walpole, with his 1764 novel, The Castle of Otranto, subtitled (in its second edition) "A Gothic story." The genre's heyday was the 1790s, but it underwent frequent revivals in subsequent centuries. The most important writers of this kind of the
novel following Walpole were Clara Reeve, best known for her work, *The Old English Baron* (1778), Ann Radcliff, known for her work, *The Mysteries of Udolpho* (1794), Mathew Lewis, known for his work, *The Monk* (1796), and William Beckford, known for his work, *Vathek* (1786). The 1880s witnessed the revival of the Gothic as a powerful literary form allied to the fin de siècle, which fictionalized contemporary fears, like ethical degeneration, and questioned social structures of the time. Classic works of this Urban Gothic included Mary Shelley's novel, *Frankenstein* (1818), Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891), Richard Marsh's *The Beetle: A Mystery* (1897), Henry James' *The Turn of the Screw* (1898), and stories by Arthur Machen. A well-known example of this genre dating from the late Victorian period was Bram Stoker's *Dracula* (1897). The works of the American author, Edgar Allan Poe were also famous examples of the Gothic mode. In the early twentieth century, a mention must be made to Gaston Leroux and his well-known example of Gothic novel, *The Phantom of the Opera* (1909-1910).
The Elements of the Gothic Novel

1. Setting in a castle: The castle is called as the main character of the Gothic novel for it plays a key role. Usually, the action takes place in and around an old or ruined, seemingly abandoned or occupied, and haunted castle. This sinister castle contains secret or underground passages, trap doors, hidden staircases, dark corridors, trick panels, winding stairs. It may be connected to a cave which is going to add a haunting flavor to this castle because of its darkness, uneven floors, and mystery.

2. Bad omens, portents, nightmares, and ancestral curses: A character may have a disturbing dream vision which could be a portent of coming events, for example, if the statue of the lord of the manor falls over in a dream, the fall of the statue can be read as a portent of the king's death.

3. An Atmosphere of Mystery and Suspense: A work of art has to be pervaded by a threatening feeling. This fear may be enhanced by the unknown. This atmosphere is sometimes advanced when characters see only a glimpse of something—was that a person rushing out of the window or only the wind blowing a curtain? Even the plot is often build around a mystery, such as unknown parentage (only at the end that the identity of a hero is being revealed), a disappearance, or some other inexplicable events. Sometimes a person sees a stain of blood but there is no body so he or she starts enquiring. In many Gothic novels, the feeling of mystery and gloom crosses boundaries.
4. Supernatural or otherwise inexplicable events: Dramatic, amazing events occur, such as ghosts or giants walking, or inanimate objects coming to life. Boundaries and limits are challenged and crossed in Gothic fiction. The tensions between the scientific and the supernatural are often prominent.

5. An ancient prophecy: A prophecy is connected with the castle or its inhabitants (former or present) which is usually obscure or confusing.

6. High and intense emotions: The narration is highly sentimental, and the characters are often overcome by anger, sorrow, surprise, and specially terror. Characters suffer from raw nerves and a feeling of impending doom. Crying, sobbing or screaming is common and emotional speeches are frequent. Breathlessness and panic are also common.

7. The heroine is in a distress and the separation of the lovers: Women are either abandoned or left alone (either by purpose or by accident). An obstacle must arise and separate the lovers. One of the lovers is forced to flee, banished, or sometimes disappears without explanation. A woman suffers from bewilderment and keeps wandering between two men (consider Catherine's decision to marry Edgar Linton for social position, stability, and wealth).

8. The protagonist or the hero as a threat: There must be a powerful, impulsive, and tyrannical male figure who threatens the heroine's stable life.

9. The metonymy of doom and gloom: Metonymy is a subgenre of metaphor, for example, rain is used to stand for something else like sorrow. Thunder and lightning, footsteps approaching, the howling wind, the baying of distant dogs, etc... are some metonymies for doom and gloom.

10. The use of Gothic vocabularies like diabolical, sinister, gigantic, apprehensive, dismal, etc...

11. The use of a dreamlike, wild, and extreme landscapes: The events happen either on the moors, on rugged mountains, on icy wastes, or in a thick forests.

12. Specific reference to noon, midnight, and twilight.

13. The use of some traditionally magical numbers such as 3, 7, 13, etc...
The Narrative Technique Employed by Emily Bronte in Wuthering Heights

Wuthering Heights has an unusual structure for there is a double narration of the events, given to the readers by Mr. Lockwood, a detached visitor-narrator who begins the novel towards the end of the story after listening to the main story from Ellen or Nelly Dean, a servant who acts as a link between the two estates, Wuthering Heights and Thrushcross Grange. Dean's work as a housekeeper with the Earnshaws and the Lintons enables her to bring their different ways of living clearly before the readers. How do you asses these two narrators? In the light of narration, we readers and critics give Dean a high value for she isn't any narrator. She is the principle narrator and the major portion of the story is narrated by her. She participates in the action of the story and she knows all its characters. Her value as a narrator lies in the fact that she is an eyewitness of all the events. It is in chapter four that her role as a narrator starts. She begins her story from the very beginning from the time when an outsider having the name of Heathcliff is first brought as a small boy by Mr. Earnshaw to Wuthering Heights. So, the history of the Earnshaw and the Linton families comes to the listener, Mr. Lockwood and to the readers from her mouth. Though Bronte's technique of double narration causes confusion to many readers and it is seen thus as a clumsy narrative device, critics find in it much merit. They differ in their points of view; some see Mr. Lockwood as a more important narrator than Dean. The axe that makes critics pass judgment differently is the novel's credibility. Whose narrative of the two is more realistic? The answer to this question is controversial. Some view Dean's as more realistic as she witnesses
all the events and is coming from a servant's or a common-sense point of view. As a servant, she is also not so emotionally involved with the characters and this makes her not as a biased observer-narrator. In addition, Dean enjoys a balance between sensibility and reason and this makes her narrative so reliable. She is also greatly evaluated since she doesn't only play the role of the narrator, but also the role of a chorus, commenting on the various characters. Others see Mr. Lockwood's as more credible or realistic. The reason behind this is that Mr. Lockwood is completely not involved in the actions and the emotions of the various characters. Since he is emotionally a cold or sterile person and he causally and briefly meets some of the characters, Mr. Lockwood is viewed as more important, unbiased, and reliable storyteller than Dean is. Views differ, but the truth remains that this novel is a story of great, wild, and violent passions which can't be probable unless its author, Bronte uses this double narration technique.
The Setting, Imagery, and Themes of Wuthering Heights

