

THE THEME OF LOVE AND LACK OF LOVE IN *WUTHERING HEIGHTS*

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ABSTRACT

In any novel the psychological fibers interlace the private lives of the creators with their creations. Authors tell us something about themselves, about their beliefs, dreams and intensity. They have special messages of their own emotions and these emotions awake in us our own.

Wuthering Heights, one of the great classics in English literature, comes from a deep level of unconscious and the presence of passion, desire and violence in the text raises questions of their origin. Some noteworthy experiences in Emily's life as a small child and later as an adult will be taken into account in this paper. A short review will be done on Emily's parents meeting, their falling in love, their marriage and what followed after marriage until and after her mother's death.

The theme of love and lack of love rather than revenge and/or violence is examined. In the first place, the state of relative harmony and love in Earnshaw's family is present. Then the arrival of the fourth personage, Heathcliff, as a "gift of God", who is absolutely an indispensable character, shatters the harmony in the family. He is the one who actually awakens and activates the message and significance of love and lack of love in the family.

The relationship between Heathcliff and Mr. Earnshaw, Heathcliff and Hindley, also Hinley's relationship with his father and the bond and interaction between Catherine and Heathcliff are of the greatest importance.

To what extent Love can represent Light and so God and Lack of Love represents Darkness counterpart of Evil will also be discussed.

INTRODUCTION

It is difficult to agree on the main themes in *Wuthering Heights*. The theme of love, specifically the love between Catherine and Heathcliff is, if not central, of great importance.

Many critics have chosen hate or vengeance as themes in this novel. There are many references in the novel making mention of devil, hell, fiend and violence. Passion is not always associated with gentleness that refers to love, but to hysterical and sadistic side—as in Heathcliff's treatment towards Isabella, Linton and Cathy . Suffering and harsh treatment, continual act of vengeance , fear and torment are well portrayed in the novel. However in this paper I would like to illustrate the themes of love and lack of love, rather than love, hate and revenge for I believe this is what Emily chose to offer her readers.

Perhaps, Emily had the image of that kind of love that was the peace and pureness belonging to heart, nevertheless she did not know how to express it outwardly. Serenity and peacefulness are the essence of affection. In love, being centered in the heart is crucial. But this cannot be done without forgiving first oneself and then the rest of those around. Heathcliff is not centered in his heart, and his wrath illustrates this. His state of mind has its roots in the past. He lacks peace which is mandatory for compassion. Heathcliff is unable to see with compassion.

In order to apprehend Emily's circumstances of what image she had of love it would be useful if we begin by having a glimpse of the childhood of this " darling child" as Winifred Gerin called her.

I

Not much is known about her infancy except her date of birth and her christening at her father's church. We know, though, more about the love that bloomed between the Anglican priest Patrick Bronte and Maria Branwell, a Methodist. They met in the summer of 1812 at Woodhouse Grove in Yorkshire. Patrick and Maria fell in love at their first meeting and very soon they were exchanging letters full of affection and declarations. Their desire to be together was urgent and by early September they were engaged. In December of the same year they were married. Their marriage lasted nine years.

Their passion for each other was translated in continuous pregnancies. First Maria and Elisabeth were born in 1813 and 1815. Then Charlotte was born in 1816 followed by Patrick Branwell in 1817, Emily Jane in 1818 and finally Anne in 1820.

The babies, hard domestic chores, illness and problems of too little money, all these realities of a nineteenth-century conjugal life began to obscure the intense love that Maria and Patrick felt for each other that summer day at Woodhouse Grove. Maria was often unwell and tired. The children were frequently ill and always someone was hungry or could not have a

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nap, in short the all the needs of six small children not only took away the privacy to nourish Patrick's and Maria's intimacy, but made Maria exhausted. "Patrick Brontë, like so many other Victorian patriarchs, 'was not naturally fond of children and felt their frequent appearance on the scene as a drag both on his wife's strength and as an interruption to the comfort of the household.'" ⁽¹⁾

Maria was taken seriously ill and by early 1821 it was clear that she would soon die. Until the day of her death she remained in her room above the dining room and Patrick and Emily had to change rooms. Emily had to move to the children's study. She was only three at that time but without doubt she must have felt the fear of loneliness and the coldness of that unheated room. Above all she must have missed her mother's loving touch and she must have grieved while hearing her mother's anguished cry from upstairs, the cry of agonizing pain, the cry out of the despair that her death would deprive her children of her love.

