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"I am Heathcliff–he is more myself than I am" Diversity in Romance of *Wuthering Heights* by Emily Bronte

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Abstract. The article primarily investigates the diverse romantic relationships incorporated in famous Victorian classic *Wuthering Heights*. It also attempts to exemplify the extremely subtle differences of the six relationship, which by and large, describe almost all the reasons and tendencies for people to fall in love. References to 'love entwined with unending hatred' in Emily Bronte's *Wuthering Heights* (1847) deserve meticulous further attention because of their diversity and complexity as represented in the text, the ways in which they are incorporated in the text, and the extended readership. This article presents a critical detailed analysis of the nuances of love relationships and the facets of hatred interlinked to them. The analysis is supported through the reader response concepts by Stanley Fish and David Bleich. The analysis identifies six relationships that highlight the situations that drive people to fall in love. Among them are the influences related to social class, exceedingly good looks, sympathy and love at first sight. The significance of the analysis is two-fold: it adds novelty to the existing literature on the text, and offers insights into the shades and causes of human relationships.

Key words: *Wuthering Heights*, Victorian classic, Love relationship

Introduction

This particular research paper depicts the six romantic relationships of Wuthering Heights by Emily Bronte, one of the finest fictions of English Literature. The emerging importance of these six relationships is that it contains all the possible reasons of people falling love, which are quite different from one another. Wuthering Heights (1847) by Emily Bronte is a landmark novel in Western Literary Cannon. Although it was published in the Victorian era, in modern literary consciousness, the masterpiece has not been reduced a period novel. It is novel for all ages and all continents in terms of its illumination of human condition as well as in literary quality. Nevertheless, most unfortunately, during the lifetime of the author, her masterpiece of boundless love entwined with unending hatred was not at all well received.

First and foremost, Wuthering Heights seems to have very few peers in terms of narrative technique of a novel. It is exceptional in narrative power in terms of frames of plots as well as literary language. With Nelly Dean, the insider or eye-witness of the main narration of the first and second generations of characters, providing the inner frame of the plot and Mr. Lockwood, the outsider or eye-witness of the secondary narration of the third generation of characters presenting the outer frame of the plot, the novel further develops the classical technique of "medias res" found in the unrivalled epic poems, the cornerstones of Western Literary Cannon, "The Iliad" [plot beginning with the 9th year of the 10 year war at Troy] and "The Odyssey" [plot beginning with the 9th year of Odysseus's ten year voyage in the Mediterranean seas]. With Lockwood earnestly listening to Nelly Dean's gripping eye-witness's narration, the reader could hardly escape from the plot and jolt himself to the realization that herein a just a piece of fiction.

Then again, Bronte's masterpiece is not at all about narrative technique. The novel seems to convey that love finds its way. Douglas Jerrod's Weekly Newspaper, UK in January 1848 stated the novel is of "brutal cruelty, and semi-savage love. What may be the moral which the

author wishes the reader to deduce from his work, it is difficult to say?" It could well have been semi-savage love to Douglas Jerrod in 1948, but then, in the eyes of the modern reader, it is a tale of boundless love entwined with unending hatred. Then again, no less than six episodes of love, some concurrently, some in sequence, take place in the novel albeit not all of them in conformity of Christian concept of love that upholds forgiveness supreme and sacrifice paramount. Heathcliff, as stated in a review of Examiner, UK in January 1848, is "Linked to one virtue and a thousand crimes." But then again, that single virtue in Heathcliff is his boundless love of Catherine. Therein is possibly the moral that Douglas Jarrod failed to deduce from Wuthering Heights. Love steeped with hate. Hate could well exist in all its misery and fury, but then love would not be conquered by hate. It would not be suppressed. Love too would exist in all its glory and beauty in spite of hate.