In chapter one, Mr. Lockwood— a visitor to the moors— calls the reader's attention to and establishes the remoteness and isolation of the setting. Readers come to know that locale is the Yorkshire moors in the northern England. A moor is a tract of mostly treeless wasteland where only low growing plants such as heather thrives and water saturates the earth. They also know that the action takes place at two estates about four miles apart, Wuthering Heights and Thruscross Grange. Mr. Lockwood's words "This is ... between us" reflect Bronte's first image of Wuthering Heights as an isolated locale. This image speaks of the novel's atmosphere and the characters' moods. Thus, the desolation and the grand solitude of Wuthering Heights tends to show the alienation of its inhabitants. Mr. Lockwood's description of the Wuthering being "a significant... of the sun" immediately creates a dark and desolate image which would provoke a sense of fear within the nineteenth century readers. They would visualize this Gothic setting and foreshadow the dark and mysterious events that will unfold here. The wind-swept location of Wuthering Heights is suggestive of the tempestuous relationships in the novel. Lockwood's description of Wuthering has something to do with one of the themes of the novel, the destruction and the re-establishment of harmony. Originally, Wuthering Heights is the home of the Earnshaw family. It is situated on the barren moorland which is often naked to the shock of the elements. Being associated with nature, Wuthering Heights can't be put in neat opposition to it. But this land of storm is set against nature when old Mr. Earnshaw introduces an orphan or a homeless child to his family (see ch. 4). When old Earnshaw travels to Liverpool, it is said that a child,
wandering the street, catches his sight. Overcome by pity, old Earnshaw brings the child home with him. Many questions are raised and left unanswered concerning the adoption of Heathcliff since old Earnshaw's rationalization of the adoption seems to be weak "Not only a soul ... found it." It comes to one's mind that Heathcliff is the illegitimate son or the offspring of incest of old Mr. Earnshaw. The cosmic harmony of the Earnshaw family is broken with the coming of a starving child whose birth is a mystery. The introduction of this extraneous element, the son of nature, to the Earnshaw family is responsible for making thing go awry. In this light, Heathcliff can be viewed as a source of confusion and wuthering. He is a source of discord, inevitably disturbing the working of the natural order. Using Bronte's words, Heathcliff "bred bad feeling in the house" for he soon becomes Mr. Earnshaw's favorite; more cherished than his own children which is an unnatural occurrence surely unless this child is a natural child. For Hindley, Heathcliff is the usurper of his father's affections. Thus, Heathcliff drives his father, Mr. Earnshaw, into conflict with his son, Hindley, and as a result Hindley into conflict with himself. Consequently, normal emotions are almost completely inverted: hate replaces love; cruelty replaces kindness; and survival depends on one's ability to be tough, brutal, and rebellious. Only Catherine seems to be kind to Heathcliff and they develop a love relationship. After the death of their father, the harmony of the Earshaw is destroyed completely. For Catherine Earnshaw, the happiest thing is to stay with Heathcliff and run wildly on the moors. Had they not have the legal way out, they would slip from the window, the medium that is used symbolically by Bronte to separate the lovers, Heathcliff and Catherine. While young, she, like a bird, keeps flying out into the wildness with him. The intimacy between them remains tight until they peep through the window of Thrushcross Grange, a world that is drawn by the author as a completely the opposite of Wuthering Heights in the way they are built(see ch.1, ch. 7 and the reference to the description of windows ,suggesting either coarseness or refinement ), in their local or physical setting( either set high upon a hill and exposed and subject to extreme weather conditions or set within a lush valley that is protected from violent winds and storms) ,and in persons and the nature of their loves( uncivilized vs. civilized beings, and wild vs. light emotions; consider also the simile that contrasts Edgar from Heathcliff in chapter 9" as a moonbeam from lightening, or frost from fire." Wuthering Heights is one of the greatest love stories in English literature. In it, there are two triangular love relationships: Heathcliff—Catherine Earnshaw—Edgar Linton; Hareton Earnshaw—
Catherine Linton—Linton Heathcliff. The love relationship between Heathcliff and Catherine begins in childhood and continues strongly throughout their lives. Heathcliff's love for her lasts even after her death to the points that it can be described as obsessive. However, their spiritual love relationship is not fruitful and ends in death. Unlike Heathcliff and Catherine's, the love affair of the younger generation, namely between Hareton and young Catherine, ends with their union. Though she loves Heathcliff, she betrays him and marries Edgar Linton, the superior antithesis to Heathcliff in wealth, class, and looking. Their love relationship gets twisted as the moors which Bronte depicts as a symbol of the passionate and sometimes perverted emotional lives of the residents of Wuthering heights and Thrushcross Grange. Confiding in Dean, Catherine tells her that she has chosen Edgar for he is handsome, and enjoys a socially prominent lifestyle. Their marriage is so fragile. As to Edgar, she knows in her heart and soul that it's wrong to marry him. She informs Dean" Whatever our souls... or frost from fire." She does not marry Heathcliff for he leads a debased and degraded life. The shock of Catherine's infidelity and Hindley's ill-treatment of Heathcliff turns him into a monster, a force active for destruction and the order is further destroyed. Furthermore, nature appears to be in correspondence with the violent events of Wuthering Heights. Whenever the relationship between the characters, more especially between Heathcliff and Catherine becomes intense, the weather outside becomes violent. So the wuthering of the happenings is reflected in nature. This can be seen when Mr. old Earnshaw dies( ch. 5), and when Heathcliff disappears and returns to the Heights, breaking the happiness of Catherine and Edgar's life (ch.9, 10). A furious storm, which is one of the supernatural elements used by Bronte in the novel, blows the moment Heathcliff overhears what Catherine says to Dean. The storm in nature corresponds to the tumult that happens in the hearts of these two lovers; it is a translation of Heathcliff's injured feelings and Catherine's agitated heart after her lover's disappearance. Heathcliff's return complicates and troubles Catherine's life. Being married to Edgar Linton, Catherine becomes an insider in the restricted civilized room within Thrushcross Grange. His return breaks any peace in her marriage to Edgar Linton. She gets excited to see Heathcliff and her eagerness for the wilderness from outside is revived soon. Accordingly, she comes to suffer from a divided, restless, and disturbed soul that finds no outlet but in madness. She dies and it is said that her spirit, represented by Bronte as a ghostly child waif, begins to roam the moors, adding a brooding atmosphere to it. Even beneath the earth, it is
said that her soul remains uneasy and the tumult lingers. Twisting "the black hair of Heathcliff and the light hair of Edgar Linton together into Catherine's locket on her neck," Dean, unaware of the result of her kindness, is responsible for the continuation of the turmoil in the other world. It is only at the end of the story that order is being re-established; when the affinity between young Catherine and Hareton begins to overcome the antagonism that Heathcliff's actions have raised between them. Heathcliff's desire to be spiritually united with Catherine Earnshaw deprives him of any sense of satisfaction which his revenge might have brought him. Within two days his wish is satisfied. He dies and his death removes the last impediment to the re-establishment of harmony. With Heathcliff's death, cosmic order has been established once more. Catherine and Hareton settle down, happy and united, in Thrushcross Grange. Wuthering Heights is left to the rightful possessors, the spirits of both the first Catherine and Heathcliff. The wheel has come full circle.

