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1.0. Introduction

Emily Brontë's . . . [*Wuthering Heights*] whirls together violent storms and tempestuous temperaments. One would be hard-pressed to find a stormier pair than Catherine and Heathcliff, who battle each other to the grave. The two protagonists, almost always at cross-purposes, are romantic and heartbreaking as their nettling relationship rubs them raw. To match their stormy union and capture her novel's fraught mood, Brontë infuses her pages with descriptions of desolate moors and weather-beaten landscapes. (Wyatt)

Taken from a review entitled "Let's Talk About the Weather", which is concerned with the incorporation of weather in various novels, this excerpt identifies features of *Wuthering Heights* that are immediately noticeable, but not necessarily immediately comprehensible in terms of their purpose. Rightly, stormy weather and scenery serve to 'match' Cathy's¹ and Heathcliff's 'stormy union' and simultaneously 'capture' the 'novel's fraught mood'. However, the novel 'whirls together violent storms and tempestuous temperaments' with an ulterior motive. This is closely connected to the common observation, noted for instance by Melissa Fegan, that *Wuthering Heights* is "a novel obsessed with duality and repetition" (10). Applied to the present focus, this means that there is 'duality' and 'repetition' when it comes to language pertaining to weather. Therefore, the main protagonists'² 'stormy union' and the 'novel's fraught mood', in Neal Wyatt's terms, are not necessarily achieved by means of stormy weather alone. Indeed, the presence of contrastive calm weather actually lends significance to instances of stormy weather in the book. In this way, the text ensures resolute 'repetition', and hence accentuation, of any attribute associated with the storm. These attributes make up profound images of storm. Moreover, and significantly, by exploiting the opposition between storm and calm,³ the novel not only underlines its own distressing tone and the inclination of the protagonists' alliance, but also brings into play other crucial contrasts.

First of all, there is clear opposition between perspectives in the book, where characters seem affected by either storm or calm. The variant of weather that affects them appears to colour their considerations, so that a stormy character like Heathcliff will present thoughts with a

¹ Following Heathcliff's preference, 'Cathy' denotes the elder Catherine throughout.

² It seems to be common practice to refer to Cathy and Heathcliff as the novel's 'main protagonists' because Catherine and Hareton are considered the protagonists of the novel's second half. Because the present analysis will focus on Cathy and Heathcliff, and for the sake of simplicity, 'the protagonists' will henceforth denote the main protagonists.

³ First identified by David Cecil (152).

tempest's distress and inconsiderateness, whereas the opinions of a calm character like Lockwood are marked by composure and cordiality⁴ comparable to steady sunshine. Eventually, these disparate perspectives reveal different characteristics among characters, so that for instance Heathcliff's composition can be seen as fierce and rugged, whereas Lockwood's figure is marked by gentility and refinement.⁵ In turn, these differences bring about opposite modes of conduct, where stormy characters are shown to resort to violent actions and passions, while calm characters conduct themselves in accordance with conventionality. Ultimately, these contrasts expose an all-encompassing matter of concern in *Wuthering Heights*, namely the conflict between nature and society.

The following chapters, employing a method of close reading, will attempt to show how the text gives rise to the aforesaid opposed perspectives, characteristics, and modes of conduct, and how the text uses these to discuss the encounter between nature and society. Simultaneously, it will be emphasised how imagery pertaining to storm brings nature to, and keeps it in, the book. To further illustrate the striking presence of such images in the novel, a representative selection of Emily Brontë's poems, which also shows the connection between nature and storm, will be consulted. Discussed at the beginning of each chapter to follow, the poems help illuminate why the contrasts outlined above are relevant to the ultimate comparison between nature and society.

The first chapter deals with contrasting perspectives. Entitled 'Location & Weather', the chapter looks at how characters' points of view are affected, or have been affected, by the weather at certain geographical locations. In this respect, the chapter focuses on Lockwood and Nelly Dean, because it is through their perspectives that readers get to experience, and become acquainted with, other characters. Consequently, the chapter argues, it is through the calm-affected, society-aligned viewpoints of Lockwood and Nelly that readers are invited to recognise the significance of the stormy perspective. Seeing that Lockwood's perception, unfolded at *Wuthering Heights*, is the first frame of reference to meet readers, a subsection entitled 'Wuthering Heights' deals with the development of Lockwood's standpoint. Another subsection of the first chapter is entitled 'Wuthering Heights versus Thrushcross Grange', so named because

⁴ At least when they are revealed to other characters; as will be pointed out, not all of Lockwood's reflections are necessarily warm and friendly.

⁵ Such contrasts have already been recognised by David Cecil (1925-1977), but whereas his study, to a great extent, is concerned with the contrasts themselves, the present analysis, using its own evidence from the novel, will be focused on one of the larger implications of such contrasts.

it identifies Thrushcross Grange as the epitome of Lockwood's and Nelly's shared perspective, against which Wuthering Heights is repeatedly contrasted.

The second chapter is entitled 'Characterisation', because it looks at how the novel portrays its characters. The chapter argues that the novel's characterisation, by way of an enduring emphasis on the location of Wuthering Heights, works to foreground the characteristics of Cathy and Heathcliff. Accordingly, the chapter's focus is on the protagonists. The subsection entitled 'Cathy and Heathcliff' elaborates on how the weather at Wuthering Heights, and the landscape adjacent to it, shape and determine the protagonists' personalities. Moreover, the subsection examines how Cathy and Heathcliff interact with each other after the influence of calm, and by extension, Thrushcross Grange and society, have reached their bond. Because the protagonists are often characterised individually in the novel, a subsection is dedicated to each of them in this chapter. The subsection entitled 'Cathy' focuses on how Cathy alone is perceived and treated by other characters, especially after her stay with the Lintons. The subsection called 'Heathcliff' looks at how Heathcliff's characteristics are stressed at the expense of traits associated with calm characters and Thrushcross Grange.

The final chapter is concerned with the third listed contrast, namely different modes of conduct. The chapter's title is 'Love & Passion', precisely because it examines how Cathy's and Heathcliff's analogous dispositions colour their considerations and actions when it comes to love and passion. Accordingly, there is a subsection called 'Declarations of Love', which studies how the novel's stormy personae think about attraction, and simultaneously undermine the capacities of their adversaries. Following this, a subsection entitled 'Passion Unleashed' looks at how the protagonists practise their love. Here, it is emphasised how Cathy and Heathcliff reveal passions that confound the onlookers, and thus, how these discharges of passion lend the storm, and therefore nature, their strongest expression in the novel.

2.0. Location & Weather

Readers of *Wuthering Heights* are early on taken in by elaborations on the setting of the novel. In particular, the environment of the setting receives close attention, where, from the very outset of the book, strong emphasis is put on the state of the weather. Location and weather thus appear to be equally important to the novel; the two aspects are emphasised consistently for the duration of the text, and the connection between them comes across as strikingly significant.

Similarly, the poem “M G—For the U.S.” by Emily Brontë pays close attention to the relationship between geographical area and weather. This is demonstrated by the poem’s following stanzas:

M G—For the U.S.

T’was yesterday at early dawn
I whached [*sic*] the falling snow;
A drearier scene on winter morn
Was never stretched below.

.....

And then I thought of Ula’s bowers
Beyond the Southern Sea
Her tropic prairies bright with flowers
And rivers wandering free—

.....

Who that has breathed that heavenly air
To northern climes would come
To Gondals mists and moorlands drear
And sleet and frozen gloom?. (Brontë "Dated Poems and Fragments"
144)

Two distinct geographical localities are described in the poem, each with its accompanying weather or ‘clime’. On the one hand, there is a ‘northern’ area with ‘northern climes’, which

entail: 'falling snow', 'mists and moorlands drear', and 'sleet and frozen gloom'. On the other hand, there is a 'southern' area, which is marked by 'tropic prairies bright with flowers' and 'rivers wandering free'. In other words, the poem recognises the apparent disparity between two locations that are opposed directionally, one with a turbulent and dark environment, another endowed with peaceful brightness. Similar disparity is exposed in the novel *Wuthering Heights*, where two separate geographical areas are contrasted on grounds of their predominant weather. The first area that is presented to readers of the novel is the moors. Subsequently, as for instance Jibesh Bhattacharyya notes, "throughout the novel we are kept conscious of the moors, the wild countryside and a stormy weather that sweeps the moors" (3). In other words, all through the book, readers are actively being encouraged to notice the wildness of the weather that recurs on the moors. In turn, the moors and 'the wild countryside' come to represent the principal location and house in the novel, namely Wuthering Heights. The weather at Wuthering Heights, which appears to be synchronous with the weather on the moors, is integral to the scenic frame and mood of the work. Accordingly, great portions of the novel's content is set against, and shaped in accordance with, the Heights's stormy environment.

However, this environment is not considered in isolation. Indeed, the weather at and surrounding Wuthering Heights eventually becomes contrasted with that of a neighbouring area: an adjacent valley. At this location, a calm weather predominates, where the weather is largely observed to be "warm and pleasant" (146)⁶ with "perpetual sunshine" (102). In turn, this resonates with the house situated there, namely Thrushcross Grange. Thereby, "[w]ith its wooded park two miles across" (Dellamora 546), Thrushcross Grange comes to bespeak Wuthering Heights's direct contrariety, both geographically and in terms of weather. As a result, the Heights comes across as exceptionally turbulent and dark, because it is perceived against the remarkably peaceful and bright Grange. Therefore, by means of excessive, though oftentimes implied, contrasting with Thrushcross Grange, characteristics and circumstances associated with Wuthering Heights shine through as particularly noteworthy. For this reason, the dramatic opposition related to weather between Wuthering Heights and Thrushcross Grange appears to be one of the novel's chief preoccupations: it seems indispensable in giving rise to the energy pulsating through the book's pages, while simultaneously causing profound contrasts to emerge.

⁶ All quotations from *Wuthering Heights* are from: Brontë, Emily. "The Complete Text (1847)."

2.1. Wuthering Heights

Firmly situated on the moors, in open landscape, Wuthering Heights and its stormy weather become targets of careful observation. Lockwood initiates this mode of record, explaining the circumstances behind the place name:

Wuthering Heights is the name of Mr. Heathcliff's dwelling. 'Wuthering' being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there, at all times, indeed: one may guess the power of the north wind, blowing over the edge. (26)

Promptly, storm and Wuthering Heights are conjoined. Lockwood goes on to explain that on his second outing to 'Mr. Heathcliff's dwelling', he took his "hat, and, after a four miles walk, arrived at Heathcliff's garden gate just in time to escape the first feathery flakes of a snow shower" (29). Lockwood notices that "[o]n that bleak hilltop the earth was hard with a black frost, and the air made [him] shiver through every limb" (ibid.). As Lockwood seeks entry into the house, he observes that "[t]he snow began to drive thickly" (30). After supper, Lockwood decides to "examine the weather" (34). "A sorrowful sight I saw;" (ibid.), he records, "dark night coming down prematurely, and sky and hills mingled in one bitter whirl of wind and suffocating show [*sic*]" (ibid.). Consequently, a recurring aspect of concern for Lockwood is the weather, along with the dismal constitution it seems to maintain. Therefore, the idea of Wuthering Heights as a forcefully stormy location comes across already in the beginning of the novel, where the storm can be seen to incessantly intrude on the domestic. Indeed, as Donna K. Reed observes, "howling winds and rushing waters are frequently heard—noises that the more protective setting at Thrushcross Grange filters out" (212). In other words, Lockwood proves to be an insecure and alert occupant of the stormy residence, and hence the violent weather rattling it is constantly noticeable to him.

Accordingly, since the 'dark night' sets in 'prematurely', it would seem that Lockwood is accustomed to observing stormy weather only looming in the distance, and not unleashed beyond an occasional shower of rain. Overtly, Lockwood worries about the rough weather because he does not "think it possible . . . to get home now, without a guide," (34). The terrain is already foreign to him, so upon seeing it overspread by snow and darkness, he would understandably find

it inaccessible. At the same time, however, there is a sense of resentment in his voice. Indeed, as Lockwood employs adjectives such as ‘sorrowful’, ‘bitter’, and ‘suffocating’ to describe and convey his perception of the present weather, he simultaneously makes it clear that he finds such weather unappealing. Consequently, Lockwood distances himself from the situation at Wuthering Heights and frequently looks out, worried about how to get ‘home’, that is, how to get back to Thrushcross Grange.

