



**The Depiction of Thwarted Love and Revenge  
in Emily Bronte's Wuthering Heights.**

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## ملخص الدراسة

تتمحور الدراسة الحالية تصوير الحب المحبط و؟انتقام في رواية أميلي بروننتي مرتفعات ويزرنق و. وتقع الدراسة في أربعة فصول : وخاتمة. يلقي الفصل 1؟ول الضوء على أعمال إميلي بروننتي ا؟دبية والتي تختلف جوهريا عن ضروب معاصريها من الروائيين والروائيات يتناول الفصل الثاني: مساهمة ا مكانة إميلي بروننتي ا؟دبية وتأثيرها وأثرها الفني . والتي تمثلت على سبيل المثال تجسيدها لبعض جوانب الطبيعة البشرية ببراعة فاقت كل أدياء العصر الفيكتوري جلهم. وانجلي ذلك بأنها ا؟كثير شاعريه من كل الروائيين والروائيات ا؟نجليز. يسلط الفصل الثالث على موضوع الحب المحبط في مرتفعات ويزرنق يتناول الفصل الرابع ا؟انتقام في مرتفعات ويزرنق

قد أثبتت إميلي بروننتي في تحفتها ا؟دبية مرتفعات ويزرنق ا أن ا؟نسان هو المخلوق الذي يختلف عن كل المخلوقات ا؟خرى. يكمن الفرق الجوهرى في مشاعر الحب والكراهية و؟انتقام الزائدة والمتأصلة في كل إنسان. في فلسفتها الميتافيزيقية الخاصة بها ا تعتقد إميلي بروننتي أن الحب هو القانون ا؟ساسى للطبيعة البشرية والمبدأ ا؟سمى لعالمها . والمرتبط وجدانيا بمصدر الفرح و؟نسجام في آن واحد ؛ وفي حالة رفضه أو خرابه ا يصبح منبع ومصدر للعداوة و؟انتقام.

## Abstract

The present study aims at examining the depiction of thwarted love and revenge in Emily Bronte's *Wuthering Heights*. The study is divided into four chapters in addition to a conclusion.

**Chapter One:** casts light on Emily Bronte's achievement as of an intrinsically different kind from that of any of her contemporaries. **Chapter Two:** traces Emily Bronte's Contribution, Reputation and Influence. Emily Bronte illustrates some aspects of human nature more fully than the other Victorians. Also, she is the most poetical of all English novelists. **Chapter Three:** explores Thwarted Love in Emily Bronte's *Wuthering Heights*. **Chapter Four :** examines revenge in Emily Bronte's *Wuthering Heights*.

Emily Bronte in her fascinating "*Wuthering Heights*", she proves that man is a creature who differs from all the other creatures. The main difference lies in the extremeness of the feelings of love, hate and revenge in every human being. In her metaphysics, love is the primary law of human nature and paramount principle of her universe. Adhere to, it is at once the source of joy and harmony; rejected or subverted, it becomes the fountainhead of enmity and revenge.

## Chapter One

### Introduction

The first fact to be realized about Emily Bronte, is that her achievement is of an intrinsically different kind from that of any of her contemporaries. Like that of Dickens, indeed, it is specially distinguished by the power of its imagination. Emily stands outside the main current of nineteenth-century fiction as markedly as Blake stands outside of eighteenth-century poetry. According to Barker (1995:34)

*Emily looked at the human life which was their common subject from a different point of view. She stood outside her age as Blake stood outside his. It is for the same reason. Like Blake, Emily Bronte is concerned solely with those primary aspects of life which are unaffected by time and place.*

Emily Bronte's great characters exist in virtue of the reality of their attitude to the universe; they loom before us in the simple epic outline which is all that we see of man revealed against the huge landscape of the cosmic scheme. Emily did not see her world in relation to moral or social concerns of the day. She was not irked by the restrictions placed on women in society, and presumably viewed Branwell's -destructions as the action of a free soul going its own way- as did Heathcliff and Hinley and Cathy. She was able to see such events, she observed the reasons for certain actions, but she was removed from the influence of everyday lesson. Her comment on Branwell was that he

was 'hopeless being', but she does not seem to have felt any of the moral disgust for him that Charlotte felt.