The second image used by Bronte in chapter one as well as chapter two is the animal image. This image is used to show violence, one of the elements of a Gothic story which must have been a shocking and an unknown new dimension for the Victorians. Throughout the novel, dogs in several major scenes are used as foils for characters, most notably for Heathcliff. They tend in several major scenes to be symbolically linked to him, symbolizing either his being as inhospitable or cruel. Trying to enter Wuthering Heights, Mr. Lockwood passes through several barriers such as the locked gates (which must be unchained) and a pack of angry looking dogs preventing his entry. Even when he enters, Mr. Lockwood is attacked by the dogs which have been provoked by his looks. By these dogs, Bronte wants to show how inhospitable Wuthering Heights is and how churlish its owner, Mr. Heathcliff is. But, Mr. Lockwood fails to get the hint and decides to pay his landlord a second visit. This very image shows one of the themes of the novel which is the physical and mental imprisonment of the characters dwelling Wuthering Heights whose its architecture reflects. Not allowing Mr. Lockwood access inside, Wuthering Heights can be described as being impenetrable place. Readers will know later how it imprisons characters like Heathcliff, Isabella, and Hareton and denies them of their personal freedom. Bronte's references to narrow windows, gates, and doors at the Heights serve as recurring images suggesting barriers which separate characters from their hopes and desires. Such kind of imagery creates the idea of Wuthering Heights as a prison and its inhabitants as prisoners being denied freedom.
In chapter two, we are introduced to another kind of imagery; Nature. In Wuthering Heights, it is made clear that the weather, the landscape and some other aspects of nature generally reflect the dark, somber mood of the story and the chill that sickens the hearts of the central characters. Mr. Lockwood's saying at the beginning of this chapter is suggestive of this, "Yesterday afternoon ... of a snow-shower." Nature again speaks of Heathcliff's bad nature. In this chapter, the misty and cold weather also has something to do with Heathcliff's cold reception of his tenant, Mr. Lockwood, Heathcliff's strange behavior, and the atmosphere of spiritual dismay, hatred, and tension felt between the characters; the grim and the black-browed figure of Heathcliff, his young beautiful but rude daughter-in-law, Catherine, and the uncouth and boorish young boy, Hareton Earnshaw.

We are told that that Mr. Lockwood, a young fellow from London, has rented Thrushcross Grange as a retreat so as to recover from a disappointment in love. He pays his landlord, Mr. Heathcliff a visit. He leaves his tame, commonplace life just to find himself in the company of his landlord in Wuthering Heights, a world of dark and malignant forces. Because of a snow-storm, he spends the night at the Heights. He is led to a room upstairs by a woman servant called Zillah. She makes him reside in Catherine's bedroom. He sleeps in an old fashioned enclosed bed built against the window. On the window-sill are a number of old or moth eaten books and on the walls, the name, Catherine is scratched in three different ways; Catherine Earnshaw, Catherine Heathcliff, and Catherine Linton. He also finds among the books some scraps of a diary in a childish hand dated some twenty five years before, which tells of the cruelty of Hindley and his wife towards Heathcliff, of a plan between Catherine and Heathcliff to escape and have a scamper on the moors, and of Catherine's sympathetic feelings towards Heathcliff who is regarded by her brother, Hindley as a vagabond. Bronte tends this chapter to be descriptive. Using Lockwood's words, Catherine's bed is being described as "a large oak case, with ... served as a table." This piece of furniture (the oak-paneled bed) represents the symbolic center of Wuthering Heights – both the novel and house – and it provides the setting for two of the novel's most dramatic events (the death scenes of the central figures, Catherine and Heathcliff). The oak tree is a symbol of death. In this chapter, the oak-paneled bed is used symbolically by the author. It is this very bed that would be symbolically transformed by the intense supernatural powers
surrounding it into a coffin where Heathcliff is finally and spiritually united with his love, Catherine.