2.2. Wuthering Heights versus Thrushcross Grange

Wuthering Heights and Thrushcross Grange are often compared in the novel. For instance, Lockwood wonders why Heathcliff chooses to live at Wuthering Heights instead of Thrushcross Grange, and asks Nelly Dean why Heathcliff “preferred living in a situation and residence so much inferior” (49). The grading Lockwood orchestrates in comparing the two houses may have several motivations,⁷ however, considering Lockwood’s evident disappointment concerning the weather at Wuthering Heights, the ‘situation’ to which he refers might well entail that location’s environment. After all, his visits there are marked by constant yearning for the calm Thrushcross Grange, and hence, equally incessant complaints about the ‘station exposed in stormy weather’. Accordingly, Lockwood could readily find the weather at Wuthering Heights ‘inferior’ to that at Thrushcross Grange.

This relates to Nelly Dean’s observations at the crossroads: “I came to a stone where the highway branches off on to the moor at your left hand; a rough sand-pillar, with the letters W.H. cut on its north side, . . . and on the south-west T.G. It serves as guide-post to the Grange, and Heights, and village” (109). Significant here is the mention of directions, whereby Wuthering Heights becomes situated as the northern, and Thrushcross Grange as the southern, location. In Victorian times, Northern England resonated dirt, industry, and poverty, whereas Southern England suggested culture, leisure, and prosperity (Fegan 15). Ergo, in nineteenth-century England, the North and the South were absolute opposites. Accordingly, as Melissa Fegan notes, “the Heights is associated with the primitive, bare, plain, forthright, earthy, fiery qualities as opposed to the Grange’s cultivated, luxurious novelty” (48). In other words, what can be seen in

⁷ Such as perceived differences in socio-economic status, rooted in a class-biased perspective, as discussed by Abbie L. Cory (7-8).

Wuthering Heights is that conventional preconceptions grounded on general geography are transposed to the smaller area encircling Wuthering Heights and Thrushcross Grange. Therefore, the ‘guide-post’ observed by Nelly emphasises Lockwood’s grounds for considering Thrushcross Grange a finer location. After all, Lockwood is a “well-mannered urbanite” and “an emotionally unmotivated vacationer from the city”, as Dorothy Van Ghent finds (160). In other words, since Lockwood has arrived from London, the capital to the south, he is accordingly opinionated and therefore incapable of empathy for the situation he has entered into. In essence, as Melissa Fegan observes, Lockwood has a “negative view of the North” (16). Put differently, Lockwood possesses an urban mindset, which innately cannot sympathise with the harsh surroundings of the North. For that reason, Lockwood automatically applies geographical preference and prejudice to his considerations.

Consequently, Lockwood echoes the perspective of the speaker in Emily Brontë’s poem “M G—For the U.S.”. Firstly, whereas the speaker in the poem observes ‘the falling snow’ ‘stretching’ ‘a dreary scene on winter morn’ with ‘mists and moorlands drear and sleet and frozen gloom’, Lockwood contemplates the ‘feathery flakes of a snow shower’ on a ‘bleak hilltop’, which together make up ‘a sorrowful sight’. Secondly, it is made clear that the speaker in the poem ‘watches’ (‘whaches’) from a location situated to the north, examining the features of ‘northern climes’. Therefore, seeing that Lockwood watches from the northern Heights, it would appear that he shares with the poem’s speaker an apparent displeasure with the weather common to northern locations; they find it equally ‘drear’ and ‘sorrowful’. Thirdly, whereas the northern weather of the Heights brings to Lockwood’s mind worry as to how to get back to the southern Grange, the mind of the poem’s speaker similarly wanders to a southern location as it ponders ‘northern climes’. Indeed, after a contemplation of the northern weather follows the ‘thought of Ula’s bowers beyond the southern sea’, with ‘her tropic prairies bright with flowers and rivers wandering free’. Thus, the picture being painted of the southern location in the poem comes across as conspicuously similar to that which is painted of Thrushcross Grange in the novel; they appear to be equally ‘bright’ and “pleasant” (146). Lastly, and significantly, the speaker in the poem and Lockwood appear to share an ambivalence concerning their presence at a northern location. Whereas Lockwood identifies the ‘inferiority’ of the northern weather, in comparing it to that of the south, the poem’s speaker ponders why someone ‘that has breathed’ the ‘heavenly air’ of the south ‘to northern climes would come’. Hence, there seems to be underlying contempt

for northern weather in both cases, but simultaneously a sense of curiosity to account for why the north has been journeyed to in the first place. Nevertheless, and accordingly, neither Lockwood nor the poem's speaker appear to comprehend how anyone could be content living at a location to the north, especially someone who at one point has experienced 'pleasant' weather. Consequently, the common ground between Lockwood and the speaker in "M G—For the U.S." supports what Janet Gezari notes about *Wuthering Heights*: it is "a novel that gives enlarged narrative dimensionality to the shifting moods and performative utterances that figure so largely in . . . Brontë's poems" (18). In other words, the novel expands on ideas that have previously been conceived in poems by the author. In this case, the relevant 'shifting mood' would be that which shifts between the rough weather of the north and the comfortable weather of the south, made common between poem and novel by the 'performative utterances' of 'I watched' in the poem, and "I approached a window to examine" (34) in the novel.

Subsequently, the 'shifting mood' of the speaker in the poem and Lockwood is given 'enlarged narrative dimensionality' by the novel's second narrator. Indeed, Nelly Dean can be seen to possess similar preferences as Lockwood. For instance, when Nelly confronts Heathcliff on behalf of Isabella, Nelly says to him: "you cannot doubt that she has a capacity for strong attachments, or she wouldn't have abandoned the elegancies, and comforts, and friends of her former home, to fix contentedly, in such a wilderness as this, with you" (142). Here, the similarity between Lockwood and Nelly is brought to the fore, in that they both show higher regard for Thrushcross Grange. Indeed, like Lockwood, Nelly supports preconceptions that favour the weather at such a location as Thrushcross Grange. In the above passage, this is highlighted markedly by the phrase 'such a wilderness', which suggests a deliberately antagonistic tone.

However, unlike Lockwood, Nelly's partiality is not innate. Indeed, as James Hafley notes, Nelly "always likes to identify herself with the Lintons" (202). In other words, being herself a native of the North, Nelly rather adopts the mentality that disregards the wildness of her homeland. Certainly, when staying with Cathy at Thrushcross Grange, Nelly finds grounds for approving of the Linton location:

Gimmerton chapel bells were still ringing; and the full, mellow flow of the beck in the valley came soothingly on the ear. It was a sweet substitute for the yet absent murmur of the summer foliage, which

drowned that music about the Grange, when the trees were in leaf. At Wuthering Heights it always sounded on quiet days, following a great thaw, or a season of steady rain. (147)

In this passage, the phrase ‘yet absent murmur’ is subtly ascribed to the sound dominant at Wuthering Heights. Consequently, favoured by Nelly is the habitual, ‘mellow’ sound to be heard at Thrushcross Grange, which comes ‘soothingly on the ear’; Nelly implies that this sound is ‘a sweet substitute’ for the racket, which the wind creates, at Wuthering Heights. Accordingly, Nelly records of an excursion to Wuthering Heights: “The rainy night had ushered in a misty morning — half frost, half drizzle — and temporary brooks crossed our path, gurgling from the uplands. My feet were thoroughly wetted; I was cross and low, exactly the humour for making the most of these disagreeable things” (208). Here, the last line from Nelly is obviously sarcastic, which adds to her apparent resentment towards the rough weather that becomes so emphatically associated with the Heights. Accordingly, ‘frost’ and ‘drizzle’ are certainly ‘disagreeable’ to Nelly, and by extension, so is Wuthering Heights. For this reason, Nelly seems to be actively disassociating herself from Wuthering Heights and the Earnshaws. This is perhaps revealed most markedly by her reply to the following inquiry by Lockwood: “ ‘I see the house at Wuthering Heights has ‘Earnshaw’ carved over the front door. Are they an old family?’ ‘Very old, sir; and Hareton is the last of them, as our Miss Cathy is of us — I mean, of the Lintons” (50). Thus, at this point Nelly considers the Earnshaws from an objective point of view; the old ‘us’ has become ‘them’, whereas the Lintons have become the new subjective ‘us’. In other words, Nelly can be seen to follow a practice of adoption, where she deliberately assumes a place among the Lintons at the expense of her original affiliation. In this way, Nelly makes it clear that she, like Lockwood, does not wish to be emotionally invested in anything associated with the North. The weather leads her to assume this position.

Consequently, Nelly and Lockwood become advocates of the Linton way; the dogma associated with Thrushcross Grange is to them pre-eminent. Indeed, as Steve Lukits finds, the narrators are “conservative guardians of social convention” (104). Hence, all that Nelly and Lockwood voice in the novel are dripped with the inclination of their perspective.⁸ Eventually, their conformism determines and exposes their limitation of insight. Because, when faced with

⁸ Of course, excepting those passages where Lockwood and Nelly merely communicate the voices of other characters, such as when Cathy’s voice narrates through her diary (38-40) or when Heathcliff recounts the childhood outing to Thrushcross Grange (60-63).

circumstances pertaining to Wuthering Heights, they respond with active reserve, in an effort to disavow that sphere of existence. Often, this is accomplished by elaborate juxtaposition, where Nelly and Lockwood turn out to be enduringly committed to Wuthering Heights's opposition. Accordingly, the narrators' in-text loyalty to Thrushcross Grange is likely to cause readers to fixate on Wuthering Heights; all the while the narrators emphatically disapprove of Wuthering Heights and everything representing it, readers are invited to focus even more on those aspects of disapproval. In other words, Nelly's and Lockwood's active efforts to convince their projected audience of the stormy realm's absurdities, merely serve to elevate those respects in the flow of the text.

By observing the weather at Wuthering Heights, Lockwood introduces the aspect of contrasting perspectives in the novel. From his descriptions, readers can detect what kind of perspective he follows, namely that which disowns the storm of the North. This connection becomes even more apparent when Lockwood's considerations are compared with those of the speaker in Emily Brontë's poem "M G—For the U.S.". Eventually, Nelly Dean can be seen to follow after Lockwood's inclination. In a similar manner as Lockwood, she considers the weather at Wuthering Heights, and therefore Wuthering Heights itself, epitomes of what she finds unworthy. Accordingly, the narrators are forced to emphasise Wuthering Heights's every feature, because these features provide the backdrop against which Nelly and Lockwood can convey what they think is honourable. In this way, the book comes to use the weather at Wuthering Heights as a medium and point of departure for communicating the significance of characters and passions associated with it. Certainly, as Nancy Armstrong attests, "[r]eaders . . . find a very different meaning attached to images once we discover what binds them together within a frame that resists the urbane interpretive reflexes Lockwood brings with him into Yorkshire" (433).

3.0. Characterisation

Just like location and weather are connected in the novel, characters are bound up with environment. Indeed, similar to the way that *Wuthering Heights*'s severity is conveyed by means of tumultuous weather, or how Thrushcross Grange's meekness is reflected by for instance tranquil skies, most of the book's characterisations are predicated on features and forces of environment, through which elemental imagery adds to, or defines, the nature of characters. This attests to Jeremy Hawthorn's observation that "descriptions of places and environments are conventionally seen to denote something about the people associated with them" (121). Accordingly, since opposing natural forces are embodied in the two houses in *Wuthering Heights*, and since every character in the novel at one point can be seen to belong firmly to one of the houses, location becomes an instrument by which characters are portrayed and contrasted in the text. Certainly, as Anne Williams notes, there is a "congruence and revealing conflict of character and setting" (125) in the novel. In other words, in *Wuthering Heights*, there is a parallel between locations and characters that paves the way for deeper understanding of both.