Emily Bronte's vision of life does away with the ordinary antithesis between good and bad. To call some aspects of life good and some evil is to accept some experiences and to reject others. But it is an essential trait of Emily Bronte's attitude that it accepts all experience. Not that she is an optimist who believes that the pleasant parts of life are its only real aspects. The storm is as much part of her universe as the calm. Indeed, she is peculiarly aware of the storm: she makes out the harsh elements of life to be as harsh as they can be. In this context we can quote Barker(1bid:45):

*Emily Bronte's characters set no bridle on their destructive passions; nor do they repent of their destructive deeds. But since these deeds and passions do not spring from essentially destructive impulses, but impulses only destructive because they are diverted from pursuing their natural course, they are not bad. Further, their fierceness and ruthlessness have, when confined to their true sphere, a necessary part to play in the cosmic scheme, and as such are to be accepted. Emily Bronte's outlook is not immortal; but with those conditioning forces of life on which the native erections of the human mind that we call moral standards are built up.*

In consequence that conflict between right and wrong which is the distinguishing feature in the Victorian view of life does not come into

her view. Human nature, to her, is not a mixture of good and bad elements, as it is to Thackeray. It cannot be grouped into the virtuous and the wicked, as it is by Charlotte Bronte or Dickens. The conflict in her books is not between right and wrong, but between like and unlike. According to Wilson(1987: 240)

*Substance, intensity, freshness- these then are the three elements that give its individuality to Emily Bronte's imagination. They reveal themselves in every aspect of her world.*

This attitude is responsible for lifting the universe of *Wuthering Heights* beyond the limitations of the contemporary moral world to a wider belief in the basic qualities of human nature. Such matters as education or lack of it, the role of woman in society and her relationship with men, the social reaction to the effects of degradation, are not her concern, in certain instances, human nature scurries in its virtues in spite of degradation; on the other hand, a fierce passion can create unhappiness for itself and others that strikes across the social and moral codes of society, but brings misery which is spiritual; and again, a weak nature crossed by unhappiness, and without the stability effect of standards, can ruin itself.

## Chapter Two

### Emily Bronte's Contribution, Reputation and Influence

#### 2.1 Emily 's Life: Family Background:

Emily Bronte (1818-1848) was a British novelist and poet, best known for her one novel *Wuthering Heights*(1847), an acknowledged classic of English literature. According to Newman, (1990: 104):

*Almost no one has been audacious enough to deny its power and its unique place in the development of English fiction.*

Emily Bronte lived in a small town in the rural Yorkshire area of England during the early to mid-1800s. The fifth of six children, Bronte was no stranger to hardship and grief. At only one year and nine months old, Emily moved with her family to the rural town of Haworth. The Bronte family lived in Haworth for less than a year when Emily mother fell seriously ill. Within a year, she was dead. Emily Bronte was three years old. Her youngest sister, Anne, was not yet a year old. Only a few years later would come the deaths of Emily's two oldest sisters, Maria and Elizabeth. Significant or not, this would now make Emily Significant or not, this would now make Emily Bronte the third child of the family.

Emily was perhaps the most persistent in keeping to her path to life where earning her living by teaching was concerned. Charlotte always suffered eventually, but Emily could least of the three remain home for very long. On this context Newman( *ibid*: 46) pointed out :

*Liberty was the breath of Emily's nostrils; without it she perished. The change from her own home to a school, and from her own very noiseless, very secluded, but unrestricted and inartificial mode of life, to one of disciplined routine... was what she failed in enduring. Her nature proved her to strong for fortitude... in this struggle her death was quickly broken.*

And so, Emily returned to Haworth after only three months as a pupil as her head and her place was taken by Anne. To play her part in their plan, however, Emily made up by taking on the cooking and much of the housework at Haworth.

