

## **Repetitions and Analogies in *Wuthering Heights*: A Study of Some Aspects of Its Style**

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**Abstract.** In her novel *Wuthering Heights*, Emily Bronte makes deliberate use of repetitive words and analogies in order to evoke a particular atmosphere, set up a certain structural organization, and reveal character, in addition to conveying the major conflicts or depicting the main forces operating in the novel. It is the purpose of this paper to trace these repetitive words and proliferating analogies and comment on their various functions

A careful study of *Wuthering Heights* will discover certain peculiarities about its style. In the first place, there is a repetitive use of words such as "hell," "devil," "Satan," "fiend," "demon," "goblin," "ghost," among others—all pointing to a strong concern with the supernatural. Such a reiteration has the effect of habituating the reader to the close presence of the supernatural in the novel and preparing him for the apparitions that occur and the "demonization" of the two major characters: Catherine and Heathcliff. (In order to avoid confusion between the two Catherines, I will call the elder one Catherine, and the younger, Cathy). Moreover, there is a frequent use of analogies between humans and animals, humans and monsters, and humans and supernatural places or beings. Such numerous analogies, as we find in the novel, have the effect of showing the degradation of human nature when it yields to cruelty, revenge, and hatred, and discards forgiveness, pity, and hope. Such a moral degradation on the part of man makes him an easy prey to the powers of darkness.

The proliferation and reiteration of certain language referents tend to evoke a particular atmosphere, set up certain structural organizations and reveal character, in addition to conveying the major conflicts or depicting the main forces operating in the novel. The language of *Wuthering Heights* is richly analogical and highly suggestive, as Robert Kiely aptly remarks:

The language is highly metaphorical, but it is also highly analogical. ...Metaphor may be so deeply rooted as to be unobtrusive as a manifestation of the kind of synthesis the novel treats on a great many levels. Analogy calls attention to itself, and, in so doing, calls attention to the essential difference between the two phenomena being compared.<sup>(1)</sup>

Critics of the novel have commented on Emily Bronte's portrayal of the demonic or natural, i.e., non-human forces in the novel. They have, however, paid scant attention to some of the stylistic devices Emily Bronte uses in her novel; devices which are so frequent as to appear deliberate. Thus Charlotte Bronte was as shocked by her sister's creation of Heathcliff as were the other early readers of the novel: "We should say he [Heathcliff] was child of neither Lascar or gipsy, but a man's shape animated by demon life—a Ghoul—an Afreet."<sup>(2)</sup> Lord David Cecil remarks that Heathcliff, "Like all Emily Bronte's characters ... is a manifestation of natural forces acting involuntarily under the pressure of his own nature."<sup>(3)</sup>

Dorothy Van Ghent argues, in her seminal essay on the novel, that:

There is still the difficulty of defining, with any precision, the quality of the demonic that is realized most vividly in the conception of Heathcliff... Heathcliff's is an archetypal figure, untraceably ancient in mythological thought.<sup>(4)</sup>

Q.D.Leavis refers to the monster-like nature of Heathcliff and its relation to the supernatural:

Another trace of the immature draft of the novel is the fairytale opening of the Earnshaw story, where the father, like the merchant in *Beauty and the Beast*, goes off to the city promising to bring his children back the presents each has commanded. ... Catherine's tragedy then was that she forgot her prince and he was forced to remain the monster destroying her.<sup>(5)</sup>

Elizabeth McAndrew writes that in Catherine, "the indomitability of the light-filled human spirit rests in its tie to the demonic forces of the earth."<sup>(6)</sup> And William R.

<sup>(1)</sup> Robert Kiely, *The Romantic Novel in England* (Cambridge, Mass.: Harvard University Press, 1972), 245-46.

<sup>(2)</sup> "Wuthering Heights" in *Critics on Charlotte and Emily Bronte*, ed. Judith O'Neill (Miami, FL.: University of Miami Press, 1979), 53.

<sup>(3)</sup> David Cecil, "Emily Bronte and *Wuthering Heights*" in *Wuthering Heights: A Casebook*, ed. Miriam Allott (London: Macmillan, 1992), 122.

<sup>(4)</sup> Dorothy Van Ghent, *The English Novel: Form and Function* (New York: Harper & Row, 1961), 154.

<sup>(5)</sup> Q.D. Leavis, *Lectures in America* [with F.R. Leavis] (London: Chatto & Windus, 1961), 90.

<sup>(6)</sup> Elizabeth McAndrew, *The Gothic Tradition in Fiction* (New York: Columbia University Press, 1979), 184.

Goetz has found that "the novel has to do with primitive nature and culture, or perhaps, more precisely, with the transition from the former to the latter."<sup>(7)</sup>

These critics have, in spite of their valuable insights, tended to concentrate exclusively either on one aspect or one character in the novel. They have ignored the important fact that the novel is concerned with many aspects of human nature and that the unrelieved darkness, gloom, and evil associated with *Wuthering Heights* are an externalization of the wickedness, hypocrisy, injustice and vengefulness practiced by its inhabitants. These critics have disregarded the cumulative and suggestive effects of language and paid more attention to the action of the characters or to the general qualities of the prose used.<sup>(8)</sup> It is true that actions and language are frequently inseparable from each other, but language can, as in the case of *Wuthering Heights*, acquire an entity of its own and become one of the major actors in the drama being enacted. The characters in *Wuthering Heights*, rather than creating their own language, seem to be enmeshed in the web it spins for them.

It is the purpose of this paper to study a peculiar aspect of the language of *Wuthering Heights* and to show that it is used in such a way as to create significances that transcend the direct meanings of the characters' actions. This paper will demonstrate that the proliferation and repetition of certain referents have the function of creating a certain atmosphere or evoking a particular mood; setting up contrasting organizational structures; revealing character or extending the characters' supernatural affiliations; conveying the hatred, grudge, and contempt the characters harbor against each other; and, finally, depicting the main forces operating in the novel. The methodology proposed is to trace the reiterative occurrence of certain words and analogies and show how they perform their various functions in the novel.

Thus the word "devil" occurs thirty-nine times, the adjective "devilish" once, and the pronoun "Him" referring to the devil also once. It is true that this word is frequently used merely as a curse (pp. 6[twice], 28, 152, 162, 188, 232, 288, 289, 328 and 335),<sup>(9)</sup> or to establish an ironic or humorous analogy (pp. 49, 87, 109, 153, 232, 285

<sup>(7)</sup> William R. Goetz, "Genealogy and Incest in *Wuthering Heights*," *Studies in the Novel*, 14, No.1 (Winter 1982), 361.