Consequently, *Wuthering Heights* and Thrushcross Grange are not only opposite geographical locations, but also the foundations for differences between their respective natives. Based on such dissimilarities, David Cecil defines two groups of characters, namely "children of the storm" and "children of calm" (164). The former 'children', represented most emphatically by Cathy and Heathcliff,⁹ possess qualities congruent with the household and surroundings of *Wuthering Heights*. The latter group, of which Edgar and Isabella are the prime examples, harmonises perfectly with every gentle feature of Thrushcross Grange. Melissa Fegan finds that the novel's characters are "shaped . . . by powerful internal and external forces" (115). This could entail that characters are moulded by the 'external forces' of environment, forces which in turn bring about 'internal forces' to dictate what characters are like and how they act. Fittingly, in *Wuthering Heights*, weather can be seen to affect the development and status quo of characters by determining what they internalise as children, and hence, what they rely on and behave according to as adults. For this reason, some characters come across as more robust and accepting of rough weather than others.

⁹ For that reason, all subsequent analysis will revolve around Cathy and Heathcliff. Catherine and Hareton are also notably affected by the storm, but due the limited space available the focus is restricted to the protagonists.

Disparity in tolerance for weather is echoed in the poem “R. Gleneden” by Emily Brontë. This is revealed most prominently by the following lines:

R. Gleneden

.....

The wild winds restless blowing

.....

Sunshine has never smiled since morn

And clouds have gathered drear

.....

And weaker minds would fear

.....

And see how little stormy skys

Our joyous blood can tame. (Brontë "Dated Poems and Fragments" 108)

The poem describes a mode of weather where ‘wild winds’ are ‘restless blowing’, where ‘sunshine has never smiled since morn’, and where ‘clouds have gathered drear’. Ergo, it is a mode of weather strikingly similar to that which is observed at *Wuthering Heights*. Simultaneously, the poem sketches echoing groups of characters. The ‘weaker minds’ that are mentioned are suggestive of the novel’s feeble characters when it comes to the question of sufferance during stormy weather, indeed under ‘stormy skys’. Accordingly, readers of the poem might readily come to think of Edgar and Isabella Linton, or Lockwood and Nelly Dean for that matter, when they peruse the poem’s second stanza. The reason for this is that just like the ‘weaker minds’ in the poem, the aforementioned characters ‘would fear’ if left to a location and weather where ‘clouds gather drear’. Opposing these ‘weaker minds’, is the poem’s speaker, who speaks on behalf of itself and one or more agreeing agents. The speaker recognises ‘how little stormy skys our joyous blood can tame’ and thereby voices a characterisation conspicuously reminiscent of Cathy and Heathcliff. Whereas Cathy and Heathcliff are profoundly affected by the storm of *Wuthering Heights*, the ‘wild winds’ that are ‘restless blowing’ seem to have made the poem’s leading personae untamed with ‘joyous blood’. In this way, the novel and the poem use similar imagery. Moreover, similar to the arrangement in *Wuthering Heights*, the poem’s

leading personae are contrasted with opposing agents, by which the failing of 'weaker minds' is exposed. Accordingly, as Janet Gezari notes, Emily Brontë's "chosen subject in the poems and in *Wuthering Heights* is the constraints that are general to humanity" (14). In other words, the poems and the novel share a focus on human limitation. In this case, the poem in question appears to be addressing the 'constraint' that accompanies an aversion to stormy weather, namely a feeling of anxiety dominating in the absence of 'joyous blood'. Teddi Lynn Chichester proposes that Emily Brontë had a "desire for alternative selfhoods" (1) and that this is "expressed in her poetry" (ibid.). Fittingly, "R. Gleneden", like *Wuthering Heights*, seeks to expose the limitations of a mindset that fails to appreciate the *supposed* dangers of nature. In other words, such a mindset becomes undermined in favour of the 'alternative selfhood' that embraces nature. Therefore, "Brontë's nature worship" (Gezari 8) shines through in the poem, where the poem can be seen to advocate nature over society in a similar manner as the novel.

3.1. Cathy & Heathcliff

Nelly talks about Cathy and Heathcliff as children collectively:

[I]t was one of their chief amusements to run away to the moors in the morning and remain there all day, and the after punishment grew a mere thing to laugh at. . . . [T]hey forgot everything the minute they were together again, . . . and many a time I've cried to myself to watch them growing more reckless daily, and I not daring to speak a syllable for fear of losing the small power I still retained over the unfriended creatures. (59)

Thus, Cathy and Heathcliff spent much of their childhood outdoors. Evidently, to 'run away to the moors' would be met with sanctions, adding excitement to their 'amusement'. However, the act of running away could not have been the only amusement involved, considering the fact that they also chose to 'remain' on 'the moors' 'all day'. Thus, they must have felt not only excitement, but also attraction, by escaping out of doors. Something about the environment must have drawn them towards it, causing them to seek it out repeatedly. Because of their continuous contact with nature, that is, their frequent sojourns in the open air, the two children could readily have become habituated with windy moors and lack of shelter, in time turning 'reckless' like the environment itself. Thus, Cathy and Heathcliff can be seen to develop into what Dorothy Van Ghent calls "children of rock and heath and tempest", indeed, "portions of the flux of nature" (157). In other words, nature influences Cathy and Heathcliff deeply. This leads them to act in accordance with the freedoms of nature instead of the expectations of society. For one, they are 'unfriended': whereas other children would seek to attain new acquaintances, Cathy and Heathcliff settle for each other and nature. Because, as Ingrid Geerken notes, "the hostility of their home environment intensif[ies] their need to cling to each other" (394). Ergo, the forces of nature prompt Cathy and Heathcliff to develop a strong bond. In this way, as Sheila Smith concurs, they are brought "into accord with each other and with Nature" (515), guided to lead a life that "disregards orthodox morality" (ibid.). Appropriately, Cathy and Heathcliff soon learn to neglect man-made domestic comforts. Indeed, as Cathy writes in her diary: when Heathcliff "proposes that [they] should appropriate the dairy woman's cloak, and have a scamper on the moors, under its shelter" (40), Cathy's responding reflection is that it is a "pleasant suggestion" (ibid.) and that they "cannot be damper, or colder, in the rain than [they] are here" (ibid.), that

is, “in the back-kitchen” (ibid.) of *Wuthering Heights*. Thereby, being often left to the more unpleasant spaces of the house, the children Cathy and Heathcliff soon discover a more agreeable alternative out of doors. Consequently, Cathy’s and Heathcliff’s upbringing is not like other children’s, seeing that the former two are, from the outset, forced to rely on their own solutions to problems, only as good as their “means allowed” (39). Hence, as Dorothy Van Ghent notes, the novel “presents its elemental figures almost naked of the web of civilized habits, ways of thinking, forms of intercourse, that provides the familiar background of other fiction” (154). In other words, Cathy and Heathcliff counteract the expectations of a Victorian readership, because they bask in a ‘web of’ incivility instead; they stand in opposition to conformity. Moreover, since Cathy and Heathcliff exemplify “the duality of human and nonhuman existence” (Van Ghent 170), they are, in Van Ghent’s term, ‘elemental figures’ of double character. In other words, one part of them is ordinary and ‘human’, which is the part that enables them to interact with others in social situations. Another part is ‘nonhuman’, through which their special tolerance for the elements shines; they possess a phenomenal ability to endure and accept the fury of natural forces. In turn, since they both possess that same ability, they are able to endure and accept the fury of each other; when, in Dorothy Van Ghent’s term, ‘the flux of nature’ starts to reveal itself in and out of the one, only the other has the strength to display compatibility. Consequently, Cathy and Heathcliff eventually come to realise that an existence one with each other and/or nature is their genuine path.

Throughout childhood, Cathy’s and Heathcliff’s relationship with nature is allowed to go on uninterrupted. However, come adolescence, external interests start to intrude on and attempt to break their bond. This process is initiated by Cathy’s and Heathcliff’s fateful outing to Thrushcross Grange and Cathy’s subsequent admittance to the Lintons’ home. Because, when Cathy meets up with Heathcliff following her stay at the Grange, “[s]he gazed concernedly at the dusky fingers she held in her own, and also at her dress, which she feared had gained no embellishment from its contact with his” (65), to which Heathcliff responds: “ ‘You needn’t have touched me!’ . . . ‘I shall be as dirty as I please, and I like to be dirty, and I will be dirty’ ” (ibid.). In other words, Cathy has become exposed to a, in Dorothy Van Ghent’s term, ‘web of civilised habits’, because of which Cathy has begun to adopt the mindset of someone socialised into respectable society. Suddenly, she is worried about her dress and appearance. In other words, Cathy has started to display concern with what Lockwood calls “frivolous external things” (71).

Before, those ‘things’ did not matter to her; all that was on her mind was to be content together with Heathcliff, rambling on the moors, at which point she let her dress become as soiled as the elements would have it. Indeed, as Margaret Homans notes:

When [Cathy] returns from her first visit to Thrushcross Grange, her initial reaction of repulsion toward Heathcliff comes from his dirt and his wildness, in other words, from his life as a savage in nature. She has learned, as part of the civilizing influence of the Lintons, that dirt is bad and that therefore her own savage past was bad and that therefore any relic of that past, such as Heathcliff’s perennially dirty person, is to be avoided. Nature, Heathcliff, and her former delight in nature are all rejected at once. (17)

Thus, ‘the civilising influence of the Lintons’ marks Cathy’s first structured tutelage in the ways of society, seeing that her past is merely a ‘savage past’ at the moment when the Lintons take her in. Consequently, the, to Cathy, new ways of life that she observes and absorbs at the Grange, are in direct conflict with her independently built knowledge about the world. And, because she still possesses that knowledge, she can only adopt the new knowledge that is presented to her by way of, in Margaret Homans’s terms, ‘avoidance’ and ‘rejection’ of the old. In a word, the notion that spontaneous comprehension should be replaced has been imposed on her.

Running against Cathy’s newly adopted dogmata is, in Margaret Homans’s words, ‘Heathcliff’s perennially dirty person’. Indeed, Heathcliff now strives to be more hard-bitten and primitive than ever. Remembering that dirt is an echo of the North (Fegan 15), Heathcliff’s emphasis on dirt, as he faces the changed Cathy, seems to affirm his pains to maintain a steady connection with the Earnshaws, their estate, and the northern surroundings. Accordingly, as Donna K. Reed puts forward, Heathcliff “externalize[s] . . . the primal self Cathy ‘should’ repress in favor of civilization” (220). In other words, Heathcliff demonstrates that he intends to retain the independently built knowledge that Cathy is in the process of forfeiting. Because Heathcliff’s protest occurs after “beholding such a bright, graceful damsel enter the house, instead of a rough-headed counterpart to himself, as he expected” (64), it is evident that Heathcliff has recognised the onset of a transformation in Cathy. Therefore, Heathcliff fears that Cathy is about to be lost to the grasp of society. Accordingly, Heathcliff will ‘be as dirty as he pleases’; he showcases that he has no intention of foregoing the freedom to embrace, to drape himself in even, what nature has to offer. In other words, whereas society has set Cathy off course (according to Heathcliff’s perspective), by urging her to change everything about herself, nature, through Heathcliff,

attempts to put her back on track, by means of his open display of what she seems prepared to dispense with. Consequently, an ostensible disparity between Cathy and Heathcliff presents itself at this point, where Cathy, on the one hand, struggles to conform to the expectations of society, and Heathcliff, on the other, does his best to flaunt his dismissal of the same expectations. Thereby, Cathy's and Heathcliff's agreed upon rebellion against authority (38) is for the time being forsaken by Cathy, and resolutely continued by Heathcliff.