Mr. Lockwood finds in this bed a place where he can feel" secure against the vigilance of Heathcliff and everyone else." In this light, it is a symbol of protection, security, and retreat. But instead of being so, it turns to be a threatening place where one (Mr. Lockwood) experiences a haunting series of nightmares. Put like this, this bed can be symbolically viewed as a hollowed place that should not be violated. Violating Catherine's bed, Mr. Lockwood spends a very tormenting night. As he goes through the pages of the diary, he falls asleep and sees a couple of frightening dreams. A mysterious power seems to have caused him to see these two dreams. In his first dream, he finds himself in a church in the company of Joseph, listening to a sermon from the priest. Suddenly, the priest points an accusing finger at him, and the members of the congregation begin to attack him from all sides. Mr. Lockwood hears the sound of the priest's loud tapping on the boards of the pulpit, but on waking up he finds the branch of a fir tree, growing close to the window, striking against the glass-panes. In the second dream, he finds that his hand has been grasped by a small, icy-cold hand of a girl who mournfully appeals to him to let it in, and he then cruelly rubs the child's wrist on the broken glass-pane so that it begins to bleed profusely. Mr. Lockwood wakes up from his dreams, yelling with terror. Hearing his yell and discovering that Mr. Lockwood has slept in his "sanctum," Heathcliff gets furious. Hearing the account of his nightmares, Heathcliff bursts into tears and appeals to Catherine to come in. Twice, this atmosphere of mystery and fear is created; first by the mysterious entries in the diary for we readers don't know any of the characters and events they refer to (precisely the entry which reads that Hindley's treatment of Heathcliff is extremely objectionable for we don't know who these persons are and it gives rise to a feeling of fear and suspense in addition to mystery, second by these two dreadful and symbolic dreams. It is these two nightmares with their visual description of violence through blood that make this chapter the most poignant chapter of pure terror in this novel.

In chapter four, the original narrator, Mr. Lockwood, like us, plays the role of an audience for he starts listening to the real story from Mrs. Ellen or Nelly Dean
who at this time is a housekeeper at the Grange. Driven by curiosity, Mr. Lockwood asks Dean to tell him something about the family at the Heights. Serving for the two families, the Earnshaws and the Lintons, Dean, in return to his curious questions, makes him acknowledge each character, namely, Heathcliff, young Catherine, Hareton, and even Heathcliff's deceased son, Linton. She also informs him of the history of the Earnshaw family from the moment a dirty, ragged, black-haired orphan from Liverpool slum is brought to the Heights. She goes on saying that Heathcliff is treated brutally by the members of the family, especially Hindley. Unlike her mother and her brother, Catherine becomes very thick, developing a close and intimate relationship with Heathcliff. In this chapter, Bronte again makes use of some images so as to reflect the characters' moods and personalities. By means of a rural imagery, Heathcliff is being compared to not any bird but to a cuckoo. In this novel, birds are usually symbols of frailty that can easily be destroyed or crushed. This is true of Edger Linton's character, but not of Heathcliff's.