In 1842 Emily and Charlotte, accompanied by Mr. Bronte and Mary Taylor and her brother, went to Brussels and became pupils at the Pensionnat Heger in the Rue d'Isabelle, where the school-rooms and dormitories. In school, Mr. Heger took an interest in the two sisters, had some understanding of their unusual nature and genius, and gave them private lessons in French. Emily wrote of him:

*He is professor of rhetoric, a man of power as to mind, but very choleric and irritable in temperament; a little back being, with a face that varies in expression. Sometimes he borrows the lineaments..( ibid,p56)*

It was the cold and cough Emily took at her brother Barnwell's funeral that was to bring on the second tragedy in so short a time. On 29 October Charlotte wrote:



*Emily' scold and cough are vey obstinate. I fear she has pain in her chest, and I sometimes catch s shortness in her breathing when she has moved at all quickly. She looks very thin and pale... it is useless to question her; you get no answers, It is still more useless to recommend remedies; they are never adopted ( ibid.p.89)*

Emily sank rapidly. She refused all help, would not see a doctor. Her stern independence caused her sisters much heartache. One morning , having dressed and taken up her sewing, it was apparent to them that she was dying. At last she gasped." If you will send for a doctor, I will see him now.' At two o'clock , she died.

## 2.2 Emily 's Contribution, Reputation and Influence

Emily is the most telling landscape of any in English fiction. As might be expected her observation is not minute or precise. She does not distinguished between the different sounds made by the wind as it bows through oak trees or larch, as Hardy does: nor convey with the exact violence of D.H Lawrence its impact on the physical senses. She sketches in the main features of her scene-sky, trees, heath –in general terms; and briefly.

Indeed, Emily Bronte illustrates some aspects of human nature more fully than the other Victorians. Its heredity character, for one thing; her story turns largely on the transmission of hereditary traits. And her experience, formed as it was in great part on the observation of one family-her own- taught her to take advantages of it. No other

novelist before Emily Bronte brings out hereditary characteristics in this way. Jane Austen, impeccable realist as she is, has created children that have nothing in common with their parents, by what improbable miracle did Mr. and Mrs. Bennet produce a child like Jane. According to Kiely (1972:251):

*Emily Bronte's intensity gives her the power to describe one aspect of human nature which never appears in the works of her contemporaries at all. She can present man at the climax of his spiritual crises- in spiritual ecstasy, in the turmoil of spiritual hatred and despair, at the moment of death, None of the other Victorian can successfully describe a death scene.*

This power of expressing intensity of emotion is also connected with the Emily's poetry. She is the most poetical of all our novelists. She is not the only poetical one. Also, Emily's genius is more consistently intense: so that she achieves poetry more continuously and more variously. According to *Dictionary of Literary Biography*(1983: 78)

*Some poems are--like Wuthering Heights--difficult to interpret because the context is not known; nor, as the manuscript of such poems is sometimes missing, is it always known for certain how to punctuate them. "The Philosopher" is such a poem. Brontë makes one of the speakers talk about three gods warring within his breast, and there is a baffling allusion to three rivers, but it is difficult to see who is speaking to whom, or to what the tripartite division refers. The imagery may be biblical, and is clearly powerful, but it is hard to see where it is leading. It would seem*

*that in her later and finer poems Emily Brontë was slowly working her way to a mystical vision of a universe compared to — which all of life's pains and joys were meaningless.*

Emily Bronte's imagination is the most extraordinary that ever applied itself to English fiction. It is also an imagination appropriate to the material on which she chose to work. The theme of *Wuthering Height* to be successfully realized needs just the qualities Emily Bronte is the best able to supply. Because it conceives nature as informed by a vital spirit, it needs an imaginative apprehension of landscape. Because it involves an acute dramatic conflict, it needs the power to express violent. Because it invests this emotion with a spiritual significance that could not be conveyed by a mere literal realism, it needs the power of poetic invention. Finally, because it expresses a view of the world remote from ordinary experience, it needs an imagination at once intense and substantial. *Wuthering Heights*, for all that it illustrates a transcendental philosophy, is first and foremost a novel. By a prodigious feat of creative imagination, Emily Bronte has contrived to incarnate an interplay of ultimate principles in a drama of human beings.

## Chapter Three

### Thwarted Love in Emily Bronte's Wuthering Heights.

#### 3.0 The Story of the Novel

Heathcliff, an orphan from the slums of Liverpool, is brought home to Wuthering Heights by its owner, Mr. Earnshaw, who makes the boy one of the family. His son, Hindley, develops an undying hatred for Heathcliff, his daughter, Cathy, an undying love. In his turn, Heathcliff hates Hindley and loves Cathy.