<sup>(8)</sup> In her study of the style of the novel, Irene Cooper-Willis is mainly concerned with the dramatic function of a few verbs and other parts of speech. See "The Style of *Wuthering Heights*" in *Critics on Charlotte and Emily Bronte*, 58-60. Mark Schorer's study of the metaphors in the novel argues that Emily Bronte is concerned with showing how the associations with nature and animals enhance human feeling. See "The Metaphors in *Wuthering Heights*" in *Critics on Charlotte and Emily Bronte*, 61.5. And Vincent Buckley is interested in studying the general qualities of the prose used in the novel. See "Passion and Control in *Wuthering Heights*," in *Critics on Charlotte and Emily Bronte*, pp. 83-94.

<sup>(9)</sup> All page references are to Emily Bronte, *Wuthering Heights* (London: Longman, 1959).

and 304); however, many of the other contexts in which it is used acquire a symbolic or metaphoric meaning beyond the immediate situation.

Joseph, the hypocritical philistine who uses religion as a means by which to give himself power and importance, is in the habit of threatening the other characters with the mention of the "devil": "bud, goa raight tuh t'divil, like yer mother afore ye!" (p. 14). His frequent uses of the word "devil" (see also pp. 62, 91, and 352) shows that he is concerned only with punishment and evil and not with hope, mercy and salvation. Thus language is used to reveal the darker side of his puritanical nature. His character adds to the atmosphere of gloom that pervades *Wuthering Heights*.

Mr. Earnshaw tells his family, "but you must e'en take it [Heathcliff] as a gift of God; though it's as dark almost as if it came from the devil" (pp. 36-37). The association of Heathcliff with the "devil" is thus started from the very beginning of his introduction into *Wuthering Heights*. The family will *not* take him as a gift of God. Mrs. Earnshaw, Hindley and Nelly Dean (hereafter referred to as Nelly) will ill-treat him, and Catherine will betray him. Accordingly, the family chooses to ignore God's part in him and to concentrate on the devil's, thus bringing about his transformation into a demon or a devil.

Nelly calls Heathcliff's eyes, "devil's spies" (p. 58). Joseph calls Nelly's singing "devil's psalmody" (p. 62), and contemptuously refers to Heathcliff as "flaysome divil uf a gipsy" (p. 91). Little Hareton calls Heathcliff his "Devil-daddy" (p. 115), and Isabella, in her letter to Nelly, asks, "Is Mr. Heathcliff a man? if so, is he mad? And if not, is he a devil?" (p. 144). Heathcliff asks the dying Catherine, "Are you possessed with a devil?" (p. 168). The first time Heathcliff sees his son Linton, he acknowledges his own allegiance to the devil at the same time as he expresses his disappointment for having such a weakling for a son: "Oh, damn my soul! but that's worse than I expected – and the devil knows I was not sanguine!" (p. 218). Linton, true son to his father, calls Hareton: "Devil! devil!" (p. 264). Nelly calls Heathcliff a "devil" because he has imprisoned Cathy and prevented her from returning to Thrushcross Grange: "Her father *shall* see her, I vowed, and vowed again, if that devil be killed on his own door-stones in trying to prevent it!" (p. 297). One of the servants who announces that Heathcliff is coming to Thrushcross Grange refers to him as "that devil Heathcliff" (p. 299).

The young Cathy perceives the similarity between Heathcliff and the "devil": "You *are* miserable, are you not? Lonely, like the devil, and envious like him?" (p. 301). Heathcliff states that even after her death, Catherine acts towards him like a "devil" "She showed herself, as she often was in life, a devil to me!" (p. 304). Hareton scolds Cathy when she provokes Heathcliff and tells her he will stand by him even "if he were the devil" (p. 337). Heathcliff admits that, to his enemies, he has made himself worse than

the devil. (p. 351). On being told of Heathcliff's death, the puritanical Joseph betrays his unforgiving self-righteousness as he says: "Th'divil's harried off his soul... and he must hev his carcass intuh t'bargain, for ow't Aw care!" (p. 352).

The evil in *Wuthering Heights* becomes so contagious that Hindley, who has morally deteriorated under Heathcliff's influence, acknowledges the fact that there is some "devil" that eggs him on to act against his own interest:

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. (p. 148)

The destructive urge within Hindley is given a metaphorical expression by being called "some devil" since the devil is also destructive. However, the meaning that emerges from this metaphorical association transcends the immediate situation in which it occurs: it relates Hindley to a world beyond *Wuthering Heights*. As Dorothy Van Ghent has written:

Each entertains, in some degree, the powers of darkness. ... Even in the weakest of these souls there is an intimation of the dark Otherness, by which the soul is related psychologically to the inhuman world of pure energy, for it carries within itself an "otherness" of its own, that inhabits below consciousness.<sup>(10)</sup>

Thus the frequent mention of the word "devil" shows how strongly aware of the powers of darkness are the inhabitants of *Wuthering Heights* and how closely they feel these powers are to them.

The word "fiend" and its plural occur sixteen times and the adjective "fiendish" twice. I will quote only the most important examples of their occurrence. Lockwood calls the dogs that assail him in *Wuthering Heights* "four-footed fiends" (p. 5). In his delirium, he calls Catherine's ghost "the little fiend" (p. 27). Heathcliff's eyes are a couple of "black fiends" (p. 58). When the bull-dog seizes Catherine's ankle, Heathcliff curses enough to "annihilate any fiend in Christendom" (p. 49). Nelly admits that Hindley's treatment of Heathcliff was "enough to make a fiend of a saint" (p. 67). The infatuated Isabella refuses, at the beginning, to believe that "Mr. Heathcliff is ... a fiend" (p. 108). Hindley boasts of what he would have done had the "fiend [Heathcliff] deceived him" (p. 146). The disillusioned Isabella tells Nelly that Heathcliff is "a lying

<sup>(10)</sup> Van Gjemt, *The English Novel*, 165.

fiend! a monster, and not a human being!" (p. 160). Nelly says that Isabella provoked Heathcliff so much that "He was worked up to forget the fiendish prudence he boasted of" (p. 182). Hindley plans to kill Heathcliff and says to Isabella, "I'm sure you would have as much pleasure as I in witnessing the conclusion of the fiend's existence" (p. 185).

Isabella is so bitter about her unrequited love for Heathcliff and is so filled with anger, resentment, and even hatred for him that she becomes sadistic. Her way of tormenting him is through irony and sarcasm.<sup>(11)</sup> To her, Heathcliff is not *like* a fiend, but a veritable fiend, or a creature from hell whom she dares to defy and provoke as long as he is not paying full attention to her but is busy thinking of Catherine: "The clouded windows of hell flashed a moment toward me; the fiend which usually looked out, however, was so dimmed that I did not fear to hazard another sound of derision" (p. 191).