The cuckoo is a cunning bird that usually lays its eggs in the nests of some other birds and as these eggs are hatched by these birds, it usurps the nest and drives the young birds that build the nest, not its own birds, out. Heathcliff's relationship to Hareton is similar to that of the cuckoo's to the unfledged dunnock cast out of the nest. As a cuckoo, Heathcliff, whose parentage and origin we know nothing of, and who from the very beginning causes bad feelings in the Earnshaw family, usurps what Hareton is supposed to heir from his father, Hindley. This image of Heathcliff as a usurper has something to do with a very important theme in this novel which is revenge. Some consider revenge as the main theme of Wuthering Heights. Ismail Salami, in his book, A Study of Thirty Great Novels, alludes to this theme, saying that "Heathcliff's revenge against those who have wronged him taints all relationships at Wuthering Heights and Thrushcross Grange." At the Heights, Heathcliff is received unkindly and treated badly by almost all of the Earnshaw family, more particularly by Hindley. Old Mr. Earnshaw, by believing all what Heathcliff says and sympathizing with him, makes Hindley regard him as "an oppressor rather than a friend, and Heathcliff as a usurper of his parents' affections" (ch. 4, p. 30). Heathcliff's intelligence enables him to make use of Mr. Earnshaw's sympathy with him. In fact, Mr. Earnshaw's continuous preference about and his sympathy with Heathcliff come at the expense of Hindley and is the root cause behind their antagonism. The usurpation of Mr. Earnshaw's sympathy is shown when Mr. Earnshaw gives Hindely and Heathcliff ponies. Discovering that his pony becomes lame, he threatens
Hindley saying that they have to exchange the horses, otherwise he shall tell Mr. Earnshaw about the three hurting blows he gets from him and show him his arm "which is black to the shoulder." Heathcliff, using Dean's descriptive words, "is a bird of bad omen" (ch. 10, p. 83) From the very beginning, his presence at the Heights breeds "bad feelings." Becoming the master of the Heights after his father's death two years later, Hindley decides to pay his rival back for what he usurps without any right. He degrades him to the level of a servant, forcing him to labor all the day on the farm to keep him away from Catherine with whom he is too fond. Heathcliff bears this kind of degradation patiently at first since he is taught by Catherine what she learns and continues to ply with her in the fields or on the moors whenever they run away. Being close to each other, Catherine and Heathcliff decide to "grow up as savages" and have "contrived some naughty plan of revenge." (ch. 6, p. 37) Heathcliff even desires to be given the privilege of "painting the house-front with Hindley's blood." (ch. 6, p. 39) One day, it happens that Heathcliff and Catherine have sneaked away from Wuthering Heights together to observe the Linton children through the window. It is in this chapter that Edger and Isabella Linton are introduced. They are seen fighting over a puppy. Heathcliff comments immediately on the Lintons, saying how silly they are. Upon returning home, Heathcliff is asked about Catherine for she is not with him. He tells Dean that her ankle is being bitten by a dog belonging to a family called the Lintons with whom she stays, as readers shall know, for recovery from her wound. She stays there for five weeks. After five weeks of absence, she returns to the Heights, more elegant and dignified. Even her manners have greatly improved. At the Grange where the Lintons live, Catherine gets flattered by their attention and impressed by the luxurious life they lead. At her return, Heathcliff is greatly degraded. Hindley orders him to wish "Miss Catherine welcome, like the other servants." (ch. 7, p. 43) Catherine becomes aware of Heathcliff's dirty appearance and her criticism hurts him so much. The Lintons, Edger and Isabella, are invited at the Heights. At dinner, Heathcliff also gets offended, but now by Edger Linton. Upon hearing Edger's bad and unfavorable comments on his hair, Heathcliff, in his bad mood, throws a plate of hot apple-sauce at Edger's face, creating a tumult in the house-hold. Because of Heathcliff's bad behavior, Hindley orders his servant, Joseph to drive Heathcliff out of the room and put him in a garret till dinner is over, segregating him from the other children as a punishment. Then, Heathcliff's wild and natural love for Catherine gets disturbed due to the growing intimacy between her and Edger Linton. Consequently, a rivalry develops between the two lovers. Hate
breeds hate. Therefore, Heathcliff's aversion and abhorrence towards Hindley becomes profound to the point that he makes his decision to pay him back for the way he has treated him, saying "I'm trying to settle how... I don't care how long I wait..." (ch. 7, p. 49) After the death of his wife, Hindley becomes more violent. His bad treatment to Heathcliff is enough, in Dean's words, "to make a fiend of a saint." (ch. 8, p. 53) The death of Hindley's wife gives Heathcliff a chance to fulfill the revenge he has longed for. Before she dies, Frances gives birth to a child called Hareton. Her death makes her husband, Hindley deeply depressed to the point that he becomes so addicted to alcohol. Hearing a long conversation between Catherine and Dean about Catherine's decision to marry Edger Linton, Heathcliff leaves Wuthering Heights. After three years of absence, Heathcliff appears as mysteriously as he has disappeared; rich and looks like a gentleman. By the time of Heathcliff's return, Edger and Catherine are a newly married couple and Hindley is a heavy drunkard person. Heathcliff's return to the Heights gives him the opportunity to satisfy his old grudge against Hindley. At his first visit to Thrushcross Grange, he reveals to Catherine Linton the purpose of his coming back "just to have one glimpse of your face,... afterwards settle my score with Hindley." (ch. 10, p. 78) However, Heathcliff spends an hour in Thrushcross Grange and then he leaves to Wuthering Heights for he is invited by Hindley Earnshaw, his old enemy and now the new master of the estate after his father's death and who has turned at this time to gambling and drinking. Finding him economically rich, he invites him there so as to gamble with him. As a treacherous person, Heathcliff intends to make use of Hindley's invitations so as to destroy him. Commenting on the importance of Heathcliff's return, Q. D. Leavis, in his article, "A Fresh Approach to Wuthering Heights," says that his return represents "the spark that sets off the train of gunpowder." Finding Hindley in his worst condition both physically and mentally, Heathcliff performs his plan of revenge against him without mercy. He starts with his son, Hareton whom he tutors to curse, abuse, and utter taboo words against his father and others. Intending to make Hareton hate his father, Heathcliff returns all Hindley's reproaching remarks to his son so as to make Hareton believe that he is closer to and better than his own father. Consequently, Hareton comes to love Heathcliff and becomes in his hands. He manages to usurp Hindley both in property and blood. Hareton tells Dean "he pays Dad back what he ... he curses Daddy for cursing me ... he says I mun do as I will." (ch. 11, p. 89) Because of Hindley, Heathcliff doesn't receive any education. In return, Heathcliff decides to make
Hareton another version of himself, utterly ignorant and unrefined. Heathcliff's sinister aspect of his personality and his brutality is again revealed in chapter seventeen as he, using a metaphorical language, tells Hareton "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." (ch. 17, p. 153) Heathcliff's plan of revenge doesn't only include Hindley who directly wrongs him, but also his son, Hareton whom he makes as brute as he is made so by his father before. So, he brings Hareton up under the same conditions in which he himself has grown up. Heathcliff does succeed in making Hareton defiant, wild, and fierce. On the night Isabella arrives at Wuthering Heights after her marriage to Heathcliff, Hareton threatens to set the half-bred bulldog on her. Like his brutal tutor who, on the night of his elopement with Isabella, hangs her little dog, Fanny, in a tree, Hareton is knocked over by Isabella on the day she escapes from Wuthering Heights when he is "hanging a litter of puppies from a chairback in the doorway." (ch. 17, p. 149) In fact, the dog's innocence seems to reflect the same quality in its mistress, Isabella, Heathcliff's second target of his plan of revenge. After seducing Isabella and eloping with her, Heathcliff comes back to Wuthering Heights to find Hindley in his weakest situation. Barrowing some money from Heathcliff and being unable pay his debts to him, Hindley has mortgaged Wuthering Heights with Heathcliff. Hoping to regain all what he lose, Hindley continues gambling with Heathcliff. Eventually, Heathcliff leads him to complete bankruptcy and then to death. Heathcliff, who has started his life at Wuthering Heights as a paying guest, is now the new master of it. As a cuckoo, Heathcliff usurps Wuthering Heights deprives Hareton, the last of the Earnshaws and the only heir left, its ownership. Rather than becoming the master of Wuthering Heights, Hareton, as a result of Heathcliff's treachery, is reduced to a state of complete dependence on his father's opponent.