But then hate is not Heathcliff's exclusive property. Hate is co-owned by senior Catherine too. Heathcliff's hate as well as love is reciprocated by Catherine too in no less severity than that of her lover. One of the most poignant moment upsurges upon Heathcliff's return from London to Catherine, following his rise from rags to riches, when Catherine takes Heathcliff to the task: "I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do!" (P 124)

Such a co-existence of love and hate perhaps is not without precedence. It is said Achilles cried at the funeral of Hector. Iago, who seems to be evil for the sake evil, once declares a kind of love for one of his intended victims, Desdemona: "now I do love her too, not out of absolute lust, though peradventure I stand accountant for as great a sin" (2.1.)

Charlotte Bronte, the elder sister of Emily and author of another novel of Victorian era, Jane Eyre (1847), presenting a preface to the new edition of Wuthering Heights in 1850 mentions that the novel was criticized as "a rude and strange production" and she also adds "critics failed to do them justice. The immature but very real powers in Wuthering Heights were scarcely recognized; its import and nature were misunderstood it was said that this was an earlier and ruder attempt of the same pen which had produced Jane Eyre, unjust and grievous error!" (P.2).

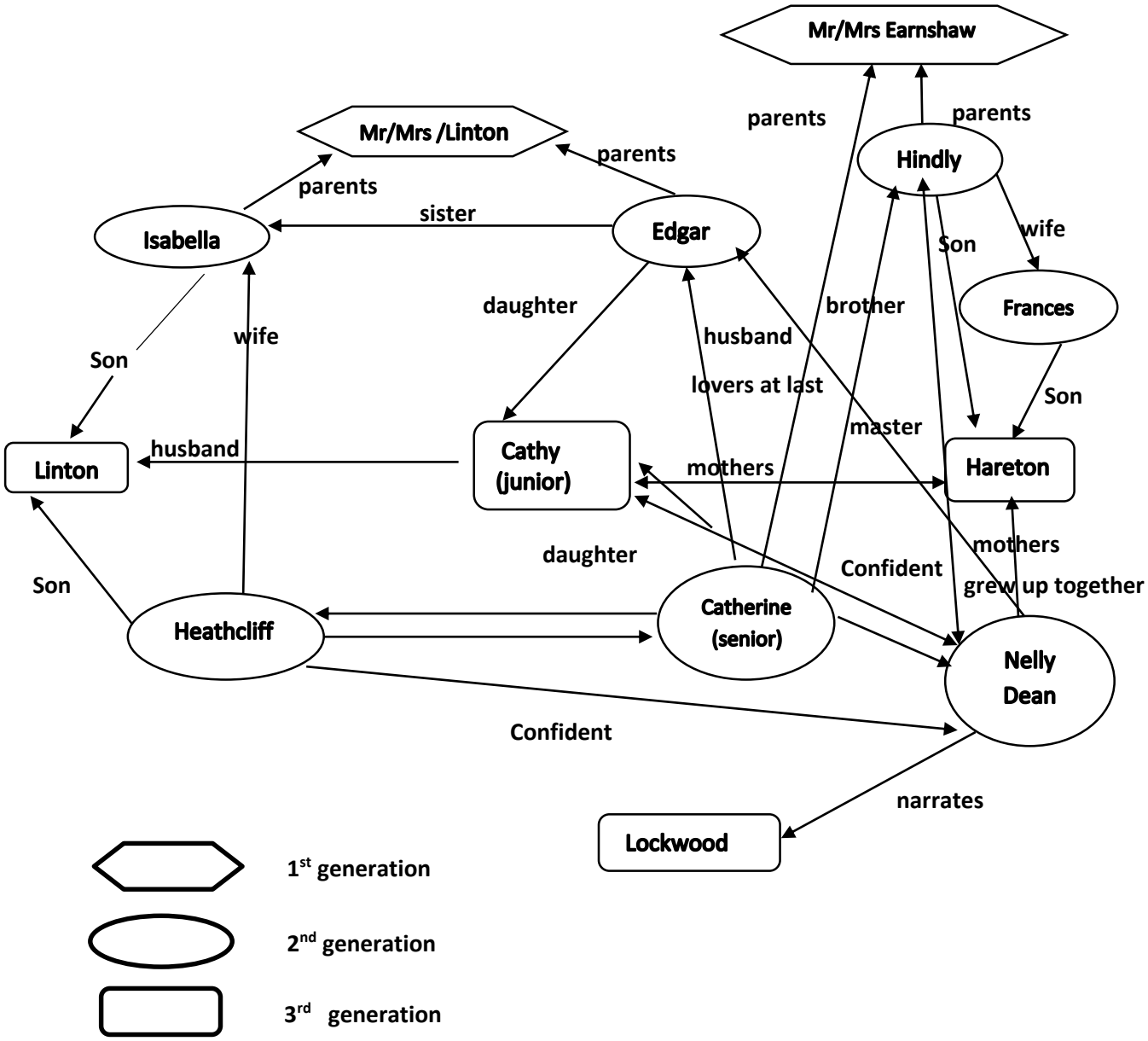
An unjust and grievous error, indeed, since Jane Eyre was penned by Charlotte Bronte writing in her pseudonym Currer Bell while Wuthering Height was composed by her sister Emily Bronte writing under her pseudonym Ellis Bell in the backdrop of Victorian perspective of women writers. The said extremely rude reaction to Wuthering Heights is quite understandable as the readership then was used to romantic novels set in social elite popularized mainly by Jane Austen, that dealt with the conflicts amidst the social elite of the era by way of exaggerated interaction and behavioral patterns.