Heathcliff "chuckled a fiendish laugh" at the idea of Hareton fighting his own father, Hindley, should the latter come back from his grave and try to harm him, i.e., Heathcliff. (p. 231). Cathy thinks she can arouse Heathcliff's sympathy by appealing to his "human" qualities: "Mr. Heathcliff, you're a cruel man, but you're not a fiend" (p. 289). Heathcliff is greatly disturbed by the way Cathy, who has her mother's eyes, looks at him, "What fiend possesses you to stare at me, continually, with those infernal eyes" (p. 334). Heathcliff knows that Nelly thinks he is a fiend, "I believe you think me a fiend!" (p. 351). Heathcliff says sarcastically that when Joseph heard him growling at night, he thought it was his "conscience ... playing the fiend inside of [him]" (p. 304).

Thus, the repeated use of the word "fiend" helps to conjure up the atmosphere of frustration, contempt, and evil that pervades *Wuthering Heights*, and, like the iteration of the word "devil", contributes its share towards establishing a relationship between the inmates of *Wuthering Heights* and the Supernatural.

Another synonym of "devil" and "fiend" is the word "Satan" which occurs six times. Thus young Hindley tells Heathcliff, "only afterwards show him [Mr. Earnshaw] what you are, imp of Satan" (p. 40). Under the influence of drugs and alcohol, Hindley invokes Satan when threatening to kill Nelly: "But, with the help of Satan, I shall make you swallow the carving-knife, Nelly!" (p. 76). Catherine, who knows Heathcliff's character and nature thoroughly, tells him he can marry Isabella if he so desires: "I won't repeat my offer of a wife: it is as bad as offering Satan a lost soul. Your bliss lies, like his, in inflicting misery" (p. 119). Heathcliff tells Catherine she is responsible for their tragedy, for nothing could have separated them: "Because misery, and degradation, and

<sup>(11)</sup> See David Galef, "Keeping One's Distance: Irony and Doubling in *Wuthering Heights*," *Studies in the Novel*, 24, No. 3 (Fall 1992), 242-50.

death, and nothing that God or Satan could inflict would have parted us" (p. 170). Heathcliff's impassioned words thus accentuate the fact that he and Catherine lie outside conventional views of good and evil, and that together they can challenge whatever would stand in their way.

The hypocritical and puritanical Joseph scolds Nelly for her singing which he considers "glories tuh Sattan" (p. 323). Finally, after Heathcliff's death, Lockwood says that Hareton and Cathy can together brave any kind of evil that would face them: "Together, they would brave Satan and all his legions" (p. 354). If "Satan," "devil" and "fiend" provide metaphors and analogies for the feelings of hatred, revcnge, grudge, hostility and oppression that permeate *Wuthering Heights*, the love between Hareton and Cathy is the means by which these feelings are conquered and the atmosphere of frustration, gloom and despair which has made of *Wuthering Heights* a place akin to hell is checked and then alleviated.

The adjective "diabolical" occurs eight times. Heathcliff makes fun of Lockwood when the latter mistakenly refers to Cathy as Heathcliff's amiable lady: "My amiable lady!" he interrupted, with an almost diabolical sneer on his face" (p. 12). As a boy, Heathcliff seemed to be possessed by the devil and enjoyed witnessing Hindley's moral deterioration: "And truly, it appeared as if the lad were possessed of something diabolical at that period" (p. 67). In her despair, Isabella wishes Heathcliff may kill her and both damn and ruin himself: "I pray, that he may forget his diabolical prudence, and kill me!" (p. 161). Nelly scolds Heathcliff for not going away before Edgar's entrance and thus causing Catherine's distress and fateful fit: "That is the most diabolical deed that ever you did" (p. 172). Isabella finds Heathcliff "diabolical" (p. 189). Even Edgar, a Thrushcross Grange character, is forced to use this adjective when warning Cathy about Heathcliff, "No, it was not because I disliked 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" (p. 234). It is worth noticing that curses and references to "devil," "hell," "Satan" occur mainly in *Wuthering Heights* and seldom in *Thrushcross Grange*. Thus such referents help set up the organizational structure of the novel by which *Wuthering Heights* is contrasted with *Thrushcross Grange*.

Nelly describes Heathcliff's slapping of Cathy on both sides of the head as "diabolical violence" (p. 284). She asks Linton to reveal his father's plan *vis-à-vis* Cathy and herself: "You know what your diabolical father is after" (p. 285). Cathy, an inmate of *Thrushcross Grange*, loses her freedom when she comes to *Wuthering Heights*, for Heathcliff will not allow her to leave until she is married to his son. Thus, again, the two houses are contrasted: in *Wuthering Heights* people are liable to lose their freedom, to be plotted against, to be coerced and ill-treated, and to be subjected to all kinds of

humiliation; whereas in Thrushcross Grange, people experience love, freedom and sincerity.

The word “demon” occurs twice. The first time it is used in an analogy by which Catherine expresses her contempt for her pusillanimous husband: “Now, all is dashed wrong by the fool's craving to hear evil of self that haunts some people like a demon!” (p. 123). The irony here, however, is that it is Catherine herself whose cruelty and lack of sympathy or compassion for her loving husband and her complete absorption in Heathcliff that make her very much like the demon who haunts Edgar.

The second time the word “demon” occurs, it serves to reveal what a character who has been close to Heathcliff all her life thinks of him. Thus Nelly believes he is a demon and not just like a demon: “I had read of such hideous incarnate demons” (p. 346).

Other synonyms for “devil” such as “deuce” and “Nick” occur only once each. “Deuce” occurs only as a curse, (p. 1); and “Nick” occurs in Joseph's speech when he intended to frighten both Catherine and Heathcliff when they were children and acting naughtily: “owd Nick would fetch us as sure as we were living” (p. 21).

The novel teems with other supernatural beings. The word “goblin” occurs six times. Lockwood believes that the room Zillah has placed him in for the night is “swarming with ghosts and goblins” (p. 26). Hindley tells Nelly that Hareton deserves “flaying alive for not running to welcome... [him], and for screaming as if [he] were a goblin” (p. 76). When Nelly visits Wuthering Heights and encounters Heathcliff instead of Hindley, she is dismayed and runs away so fast and so scared as if she “had raised a goblin” (p.116). Isabella calls Heathcliff “that incarnate goblin!” (pp. 180-81). Cathy wants Hareton to accompany her in looking for the “goblin-hunter” who “rises in the marsh” (p. 205). And, finally, when Nelly enters Heathcliff's room, she sees him looking more like a goblin than a human being: “It appeared to me, not Mr. Heathcliff, but a goblin” (pp. 345-46).