In addition to Hareton Earnshaw, Heathcliff's plan of revenge also includes the Lintons, Edger and Isabella. Considering him as his rival, Heathcliff tries to make Edger's life with Catherine as miserable as possible. Heathcliff's frequent visits to Thrushcross Grange are meant to disturb Edger. In the kitchen scene, Heathcliff manages to drop Edger so low in his wife's regard. They quarrel and Edger's frailty and Heathcliff's physical strength become apparent. This makes Catherine scold her husband and admire Heathcliff. Isabella is also one of Heathcliff's victims. Though Catherine and Dean warn her from marrying Heathcliff, (Catherine tells her that her marriage to Heathcliff will be as destructive as putting a "little canary into a park on
a winter's day" (ch. 10, p. 83), and Dean tells her that "he is a bird of bad omen, no mate) Isabella insists on loving him blindly. By marrying him, Isabella, Ewbank Inga-Stina says, "willfully and disastrously blinds herself to the incompatibility between the wild and the lame." When Catherine informs Heathcliff of Isabella's affections, he seems to be indifferent and he shows his contempt and hatred to her as she belongs to the Lintons. Then he begins to consider the subject seriously and asks Isabella if she is her brother's heir. He makes use of her affections so as to fulfill his plan of revenge. Against her brother's wish, Isabella marries Heathcliff, falling in his trap. He thinks that the Earnshaws and the Lintons are responsible for making his life miserable. Therefore, he marries Isabella so as to make one of the Lintons suffer and causes Edger considerable pain. Heathcliff treats Isabella so brutally and their life together becomes impossible, especially after Catherine's death. Before she dies, Catherine suffers from a state of delirium, a brain fever. The reason behind her mental agitation is Heathcliff's return and his desire to make love to Isabella. In reality, she is still in love with Heathcliff and is jealous of Isabella. She doesn't bear this situation and dies after giving birth to a girl named after her. However, shortly after her marriage to Heathcliff, Isabella loses her romantic infatuation with him. In her letter to Dean, Isabella's misery and disillusionment is expressed. Is Mr. Heathcliff a man? If so, is he mad? And if not, is he a devil? I shan't tell my reasons for making this inquiry; but, I beseech you to explain, if you can, what I have married... " (ch. 13, p. 112) In her letter, she describes him as being ingenious and unresting in seeking to gain [her] abhorrence! ... " and able to waken in her a terror more than "a tiger or a venomous serpent could." (ch. 13, p. 119) One day, Hindley tells his sister, Isabella to attack Heathcliff the moment he enters his home. Isabella doesn't conspire with her brother against Heathcliff. This makes Hindley believe that she is still in love with her villain husband. A bloody quarrel between the two takes place with Heathcliff accusing his wife and Hindley as conspirators. The quarrel ends with Hindley's wrist being severely wounded and Isabella's escape from Wuthering Heights the following day to live in the south near London where she gives birth to her child, Linton Heathcliff. Thirteen years later, she dies. Heathcliff gets custody of his son and is brought to Wuthering Heights to live with him. He uses his son as a pawn in his plan to have full control over the two families. Linton, like his mother, is very weak. The boy's body weakness disappoints Heathcliff at first, but he uses it to triumph and get what he wants; to be the owner of Thrushcross Grange as well. Heathcliff designs a love affair between his unhealthy child and
young Catherine who by some coincidences becomes a frequent visitor to Wuthering Heights where she meets Heathcliff, his son, and Hareton. Heathcliff encourages him to court Catherine and even supervises his letters to his uncle, Edger, in which he requests to have a meeting with them on the moors. Edger gives his consent to his daughter to Linton once a week under Dean's supervision. Young Catherine falls in love with Linton. Fearing that his ailing son would die, Heathcliff drives Linton to bring about the marriage he desires. On day, young Catherine and Dean go to see Linton outside Wuthering Heights. It happens that Linton's health deteriorates during their meeting. Heathcliff persuades Catherine to accompany Linton to Wuthering Heights, telling her that she would support him passionately for "he shudders if [Heathcliff] touches him." (ch. 27, p. 222) Therefore, Catherine goes with Linton to Wuthering Heights where she and Dean are imprisoned by the cheater, Heathcliff. At the time of their imprisonment, Edger is dying at Thrushcross Grange. Heathcliff doesn't let Catherine see her father and forces her to marry Linton. A day after her marriage, her father dies. With Edger's death, Heathcliff has accomplished the second half of his plan of revenge. Linton Heathcliff succeeds Edger, i.e., he becomes his heir. All Catherine's property becomes Linton's after their marriage. Then shortly after their marriage, Linton dies leaving the Grange and all his personal properties to his father. At the end, Heathcliff gains possession of the two estates and destroys both the Earnshaws and the Lintons, fulfilling by that his plan of revenge.
Wuthering Heights is a novel of duality or of paradox. It reflects the spirit of the Victorian age. Theodor Wolpers in his article, "Motif and Themes as Structural Content Units", says that some themes are presented to the readers "in the form of values in opposition." These opposing values reveal the overall theme of good vs. evil. The two households, Wuthering Heights and Thrushcross Grange, are drawn paradoxically so as to create tension. As far as its situation and atmosphere are concerned, Wuthering Heights is depicted as a tumultuous and twisted world. In such a world, sentimental feelings become inflammable, love gets primeval, and relations grow bitter. It is a grim or depressing farmhouse that is set high upon the hill and is exposed to violent wind. It is full of malice and hatred since the moment Mr. Earnshaw adopts and brings up a stranger he calls Heathcliff with his own children. It becomes even more malicious when Heathcliff comes back fully determined on avenging himself upon those who have wronged him. He appears revengeful and hateful of all at Wuthering Heights. It is even the place where young Catherine is forced to marry Heathcliff's ailing son, Linton, and taken as a prisoner. In addition, it is also a dark, and haunted place where people are received without respect and treated unkindly. Contrary to Wuthering Heights, Thrushcross Grange is a peaceful and tranquil place. It is situated in a valley and is full of light and warmth. It is the place where Dean loves working at the best. It is like a heaven on earth, as viewed by Catherine, where guests are welcomed.