Therefore, they fail to recognize the realism inculcated in Wuthering Heights and realistic behavior of down to earth characters found in Wuthering Heights. Thus, Charlotte Bronte concludes her introduction with a fine remark. "I may sum up by saying, that for strangers they were nothing but there who had known them all their lives in the intimacy of close relationship, they were genuinely good and truly great.(P.2)

Now, not only among the English literature readership but among the world literature readership we find less "strangers" and more "admirers" of Wuthering Heights, one of the reasons being, the mesmerizing story telling embedded in the novel. Emily Bronte expresses romantic feelings and the feelings of animosity in the same memorizing effect. For instance, Catherine (senior) compares her love for Linton and Heathcliff highlighting her eternal romantic feelings for Heathcliff, "My love for him 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 ...Nelly, I am Heathcliff. He's always, always in my mind."(P 100) (2) On the other hand, Heathcliff confesses his hatred of Hindly to Nelly Dean, the confidant of the novel, his need of "painting the house front with Hindly's blood!" (P.58)

(2) Heathcliff further adds. “I’m trying to settle how I shall pay Hindly back. I don’t care how long I wait if I only do it, at least. I hope he will not die before I do.” (P 58) (2)

Characters- Wuthering Heights



Methodology

Wuthering Heights (1847) calls for profound analysis of human condition as reflected therein ideally by way of Reader Response theory by Stanley Fish and David Bleion wherein reader plays a significant role in constructing the deeper meaning of the text. Since the perspective on a work of literature could vary among the earnest readers, existence of diverse interpretations of the same text is unavoidable.

With respect of Wuthering Heights, looms high among the varied interpretations, is an array of diverse romantic relationships. It consists of no less than six relationships: Catherine (senior) and Heathcliff, Catherine (senior) and Edgar, Esabella and Heathcliff, Frances and Hindly, Catherine (junior) and Linton, Catherine (junior) and Hareton, which are extremely

different from one another in almost all the aspects. It could be regarded a comparative study too as the relationship are compared with regard to the subtle complexities and diversities, they carry in various aspects.

Discussion

Granted human relationships, in general, are unique, diverse and complex, analysis of same becomes a daunting task. Thus, that itself is a beauty because aforesaid diversity, uniqueness and complexity remind the harsh realities in life. Wuthering Heights sets standards in Victorian literature in relation to many aspects and, among them these romantic relationships are rather poignant mainly due to the diversity they possess. People do fall in love for varied reasons in diverse situations perhaps, for the reasons one is unable to express or one may not be able to identify. However, Wuthering Heights seems to delves into such situations wherein the humans to fall in love – class, money, good looks, sympathy leading to love, sexual attraction etc., or born to love each other. Therefore, it undoubtedly requires to have a closer look at each relationship that is extremely vibrant yet diverse in its nature. 'Wuthering Heights' integrate no less than six romantic relationships.