The word “imp” occurs twice. As we have already seen, Hindley called Heathcliff when they were boys “imp of Satan” (p. 40). When Hindley regains consciousness after having fainted as a result of the wound he received when trying to shoot Heathcliff, he does not know that the latter had been kicking and trampling on him while he was unconscious: “But leaving out my arm, every inch of me is as sore as if I had been fighting with a legion of imps” (p. 190). Heathcliff's meanness in hitting a man who is down affiliates him with the legion of imps or revengeful demons that Hindley is referring to.



The word "hell" occurs twenty times, and the adjective "hellish" twice. It occurs many times in curses, (pp. 16, 76, 122, 152, 312, and 329), or is used as an intensifier expressing the extent of a character's suffering (pp. 97, 132, 152 [twice], 162, and 168). It also expresses anger and determination on the part of the speaker (p. 336).

Other uses of the word, however, serve to establish the major characters as creatures of hell: "It's well the hellish villain [i.e., Heathcliff] has kept his word!" (p. 146). Hindley is sure "hell shall have his [Heathcliff's] soul!" (p. 149). Nelly, who represents average humanity and normal but limited common sense, believes that in death, Catherine, like every other human being when he or she dies, will lie in uninterrupted rest, "I see a repose that neither earth nor hell can break" (p. 174). Future events, however, belie Nelly's beliefs. It is precisely this contrast between the beliefs of average humanity represented by Nelly, and what really happens in the novel, i.e., Catherine's ghost haunting the moors and Wuthering Heights, that enhances the significance of the relationship between Heathcliff and Catherine and conveys it beyond the normal and the rebellious to a realm all their own. Catherine and Heathcliff's rebellion against social injustice, which critics like Arnold Kettle<sup>(12)</sup> and Terry Eagleton<sup>(13)</sup> have dwelt upon, is no more than a stage along the road which takes them beyond economic issues, rules of marriage, revenge for racial and social discrimination and all the other kinds of social injustice, and up into a realm of demonic forces which find satisfaction and completion in each other to the exclusion of anything else.

Hindley curses Heathcliff: "Damn the hellish villain" (p. 185), thus giving expression to his inveterate hatred of him. Hindley would therefore risk spiritual perdition if he could only kill Heathcliff: "Oh, if God would but give me strength to strangle him in my last agony, I'd go to hell with joy" (p. 191). Isabella tells Nelly that Heathcliff's eyes are "The clouded windows of hell" (p. 191). It is significant that Heathcliff should swear by hell in order to express his intensive hatred for his son, Linton, and for Catherine's daughter, Cathy. Only a hellish being can nurture so much hatred for his own son and for a human being who has never harmed him: "By hell! I hate them" (p. 283). A demon like Heathcliff can cherish no love for human beings, only for other demonic powers like Catherine whose nature is akin to his. When Nelly sees Heathcliff in agony and muttering to himself, she feels inclined to agree with Joseph that his conscience has turned his heart "to an earthly hell" (p. 341). Both she and Joseph are wrong, however. Heathcliff has no conscience. His suffering is caused by his inability, as yet, to be one with his beloved Catherine. He himself confirms this when he tells

<sup>(12)</sup> Arnold Kettle, *An Introduction to the English Novel* (London: Hutchinson Publishing Group, 1951), 139-55.

<sup>(13)</sup> Terry Eagleton, "Passion, Social Rebellion, Capitalist Villainy: Contradiction Incarnate in Heathcliff," in *Wuthering Heights: A Casebook*, 210.

Nelly, "Last night, I was on the threshold of hell. Today, I am within sight of my heaven" (p. 345).

The repeated occurrence of the word "hell" helps suggest that Heathcliff has transformed Wuthering Heights into a place akin to hell and that its inmates are suffering the torments of hell as long as they are under his influence. Frederick Karl is therefore right when he remarks that "Heathcliff finds refuge in Wuthering Heights as a child and then, like a demon guarding the gates of hell, proceeds to ensnare everyone who enters it."<sup>(14)</sup> Heathcliff himself is not exempt from the torments of hell. He is not, however, as Cathy tells him, miserable like the devil because he is as lonely as he is (p. 301), for he is not a devil but some kind of demonic force which has been thwarted and betrayed. His only concern now is to be reunited with the only being he has ever cared for, a being which, like him, has acquired the nature and qualities of a demonic power. As Robert Kiely aptly observes: "The standard distinctions between heaven and hell, life and death, are dissolved and reabsorbed into a new organic form which tends toward a new unity in multiplicity."<sup>(15)</sup> As long as Heathcliff is not reunited with Catherine, he is in hell. So the proliferation of such words as "devil" "fiend," "demon" "Satan" and "hell" has the function of showing that Wuthering Heights has become a place of suffering and despair and that the best way to escape from suffering or overcome despair is to transcend, through love, the hatred and evil it harbors and abandon it. Therefore, if Cathy and Hareton manage through their human love for each other to transcend the hatred, hypocrisy, vengefulness, and gloom of Wuthering Heights, Heathcliff and Catherine also transcend, through their now metaphysical love for each other, as demons, the evil, injustice and bitterness also associated with Wuthering Heights.

The adjective "infernal" occurs nine times and the adverb "infernally" three times. Lockwood uses the word "infernal" in one of the few times when such words are applied to describe any goings-on in Thrushcross Grange. Lockwood, however, uses it just to show off his fastidiousness as a city-dweller: "I saw a servant-girl on her knees, surrounded by brushes ... and raising an infernal dust as she extinguished the flames with heaps of cinders" (p. 7). The irony here lies in the fact that although Lockwood uses the word "infernal" in a fanciful manner and is happy with his own conceit in extending the analogy with hell (i.e., infernal) by using such words as "flames" and "cinders" he will encounter real hell in Wuthering Heights: he will be attacked by the infernal dogs; he will be given an infernal treatment by Heathcliff and Hareton; and, in a nightmare, he will see Catherine's ghost.

<sup>(14)</sup> "The Brontës: The Self Defined, Redefined, and Refined," in *The Victorian Experience: The Novelists*, ed. Richard Levine (Athens, Ohio: University Press, 1976), 142.

<sup>(15)</sup> Kiely, *The Romantic Novel*, 244-45.