Despite Heathcliff's efforts to change Cathy's mind, her new way of thinking appears to take hold, as is indicated in her confession to Nelly: "It would degrade me to marry Heathcliff, now; so he shall never know how I love him; and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same, and Linton's is as different as a moonbeam from lightning, or frost from fire" (86). First of all, the concept of 'degradation' has found its way into Cathy's vocabulary, which is indicative of the influence that social structure has had on her. She is worried about the hierarchical consequences of bonding rather than the earthly contentment it may provide. In other words, at this point it seems more important to Cathy that a lasting relationship complies with constructed criteria, rather than it exists spontaneously in accordance with natural development. Thus, for the present time, society seems to have won Cathy's attention at nature's expense. Simultaneously, however, elemental imagery is employed in characterisation when Cathy reviews her potential mates, Heathcliff and Edgar. In other words, Cathy intermixes her appointed mindset with her independently built knowledge about the world, thus invoking natural phenomena that she has observed in the past. Put differently, into a frame determined by societal consequences, natural vocabulary is imported to add weight. Thus, when Cathy compares her soul with Heathcliff's and Edgar's, it is an example of a process identified by Margaret Homans, in which "the natural object substitutes syntactically for the person described" (12). Consequently, Cathy and Heathcliff come to represent 'lightning' and 'fire', in contrast to Edgar, who is associated with 'a moonbeam' and 'frost'. This imagery serves to render the souls of Cathy and Heathcliff fierce, and Edgar's gentle. At the same time, the imagery could be intimating that Cathy and Heathcliff have a capacity for intense, 'fiery' passions, as opposed to Edgar's cold or 'frosty' approach in creating a relation with Cathy. In other words, Cathy could be hinting at the spontaneity of hers and Heathcliff's attachment, which has come to exist unpretentiously by dint of nature, as contrasted with the ostensible fabrication that marks her union with Edgar. Accordingly, nature's

authenticity becomes contrasted with society's synthetic constitution. Of course, Cathy is capable of making this comparison because she has now seen both sides; she has spent a rugged childhood together with Heathcliff on the moors, and subsequently experienced a refined adolescence in the company of the Lintons in a civil environment. Therefore, the mode of the above excerpt from Cathy's cogitation is twofold. Its first segment, which deals with the concept of degradation, corresponds to the civilised part of her disposition. The second segment bespeaks her savage side. By these means, Cathy is shown to first evaluate her dilemma in societal terms, and then in natural terms, in order to stress that she has not entirely let go of nature.

Accordingly, traces of Cathy's natural mindset also emerge later. For instance, when Heathcliff visits at Thrushcross Grange, Cathy and Heathcliff have a dispute wherein Cathy says to Heathcliff: "I begin to be secure and tranquil; and you, restless to know us at peace, appear resolved on exciting a quarrel" (113). Here, Cathy could be alluding to the opposition related to weather between Wuthering Heights and Thrushcross Grange. Indeed, she 'begins to be secure and tranquil'; she is in the process of establishing a foothold at the calm Grange, where the Grange is set to become Cathy's permanent home, owing to her marriage to Edgar. Consequently, the 'security' and 'tranquillity', that are so firmly associated with the Linton estate and environment, have seemingly had an effect on Cathy. This is demonstrated by the phrase 'begin to be', which by definition indicates development; she is now moving from 'restlessness' towards 'tranquillity'. Heathcliff, who subsequent to his return from a prolonged absence is residing at Wuthering Heights, obviously recognises the calm weather's influence on Cathy; he is 'restless to know' her 'at peace'. In other words, there is a clash at this point between Wuthering Heights as represented by Heathcliff, and Thrushcross Grange as represented by Cathy. Heathcliff has made an autonomous choice to maintain the Earnshaw estate and environment as his place of abode, and accordingly appears determined to continue his genuine inclination. Indeed, under the influence of the powers of the Heights, Heathcliff enters the Grange fixed on confrontation; he has come to discourage Cathy from standing by Edgar and thus persuade her to return with him to Wuthering Heights. In other words, Heathcliff's inherently stormy nature, energised by resumed contact with his childhood home, causes him to 'appear resolved on exciting a quarrel'. Thus, Heathcliff again seemingly attempts to change Cathy's mind through provocation; by 'resolvedly exciting a quarrel', he hopes to rekindle her stormy nature. By extension, Heathcliff tries to subvert the circumstance that Cathy's "freedom . . . is constrained by the social pressure to

conform” (Lukits 108). In other words, since Heathcliff wants himself and Cathy to be wild and free like they were as children, he seeks to remind her that the two of them are destined to roam in nature, and not to exist in confinement and constructed security.

Afterwards, Edgar enters the scene and says to Cathy: “ ‘what notion of propriety must you have to remain here, after the language which has been held to you by that blackguard? I suppose, because it is his ordinary talk, you think nothing of it — you are habituated to his baseness” (113). Thus, Heathcliff has succeeded in creating turmoil at the Grange; by his mere presence, Heathcliff has ‘excited a quarrel’ between husband and wife. In fact, Cathy responds to Edgar’s injunction “in a tone particularly calculated to provoke her husband, implying both carelessness and contempt of his irritation” (ibid.). Consequently, Heathcliff has triumphantly reincited some measure of ‘rebellion’ in Cathy, in that she again seems to be turning against the current state of affairs. Indeed, as Steven Vine attests, “Heathcliff’s return to reclaim Cathy’s being from Edgar succeeds . . . in sundering her from the provisional identity she assumes as Linton’s wife at the Grange, pulverizing the precarious construction of herself as ‘lady’ ” (352). In other words, Cathy starts to display a will to dismiss her respectable commitment to Edgar. She does this in particular by expressing ‘contempt’ for the circumstance that Edgar as her husband can listen “at the door” (113). Therefore, when Cathy reacts hostilely to Edgar’s ‘irritation’, she simultaneously signals that this is an attempt to obstruct her free will; Cathy is reminded that society is restraining her. Accordingly, Cathy ‘remains here’ because she, by inherent force, will not dismiss her natural affinity. In fact, so long as Heathcliff is in the room, Cathy is compelled to stay, simply because Heathcliff is “more [herself] than [she is]” (86). Thus, Cathy and Heathcliff are inseparable by way of forces that surpass the power of speech; Cathy will not be dismissed simply because of ‘the language which is held to her’ by Heathcliff. To some extent, Edgar notes the accordance between Cathy and Heathcliff when he makes the supposition that Cathy is ‘habituated to Heathcliff’s baseness’. ‘Baseness’ echoes Heathcliff’s crude inclination and reminds that in soul and manner he is indeed as unpolished as “whinstone” (104). In turn, when Edgar points out that Cathy is ‘habituated’ to these traits in Heathcliff, the underlying compatibility between Cathy and Heathcliff is accentuated. However, only readers will recognise this, seeing that Edgar is merely focused on the faculty of language; he only notices Heathcliff’s ‘ordinary *talk*’ (emphasis mine). In other words, Edgar instinctively disregards the massive attraction between Cathy and Heathcliff. Thereby, Edgar confirms his

limited perspective, along with his kinship with Nelly and Lockwood: Edgar fails to recognise the larger implications of interaction between Cathy and Heathcliff. After all, Edgar expects ‘propriety’. Accordingly, Edgar’s point of view, shaped by the conventionality of Thrushcross Grange, *his* childhood home, cannot grasp that Heathcliff’s ‘ordinary talk’ is in fact coded address directed at Cathy. In other words, Edgar’s scope of comprehension misses out on the fact that Heathcliff’s ‘ordinary talk’ is actually carefully devised communication, exercised to produce a certain effect in the addressee, namely to excite her against her husband. With this communication, Heathcliff succeeds in stirring up the characteristics that he likes to see in Cathy, by which the seed for reunification with her at Wuthering Heights is ostensibly planted.

3.2. Cathy

Nelly also describes Cathy as a child isolatedly:

[S]he had ways with her such as I never saw a child take up before; and she put all of us past our patience fifty times and oftener in a day: from the hour she came down stairs, till the hour she went to bed, we had not a minute’s security that she wouldn’t be in mischief. Her spirits were always at high-water mark, her tongue always going — singing, laughing, and plaguing everybody who would not do the same. A wild, wick slip she was. (55)

Of course, ‘down stairs’ here refers to the stairs inside Wuthering Heights. Moreover, ‘we’ would entail Nelly, Joseph, and the Earnshaws. Consequently, the passage characterises Cathy the child based on how she is perceived when staying indoors, interacting with others, in her childhood home. Cathy, as perceived by Nelly, comes across as a manifestation of rough weather. For one, remembering Lockwood’s recognition that the storm intrudes on his stay at Wuthering Heights, and also proves to be an object of concern as to his departure, Nelly seems similarly frustrated by Cathy’s actions inside the house. Indeed, Nelly is by Cathy repeatedly ‘put past her patience’, forced to deal with ‘mischief’, and thus compelled to feel ‘plagued’. Just like Lockwood cannot seem to find peace at Wuthering Heights because of the weather, Nelly is at a loss as to how to remain ‘patient’ with Cathy in the house. In other words, in the same way that the violent storm disappoints Lockwood’s urban expectations, Cathy conflicts with Nelly’s wish for domestic calm. Consequently, Cathy comes across as restless like the wind or tide, ‘always at high-water

mark', because the nature of her being defies what Nelly would like to see in a child. Indeed, Nelly would prefer it if Cathy behaved according to consensual custom, and is therefore at a loss when noticing how Cathy's outdoor experiences with Heathcliff has steered her wrong; Cathy has 'ways with her such as Nelly never saw a child take up before'. Appropriately, Graeme Tytler identifies this conduct of Cathy's as "defiance" (171-172). Indeed, through Nelly's conventional perspective, Cathy's stormy characteristics are highlighted to show that Cathy stands in opposition to the disciplined calm and composure associated with obedience. Ergo, by means of prejudiced observation, Nelly indirectly contrasts Cathy at Wuthering Heights with the spirit of Thrushcross Grange. In this manner, readers are informed that Cathy really is one with her native environment, in essence 'a wild, wick slip'.

Upon Cathy's return to Wuthering Heights from Thrushcross Grange, Frances commences to "keep her sister-in-law in due restraint, . . . employing art, not force" (63) because, as Nelly observes, "with force she would have found it impossible" (ibid.). Evidently, Frances does not possess the same 'force' as Cathy. Accordingly, readers are informed that Frances would normally have depended upon a parlour (58), by which it is suggested that Frances is more in harmony with the Lintons rather than the Earnshaws. Fittingly, 'art' is her only tool with which to guide Cathy to "mind and not grow wild again [at Wuthering Heights]" (64), a strategy reminiscent of Cathy's initial admittance into Thrushcross Grange, where she became enticed by "a splendid place carpeted with crimson" (60). Cathy, however, still possesses strength from her childhood and is not easily deflected, a measure which indeed would require 'due restraint'. Thus, even though Cathy is perceived as "a very dignified person" (63) upon her return, the need for Frances to supervise her 'sister-in-law' is a sign that Cathy is not genuinely transformed. Certainly, as John K. Mathison observes, "Nelly is deceived by the surface improvement in [Cathy's] manners" (121). Accordingly, what at first appears to be a transformed individual, will later turn out to be a dissembler, merely disguised in "a grand plaid silk frock, white trousers, and burnished shoes" (64).

Eventually, Cathy starts to express discontent with the new lifestyle that has been made for her. For instance, back at Thrushcross Grange, Cathy reflects that " 'the thing that irks me most is this shattered prison, . . . I'm tired, tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there; not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it, and in it" (150). Consequently, for

Cathy, her life at the Grange has become a life of imprisonment. On one level, Thrushcross Grange is itself a 'prison', because it keeps her from 'escaping into that glorious world'; due to the commitment Cathy has made to Edgar, she is no longer free to exit the house as she pleases, indeed to 'run away to the moors'. On another level, however, the 'prison' to which Cathy refers could be indicative of her own body, especially since she finds the prison to be 'shattered' (after all, she is at the peak of her illness at this point). Consequently, it is made overt that the refined person which society would have Cathy become is incompatible with her inner will. Indeed, as Melissa Fegan notes, Cathy's "distress arises from her complete alienation from the idea of herself as Mrs Linton" (94). In other words, Cathy's exterior self, which has become dignified by forces beyond her control, cannot possibly serve to satisfy her inner self. Accordingly, as Janet Gezari observes, Cathy "soon finds herself bound not just by her clothes and the conventions associated with them but by the walls that shelter her, her closest familial relationships, and, last but not least, her own flesh" (14-15). In other words, Cathy's outer persona, or body, which has been brought into an unfamiliar environment and which consequently has failed to acclimate itself, is now merely a 'shattered prison' for her spirit. Her spirit is constantly seeking contact with the open air, crying out for freedom of sight and movement. Indeed, her spirit can only see 'dimly through tears', and is moreover restrained by 'the walls of an aching heart'. Thus, Cathy's special relation to nature definitely comes across in this passage, where she openly affirms that the outdoors, indeed 'that glorious world', is her true habitat.