Although Emily had felt the affection of her precocious older sister, Maria, she must have always missed her mother's love as well as Patrick's, who seeing his wife wasting daily was distressed. The little girl lying at night alone and shivering was unconsciously yearning for affection, her natural birthright. Later it was this deep yearning for love, that sprang intensely like an abundant wellspring dashing out of the ground, with so much force, with such great intensity. The result - her unforgottable love story - full of passion, nevertheless a story of agony.

After Maria's death, Patrick Bronte, now a middle-aged widower was too busy looking for a new wife. He had little time for his children and besides this he was not the type of man to show love to his daughters. If it wasn't for Tabby's special treats and her nourishing love towards the Brontë children, perhaps Emily's story of *Wuthering Heights* could have been much more different.

How do we take into account all the events in Emily's life from the time of birth until the moment of producing her novel?

The psychological essence of a writer appears in their writings and this the case of Emily and the creating of her novel.

We know about her leaving England for Brussels on a cold raining day together with Charlotte and her experiences at Pensionnat Heger. It was there that she had such great discontent when receiving French lessons from Mr. Heger. It was what Katherine Franks calls it "a battle of wills during the whole of Emily's stay abroad." ⁽²⁾ Her image of Mr. Heger was that of a man "very choleric and irritable, a gifted teacher" though, "inflexible,... and erratic."

⁽³⁾ The relationship did not start well from the very beginning, and so, this could ad to the

making of Emily's image of a man.

As a woman, it seems the Emily was not what one could think of her as a graceful and genteel, young woman. She was "tallish, ungainly ill-dressed figure contrasting so strongly with Charlotte's small, neat, trim person..." Emily was "untidy, arrogant and rude" ⁽⁴⁾ as she was described by Laetitia, the eldest Wheelwright daughter, another girl enrolled at the Pensionnat.

And yet, Emily was that young woman of great sensitivity and beauty of soul, who could pour out her heart in those exquisite poems and tales and essays of great imagination she wrote. It seemed that there on the continent, far away from her moors, her mental state was deteriorating. She was never happy until she went back to her remote village in the desolate Yorkshire. She was in her element there, she could run the household with great precision, pursuing what she had decided to pursue.

Emily did not possess the charm and coquetry, other young English women of 19th century did. She was a plain young woman and not with her head above the clouds, dreaming sweet dreams, or giggling. Nevertheless, she, in her own way, possessed sensitivity of heart. No matter what sentimentality she had, the joy and gentleness that were deep buried in her heart coupled with her desire for love of her own, she was like any other young girl of her time.

Most of the time of her staying in Brussels Emily suffered and "her unhappiness and anger were not exclusively self-directed and self-inflicted. She projected them outwards as well and punished Charlotte and everyone else who came within her sphere with hostility and contempt." ⁽⁵⁾

Emily was often unwell and exhausted owing to her unwillingness to eat and sleep properly and by reason of her heavy demands and rigorousness on her and others. These traits were the results of her feelings deep buried in her unconsciousness, her yearning for affection, a desire she didn't know how to handle. The result was suffering and conflict, the same state of mind she had had before at Roe Head.

Freedom from danger of trauma, protection from antagonism could be experienced only in the desolate country-side of Yorkshire, there in the wilderness of the moors, facing up to the harsh winds, so harsh and powerful that they couldn't even uproot the most humble heather. There in the stupendous and glorious bosom of nature, Emily could find that peace of mind she needed, and from which her exalted emotions of passion emerged.

There, at the Parsonage the monotony of cleaning and cooking meant little to Emily. She felt free and perfectly happy in the freedom of home or as she called it "idleness" .