I. Catherine (senior) and Heathcliff

What exists between Catherine (senior) and Heathcliff is boundless love entwined in never ending hatred. Such is the depth, such is the obsession, such is the passion, their love would not come to an end in conventional form: it goes beyond death. It's a phenomenon of boundless love that considers no socio-cultural differences and, also identified as a love-hate relationship. Heathcliff is an orphan brought to Wuthering Heights (the house) by Mr. Earnshaw and introduced as "a dirty ragged, black haired child big enough both to walk and talk," 'gipsy brat '(P: 43) (2) .However, Mr. Earnshaw had a strange soft Conner for the child, so he requests his wife "take it as a gift of God though it's as dark almost as if it came from the devil". Irrespective of these differences Catherine and Heathcliff became soul mates. It is quite obvious in Nelly Dean's words "she was too fond of Heathcliff, inseparable, the greatest punishment we could invent for her was to keep her separate from him" (P.50) (2).

When Edgar, an utterly sophisticated adolescent from Thrushcross Grange comes to the scene, Heathcliff feels to be a losing contender, Heathcliff realizes the gradual attraction of Catherine toward Edgar as Hindly, the master of the house after the death of Mr. Earnshaw reduces him to a servant. To Heathcliff's protest, "I shall not bear it" Cathy's reply was "I did not mean to laugh at you I shall not stand to laughed at"

Catherine having realized her developing attraction to Edgar, confesses to Nelly "whatever our souls are made of his and mine are the same" (P; 98) She goes on to say, "I could not hinder myself and my love for Heathcliff resembles the eternal rocks beneath…" (P: 100) She also adds, "If all else perished and he remained, I should still continue to be and if all else remained, and he were uninhibited the universe will change to a mighty stranger. I should not seem part of it '' (P: 100) (2). Having proven her unshaken, undying love for Heathcliff she provides a concluding remark – "so don't talk of our separation again –it is impracticable" (100) (2)

Nevertheless, Catharine marries Edgar having an ulterior-motive "to aid Heathcliff to rise" (P:99) (2) yet, subsequently realizes that she has no capacity, whatsoever, to love someone else, which is quite evident at the return of 'Mr. Heathcliff' after three years, and the way he is welcome. "He took a seat apposite Catharine, who kept her gaze fixed on him as if she feared he would vanish. ("P: 117) (2). Thus, the clash between Mr. Heathcliff and Edgar is enviable, however Catherine always prefers Heathcliff to Edgar, though he is a loving husband and gentleman in true sense. At the fight between Heathcliff and Edgar the words of Catherine to

Edgar prove the fact. “If you have not the courage to attack him, make an apology, or allow yourself to be beaten.” (P: 141) (2)

On the part of Heathcliff, he almost lost everything when Catharine opted to marry Edgar; he had no purpose, whatsoever, to stay in Wuthering Heights. Therefore, he leaves yet only to return in three years’ time with a premeditated plan- “I meditated this plan – just to have one glimpse of your face. Afterwards settle my score with Hindly and then prevent the law by doing execution on myself yet your welcome has put these ideas out of my mind” (P: 118) (1). This strongly proves that how much Heathcliff and Cathy miss each other and neither is capable of loving someone else. Heathcliff knowing in spite of her marriage to Edgar, her love of him would not be shaken, has no thoughts at giving up hope. Indeed. his expectations, if anything, can only be renewed, in a still deeper intensity of passion, if further depth could be fathomed.

Nevertheless, when he is accused of breaking her heart and hurting her unreasonably, Heathcliff defends himself. “You teach me now how cruel you have been - cruel and false. Why did you despise me? Why did you betray your own heart Cathy?” (P: 198)(2) …“I have not broken your heart – you have broken it – and in breaking it, you have broken mine” (P198) (2).