Cathy's belonging to the realm of storm continues to be emphasised as she approaches death. For instance, Mr. Kenneth, the doctor, says to Nelly as he inquires of Cathy's illness: " 'I can't help fancying there's an extra cause for this. What has there been to do at the Grange? we've odd reports up here. A stout, hearty lass like Catherine does not fall ill for a trifle; and that sort of people should not either" (126). First of all, to suggest that there is 'an extra cause' for Cathy's sickness is a pertinent remark by the doctor. On one level, the pressure of having to decide between Edgar and Heathcliff understandably is an emotional burden for Cathy, because either way she will have to abandon factors that seemingly attract her. In essence, it is a choice between the status that Edgar can give her, and the love, but simultaneously the disgrace, which Heathcliff will bring. So, when circumstances compel Cathy to choose Edgar, she is well aware that she is betraying her being. Accordingly, upon marrying Edgar, Cathy is bound for a future of continuous self-reproach; how can she live with herself after having rejected all she ever wanted?

As Deborah Lutz explains, Cathy “feels ripped apart by her dual selves—one being the proper lady who marries the gentleman Edgar Linton and the other the wild child of storm and strife, wedded to the heath and cliff” (393). Consequently, all the while Cathy’s choice between Edgar and Heathcliff is mirrored by her choice between Thrushcross Grange and Wuthering Heights, Cathy eventually realises that she has also rejected her beloved Wuthering Heights. Accordingly, since Edgar and the Grange represent civility, and Heathcliff and the Heights savagery, Cathy’s choice ultimately becomes a choice between life in cultivated society and life in unpolished nature. Cathy decides on the former, and is therefore punished by forces inherent in herself: her illness is an expression of her spirit’s bitterness at her faulty verdict. Therefore, as Abbie L. Cory observes, “Cathy dies . . . because she is unable to exist in a world which will not allow her to live according to her rebellious impulses” (21). In other words, the fact remains that Cathy is meant to live unvarnished in nature, as she did in childhood; after all, she is a ‘stout, hearty lass’.

3.3. Heathcliff

Another character that is meant to live unvarnished in nature, and who ceaselessly strives to do so, is Heathcliff. This is demonstrated at various points throughout the novel.

For instance, after Heathcliff has told Nelly about his and Cathy’s venture to Thrushcross Grange, and their subsequent reception into the house, where Cathy is well taken care of and he humiliated, Nelly replies: “ ‘You are incurable Heathcliff’” (63). With this response, Nelly again confirms her attitude, because the adjective ‘incurable’ lends itself to subtle characterisation of Heathcliff as defiant to the conformism that she advocates. In other words, Nelly highlights Heathcliff’s natural inclination, which, as Nelly would have it, ought to be ‘cured’, but which turns out to be incorrigible. Put differently, Heathcliff’s disposition is perceived as provoking, because the way he instinctively conducts himself is very different from what is accepted in a house such as Thrushcross Grange. Accordingly, as Anne Williams observes, Heathcliff “is barely susceptible . . . to any cultivation” (115). Thus, Heathcliff’s natural temperament disables him from adapting to the codes of a civilised milieu. This consequence causes him to be rejected from the Grange. However, just like Heathcliff demonstrates a lack of understanding for the ways of those at the Grange, the Lintons show a similar lack of understanding for his. Indeed, upon returning to Wuthering Heights, Heathcliff remarks to Nelly, after having informed her that Cathy has stayed behind at Thrushcross Grange: “I would have been there too, but they had not

the manners to ask me to stay' ” (59). In other words, the ‘incurability’ that Nelly draws attention to seems to be reciprocal: just as there is an enduring refusal to comprehend and accept established culture on the part of Heathcliff, the Lintons and Nelly perpetually fail to comprehend and accept him. Hence, a statement is made by the text at this point that society, as represented by the Lintons, and nature, as represented by Heathcliff, are incompatible, and that if neither will bend, they can never harmoniously come into contact. Accordingly, seeing that society is narrow-minded for lacking ‘the manners to ask him to stay’, Heathcliff can only take to Wuthering Heights, and hence nature. In a word, only nature will accept him for who he is.

This pattern, of comparison with subsequent emphasis on Heathcliff’s connection to nature, is frequently employed in the book. For instance, when Edgar comes to visit at Wuthering Heights, prior to Heathcliff’s long-lasting departure, Nelly takes note of Cathy’s perception of the two men: “Doubtless Catherine marked the difference between her friends . . . [t]he contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley” (77-78). However, this is not Cathy’s perception. Indeed, Nelly merely registers that Cathy leaves the impression that she ‘marked the difference between her friends’, and therefore Nelly must be the architect of the assessment which is made. Hence, there can be no confusion as to who is whom in the ‘contrast’ above: Edgar, a Linton, is to Nelly a subject of admiration, and could easily remind her of ‘a beautiful fertile valley’. Thus, as Melissa Fegan notes, “the natural imagery in Nelly’s metaphor works in Edgar’s favour” (54). In other words, Heathcliff is ostensibly disadvantaged by Nelly’s comparison. Accordingly, Nelly confirms her repugnant attitude to Heathcliff here, especially considering the fact that her adjective ‘bleak’ cannot suggest anything besides antagonism when employed by her. Thus, when Nelly goes about comparing Heathcliff with the landscape, she can only make him out to be a terrifying version of it. Indeed, she is compelled to link him to landscape that does not appeal to her. Thereby, Heathcliff’s association with Wuthering Heights is once again highlighted.

Another example of characterisation marked by natural imagery is found when Heathcliff returns from his prolonged absence. Nelly takes note of his appearance: “His countenance was much older in expression and decision of feature than Mr. Linton’s; it looked intelligent, and retained no marks of former degradation. A half-civilized ferocity lurked yet in the depressed brows, and eyes full of black fire” (99). Going from a comparison that, in Melissa Fegan’s words, ‘works in Edgar’s favour’, Nelly presents a contrast that appears to be working in Heathcliff’s

Indeed, since Heathcliff's 'countenance is much older in expression and decision of feature' than Edgar's, Heathcliff comes across as the maturest of the two at this point. In fact, Nelly now seems to be more favourably disposed towards Heathcliff in general, seeing that he looks 'intelligent', devoid of 'degradation'. In other words, as Nelly now perceives Heathcliff to be leaning towards convention, in that his exterior seems to be conforming to the demands of respectable society, she finally grants him overt precedence over Edgar. However, the assigned precedence comes with doubt; Heathcliff might look changed, but 'a half-civilized ferocity lurks yet' in him. Consequently, unlike Nelly's observation of the changed Cathy after Cathy's absence from Wuthering Heights, Nelly actually recognises that Heathcliff is not fully transformed. Indeed, the 'half-civilized ferocity' that Nelly perceives links Heathcliff to wildness, and positions him further from society, whereas his 'eyes full of black fire' add another elemental feature to him. Consequently, as David Cecil records, "[w]e recognise Heathcliff, the child, in Heathcliff, the man" (178). In other words, even though Heathcliff has adjusted his being so that he can progress in society, or, as Kevin A. Morrison puts it, "refashioned himself within the bourgeois discourse of gentility" (275), Heathcliff is nevertheless a perpetual product of nature. Accordingly, Nelly registers that "though [Heathcliff's] exterior was altered, his mind was unchangeable, and unchanged" (103). In other words, despite Heathcliff's refined appearance, he has not lost his true character; his genuine disposition has survived his outer, artificial refinement. Consequently, Heathcliff shows that he will persevere to be true to himself, in spite of being pushed into society.

Heathcliff's failure to shift from fierce to gentle is underscored later as well. For instance, when Isabella expresses interest in Heathcliff, Cathy reacts by addressing Nelly:

'Nelly, help me to convince her of her madness. Tell her what Heathcliff is — an unreclaimed creature, without refinement — without cultivation; an arid wilderness of furze and whinstone. I'd as soon put that little canary into the park on a winter's day as recommend you to bestow your heart on him! It is deplorable ignorance of his character, child, and nothing else, which makes that dream enter your head. Pray, don't imagine that he conceals depths of benevolence and affections beneath a stern exterior! He's not a rough diamond — a pearl-containing oyster of a rustic; he's a fierce, pitiless, wolfish man. . . . I know he couldn't love a Linton. (104)

Acknowledging Nelly's alignment with respectability, Cathy calls upon her to aid her in painting the most forbidding picture possible of Heathcliff for Isabella to see. However, Cathy proceeds to paint the picture herself, in order to demonstrate that Heathcliff never could 'love a Linton'. To begin with, Cathy attests to Heathcliff's transformation being artificial; he is, and has always been, 'an arid wilderness of furze and whinstone'. In other words, Heathcliff is as rough as the roughest features of nature, because that is what his 'character' and 'child' dictate. Ergo, characteristics developed in childhood are enduring. Accordingly, Cathy makes Heathcliff out to resemble a 'winter's day', and Isabella a 'little canary', because the two combined would be incompatible; a canary is by implication accustomed to warmth and hence not able to survive long in a wintry weather. In other words, Cathy is suggesting that Heathcliff's merciless nature would devour Isabella's puny being, should Isabella decide to 'bestow her heart on him'. Hence, as Margaret Homans writes, "Cathy's natural metaphors align the axis of [Heathcliff's and Isabella's] relationship by giving it a basis in the natural law of predator and prey" (13). In other words, because of Heathcliff's distinct closeness to the tempestuous Heights, civilised Isabella cannot rightly be compared to him unless language pertaining to wild nature is employed. So, in order to evaluate someone's compatibility with Heathcliff, the terminology consulted must also fit Heathcliff's disposition, if not, the, in Margaret Homans's term, 'axis' could never 'align'. In this way, the text expresses that society, as represented by Isabella, cannot reach up to nature, as represented by Heathcliff, unless society 'aligns' itself with nature's characteristics; there is a clear disparity between society and nature, and if there is going to be conciliation, society must yield.

By the same token, Heathcliff often confronts agents of society. For instance, when he returns to Wuthering Heights after one of his walks, towards the end of the novel, Nelly tells him: "I don't think it right to wander out of doors . . . instead of being in bed: it is not wise, at any rate, this moist season. I dare say you'll catch a bad cold, or a fever" (279). Heathcliff responds thus: "Nothing but what I can bear . . . and with the greatest pleasure, provided you'll leave me alone" (ibid.). In hindsight, Nelly reflects about the situation: "I didn't know whether it were not a proper opportunity to offer a bit of admonition" (ibid.). Of course, Nelly does not 'think it right to wander out of doors' at night 'instead of being in bed' because it is unorthodox behaviour; most people go to bed in the evening, and sleep during the night, and so everyone should. Moreover, Nelly recognises the common susceptibility to illness caused by remaining out of

doors for prolonged periods of time. Possibly, she remembers Edgar's experience with the open air, where he, after "walk[ing] out among the reapers . . . and the evening happening to be chill and damp . . . caught a bad cold, that settling obstinately on his lungs, confined him indoors throughout the whole of the winter, nearly without intermission" (203). Subsequently, Heathcliff cannot help but disregard Nelly's 'admonition', because it does not apply to his nature. Firstly, Heathcliff knows that he wants to wander out of doors, because that is the realm in which he is destined to dwell, and hence the question of whether it is 'right' or not is completely foreign to his mode of consideration. Indeed, as Dorothy Van Ghent notes, "Heathcliff is no more ethically relevant than is flood or earthquake or whirlwind. It is as impossible to speak of him in terms of 'sin' and 'guilt' as it is to speak in this way of the natural elements" (164). In other words, Heathcliff will always, by natural force, proceed to do as he pleases, entirely deaf to the rebuke of society's advocates. Secondly, Heathcliff can of course rely on his inherent tolerance for 'this moist season'; after all, he has spent an extensive amount of time in the midst of the elements from his childhood up until now. Consequently, rain is 'nothing but what he can bear', evincing a stamina with which Edgar cannot compete. Thereby, Heathcliff recognises that the elements cannot do harm to him, and if, contrary to expectation, they were to leave him with 'a bad cold or a fever', he would be sure to endure it. Notwithstanding, on another level, Heathcliff's response could be to a different aspect of Nelly's 'admonition'. Indeed, when Heathcliff 'wanders out of doors instead of being in bed', it could intimate an instance of voluntary withdrawal; since 'being in bed' symbolises the pattern of normal behaviour, to digress from that pattern would suggest that it is no longer to any avail. In other words, sharing an experience with the rest of society, where interaction with others is ensured, could be what Heathcliff is actively trying to avoid; with Cathy gone, there is no individual left with whom interaction would be worthwhile. After all, Heathcliff pleads for Nelly to 'leave him alone' when he returns in the morning. Consequently, Heathcliff could actually be saying that isolation is 'nothing but what he can bear'. And he can bear it because in his despair, nature is there as a close to viable option to a life with Cathy; he seems to suggest that out of doors, without the company of others and only in company with the elements, there is a chance he could process his despondency. In a word, when Cathy has been lost, anything approximating a substitute can only be found in nature. So, by discarding Nelly's 'admonition', Heathcliff confirms that the world of the novel is "a microcosm of rebellion" (Cory 6). This is why Heathcliff withdraws from society 'with the greatest pleasure'.