After the death of Mr. Earnshaw, Hindley degrades Heathcliff to the level of a farm-worker, and Cathy, though she loves him, realizes that she cannot marry him. She agrees to marry instead Edgar Linton, son of the Linton family of Thrushcross Grange. Heathcliff, hearing of this, who runs away.

He returns after three years, wealthy and a gentleman, and determined to avenge himself on the two families. Cathy is now married and living at the Grange with Edgar and his sister Isabella and Nelly Dean, formerly the servant at the Heights. Hindley, on the death of his wife Frances, has turned to drinking and degrading his small son, Hareton.

As a result of Heathcliff's return, Cathy quarrels with Edgar and becomes ill. Heathcliff elopes with Isabella. Cathy dies after giving birth to the young Catherine Linton; Isabella escapes from the Heights and leaves the area, eventually giving birth to a son, Linton Heathcliff;

and Hindley Earnshaw dies, leaving his property and his son Heathcliff's hands.

### 3.1 Emily's Concept of Love

Love is the most obvious and immediate theme of **Emily Bronte's *Wuthering Heights***. It is explored in many aspects, ranging from the obsessive passion of Heathcliff, through Hindley's joy and desolation, Lockwood's feeble fancies, Isabella's infatuation, and Edgar's gentle devotion, to the slowly built, strongly based love of Hareton and Catherine. Heathcliff and Cathy often speak of each other in semi-religious terms, as if their love were on some-unworldly plane, both deeper and more spiritual than the love of others; Heathcliff calls for his 'soul', and she feels that he offers a reality far beyond the quieter and more domestic loves of Edgar, Hareton or Catherine. Although it is more magnificent in scale, it is also shown to be more destructive and unforgiving.

Emily Bronte's heroes and heroines do not love each other because they find each other's personalities pleasant, or because they admire each other's characters. They may be superficially attracted for such reasons, as Catherine Earnshaw is attracted to Edgar Linton. But their deeper feelings are only roused for someone for whom they feel a sense of affinity, that comes from the fact that they are both expressions of the same spiritual principle. Catherine does not "like" Heathcliff, but she loves him with the strength of her being. For, he,

like her a child of the storm; and this makes a bond between them, which interweaves itself with the very nature of their existence .

### 3.2 Idea of Thwarted Love in the Novel

The love between Heathcliff, and Catherine holds a solid foundation . In essence, they both belong to one kind of people who abounds in love and full of fiery passion and life energy. They dare love and hate, say and act. They despise the social customs and long for freedom. The feelings between them do not mingle with benefits, sympathy, and condolence. ( Kettle,2000,p.45)Most of all, they both realize they are the other party of themselves, as Catherine said to Nelly:

*If All else perished, and he remained , I should still continue to be; and if all else remained , and he were annihilated , the universe would turn to a mighty stranger : I should not seem a part of it. My love for Linton is like the foliage in the wood: time will change it, I am well aware , as winter changes the threes- My love for Heathcliff resembles the eternal rocks beneath- a source of little visible, but necessary.*

Heathcliff is the disordering cause which creates disaster in two families. In his wake, he carries passion, hate, jealousy and revenge. Without him Cathy's marriage would no doubt have proceeded calmly enough, and nothing would have changed at the Heights or Grange. But as Heathcliff injects violence, so also he brings energy; the turmoil he causes in both families is in the end a new source of

strength for the second generation. Emily deliberately demonstrates Heathcliff's brutality, and Cathy's childish willfulness, yet it is difficult not to feel that her own sympathies were weighted in favor of the Heights. Her imagination is more passionately engaged by those who belong to the moors than by those in the valley, or even by those who in the end combine the two. This is not to say that she rejects the need to harmonize the wild and the tame, the fierce and the gentle; but her own personal love for the wild and untamable led her sympathies in that direction.