Two decades since then, Mr. Lockwood encounters Catherine’s ghost in her room in Wuthering Heights while Heathcliff exceedingly rough and tough man, an enormous rock of a character, unable to bear the phenomenon, here now-then gone, emotionally breaks down and calls her to revisit him, “Come in! Come in! He sobs ‘Cathy do come. Oh do –once more oh my heart’s darling! Here me this time –Catherine at last” (P: 34) (2) Therein is the undying love.

ii. Catherine (senior) and Edgar Linton

This particular relationship develops mainly due to the attraction of Edgar towards Catherine than vice versa. It is quite unlikely that Catherine truly loves Edgar yet she loves the kind of love and concern she receives from Edgar.

On the part of Catherine, her marriage to Linton is simply an arrangement to enhance her status as of belonging to the social elite. Having agreed to marry Edgar, Catherine confesses to Nelly Dean (Ellen), " Striking one hand on her forehead, and the other on her breast "In whichever place the soul lives- in my soul, and in my heart , I am convinced I'm wrong !" (P96) (2). On the occasion, Nelly persistently questions why she has made up her mind to marry Edgar. Nelly being well aware of the strong bond between Cathy and Heathcliff, Catherine clarifies “and he will be rich, and I shall like to be the greatest woman of the neighborhood, and I shall be proud of having such a husband ' (P.95) (2) As such is the thinking of Catherine, it can be safely concluded that her decision to marry Edgar Linton is primarily driven by the desire for social advancement and security. Catherine is torn between her intense love for Heathcliff and her desire for an utterly elite and stylistic and fashionable life style with Edgar. Herein is revealed that Catherine is not able to escape the harsh social realities of Victorian society.

Victorian society in which the consummate combination of wealth, class and education played a crucial role might have tempted Cathy to be the lady of the area. However there is an ulterior motive ‘to aid Heathcliff to rise’ (P 99) (2) probably with Edgar’s money, “If Heathcliff and I married, we should be beggar. Whereas, if I marry Linton I can aid Heathcliff to rise and place him out of my brother’s power? (P 99)(2) Nevertheless, one could wonder whether such an excuse would have simply been an act of self-deceit on the part of Catherine.

Thus, it is quite evident that Cathy is badly in need to secure higher social status for Heathcliff through her marriage with Edgar. Edgar in Wuthering Heights, is a proof of unconditional love although he always be the second choice of Cathy as she openly favors Heathcliff to the great disappointment of Edgar at the confrontation of Edgar and Heathcliff,

Cathy usually takes the side of Heathcliff and ridicules Edgar, "If you have not the courage to attack him, make an apology, or allow yourself to be beaten". (P.141)(2)

Following this estrangement, Edgar's dark days of absence being too long, he was caught unaware of the severity of Catherine's ill health. At last, when he returns to her, she is in on her way to her deathbed. Cathy says, you are one of those things that are ever found when least wanted and when you are wanted never." (P.157) (2) In spite of Catherine's misgivings of Linton's devotion to her, he never entertained an iota of doubt of her. Linton's faith in Catherine's loyalty has never been exemplified as in the words of Sydney Dobell as published in a periodical titled Palladium in its September issue of the year 1850. He narration of one of the most poignant situation in the novel is woven in such prose, it ought not be paraphrased. He says, "Found at last, by her husband, insensible on the breast of her lover, and dying of the agony of their parting, one looks back upon her, like that husband, without one thought of accusation or absolution; her memory is chaste as the loyalty of her love, pure as the air of the Heights on which she dwelt."

iii. Cathy (Junior) and Hareton

This particular relationship is the ideal with which love triumphs and lasts till the end of the novel, and most probably continues in the way it should be. Hareton and Cathy are first cousins: the cousin brother is Hindly's son and the cousin sister is Senior Cathy's daughter. Yet, they almost hate each other at first. That Hareton has already been made a servant of his own house by Heathcliff does not seem to attract Cathy' sympathy. Cathy's reaction was rather cold, "He is my cousin! Cried Cathy with a scornful laugh….. Papa is gone to fetch my cousin from London-my cousin is a gentlemen's son" (P 240) (2)