Following Mr. Earnshaw's death, the animosity and hatred between Hindley and Heathcliff transform *Wuthering Heights* into a kind of hell. Nelly describes it to Lockwood in the following terms: "I could not half tell you what an infernal house we had" (p. 67). The degenerate Hindley, acting under the influence of drugs, takes it into his head to cut his son's hair. The language he uses betrays his despair, suffering, and sense of degradation: "Besides, it's infernal affectation—devilish conceit it is to cherish our ears—we're asses enough, without them" (p. 76). Heathcliff himself finds no stronger words by which to express his anger with Catherine for having betrayed him than the adverb "infernally" which he uses twice to show the intensity of his anguish: "I know you have treated me infernally—infernally!" (p. 118). Catherine, however, is incapable of understanding that by marrying Edgar, she has betrayed him. She asks him: "How have I treated you infernally?" (p. 118). Later on, Heathcliff accuses the dying Catherine of selfishness. By starving herself to death she has liberated herself from the prison of the body while he will live on deprived of her, "Is it not sufficient for your infernal selfishness, that while you are at peace I shall writhe in the torments of hell?" (p. 168). Catherine, however, will not be at peace. Her ghost will keep hovering over the moors and haunting *Wuthering Heights* waiting for Heathcliff. As Elizabeth McAndrew has remarked:

In Cath[erine], the indomitability of the light-filled human spirit rests in its tie to the demonic forces of the earth. ... The spirit world into which Cath[erine] draws Heathcliff must be part of that same universal demon realm from which he came and which surrounds the domains of man, civilized and savage alike.<sup>161</sup>

Isabella has come to hate Heathcliff so much that she would prefer "a perpetual dwelling in the infernal regions, than, even for one night, abide beneath the roof of *Wuthering Heights* again" (p. 192). Although Heathcliff likes Hareton, he talks to him rudely and gruffly: "Hareton you infernal calf, begone to your work" (p. 219). "Infernal" here has complex meanings. Hareton is infernal because he is Hindley's son; but more importantly, in spite of how Heathcliff feels about Hindley, he cannot help liking his son. Hareton is therefore infernal because he has made Heathcliff like him against his will.

Heathcliff expresses his suffering while waiting for Catherine's ghost to come to him by describing it as "infernal" because it is making him wait so long: "Infernal—keeping my nerves at such a stretch" (p. 304). The epicene Lockwood betrays his jealousy and regret at having lost Cathy through his fecklessness and inanity when he uses the word "infernal" which reveals the depths of his frustration: "I supposed I should be condemned in Hareton Earnshaw's heart, if not by his mouth, to the lowest pit of the

<sup>161</sup> McAndrew, *The Gothic Tradition*, 184-85.

infernal regions if I showed my unfortunate person in his neighborhood then" (p. 323). His using the word "infernal" shows that subconsciously he blames himself and feels that he deserves the worst punishment for having let such a beautiful girl as Cathy slip through his lazy fingers. And, finally, Heathcliff tells Cathy, who has her mother's eyes, "What fiend possesses you to stare back at me, continually, with those infernal eyes?" (p. 334). The eyes are "infernal" because they belong to Cathy whom he detests for being Edgar's daughter, but more importantly, because they remind him of her mother who caused and is still causing him infernal suffering.

References to monsters abound in the novel. Nelly says: "Miss Cathy will think twice before she takes the cockatrice! [i.e., Linton]" (p. 289). Heathcliff tells Catherine he does not like Isabella, "except in a very ghoulish fashion" (p. 112). Nelly wonders about Heathcliff, "Is he a ghoul, or a vampire?" (p. 346). Isabella describes Heathcliff as having "sharp, cannibal teeth" (p. 186). And she again thinks that Heathcliff possesses "basilisk eyes" (p. 189).

As the novel teems with references to the supernatural, we find the word "ghost" occurring eight times. We also find the words "ghostly," "haunted" and "phantom" occurring once each. Thus Cathy tells Hareton that if Lockwood loses his way and is killed in the snow, she hopes "his ghost will haunt" him. (p. 16). Nelly refuses to hear Catherine's dismal dream because "We're dismal enough without conjuring up ghosts and visions to perplex us" (p. 83). In her delirium, Catherine, exclaims, "Oh! Nelly, the room is haunted! I'm afraid of being alone!" (p. 130). Again, while delirious, Catherine whose thoughts are always of Heathcliff, raves about the days when they used to pass by Gimmerton Kirk together: "We've braved its ghosts often together, and dared each other to stand among the graves and ask them to come" (p. 113).

Isabella describes the decaying Hindley by comparing his eyes with Catherine's: "And his eyes, too, were like a a ghostly Catherine's, with all their beauty annihilated" (p. 146). One of the characteristics of *Wuthering Heights* is that the characters are very close to one another either through physical resemblance (Hareton looks very much like Catherine and Cathy's eyes are like her mother's) or through their names (Cathy has the same name as her mother's); Linton, Heathcliff and Isabella's son, is given his mother's family name (his mother's family name is Linton) as his first name; and Heathcliff is given the name of a son of the Earnshaws who died in childhood. As William Goetz notices:

The most distinctive feature of the structure of relations among the characters in the novel is, of course, its closeness or inbredness: the peculiar proximity or likeness (in the degree of relations) between different individuals.<sup>(17)</sup>

<sup>(17)</sup> Goetz, "Genealogy and Incest," 362.

It is not only the physical likeness or proximity in the degree of relations that produces such an uncanny degree of closeness between the characters, but the repetition of such words as "hell," "devil," "fiend," "Satan," "demon," "infernal," "goblin," "ghost," and "ghostly," which induce a feeling of common fate or heritage shared by all the characters, reinforces such closeness and intensifies the conflicts that arise among them.

The agonizing Heathcliff, desperate and angry at having lost Catherine, wants her to haunt him like a ghost: "You said I killed you- haunt me, then. The murdered do haunt their murderers, I believe- I know that ghosts *have* wandered the earth" (pp. 176-77). The word "haunt" here suggests that Heathcliff is aware or is sure that Catherine has the power to do so. Vincent Buckley is therefore justified when he writes:

The relationship ... is not only a relationship between one person and another but also a relationship between each of them and the world of natural forces which each of them appears to represent to the other.<sup>(18)</sup>

Heathcliff assures Nelly that he believes in ghosts and that he has a strong impression that Catherine's ghost is hovering over the moors: "I have a strong faith in ghosts: I have a conviction that they can, and do exist, among us!" (p. 303). Although Heathcliff uses the word "ghost" in a different meaning in the following statement: "Hareton's aspect was the ghost of my immortal love" (p. 340), he unwittingly reveals another reason for his feeling a simultaneous attraction to and revulsion from Hareton: Hareton looks so much like Catherine that it seems as if she were haunting Heathcliff through him.

Nelly expresses her scepticism over the statements made by the shepherd boy who claims he has seen Catherine's and Heathcliff's ghosts: "He probably raised the phantoms from thinking, as he traversed the moors alone" (p. 354). Finally, when Nelly tells Lockwood that only Joseph will be left in *Wuthering Heights* and that he will be living in the kitchen while the rest of the house will be shut up, Lockwood, who has seen Catherine's ghost in a nightmarish dream, remarks: "For the use of such ghosts as choose to inhabit it" (p. 354).