Heathcliff comes back for his love and hatred. The first time they meet, Catherine blames him, as she says, "To be absent and silent for three years, and never to think of me" (Bronte, 1982, p264). Heathcliff answers, "A little more than you have thought of me" (ibid, p,225). Such chief answer is sufficient to indicate Catherine has always been in his mind and his love towards her is the same as before. Catherine uses her own way to love and try to help Heathcliff. Though her plan is failed. Catherine does not want Heathcliff to take revenge. Love originally is the product of human evolution, but if it is inhibited with exterior forces for a long time, it is prone to cause men some wild behaviors.

To conclude Hareton and Catherine are the children of love, and so combine the positive "good" qualities of their respective parents: the kindness and constancy of calm, the strength and courage of storm. Linton, on the other hand, is a child of hate, and combines the negative "bad" qualities of his two parents - the cowardice and

weakness of calm, the cruelty and ruthlessness of storm. Heathcliff obtains power over all three children. Catherine is married to her natural antipathy, Linton; so that her own nature diverted from its purpose, grows antagonistic to her natural affinity – Hareton.

Necessity of love is human nature. Loving and being loved are human happiness and also human elemental rights. No one can deprive them at will and replace with hatred.(Kettle, 2000:67). Where there is human nature , there is love.



## Chapter Four

### Revenge in Emily Bronte's Wuthering Heights

#### 4.0 The Idea of Revenge in the Novel

Emily Bronte's Wuthering Heights is depicted through violence cruelty, revenge, hatred and love. For example, Heathcliff's cruelty is projected towards his enemies, the Earnshaws and the Lintons, in the form of a willed, responsible and controlled by purpose scheme of revenge, and this controlled scheme distinguishes his attitude from all the other types in the novel. The best definition of such a scheme is that of Kettle (2000:67):

*For what Heathcliff does is to use against his enemies with complete ruthlessness their own weapons, to turn on them their own standards, to beat them at their own games. The weapons he used against the Earnshaws and the Lintons are their own weapons of money and arranged marriage.*

#### 4.1 Heathcliff's Revenge

Heathcliff makes no secret to Catharine of his intention to revenge himself, and he begins his revenge with plans for taking over the property and wealth of both the Earnshaw and Linton families. When the quarrel over Isabella begins, we do not hear the whole of it, but we do know that, to some extent, he and Cathy are quarrelling over the disposition of the Linton aside.

His revenge will also be in terms of social degradation, as well as in taking over of property. So Isabella is degraded . When Nelly visits her after her marriage'....she already partook of the pervading spirit of neglect which encompassed her. Her pretty hair uncurled... So much had circumstances altered their positions, that he( Heathcliff) would certainly have struck a stranger as a born and bred gentleman, and his wife a thorough little!' ( Emily, p.,34). Hareton ' was reduced to a state of complete dependence on his father's inveterate enemy; and lives in his own house as a servant'.( ibid,p.56).

But, just as Heathcliff considers that his own nature was perverted by his rejection, so her revenge himself in terms of a similar perversion of others. His means of revenge come through his perception of the nature of others- of Isabella's love for him, of the young Cathy's love for Linton. He destroys Hindley by encouraging his vices of drinking and gambling , he attempts to destroy the lovable nature of the young Cathy:' the only sentiment they( her eyes) evinced hovered between scorn and a kind of desperation, singularly unnatural to be detected there.'( ibid,p.96). The pleasure he takes in what he has done to Hareton derives not only from the degradation of the heir to the heights and the fact that he is a servant on what was his own property, but from the fact that he perceives that Hareton has a fine nature which he has destroyed:

*If he were a born fool I should not enjoy it half so much. But he's no fool; and I can sympathize with all his feelings, having felt them myself... and he'll never be able to emerge from his*

*bathos of coarseness and ignorance. I've got him faster than his sound scoundrel of a father secured me, and lower; for he takes a pride in his brutishness.* (Wuthering Heights. Ch.Xxi)

And just as the person he loved most was taken from him, so Heathcliff inflicts pain by serving those human relationships which involves love . Edgar Linton loses sister, wife, and daughter through his machinations . Heathcliff's evil and violent nature and the success with which he carries out his revenge transform him eventually from a credible being into a fiend. In his ability to paralyze anything good and pervert the most ordinary and decent nature.

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