Hareton yearns of junior Cathy's attention, therefore, he tries to read what she likes to read but at first he was laughed at, "He's like a dog, is he not Ellen? or a cart-horse… he does his work, eats his food and sleeps, eternally!" (P 379)(2) Following the death of Heathcliff, Cathy (Junior) realizes that she has no one but Hareton, nevertheless, she needs company, thereby, she apologizes and offers him the possibility of winning her heart. "When I call you stupid. I don't mean anything. I don't mean that I despise you. Come, you shall take notice of me, Hareton, you are my cousin and you shall own me" (Page 382)

Heathcliff, in his scheme of revenge from Earnshaws, has turned Hareton in to an uncouth character. Yet, in the end, Cathy's love transforms Hareton into a gentleman again, in the care of Nelly, who had been no less than a surrogate mother to Catherine as well. Nelly is jubilant at the growing romance between them, so confesses, "…the grown of all my wishes will be the union of those two. I should envy no one on their wedding day. There won't be a happier woman than myself in England." (P 386)(2)

iv. Isabella and Heathcliff

There would, if any, could only a few examples of unreciprocated love as the Isabella's love of Heathcliff, among the works of literature. Yet, Heathcliff never feels a thing. Heathcliff who shows up, after three year, as a gentlemen to, "... demolish two houses regards Isabella as a tool that could be utilized to achieve his ulterior motive. …" (P 394)(2) Isabella's irritable attraction towards him becomes a stepping stone for him to take revenge from Thrushcross Grange. When Isabella saw Heathcliff for the first time as a little girl she despised him to the core: "frightful thing. Put him in the Seller, Papa. He's exactly like the son of the fortune-teller that stole my tame pheasant." (P 60) (2) But then, she wouldn't see Heathcliff with the same eyes, when he returns from London, well arrayed, well-groomed and most of all wealthy. A gentleman in all forms of outward appearance. She falls in love. Head over heels. His indifference, his arrogance, his devil may care attitude that constitute his character would not be seen. Bronte has drawn a great deal from non-other than Shakespeare: "But love is blind,

And lovers cannot see the pretty follies that themselves commit". (Merchant of Venice). Nelly, Edgar and Catherine (Senior) who know Heathcliff better than anyone else realize the mere opportunism of Heathcliff and advise her not be cheated "– he's a fierce, pitiless, wolfish man" (P 125)(2). The prompt reply to Catherine by Isabella was, "I love him more than you loved Edgar and he might love me, it you would let him." (P 125)(2) However, Catherine further tries to convince… and he crush you, like a sparrow's egg… I know he couldn't love a Linton (P.126)(2) Nelly Dean, who always safeguards the masters and is well aware of the ulterior motives of Heathcliff therefore, advices "Banish him from your thoughts miss, I said he is a bird of bad omen; no mate for you." (P. 126) (2) to which Isabella remarks "you are leagued him to the rest, Ellen. Everybody recognizes Heathcliff as an opportunist yet, Isabella to whom it matters most is totally blind in love. Value of the words of those meaning well for Isabella is not seen. But then it does not take more than two months for her to realize her folly. She asks Nelly (in her letter) "Is Mr. Heathcliff a man if it so, is he mad and if not, is he a devil?... I beseech you to explain if you can, what I have married…" (P.167)(2) It is a kind of realization, yet, too late.

v. Junior Cathy – Linton

Herein is a love affair that seems almost forced, yet it is more of a situation wherein "Sympathy Leads to Love". It is a situation wherein one falls in love, then the other follows. Herein is another strand of humanity wherein humans do end up in love. Junior (Cathy) has it all: dark eyes and poise of Heathcliff; fair skin, small features, and yellow curling hair of Lintons. Her beauty cannot get any better; yet her character gets better with the passage of time.