The proliferation of words referring to the supernatural points to a very distinct characteristic of *Wuthering Heights*: unlike what happens in other novels, the two major characters, Heathcliff and Catherine, cannot be interiorized. They cannot be contained inside a house. The house is of paramount importance, for most of the important situations in the traditional novel occur within its walls. Heathcliff and Catherine, unlike Hareton and Cathy who get married and move to Thrushcross Grange in which they settle permanently, become part of the supernatural world which can be apprehended

<sup>(18)</sup> Buckley, "Passion and Control," 92.

only poetically and in which the interiorizing role of the house is completely nullified.<sup>119</sup> The proliferation of such words as “hell,” “devil,” “Satan,” “infernal,” “diabolical,” “demon,” “fiend” and others in *Wuthering Heights* shows how closely the supernatural impinges upon the natural, neutralizing the sheltering or safety-providing role of the traditional house and paving the way for the “demonization” of Heathcliff and Catherine.

In the atmosphere of hatred, evil, and revenge that prevails in *Wuthering Heights*, human nature is bound to grow crooked and inclined towards the monstrous, the bestial and the brutish. Thus the word “brute” and its derivatives occur ten times in the novel.

Hareton is mad at Lockwood because the latter assumes Cathy is his wife but “smothered the storm in a brutal curse” (p. 13). Hindley calls Heathcliff whom he has just beaten up, “That brute of a lad has warmed me nicely” (p. 60). Catherine hears the inmates of Thrushcross Grange describe Heathcliff as “worse than a brute” (p. 69). Heathcliff answers Catherine “brutally” that he would “wrench the [talons] off her [Isabella's] fingers” (p.112). Catherine asks Heathcliff how he plans to take his revenge: “How will you take it, ungrateful brute?” (p. 118). Isabella calls Heathcliff “the brute beast” (p. 180). Heathcliff plans to transform Hareton into a brute just as Hareton's father, Hindley, had tried to do to him: “He appeared to have bent his malevolence on making him a brute” (p. 207). He almost succeeds: “I've got him faster than his scoundrel of a father secured me, and lower; for he takes a pride in his brutishness” (p. 250). Hindley calls his own son a “brute”: “Do you know, Miss Linton, that brute Hareton laughs at me!” (p. 250). Cathy also calls Hareton a “brute”: “and if it were worth while being civil to the brute” (p. 263). Nelly is unwilling to tell Edgar about Heathcliff's actions against Cathy: “Nor did I describe all his father's brute conduct— my intentions being to add no bitterness” (p. 296). Angered by her scorn, Hareton strikes Cathy who then says to him: “Yes; that's all the good that such a brute as you can get from them [books]!” (p. 317).

The word “beast” occurs twice. Heathcliff calls the servant at Thrushcross Grange, “A beast of a servant” (p. 50). And, as we have seen,, Isabella calls Heathcliff, “the brute beast” (p. 180).

The word “monster” occurs three times. The first time it is used, it shows that the dogs that live in *Wuthering Heights* are as ferocious, wicked, and unnatural as the human inmates: “two hairy monsters flew at my throat” (p. 17). Hindley says that his

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<sup>119</sup> See John P. Farrell, “Reading the Text of Community in *Wuthering Heights*,” *English Literary History*, 56, No. 1 (1989), 190-91.

own son, Hareton, is a "monster" (p. 77). And, finally, Isabella calls Heathcliff, "Monster!" (p. 182).

Another characteristic of the style of *Wuthering Heights* is its tendency to establish analogies between the humans and the dogs that inhabit Wuthering Heights and some ferocious animals, thus accentuating the unnaturalness and evil that prevail in that place. Accordingly, we find that the derivatives of the word "wolf" are used twice and the word "wolf" itself is implied three times. Lockwood says: "The canine mother was sneaking wolfishly to the back of my legs" (p. 5). Catherine tells Isabella that Heathcliff is "a fierce, pitiless, wolfish man" (p. 107), and that she will not let him "seize and devour her [Isabella] up" (p.112). As a result of Heathcliff's presence and activities (after his return to Wuthering Heights following his three-year absence), Nelly feels that he is like a wolf set loose: "I felt God had forsaken the sheep there to its wicked wanderings, and an evil beast prowled between it and the fold, waiting his time to spring and destroy" (p. 113). Isabella describes the demented Hindley as "glaring like a hungry wolf" (p. 146). And, finally, at Catherine's death, Heathcliff "lifting up his eyes, howled, not like a man, but like a savage beast getting goaded to death with knives and spears" (p. 177).

The word "bear" occurs twice and the word "bearishly" once. Lockwood finds that Hareton's whiskers "encroached bearishly over his cheeks" (p. 10). Hareton is a "bear" (p. 13). Isabella tries to prevent Hindley from firing his gun at Heathcliff but fails: "I might as well have struggled with a bear" (p. 183).

The word "minx" occurs once: Lockwood calls Catherine "minx." (p. 27). The word "tiger" occurs twice. Lockwood complains because Heathcliff has left him alone with the savage dogs: "You might as well leave a stranger with a brood of tigers" (p. 6). Isabella expresses her fear of Heathcliff by likening him to a tiger, "a tiger or a venomous serpent could not rouse terror in me equal to that which he wakens" (p. 153). The feminine of tiger, "tigress" also occurs, but only once and is used by Catherine to describe Isabella's fierce defence of her love for the unresponsive Heathcliff: "There's a tigress" (p. 111).

The word "fox" and the feminine "vixen" occur once each. Catherine bids Isabella take away "her vixen face!" (p.111). Nelly tells Cathy, "It shows you are a cunning little fox" (p. 204).

The words "serpent," "viper," "snake," and "reptile" occur once each. Isabella tells Nelly that Heathcliff is more terrifying than a "venomous serpent" (p. 153). Heathcliff calls Isabella "viper" (p. 188). He tells Cathy "I'd rather be hugged by a

snake" (p. 289), rather than be hugged by her. Cathy tells Linton, "Rise, and don't degrade yourself into an abject reptile— don't" (p. 280).