The few glimpses in the book of Cathy's and Heathcliff's childhood focus on their stormy characteristics; it is emphasised that from the outset, they find a delight in nature and the free and stormy environment that comes with it. However, as they grow older, the restraints of society inevitably confront them. Accordingly, they are tested by society's intrusion on them and their relation. During adolescence, Cathy seems to be yielding to the powers of social structure, whereas Heathcliff defies them tooth and nail. Heathcliff continues to do so. In turn, it is revealed that the alleged riches of society have not convinced Cathy after all. Heathcliff exploits this, and manages to reawaken Cathy's stormy disposition. Agents of society attempt to redirect Cathy once again, but this time she resists. However, she turns fatally ill because the physical bounds of society still confine her. Therefore, Cathy can only forfeit her earthly freedom until death will release her. Heathcliff, on the other hand, continues to confront society. He demonstrates that he, empowered by nature, can withstand society's pressure. In fact, Heathcliff shows that he can exceed the capabilities of the agents of society. That capacity, of those that have been shaped by the storm, becomes especially pronounced when Cathy and Heathcliff declare their love and discharge their passions.

4.0. Love & Passion

Wuthering Heights is a novel persistently concerned with weather. Specifically, the elements' most powerful mode of expression, the storm, seems to be a strongly present theme. For one, the storm appears to be embodied in the main location of the novel, Wuthering Heights. Thereby, Wuthering Heights becomes the storm's base inside the world of the novel. Consequently, the forces of environment that affect the location in question simultaneously affect its dwellers. For that reason, the book's cardinal characters, Cathy and Heathcliff, seem fundamentally influenced by the storm of their childhood home. Growing up at Wuthering Heights, in close contact with its adjacent terrain, the protagonists become products of a harsh environment, because they, like all children, internalise aspects of their early milieu. In other words, Cathy and Heathcliff, by natural consequence, take up codes of behaviour and reason associated with the unrefined side to humanity; their beings are automatically shaped to reflect the rough circumstances under which they develop.

In fact, for Cathy and Heathcliff, the process of internalisation seems to be literal when it comes to their development out of doors. Indeed, owing to a childhood dominated by staying in the open air, and thus repeated exposure to the unbridled energies there existing, Cathy and Heathcliff appear to have absorbed crude nature's every feature. In other words, since the predominant part of Cathy's and Heathcliff's upbringing is at the hands of the elements, specifically a stormy weather on the moors, the protagonists' characteristics seem to have been passed down to them by their natural surroundings. Accordingly, Cathy and Heathcliff always seem to echo the state of their native land, where the landscape adjacent to the Heights appears to reflect in their compositions, and the wuthering weather in their minds. In a word, it is as though harsh nature speaks through the protagonists. Consequently, as Cathy and Heathcliff continuously radiate nature, the nomenclature of wilderness is particularly fitting for conveying the character of their features and actions. Similarly, insights into either Cathy's or Heathcliff's consciousness always come with a touch of landscape or weather, or both, simply because those are the modes of expression they know best. Eventually, Cathy and Heathcliff come to react passionately to, and with the same resolution as, nature's wildest expression: the storm. Therefore, it seems that natural surroundings have also shaped Cathy's and Heathcliff's emotional capacities. Therefore, the emotions of Cathy and Heathcliff are best communicated with reference to, or accompanied

by, the wuthering storm; the severity of their passions is only comparable to the unpolished and inconsiderate routine of the elements. Indeed, as Deborah Lutz observes, “[i]t is in the elemental—and the elements—that [Cathy] and Heathcliff’s relationship has its liveliness” (390-391). Accordingly, Cathy’s and Heathcliff’s passions can be seen to correspond with the vigour of the storm. In other words, as Joseph Carroll attests, “emotional violence fuses with the elemental forces of nature” (244).

By the same token, stormy weather and crude nature seemingly stimulate the passionate responses of the speaker in Emily Brontë’s poem “Loud without the wind was roaring” (entitled by its first line):

Loud without the wind was roaring

.....

Awaken on all my dear moorlands
The wind in its glory and pride!
O call me from valleys and highlands
To walk by the hill-rivers side!

.....

What language can utter the feeling
That rose when, in exile afar,
On the brow of a lonely hill kneeling
I saw the brown heath growing there:

.....

The spirit that bent ’neath its power
How it longed, how it burned to be free!

.....

Well, well the sad minutes are moving
Though loaded with trouble and pain—
And sometime the loved and the loving
Shall meet on the mountains again—. (Brontë "Dated Poems and
Fragments" 66-68)

Thus, when the speaker in the poem notices ‘the wind’ ‘roaring’ ‘loud without’, sentiments about ‘dear moorlands’ are awakened. Simultaneously, the ostensive appeal of the wind is underlined, and is indeed ‘its glory and pride’. What is more, it seems that the poem’s speaker is being addressed by nature, or at least that the speaker prefers to interpret nature’s emotional expression, the wind, as a summons; ‘call me from valleys and highlands’. Then, when the speaker perceives the ‘heath’ ‘growing’ ‘on the brow of a lonely hill’, a certain ‘feeling’ rises, a feeling that the speaker is at a loss to describe with words, indeed asking ‘what language can utter’ it. In *Wuthering Heights*, it seems that the language fit for purpose is found in the images of storm. Moreover, the speaker recognises the ‘power’ of this natural scenery ‘neath’ which the speaker’s ‘spirit’ bends. Apparently, the speaker’s spirit is restrained in some way, because it longs and burns ‘to be free’, so as to give in to nature’s ‘power’. Finally, the speaker realises that its spirit will continue to remain separated from nature, however not forever, because the speaker is certain that ‘sometime the loved and the loving shall meet on the mountains again’; eventually the speaker and ‘the brown heath’ will be conjoined.

Consequently, the poem “Loud without the wind was roaring” contains striking echoes of Cathy’s and Heathcliff’s relationship and their passions related to nature. Indeed, in the same way that the speaker in the poem responds emotionally to natural stimuli, Cathy’s and Heathcliff’s passions are released when the elements roar and/or when in each other’s presence. This attests to Janet Gezari’s point that Emily Brontë’s poems “provide the emotional and spiritual context . . . for *Wuthering Heights*” (4). In other words, many similarities in terms of theme can be found between the novel and the poems. Indeed, as Janet Gezari further notes, “[w]hen Brontë turned from writing poems to writing *Wuthering Heights* . . . she had already expressed all of her novel’s major themes in verse” (40). Accordingly, “Loud without the wind was roaring” expresses many aspects of the ‘major theme’ of love and passion in like manner as the novel.

4.1. Declarations of Love

Sentiments of attachment and natural phenomena are repeatedly conjoined as Cathy and Heathcliff each declare their love.

First, Cathy attempts to explain her torn feelings of love to Nelly. Cathy says that her “love for [Edgar] is like the foliage in the woods. Time will change it . . . as winter changes the trees” (88) and that her “love for Heathcliff resembles the eternal rocks beneath — a source of little visible delight, but necessary” (ibid.). Thus, Cathy’s love for Edgar does not appear to be comparable in strength to her love for Heathcliff, seeing that the former reportedly is floating, changeable by ‘time’, whereas the latter apparently is endowed with the permanence of ‘the eternal rocks beneath’. In other words, Cathy seems certain of the durations of her loves because she can attribute them to the processes of environment; as surely as ‘winter will change the trees’ and ‘the rocks beneath’ forever be present, her love for Edgar will eventually diminish and her love for Heathcliff persist. Put differently, Cathy’s logic relies on nature: seeing that the effects of nature’s processes are guaranteed, the outcomes of human developments must be equally predictable. Accordingly, Cathy is reassured by a premise that human and natural activities occur in unison, and consequently, she makes a set of assumptions in the above passage. On the one hand, she finds the equivalent to her love for Edgar in ‘foliage and trees’, and simultaneously expresses that this love is vulnerable; just like any forest lies exposed to the destructive forces of environment, potential objections can threaten her and Edgar’s attachment. In other words, because the transition of seasons is able to affect the landscape, the transition of phases in Cathy’s life is likely to affect her; Cathy presumes that because snow will eventually cover the landscape, other interests will eventually overshadow her devotion to the son of Thrushcross Grange.

Accordingly, Cathy finds the equivalent to her love for Heathcliff in ‘the eternal rocks beneath’. Immediately, this image promises endurance through immunity: just as impenetrable boulders lie sheltered underneath the surface, at once invisible and impervious to external forces, Cathy’s love for Heathcliff is rooted in the base of her being, untouched by scrutiny and external threats. Indeed, as Ingrid Geerken attests, “the passion between [Cathy] and Heathcliff is portrayed as infinite, immortal, and unlimited by the wills of others” (390). In other words, because consistency is found in some aspects of nature, some factors of human life must be equally unswerving; Cathy perceives that her dedication to Heathcliff is unquestionable like

certain earthly substances. In this way, Cathy demonstrates that her true passion lies in her relationship with Heathcliff: this love can never falter, because it is as certain as the environment and hence 'necessary' like it. Therefore, the superficial marital bond attempted by Edgar can never truly win her.

Accordingly, Heathcliff declares his love for Cathy by alluding to the natural world. Heathcliff explains to Nelly that if Edgar "loved with all the powers of his puny being, he couldn't love as much in eighty years, as [Heathcliff] could in a day" (141). Moreover, Heathcliff claims that Cathy "has a heart as deep as [Heathcliff has]; the sea could be as readily contained in that horse-trough, as her whole affection be monopolized by [Edgar]" (ibid.). First of all, with the recognition of 'the powers of Edgar's puny being', Heathcliff simultaneously distances himself from Edgar by recognising that the powers of his own being are superior. In other words, Heathcliff could be hinting at the powers of the storm, which he knows are embodied in himself, compared to which Edgar's powers are slight. In turn, Heathcliff equals the perceived immensity of force to the capacity for love, and thereby demonstrates that the magnitude of his own affection markedly overrides Edgar's; even 'in eighty years' Edgar could not 'love as much as Heathcliff could in a day'. Thereby, it is suggested that a conventional heart can never match the capability of a heart in touch with nature, the implication being that society restricts, and nature expands, the potential for love.