It is in chapter eight that Catherine points to one of the opposites that the novel is structured around. Marking the difference between Heathcliff and Edgar Linton, Catherine says that the contrast between them is similar to "what you see in
exchanging a bleak, hilly, coal country for a beautiful fertile valley." (ch. 8, p. 56)

There are some considerations behind Catherine's words. We know that at the time she says these words, she has become acquainted with Edgar Linton and it is clear that a kind of intimacy is growing between the two. Catherine is torn between Heathcliff and Edgar Linton each of whom represents a value to her. The values in opposition are love and wealth. Even though she loves Heathcliff more than Edgar Linton, Catherine chooses the latter. Going against her own feelings, she chooses wealth represented by Edgar Linton over true love represented by Heathcliff. She gives her hand in marriage to Linton so as not to lead a debased lifestyle and to help Heathcliff rise out from under her brother, Hindley. The nature of her love for the two men is completely different. In chapter nine, Catherine admits to Dean that in choosing Linton to be her husband she is, in her heart and soul, wrong. In regard to her feelings for them, Catherine, using natural images to compare, 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! He's always, always in my mind."(ch. 9, p. 66) Though her love for Heathcliff is like the rocks; eternal and strong, and her love for Edgar Linton is like the foliage; changeable by the passage of time, Catherine makes her decision to marry Edgar, choosing the love that would change. These lines show how Catherine loves Heathcliff, but unfortunately they are not heard by Heathcliff. One day it happens that Heathcliff overhears Catherine saying that marrying him would degrade her. Upon overhearing a few of Catherine's words, Heathcliff leaves Wuthering Heights for some unknown destination, twisting by that his love relationship with her. The night he overhears part of the conversation between Catherine and Dean and disappears consequently, it happens that a furious storm starts to blow and several trees get uprooted or split. Symbolically, we can say that nature is in correspondence with unpleasant happenings at Wuthering Heights i.e., any kind of disturbance both in human affairs and in nature would be mutually felt.
Symbols and Interpretations

The moors: The moors play an important role in establishing the mood of the novel. They are open areas, wet, wild, and infertile. Both Catherine and Heathcliff keep rambling on them since childhood, symbolizing their wild inclinations. They are seen by Mr. Lockwood as dangerous places, places full of threat and menace. But they are seen by the lovers in another perspective. For Catherine and Heathcliff, they are mysterious areas where they feel comfortable and have respite from the prison-like atmosphere of Wuthering Heights. For them, the moors exist as a supernatural, liberating, and boundless region. Their freedom is associated with these moors. They even describe their love and their own identities through metaphors of nature (remember the foliage vs. eternal rocks; and the bleak, hilly, coal country vs. the fertile valley). Catherine and Heathcliff are also buried on the moors. Thus, Catherine's dying wish to be released on the moors reinforces Heathcliff's analogy of Catherine as an oak contained by the strictures of Thushcross Grange. More than once, Catherine and her belongings are connected to the oak tree, why? In addition to being a symbol of strength, energy, and power, the oak tree is also known as a signifier of endurance. Catherine endures so much and is often miserable both at Wuthering Heights where she feels she is imprisoned and separated from Heathcliff by Hindley and at Thushcross Grange for marrying Edgar Linton and being away from Heathcliff, her real love. Referring to her misery, Catherine says: "I was enclosed in the oak-paneled bed at home; and my heart ached with some great grief which just waking, I could not recollect" (ch.12, p. 102) Catherine expresses her displeasure also at Thushcross Grange, saying "Oh, I'm burning! I wish I were out of doors! I wish I were a girl again, half savage, and hardy, and free; ... I'm sure I should be myself were I once among the heather on those hills. Open the window again wide ... " (ch. 12, p. 102-103). Doubting that Edgar would make Catherine
happy and be able to recover her health, Heathcliff compares Catherine to "an oak" that could not "thrive" and get "vigour in the soil of [Edgar's] shallow cares" (ch. 14, p. 126). Catherine and Heathcliff's fondness of the wild moors continues even after their death. When they die, a rumor persists that their ghosts roam the moors at night. Even Heathcliff's name has something to do with the moors. It demonstrates his affinity with the moors and rocks. Like them, he is wild, rough, and strong. Like nature, he is violent in his passions towards Catherine; cold and stony towards strangers (remember his attitude towards Mr. Lockwood).

Catherine's locket: Catherine has on her neck a locket containing a lock of Edgar's hair. After seeing the dead Catherine, Heathcliff removes the lock and throws it on the ground, and replaces it with a lock of his own hair. Heathcliff's act symbolizes his desire to supplant Edgar and his belief that Catherine is rightfully his. Nelly Dean takes Edgar's lock of hair intertwines it with Heathcliff's lock of hair, and put it into the locket, symbolizing how the two nemesis' lives intertwine and how Catherine would continue to be torn between them eternally even in the afterlife.

Windows and Gates: They are presented in the novels as barriers to separate persons from others or from their hopes and desires. Shut, they represent barriers between people; open, they represent barriers removed. When Mr. Lockwood pays a visit to his landlord at Wuthering Heights, he is prevented entrance. As he arrives, he finds the gate is locked. In the opening chapter, Mr. lockwood says: "even the gate over which he leant manifested no sympathizing movement to the words" (ch.1, p. 1). By means of personification, the anxious Mr. Lockwood implies that like the gate, Heathcliff does not let him in. In fact, even Mr. Lockwood's name is not used coincidentally. His name reflects his failure to gain access. Constructed in 1500, Wuthering Heights as a house is viewed as a very old fashioned house. Mr. Lockwood has observed its unwelcoming architecture. It is described as a strong building with "narrow windows" which" are deeply set in the wall" and "corners" that "are defended with large jutting stone"(ch.1, p. 2). These closed windows are also meant to symbolize the damaging effect of revenge. This is true when Heathcliff, thirsty to fulfill his plan of revenge, imprison Nelly Dean and Catherine at Wuthering Heights.