There are also analogies with wild animals and birds. Thus Heathcliff stares at Isabella as if she were a "strange repulsive animal: a centipede from the Indies" (p. 111). Catherine says that Isabella is "foolish to reveal those talons to him [Heathcliff]" (pp. 111-12). She also tells Edgar contemptuously that his "type is not a lamb, it's a sucking leveret" (p. 121). Heathcliff, describing his revenge, says: "I have no pity! The more the worms writhe, the more I yearn to crush out their entrails!" (p. 161). Heathcliff hates Cathy so much that he shudders when she attempts to hug him, "Keep your eff's [i.e., newt's] fingers off" (p. 289). Cathy is angry with Hareton because he has possessed himself of all her books: "All old-friends —I brought the last here— and you gathered them, as a magpie gathers silver spoons, for the mere love of stealing" (p. 315). The recurring references to "beasts," "brutes," "monsters," and wild and savage animals show that the world of *Wuthering Heights* is a world of sadism and violence, as Wade Thompson makes the following pertinent remarks:

In summary, then, the world of *Wuthering Heights* is a world of sadism, violence, and wanton cruelty, wherein the children—without the protection of their mothers—have to fight for very life against adults who show almost no tenderness, love, or mercy. 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.<sup>(20)</sup>

Another characteristic of the style of the novel is the use of animals and birds which are usually gentle, innocent, or harmless, in analogies with humans. Such analogies have a reductive purpose. As Mark Schorer has aptly remarked: "For the domestic and gentle animals are generally used for purposes of harsh satire or vilification."<sup>(21)</sup> Thus Lockwood confesses his cowardice and inability to respond to love by using an analogy with the slow and timid snail: "Shrunk icily into myself like a snail" (p. 4). Heathcliff calls Cathy a "jade" (p. 30). Hindley says to Heathcliff, "Off, dog!" (p. 40).

The word "monkey" occurs three times. The first time it is used by Nelly to describe Catherine's defiant naughtiness: "The little monkey had crept by the skylight of one garret along the roof" (p. 62). The next time, however, it is used derogatively, as Catherine tells Isabella, "You are an impetuous little monkey" (p. 107). Nelly also uses it in a still more fiercely derogative sense when she tells the effeminate, self-centred Linton: "And do you imagine that beautiful young lady [Cathy] ... will tie herself to a little perishing monkey like you?" (p. 286).

<sup>(20)</sup> Wade Thompson, "Infanticide and Sadism in *Wuthering Heights*," in *Critics on Charlotte and Emily Bronte*, 97.

<sup>(21)</sup> Schorer, "The Metaphors," 63.



The word "cat" is used twice and in both cases it is used as part of a debunking analogy. Nelly describes Edgar's helpless infatuation with Catherine in a way which not only shows Edgar's weakness of character but also reveals Nelly's dislike for Catherine: "He possessed the power to depart, as much as a cat possesses the power to leave a mouse half killed, or a bird half eaten" (p. 75). Catherine tells Heathcliff sarcastically that she and Isabella have been quarrelling over him, "We were quarrelling like cats about you, Heathcliff, and I was fairly beaten in protestations of devotion and admiration" (p. 110).

The word "whelp" occurs three times. Hindley tells Catherine, derisively, "You look as dismal as a drowned whelp" (p. 90). Heathcliff, however, applies it twice contemptuously to his son, Linton: "That is the sole consideration which can make me endure the whelp" (p. 220), and: "Has the whelp been playing that game long?" (p. 281).

Other variants of "dog" occur in a derogative context. Linton "achieved his exit as a spaniel might" (p. 287). Nelly tells the boy Heathcliff not to sulk because of Hindley's bad treatment: "Don't get the expression of a vicious cur" (p. 58).

Another trick of style in *Wuthering Heights* is to forge analogies between humans and birds or animals which are already cursed or disparaged. In this way, the humans are further despised and degraded. Thus Hindley says that Hareton is an "unnatural cub" (p. 76). Isabella calls Catherine "A dog in the manger" (p. 107). Nelly fears that Heathcliff is a "bird of bad omen" (p. 108). Heathcliff, talking about Edgar, tells Catherine, "Cathy, this lamb of yours threatens like a bull" (p. 120). Heathcliff expresses his contempt for Isabella's love for him: "Now was it not the depth of absurdity—of genuine idiocy, for that pitiful, slavish, mean-minded brach to dream that I could love her" (p. 160). When Catherine fainted, Heathcliff "foamed like a mad dog" (p. 170). He calls Joseph scornfully, "You toothless hound" (p. 188). He asks his son contemptuously, "Where is my share in thee, puling chicken?" (p.219). He curses Hareton, "Hareton, you infernal calf, begone to your work" (p.219). And, finally, Joseph's jaws worked like those of a "cow chewing its cud." (p. 334).

Thus, as I hope to have demonstrated, Emily Bronte was able through repetition and proliferation of certain words and analogies, to create an atmosphere of hatred, injustice, oppression, revenge, and brutality in *Wuthering Heights*. By means of such iterative words and numerous analogies she succeeded in spinning a web of hopelessness and frustration in which the characters were caught. *Wuthering Heights* became a place where freedom was curtailed, innocent fun was stifled, and love was betrayed. Against *Wuthering Heights*, Emily Bronte set Thrushcross Grange as a

contrasting structural organization. Thus while *Wuthering Heights* was enveloped in unrelieved darkness and gloom, Thrushcross Grange shone with opulent light and was enlivened by the normal cheerfulness of its inhabitants. Such words as "devil" "hell" "Satan" "fiend" "demon" "diabolical" "infernal" "goblin" "ghost" "monster" "brute" "beast" and the analogies with mythical monsters and savage animals- all of which are associated with evil, the powers of darkness, or distorted and perverted human nature, were seldom used in Thrushcross Grange.

The cumulative effect of the repetition and proliferation of such words and analogies, as I have discussed in this study, is to endow the characters and situations with qualities and affiliations beyond the contexts in which these characters figure or these situations are enacted. Thus, Heathcliff is so many times referred to in terms of "devil," "hell," "infernal," "diabolical," "demon," "fiend," "monster," "ghoul," "basilisk," and others that we gradually come to regard him as no longer human but as a being with an occult origin and supernatural affiliations. Catherine, likewise, is asked whether she is "possessed with a devil" (p. 168); to Heathcliff, she showed herself "a devil" (p. 304); and treated him "infernally" (p. 118). These associations with the powers of darkness help confirm her fiery qualities and her demonic nature which cause suffering and torment to those closest and dearest to her.

Finally, I would like to point out that the atmosphere of hatred, oppression, revenge, evil, and gloom which the writer has created by means of the deliberate use of repetitive words and proliferating analogies was paradoxically conducive to the growth of love: it led to the birth and development of the two love-stories. In other words, these recurring words and numerous analogies were structurally functional. The two love stories are related to each other and each illustrates, in its own different way, the major theme of the novel, which is, "That Love Conquers All." This point has not received adequate attention from the critics: they have failed to perceive the parallel relationship between the Catherine-Heathcliff, and the Cathy-Hareton love stories. Thus Miriam Allott has remarked: "Indeed, the second-generation story seems to result from a ruthlessly determined effort to supersede Heathcliff and everything identified with harsher, more destructive aspects of storm."<sup>(22)</sup> Boris Ford also finds that the two love stories are simply different: one is violent while the other is more "normal."<sup>(23)</sup> Ford, however, does not try to account for the different handling of each love story. Thomas Moser believes that Emily Bronte lost control of the second half of the novel which is therefore weak and un-convincing.<sup>(24)</sup> And, finally Albert Guerard also finds the love

<sup>(22)</sup> Miriam Allott, "The Rejection of Heathcliff," in *Critics on Charlotte and Emily Bronte*, 72.