Simultaneously, it is demonstrated that the capacity to love must correspond with the capacity to be loved. Heathcliff indirectly outlines a disparity between Edgar's capacity to love and Cathy's capacity to be loved; Edgar's 'heart' is not 'as deep as' Cathy's. Heathcliff expands on this by likening Cathy's 'whole affection' to 'the sea' and Edgar's heart to a 'horse-trough'. In other words, Heathcliff declares that Edgar could never fully embrace Cathy's love, simply because Cathy's affection is too immense for Edgar's heart to 'contain'. Conversely, Edgar could never reciprocate Cathy's love, since the amount of love that he can muster would not begin to fill the 'depths' of Cathy's 'heart'. In this manner, Heathcliff makes it clear that only he is compatible with Cathy: he 'has a heart as deep as' her. The inference is that whereas Cathy's love is as vast as 'the sea', Heathcliff's susceptibility to love is as huge as an abyss, since Heathcliff's and Cathy's hearts evidently are equally cavernous. After all, Heathcliff later exclaims of the dead Cathy: "*do* not leave me in this abyss, where I cannot find you!" (155). In other words, just like the ocean requires an abyss to enclose it, Cathy's affection and Heathcliff's complementary

heart depend upon each other. Therefore, as opposed to Edgar, Heathcliff has the capacity to embrace Cathy's love and simultaneously reciprocate it. Consequently, it is emphatically demonstrated that a child of nature can only truly love, and be sufficiently loved back by, another child of nature; a child of society will inevitably fail to suffice.

What is more, Heathcliff also alludes to societal features in his juxtaposition. Indeed, the mention of the 'horse-trough' immediately echoes society. Firstly, because a 'trough' is man-made. Secondly, because the 'trough' in this instance serves to supply water to horses; initially wild animals that have been domesticated by humans. Also, by introducing the concept of 'monopolisation', Heathcliff alludes to an existence outside nature, considering the fact that the concept is a notion typically associated with synthetic manufacture and commerce. Actually, the very notion of 'monopolisation' is man-made. In this way, Heathcliff further emphasises that Edgar's affiliation with society is decisive for Edgar's inability to love and be loved by Cathy. Consequently, Heathcliff's declaration of love can be read like nature's defence against society, in which the authenticity of nature is set against the superficiality of society, ultimately advocating the supremacy of the former.

4.2. Passion Unleashed

Lockwood witnesses the first event in the novel to suggest a connection between environment and passion. After waking from his second dream, wherein he has grasped the hand of Cathy's ghost, Lockwood observes Heathcliff as Heathcliff "got onto the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears" (45). Lockwood next perceives Heathcliff as Heathcliff utters with sobs: " 'Come in! come in!' . . . 'Cathy, do come. Oh do — *once* more! Oh! my heart's darling! hear me *this* time — Catherine, at last!' " (ibid.). Lockwood subsequently notes that "[t]he spectre showed a spectre's ordinary caprice; it gave no sign of being; but the snow and wind whirled wildly through, even reaching [Lockwood's] station, and blowing out the light" (45-46). Consequently, Heathcliff is observed to 'burst into an uncontrollable passion of tears' at the same time as 'snow and wind whirl wildly'. Heathcliff's 'uncontrollable passion of tears' is moreover accompanied by sobbing, with which he calls upon Cathy to return to him. It is conspicuous that Heathcliff's appeal to Cathy happens alongside the storm. Of course, Heathcliff has just been informed that Cathy only recently has addressed

Lockwood in Lockwood's sleep (44), and thus Heathcliff, ostensibly negligent of the weather, instinctively 'gets onto the bed, and wrenches open the lattice', thinking that Cathy still might be outside. Nevertheless, the passage suggests something beyond mere coincidence; after all, Heathcliff's passion and the way of the weather are conveyed as equally 'uncontrollable' and 'wild'. Indeed, the desperation and persistence in Heathcliff's voice appear comparable to the energy in the whirl of snow and wind; whereas the tempest is strong enough to 'reach Lockwood's station' and 'blow out the light', Heathcliff is stalwart enough to continue his entreaty even though 'the spectre gave no sign of being'. Consequently, by means of subtle symbolism, Lockwood (unintentionally) manages to convey the intensity with which Heathcliff articulates his earnest appeal to Cathy, where readers are invited to associate Heathcliff's emotional expression with the weather's tumultuousness.

The suggestion that there is a connection becomes especially apparent as Lockwood later notes: "There was such anguish in the gush of grief that accompanied this raving" (46). This can be read in a number of ways. However, seeing that 'raving', according to dictionary definition, can denote "[w]ild . . . speech or declamation" (Oxford English Dictionary), Lockwood's phrase 'this raving' likely refers to the words that Heathcliff addresses to Cathy. The phrase 'gush of grief', however, is more ambiguous. On the one hand, Lockwood could be referring to the 'grief' and 'anguish' of Heathcliff's realisation that Cathy is not there. After all, Lockwood appears capable of detecting 'anguish' in Heathcliff's voice. This is especially notable by the use of italics: 'hear me *this* time'; which indicates the despair that Heathcliff supposedly feels as a result of one or more times in the past where he has not been 'heard' by Cathy. On the other hand, the perceived 'gush of grief' could imply the weather at the moment of Heathcliff's 'raving'. For one, this is possible because of the noun 'gush' alone, a word that evokes the 'snow' which has 'whirled wildly through'. What is more, the phrase 'gush of grief' is strikingly reminiscent of Lockwood's previous considerations about the weather at Wuthering Heights. Indeed, earlier in the evening he has taken note of the "sorrowful sight" (34) of "sky and hills mingled in one bitter whirl of wind and suffocating show [*sic*]" (ibid.). In other words, the phrase 'gush of grief' could equally well indicate a grieving or 'sorrowful' weather, seeing that the adjective 'sorrowful' has previously been linked explicitly to the storm. Consequently, Lockwood could here be attesting to a direct connection between storm and passion: he observes that a 'gush of grief', in other words, that grieving 'snow and wind whirling wildly through', 'accompanies' Heathcliff's

‘raving’. Accordingly, Lockwood insinuates that the mood of the weather and the mood of Heathcliff’s temper correspond; Heathcliff’s passion and the elements’ frenzy are expressed with similar ‘anguish’.

Thus, at this point, readers are faced with the discharge of Heathcliff’s innate ‘powers’, whereby they are firstly stirred by the storm, and subsequently employed in an attempt to call Cathy back from the dead. Fittingly, Heathcliff’s ‘passion of tears’ is observed to be ‘uncontrollable’. Indeed, his passion is as ‘uncontrollable’ as his instincts, instincts that have been instilled in him by his childhood on the moors. By the same token, he instinctively knows that the Heights and the moors are Cathy’s true habitat, and if she were ever to return, the realm of storm would be her chosen destination. Therefore, Heathcliff has decided to remain at Wuthering Heights. Accordingly, reassured by “a statement that [Cathy’s] vital spark still roams” (Lutz 394), Heathcliff makes his every earnest appeal to Cathy with the storm’s intensity, because that is the only kind of fervour he knows that she could ever truly respond to.

Indeed, Cathy’s propensity to reciprocate passion seems to be dependent on the storm’s intensity. Nelly recollects the night of Heathcliff’s departure:

It was a very dark evening for summer: the clouds appeared inclined to thunder, and I said we had better all sit down; the approaching rain would be certain to bring him home without further trouble. However, Catherine would not be persuaded into tranquillity. She . . . at length, took up a permanent position on one side of the wall, near the road; where, heedless of my expostulations, and the growling thunder, and the great drops that began to plash around her, she remained calling, at intervals, and then listening, and then crying outright. . . . About midnight, while we still sat up, the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder, . . . [b]ut the uproar passed away in twenty minutes, leaving us all unharmed, excepting Cathy, who got thoroughly drenched for her obstinacy in refusing to take shelter, and standing bonnetless and shawless to catch as much water as she could with her hair and clothes. (90)

The moment Cathy learns that Heathcliff has left, she goes out, ‘taking up a permanent position’, determined to call Heathcliff back and wait for his return. As Cathy stands waiting, stormy weather is unleashed all around her. Of course, this could be perfectly coincidental, but it is nevertheless noteworthy that Cathy ‘remains calling at intervals’, ‘then crying outright’ at the same time as ‘thunder is growling’ and ‘great drops are plashing around her’. After all, just before Cathy goes out, ‘the clouds’ are only ‘inclined to thunder’ and ‘the rain’ merely

‘approaching’. Therefore, since ‘the storm comes rattling over the Heights in full fury’, at the same time as Cathy ‘will not be persuaded into tranquillity’, the coming of the storm can be read like an image of the intensity of the situation; when Cathy ‘cries outright’ the elements simultaneously give out ‘a violent wind, as well as thunder’. In other words, Cathy’s emotional cries of longing for Heathcliff are seemingly echoed in the skies, where the severity of weather aids in conveying the extremity of passion felt in Cathy at this moment. Accordingly, just after the ‘uproar’ of the storm is observed to ‘pass away’, Cathy “[comes] in, and [lies] down on the settle” (ibid.). Thus, a sense of synchronicity between passion and weather comes across, where the two mechanisms seem mutual in force and duration. This could indicate that Cathy, like Heathcliff, is innately convinced that her complement might return when the weather is stormy, and therefore remains outside for as long as the storm lasts. Another option is that Cathy finds temporary compensation for Heathcliff’s departure in the passing storm. Indeed, it could be that Cathy is ‘heedless of Nelly’s expostulations’ without conscious control, and therefore compelled to remain out of doors; her being, empowered by the weather, might have reconnected with Heathcliff after all. Hence, this is one of the moments in the novel where, as Joseph Carroll writes, “violent emotions assert themselves as autonomous and transcendent forms of force” (253). In this case, it would seem that Cathy has found a ‘force’ to defy Nelly’s ‘expostulations’ in the storm, rendering the former’s passions ‘autonomous’ and thus disregarding of social convention’s remonstrance. Thus, it could be that Cathy’s passionate capacities are responding to the storm, where the severe weather serves the function Heathcliff previously has performed; at this moment, Cathy might have rediscovered Heathcliff in the elements’ outbursts, where the raging storm provides her with stimuli comparable to those always radiating from Heathcliff. Fittingly, Cathy is observed to return indoors when the storm subsides, having realised that the rediscovery of Heathcliff was merely temporary and that a (temporary) breach of union with her companion is a matter of fact.

The elements can be seen to trigger Cathy’s passion later on as well. When Cathy lies ill at Thrushcross Grange, she remarks to Nelly: “ ‘Oh, dear! I thought I was at home,’ ” (121) and goes on; “ ‘I thought I was lying in my chamber at Wuthering Heights. . . . ‘Oh, if I were but in my own bed in the old house!’ . . . ‘And that wind sounding in the firs by the lattice. Do let me feel it — it comes straight down the moor — do let me have one breath!’ ” (ibid.). Nelly obeys the instruction, and holds “the casement ajar, a few seconds” (ibid.) upon which “[a] cold blast

rushed through” (ibid.). In turn, Nelly observes that Cathy “lay still, now” (122). In this passage, Cathy’s mind flashes back to her childhood, where her longing for her native home is shown clearly. Indeed, her desperation arising from realising that she has fatefully chosen Thrushcross Grange over Wuthering Heights is perhaps at its peak here. Accordingly, Cathy fantasises about being back at Wuthering Heights, ‘in her own bed in the old house’, as if the fulfilment of that fantasy would be her salvation. In other words, being back there would to Cathy be a long-desired escape from the ‘shattered prison’ in which she is presently obliged to continue to reside. Consequently, Cathy excitedly takes note of the ‘wind sounding in the firs by the lattice’ coming ‘straight down the moor’, that is, from Wuthering Heights. In fact, Cathy expresses a craving for the wind: ‘do let me feel it, do let me have one breath!’. In this manner, Cathy’s mind can be seen to wake in the same way as the wind, because just when the wind announces its arrival, Cathy starts to express sentiments of passion. Again, stormy weather seemingly stimulates her emotional capacities. Although, this time Cathy’s passionate exclamations are not directed at Heathcliff. Indeed, at this point she is not ‘calling, at intervals’ for him, but rather, for the wuthering wind itself; ‘do let me feel it, do let me have one breath!’.