Windows and gates are left open intentionally by characters, especially when the lovers, Catherine and Heathcliff want to meet each other. Heathcliff, when Catherine dies, leaves the window of his room open so as to enable Catherine's
ghost enter. Even when Heathcliff dies, his window is seen wide open as if it is left intentionally again to let his spirit escape. In contrast to the narrow windows that are deeply set at Wuthering Heights, the windows of Thrushcross Grange are so wide and provide accessible view out onto the garden and the green valley as well as into the home's interior. As Catherine and Heathcliff spy on Edgar and Isabella through the window, the Lintons manages to get a view of the two and the unbridgeable gap between them. Again and consequently, the window provides access and welcomes Catherine and rejects and prevents Heathcliff to enter.
Heathcliff and Animalism

To read Wuthering Heights, it is important to consider the questions of animalism, and, cruelty. Heathcliff, in particular, becomes, in the novel, the test case for human treatment of animals. The question Isabella Linton asks, "Is Mr. Heathcliff a man?" (ch. 13, p. 112) is raised by Bronte with intention to be considered literally. In other words, Bronte, by such question, wants to say that Heathcliff is not a human being and he is an animal. More than once, Heathcliff is being referred to as an animal. When Mr. Lockwood asks Nelly Dean about Heathcliff’s history, she answers him saying that his history is the history of a cuckoo. Even his hair is described and is made fun of by Edgar Linton as he says that it is like "a colt's mane." (ch. 7, p. 47) Moreover, when Mr. Earnshaw brings this starving and homeless child to his home, Dean refers to him as a "thing" and Hindley beats him so badly to the extent that his arm becomes black to the shoulder and calls him a "dog" as he hits him with a heavy iron weight. Put like this, critics see in Heathcliff, after being adopted from the streets by Mr. Earnshaw and given social life, as a lost pet which is in need of hospitality and would offer the family the opportunity whereby they can demonstrate their sympathy and kindness or lack of these qualities.

Heathcliff has a real-world pet predecessor in Bronte's family— a dog owned by Bronte called Keeper. This dog is given to her as a gift, a pet whose body and existence is wholly at the mercy of his owners. It is faithful to friends but it will be brutal if someone whips it. Heathcliff is defined by Bronte as a resistant animal
which is brought into the family circle and rebels against the hypocrisy of the boundary lines that are drawn to separate the different forms of the living in general. Like Keeper, Heathcliff is both and alternately friend and brute, human and animal, and subject of affection and bitter enemy. In Bronte's narrative, Heathcliff's body becomes the testing-ground for the effects of physical pain. Heathcliff is seen, in eye of the Earnshaw, as a rescued creature, a lost animal. Yet, Bronte presents Heathcliff as a sufferer and inflector of pain at the same time. Punished and treated mercilessly by Hindley, Heathcliff becomes a very aggressive person, a person devoid of emotions and even sadistic. The zero degree emotions of Hindley and Joseph is responsible for making Heathcliff a brute. Hindley's violent treatment of Heathcliff makes him be viewed as a pet, a subject of animal violence and pain. But he is so strong and does not collapse. He responds to pain so sullenly and patiently, offering by that a rebuke to the social system represented by the elite (the Earnshaw and the Lintons) whose one of their failures is to mistreat the unwanted and unvalued creatures. Describing Heathcliff's response to Hindley's treatment, Dean says"he would stand Hindley's blows without winking or shedding a tear, as if he had hurt himself by accident and nobody was to blame." (ch. 4, p. 30) Accordingly, the pet becomes a non-pet animal or a person being figuratively transformed into a dread figure. This category of a pet being abused by cultivated people is made clear through the scene where Heathcliff and Catherine spy on the Lintons at Thrushcross Grange. As for the theme, this scene is of great importance for it deconstructs and analyzes the opposition between the natural and the cultural, outside and inside, and uncivilized and civilized. Again Heathcliff and Catherine are seen as savage or wild animals because of their continues wandering on the wild moors and intense emotions. Peering into the Linton's home, they see a civilization which is defined by its abusive treatment of pampered animals. Thus, the Lintons can be defined as the inside of a culture which is completely different from the ordinary wild creatures. The image of a suffering animal is clear again through Heathcliff's description of the Linton's dog which, sitting in pain in the middle of the table, is nearly pulled in two. The Lintons are presented thus as instruments of torture of an innocent dog. As Heathcliff and Catherine are seen spying on the Lintons, they (the Lintons) send Skulker, a dog but this one is their guard against any uninvited creatures and it attacks Catherine. In fact, little Isabella even responds to Heathcliff's sight by saying a "frightful thing! Put him in the cellar, papa."(ch. 6, p. 40) Heathcliff's animalism is also prominent when Catherine dies. He
is portrayed as a dog in his relationship with her. Dogs are known to be icons of loyalty and so is Heathcliff. When her body is about to be buried, Heathcliff, as a loyal dog, digs into Catherine's coffin, hoping to get nearer to her, the symbol of its affection. As a faithful dog, he starts mourning, or using Dean's words, howling. Describing Heathcliff's state after Catherine's death, Dean says "He dashes 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." (ch. 16, p. 137)

In the novel, most of the animal images suggest the aggressive, and violent nature of Heathcliff. As he returns to Wuthering Heights, Heathcliff becomes more savage than before. He treats his wife, Isabella so violently that she comes to fear his presence. In her letter to Dean, Isabella says that he is able to awaken in her more terror than a tiger or a venomous serpent."(ch. 13, p. 119) The beast or the animal in Heathcliff is again revealed when he, determined to cause the Lintons pain, tells Dean "I have no pity! The more the worms writhe, 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."(ch.14, p. 125) This image is so expressive. It shows how mighty Heathcliff is in comparison to the frail Lintons who are referred to with contempt to gentle animals or worms whose entrails or whole being can be easily destroyed by him. By destroying the entrails of the worms, the worms would not be able to move. By such an image, Heathcliff wants to say that he would not give the Lintons any chance to survive the more they wish and he would use his utmost power to torture them and cause them pain.