<sup>(23)</sup> Boris Fords, "An Analysis of *Wuthering Heights*" in *Ibid.*, 80-81.

<sup>(24)</sup> Thomas Moser, "What Is the Matter With Emily Jane? Conflicting Impulses in *Wuthering Heights*," *Nineteenth Century Fiction*, 17, No. 1 (June 1962), 18-19.

themes of the second generation unsatisfactory: "The lovers of the second generation are weakened versions, parodies almost, of their predecessors."<sup>(25)</sup>

The Catherine-Heathcliff love-story is the more intense and the more violent of the two because the wickedness, humiliation and oppression suffered by Catherine and Heathcliff were much more severe, lasted a much longer period of time, and had, therefore, a much more searing effect on both of them, especially on Heathcliff. As a result, the love which developed between Heathcliff and Catherine became so intense as to be quasi-mystic, forged in the fire of rebellion against oppression and injustice, and fed by contempt for the weakness, inanity and unworthiness of most of the other characters (viz., Edgar, Isabella, Linton, Hindley, Joseph and Nelly). The repetition of certain words and the proliferation of particular analogies have the effect of isolating Heathcliff and imbuing him with a nature different from that of the other characters. As for Catherine, with whom Heathcliff has an uncanny affinity, she was always happy when she was wandering in the moors, alone or with him, or when she was defying all the other inhabitants of *Wuthering Heights*. Although she betrays Heathcliff and marries Edgar, Catherine comes to transcend social status and wealth, preferring death to life. Once dead, she can wait for Heathcliff to join her and nothing will separate them anymore. Heathcliff, on his part, transcends his passion for revenge, wealth, possession, and destruction and seeks to be reunited with her after death. In their reunion, as ghosts or demons, all the feelings of bitterness, frustration, and anger are overcome.

In the Cathy-Hareton love-story there are fewer words and analogies referring to the supernatural. There is more insistence on Hareton's brutality and bearishness, i.e., on his lack of education and culture and his rudeness and roughness, rather than on his being affiliated with the Supernatural. Cathy, likewise, is much less wild than her mother and very few words or analogies referring to the Supernatural or to wild animals are applied to her. Hence the Cathy-Hareton love-story is conceived on a lower level of intensity. Hareton is not aware of the harm done to him by Heathcliff. He even likes his oppressor and is proud of his own brutality. He does not experience the suffering, humiliation and anguish that Heathcliff experienced. Only when Cathy sneers at his efforts to read does he feel some humiliation, but, unlike Heathcliff, he can retaliate immediately by striking Cathy. Cathy, for her part, does resent Heathcliff's keeping her from her father and forcing her to marry Linton, but her predicament does not involve protracted suffering, humiliation and oppression. Therefore, no mystic bond of solidarity and oneness develops between her and Hareton. The relationship between them has an even unpropitious start. She despises him for his brutality and illiteracy and he resents her snobbishness and arrogance. Even when she tries to gain his friendship, he is suspicious of her. It is only when she kisses him (p. 330)—a very physical act—that he

<sup>(25)</sup> Albert Guerard, *Introduction to Wuthering Heights* (New York: Pocket Books, 1962), xi.

gradually accepts her offer to teach him how to read, whereon "All his rudeness and all his surly harshness had deserted him" (p. 330). She, for her part, overcomes her snobbishness and arrogance and asks him to forgive her: "Say you forgive me, Hareton, do! You can make me so happy, by speaking that little word" (p. 335). As she teaches him how to read, a strong love grows between them. This love becomes symbolic of their ability to conquer Heathcliff's efforts to reduce them to the level Hindley had tried to reduce him to. Heathcliff has tried to keep Hareton uneducated and uncivilized so that he will never amount to anything more than a brute or a boor, and to hold Cathy captive and force her to remain indolent or do menial work in the stifling atmosphere of Wuthering Heights. By helping Hareton to learn how to read and become educated, Cathy is providing him with the weapons by which he can emancipate himself and rescue her, the damsel in distress, from the ogre's castle in which she is held captive. Language paves the way for this love to grow. The atmosphere of hatred, revenge, oppression, and gloom spun by the repetition of certain words and the proliferation of particular analogies has the paradoxical effect of making both Cathy and Hareton realize they need each other if they are to attain happiness and overcome their dehumanizing environment. The love between them, romantic as it is, is a normal human love which can thrive only in a healthy atmosphere, away from Wuthering Heights and what it stands for. Hence, they leave Wuthering Heights, following Heathcliff's death, and settle in Thrushcross Grange.

The intensity generated through the repetition of certain words and the proliferation of particular analogies makes it inevitable that Heathcliff and Catherine should have unpleasant memories of the inmates of both Wuthering Heights and Thrushcross Grange; and, therefore, as demons, they are no longer forced to inhabit either house. Through their "demonization" they transcend both Wuthering Heights and Thrushcross Grange and their inmates as well as the terrible memories they have of either house. Cathy and Hareton's case is different. Cathy has pleasant memories of Thrushcross Grange as she recalls both her father's and Nelly's love for her. She naturally hates Wuthering Heights because of the way Heathcliff had treated her and then forced her to marry the dying Linton whom she had to nurse until his death. Hareton, for his part, having become educated and enlightened, would prefer leaving Wuthering Heights and the hatred and revenge it is associated with, and start a new life with Cathy in a place like Thrushcross Grange which stands for whatever is the opposite of "brutal," "monstrous," "rude," and "surly." To both Hareton and Cathy, Thrushcross Grange can extend a new hope for a better life.

Thus the two love-stories show that love is a liberating force in the novel. It is the force that rescues the lovers from the web of hatred, malice, greed, oppression and revenge which has enmeshed them and sets them free.

## دراسة بعض خصائص أسلوب "إيملي برونتي" في روايتها

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**ملخص البحث.** تعتمد إيملي برونتي في روايتها "مرتفعات وذرنج" على تكرار كلمات معينة واستخدام بعض التشبيهات بصورة مستمرة، وذلك لخلق جو معين للرواية ولإيجاد شكل تركيبى يلائم موضوعها. ويهدف هذا البحث إلى تتبع هذه الكلمات والتشبيهات المتكررة لتوضيح وظائفها المختلفة والدور الذي تقوم به لكشف سمات شخصيات الرواية ولتوضيح الصراعات الرئيسية والأحداث الهامة التي تدور حولها القصة.