To shed some light on this, one might look to the poem “Loud without the wind was roaring”. Indeed, Cathy’s exclamations in the above passage are conspicuously coherent with the perspective of the speaker in the poem. First of all, Cathy’s apparent excitement, as she perceives the wind, seems to echo the poem’s speaker’s delight in being ‘called from valleys and highlands’. In other words, just like the poem’s speaker, Cathy apparently takes the wind’s ‘sound’ as an invitation from nature to join it. Secondly, whereas the poem’s speaker, from being called by the wind, takes note of ‘the brown heath growing on the brow of a lonely hill’, Cathy, prompted by the wind outside, recognises the ‘the moor’. In other words, both personae attest to the firm connection between rough weather and rough landscape. Thirdly, and significantly, the poem’s speaker and Cathy observe from comparable positions; whereas the former looks ‘in exile afar’, the latter watches from the Grange, which is remote from the Heights. In other words, the two personae are equally isolated from their ‘dear moorlands’, and it would seem that both are confined by some outer structure. Fourthly, the poem’s speaker’s avowal of how its ‘spirit’ ‘longed, how it burned to be free’ ‘to walk by the hill-rivers side’ reads almost analogously to Cathy’s confession that she is ‘wearying to escape into that glorious world, and to be always there’. Thus, as Martha Nussbaum observes, “[t]he love of earth is an end in itself. An obsessive

theme in Emily Brontë's poems and essays, it is often, as [in the novel], associated with the theme of personal liberty" (404). Accordingly, the speaker in "Loud without the wind was roaring" and Cathy seem equally certain that they will feel freedom once in and with nature, a certainty that is reflected in the severity with which they express their aspirations. Fifthly, whereas the speaker in the poem declares that 'the sad minutes are moving' 'though loaded with trouble and pain', Cathy communicates something of the same by the persistence with which she commands Nelly to open the window. Indeed, the passionate injunction 'do let me have one breath!' implies that 'one breath' would ease the passing of an unfavourable situation. Thus, both personae, in their different ways, communicate that they are not content at present. Lastly, the speaker in the poem announces that 'sometime the loved and the loving shall meet on the mountains again'. Hence, the speaker concludes confident that the current, unfortunate situation will eventually transition into a state of fulfilment, where the speaker finally will be reunited with its beloved 'moorlands'. By the same token, Cathy seems reassured that she will break free from her 'shattered prison' eventually, and reunite with Heathcliff.

However, Cathy will ostensibly not be reuniting with Heathcliff the man. Indeed, Cathy makes it clear that "[t]hat is not *my* Heathcliff" (150), referring to the Heathcliff that has "walked to the fire-place" (149), standing "silent, with his back towards" (ibid.) Cathy and Nelly, and continues: "I shall love mine yet; and take him with me — he's in my soul" (150). Consequently, Cathy repeats the prospect of the poem's speaker, in that Cathy is similarly certain that 'the loved and the loving shall meet again'; Cathy 'shall take' *her* Heathcliff 'with her' in death. Indeed, as Deborah Lutz notes, Cathy "will, she insists, merge with the moors" (393). In other words, at this point Cathy disavows Heathcliff the individual and instead seems to allude to 'Heathcliff' in the strict sense of his name, namely to actual heath and cliff(s). Accordingly, seeing that Heathcliff is 'in Cathy's soul', it would seem that Cathy's soul, like the poem's speaker's 'spirit', is bending 'neath' the 'power' of 'brown heath growing on the brow of a lonely hill'. In other words, Cathy's soul appears to be bound to nature directly, and no longer to Heathcliff himself. Thereby, it is suggested that nature is what Cathy is actually in love with, and that Heathcliff the man has merely served her as an, in Dorothy Van Ghent's term, "anthropomorphized primitive energy" (154). Accordingly, Cathy now starts to express distrust towards the human Heathcliff. She says about him: "he would not relent a moment, to keep me out of the grave! *That* is how I am loved!" (150). In other words, "in accents of indignant disappointment" (149), Cathy comes to the

realisation that the Heathcliff standing before her is not the Heathcliff she has thus far thought him to be. Accordingly, Cathy reacts aggressively to the circumstance that Heathcliff has started to display ordinary human sentiment: ‘he would not relent a moment to keep me out of the grave!’. In other words, Cathy is disappointed to discover that Heathcliff would like for her bodily self to survive, and stay with him; ‘that is how I am loved!’. Consequently, Cathy seems to find that the human Heathcliff’s love after all is insufficient; he is reluctant to let her spiritual self go and unite with its true habitat. Therefore, when Cathy implores Nelly to ‘do let her feel’ the wind, it is likely that Cathy has *her* Heathcliff in mind, that is, the raw ‘powers’ that have previously only been embodied in her manlike companion. Hence, for Cathy, the wind *is* Heathcliff at this point. Additionally, as Susan Stewart notes, “[t]he window . . . [is a] threshold between worlds” (182), that is; between the world of society and the world of nature.¹⁰ Indeed, between “the world of the Lintons . . . an indoor world . . . [and] the wild and passionate world of the moors” (Nussbaum 402). Accordingly, by means of a ‘casement held ajar’, Cathy seeks to reconnect with everything that she is, and ever was: a true creation of the moors and a wild weather; “Nelly, I *am* Heathcliff” (88). As Marianne Thormählen attests, “[w]hen . . . [Cathy] tells Nelly that she *is* Heathcliff, she means exactly what she says” (186). Thus, when Cathy subsequently is observed to ‘lie still’, it could be an indication of her contentment; at that moment she is, by means of the wind, reconnected with herself, and therefore her purpose is fulfilled temporarily. Hence, as sure as the powers of nature are prone to come around, Cathy’s passion will endure. This is also true for Heathcliff: because Heathcliff is permanently in love with Cathy, any reminder of her love, be it from the environment, will reawaken his passion. Therefore, Cathy’s and Heathcliff’s love is just as ‘necessary’ as nature itself.

Because of Cathy’s and Heathcliff’s childhood on the moors, away from cultivation, their minds are accordingly shaped. This is emphatically confirmed as they present their thoughts about love; these thoughts reflect the distance from society that they grew up with. Indeed, by looking to nature for the language to describe her affections, Cathy confirms that she prefers nature to society. What is more, that language leads her to acknowledge that the agent of society in her life, Edgar, provides a love that is temporary. Consequently, Cathy comes to recognise a lack of depth in society when it comes to love. Accordingly, Heathcliff uses the language of nature to

¹⁰ Also noted by Jeremy Hawthorn (125).

communicate the depth of *his* love. Simultaneously, he illustrates the superficiality of Edgar's. The power of Cathy's and Heathcliff's love, made possible by their enduring connection with nature, is demonstrated when their passions unleash. Revealing passions that are on a par with stormy weather, Cathy and Heathcliff make a statement that nature can bestow capacities forever paramount to the "common satisfactions available to ordinary human life" (Carroll 254).

5.0. Conclusion

Wuthering Heights is a novel that makes use of the natural world to communicate various contrasts. Not only does the book look to nature for descriptive language, but also for pre-established phenomena against which features of human existence may be set and examined. The novel shares this approach with Emily Brontë's poems, and therefore, many features of the novel can be found in the poems, and vice versa.

In the novel, one phenomenon that is often invoked is the changing state of the weather, where the principal variants of storm and calm are particularly prominent. The disparity between these variants exposes differences between two geographically opposite locations and the families who live there. The contrast between *Wuthering Heights* and the Earnshaws on the one hand, and *Thrushcross Grange* and the Lintons on the other, is shown through the frame of mind that the narrators share. Lockwood is a respectable city dweller and Nelly Dean is an ardent devotee to the values of conventionality. Accordingly, both narrators are unflinchingly convinced by the benefits of southern calm, and through the two narrators, calm, *Thrushcross Grange*, and the Lintons become associated with established culture and society. Since the narrators tell the story, they also seek to champion the validity of their own judgments. Their chosen means for doing so is firstly to identify circumstances that they do not approve of, and subsequently to present their own preferences. However, they appear so fixed in their purpose to accomplish this that the result rather becomes amplification of what they are trying to undermine. By this mechanism, *Wuthering Heights* and its stormy weather take precedence in the text, as do the characteristics of those affiliated with that location. Cathy and Heathcliff, the prime dwellers of *Wuthering Heights*, spend most of their childhood out of doors, on the moors. There, they take after nature and its forces, and consequently learn to disregard societal convention. However, society eventually catches up with them, and Cathy is separated from Heathcliff at the hands of the inhabitants of *Thrushcross Grange*, the Lintons. When Cathy and Heathcliff meet again, Cathy is ambivalent, and Heathcliff reacts by parading his stormy nature. In turn, Cathy puts her ambivalence to use as she contemplates which mate to decide on, and thereby the language of society becomes contrasted with the language of nature. When Heathcliff returns after his lengthy absence, having involved himself with society in some way to increase his standing, he seeks Cathy out. As it turns out, Heathcliff still pleads for nature and as a result, Cathy's true, natural

self re-emerges in full force. Fittingly, the narration of Cathy's and Heathcliff's lives away from each other accentuates their affiliation with stormy weather and terrain. In this way, Cathy and Heathcliff become progressively distanced from society. Eventually, their inclinations toward nature are reflected in their emotional considerations and expressions. Their incontestable attraction finds its echo in the sturdiest features of landscape and their outbursts of passion match the storm's power. Proportionate defamation of a societally determined love shows the advantage that Cathy and Heathcliff have from their union with nature. Ultimately, it is suggested that Cathy's love is for nature itself, and that Heathcliff the man, to Cathy, has been an intermediary between herself and the natural surroundings with which her soul is permanently connected. Since Heathcliff nevertheless continues to love Cathy, nature inevitably continues to appeal to him.

A signature feature of Emily Brontë's poetry is an ardent fascination with nature. Indeed, many of her poems revolve around every expressible feature of natural scenery. Within that frame, several poems are concerned with contrasts, where shifting weather is a typical example. Similar attentiveness to weather is found to pervade Emily Brontë's only novel. This is an indication that the author's fascination with nature, which was first set down in verse, has been continued into prose. Consequently, it seems that a, in Jibesh Bhattacharyya's term, "poetic imagination" (150) inspired by nature, has been adapted to the genre-specific conventions of the novel.

In *Wuthering Heights*, the conformist perspectives of its two narrators ensure a preoccupation with the stormy location of Wuthering Heights. Because the weather there conflicts with the narrators' preference for a civilised environment, the text insists that Wuthering Heights should be associated with the wildness of nature. Accordingly, the storm at Wuthering Heights becomes the voice of nature in the novel. Since nature, then, speaks through the storm, Wuthering Heights comes to reflect the very essence of nature, marked by exciting turbulence. Running against this is Thrushcross Grange and its calm weather, which reflect the disposition of society and conformism: uninspiring lethargy. Therefore, when Cathy and Heathcliff are identified with Wuthering Heights, they are simultaneously identified with nonconformism and nature. Appropriately, they display turbulent passions. Influenced by nature, they manage to use its language to argue against society. Accordingly, through the protagonists, the text portrays the thrill, but also the wisdom, that nature can offer. Consequently, *Wuthering Heights* suggests that

an existence in contact with nature can challenge a life restricted by society's bounds, and that the former can be more fulfilling even, because of the exclusive meaning it provides. Thereby, the present analysis has contradicted Donna K. Reed's assertion that "Brontë . . . appears finally to stand midway in her dialogue on civilization and savagery, unsure which is worse and unwilling to choose" (228).

In conclusion, *Wuthering Heights* can be seen as a comment on the restraints and obligations that society and constructed morality impose on human freedom. Society requires participation and conformism from all individuals who are not to be dismissed as outcasts. In light of that fact, the book seems profoundly concerned with, and even favourably disposed towards, the social outcast. Indeed, by actively subverting every societal feature, the novel lends support to the option of remaining outside a community. In a word, as far as *Wuthering Heights* is concerned society is inadequate. On that note, it is a novel that reminds that we are born uncultivated, and thus initially free to reason ourselves about what we perceive in the world. Accordingly, the text actively champions what Lockwood pertinently identifies as a "perfect misanthropist's Heaven" (25). Hence, it is no coincidence that the book ends just after Heathcliff's death. Since Cathy and Heathcliff are the very symbols of free nature embraced by humanity, any narration unrelated to them would be outside the novel's scope of interest.

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