(P. 231)(2)

Yet, Linton is a sickly child who is no match for his cousin Cathy (Junior) however, their relationship was a design of Heathcliff "My design is an honest as possible. I inform you of its whole scope he said That the two cousins may fall in love, and get married." (P. 263)

At first, Cathy is very kind and considerate towards Linton who starts crying even for a minor reason yet subsequently, she falls in love with him as her sympathy towards him, leads to love. When it dawns on Nelly Dean who mothers Cathy (Junior) the ulterior motive of Heathcliff for Linton to marry Cathy, she becomes furious and finds fault with Linton "And you imagine that beautiful young lady, that healthy, hearty girl, will tie herself to a little perishing monkey like you? (P. 332)(2) Nevertheless, Cathy marries Linton led by the force of Heathcliff and his design However she looks after Linton well till he dies and remarks. He's safe, and I'm free. (P.358)(2)

vi. Hindly – Frances

Although not much said of the relationship of Hindly-Frances, there seems to have a solid, deep bond between them. Hindly was heartbroken following the death of Frances. Owing to the relentless ill-treatment of Hindly towards Heathcliff Mr. Earnshaw had no other option than sending Hindly to college (2). When he returned home, it was for his father's funeral. And his arrival with a wife "set the neighbours gossiping right and left" (P.53)(2)

Frances appears not to be from the same social class as in the case of Earnshows. As Nelly Dean expresses what she was, and where she was born, —he never informed us probably, She had neither money nor name to recommend her (P. 53)(2) and it seems that she was not accustomed to luxurious gothic objects contained in Wuthering Heights "every object she saw , the moment she crossed the threshold, appeared to delight her" (P.53)(2)

Hindly usually sounds hard and harsh towards Heathcliff and Catherine (senior) yet, there seems to have mutual love, trust and respect between Hindly and Frances. She was down with fever and Hindly nursed her well, nevertheless, Frances dies rather unexpectedly "He raised her in his arms, she changed and she was dead.(P. 79)(2)

The separation made Hindly extremely heartbroken "he grew desperate…..he neither wept nor prayed he cursed and defied. (P. 79)(2) As Hareton was born on the day Frances died, Hindly forms an unjustifiable hatred towards motherless boy, Hareton. Wherever Hindly is drunk he tempts to beat the helpless boy yet, Hareton was slightly lucky to be looked after by an affectionate surrogate mother in the form of Nelly Dean who risks her life itself to safe guard young Hareton. Thus, it is quite obvious that Hindly truly loves Frances irrespective of her social status which play a crucial role in Victorian society.

Conclusion

Wuthering Heights is a gothic novel, featuring supernatural elements, ominous settings, and threats to young women, which were popular during the Victorian era. The theme of hate and revenge, intertwined with the all-consuming love, permeates the entire novel. The use of multiple narrators and the exploration of doubles and opposites, such as Wuthering Heights and Thrushcross Grange, also make the novel unique and intensely engaging. Furthermore, the novel delves into the precariousness of social class during the late eighteenth and early nineteenth centuries, displaying the fragile position of the gentry in British society.

Still more the novel has been described as having a dark and twisted world, with gothic and supernatural elements contributing to the overall mood and tone of the story. This combination of love, social class exploration, gothic elements, and complex narrative techniques makes Wuthering Heights an exceptional work of literature. These themes and elements contribute to the exceptional literary quality of Wuthering Heights, making it a fascinating and enduring work of literature.

As writings by women were considered to be inferior to men during the Victorian era, Emily Bronte, writing under the adopted pseudonym of Ellis Bell, Emily Bronte in the year 1847 produced a novel, that in today's modern world is considered, as among the finest 100 novels ever. Bronte delves into the destructive nature of exceedingly intense passion between its two main characters. Furthermore, it presents five more situations of love. Wuthering Heights is a masterpiece in elaborating different types of human courtships that are extremely diverse from one and other. Then again the offshoots, the ramifications of their all-consuming burning love is such, it emerges instrumental in creating situations, wherein in the lesser characters in their generation and even the second generation too are found entangled in their own love affairs.

The six relationships that are in focus in this research highlights the situations that drive people to fall in love. Among them could well be social class, exceedingly good looks, sympathy and love at first sight. Wuthering Heights is a consummate testimony of such situations that present realistic scenarios of human condition.

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