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“She kept her French and German lessons while kneading the bread dough..... While her hands were mechanically occupied, she could conjugate German verbs, mentally translate English poems she knew by heart into French, memorize vocabulary in both languages.”⁽⁶⁾

For Emily that was joy, without fail; that was a way to channel her energies in a valuable and creative way.

Whatever her experience or inexperience of the nature of love, Emily had a powerful inner interpretation of love and it is this interpretation that emerges in the form of her masterpiece of love.

The “chainless soul” could commence into her own world full of miracles. There were times when she used to go out on the hills and roam in the wilderness of her beloved moors. And there her imagination roamed far and wide.

The village stationer, John Greenwood mentioned in his diary about Emily and her long walks:

“Emily above all fascinated Greenwood, and he confided to his diary how one day he encountered her on the verge of Haworth moor, just beyond the village. She was returning from one of her long walks, her cheeks flushed with exertion, her manner unusually open and free after the exhilaration of her hike. Emily returned Greenwood’s greeting heartily and it seemed to him that her ” countenance was lit up with divine light” .⁽⁷⁾

It was at that time that Patrick’s eyesight began to fail, making him taciturn and moody and on the other hand dependent on Emily. It was at this time, that Emily tried to ease his depression and so the bond between the two of them grew stronger. Emily would read to him, play the piano for him especially his favourites, nevertheless, Patrick could not show her but his affection in a restrained way. No doubt, all these remind us somehow of Catherine and her father Mr. Earnshaw in chapter 5, when she would beg for her father’s love only to hear him say: “Nay, Cathy... I cannot love thee...” and that for the reason of misbehaviour, which for the luckless girl was synonym with independence of mind.

Perhaps Emily could write two or more novels, except *Wuthering Heights*, but she did not. Through the writing of this only book she still impels us to give thought to what love is and what happens when it lacks.

Emily used the narrative device of beginning the story in the middle. The first two chapters

were used to set the scene and introduce the main characters. The contrast between Wuthering Heights and Thrushcross Grange was made, the former full of warmth and life, the latter, cold and lonely. And yet the persons living in the former, the violence in the incidents with the dogs baffle us. This is quickly followed by Lockwood's terrifying nightmare of the ghostly appearance of Catherine and soon we are taken back to the beginning of the story.

The story transports us back to Wuthering Heights with their inmates, the Earnshaws in their state of relative love and harmony, a state where neither negative feelings nor painful emotions are present. A beautiful serene scene of a "fine summer morning" when a father, with "a kind heart" promises his children to bring them presents from Liverpool. Shortly after the affectionate good-bye, the apathetic circumstances change suddenly and drastically: Mr. Earnshaw had lost Catherine's whip and Hindley's fiddle had "crushed to morsels". Instead a "dirty, ragged, black-haired child, an alien figure, was picked up by old Mr. Earnshaw off the streets of Liverpool and brought to the farm. Mr. Earnshaw brings back home with him the element that will immediately shatter the peaceful life of the Earnshaws. The words which Mr. Earnshaw utters prove prophetic: "See here, wife! I was never so beaten with anything in my life; but you must e'en take it as a gift of God; though it's as dark almost as if it came from the devil!"⁽⁸⁾

Heathcliff proves himself to be as "dark as the devil" for rather a long period of time. He comes to be less than a "gift of God" but undoubtedly he awakens everyone from the inertia and their superficial harmony. Conflict and struggle begin but these are imperative in the search of understanding love. Instead of presents, Mr. Earnshaw brought together with Heathcliff, pain and suffering which were after all inevitable in the endeavour to find love. The storm and conflict reign among the children. A destructive bitterness breaks out between Heathcliff and Hindley and almost equally inevitable love ensues between Heathcliff and Catherine. As for Nelly, she first takes Hindley's side but then she goes to the other.

If we take in consideration when Heathcliff first appears at the Earnshaws, Catherine was about 6 years old. This is the exact age when Emily's sisters died. There is no doubt that their death was of great loss and distress to Emily. Her mother was far too weak to show any affection, and so the child Emily perhaps could not and did not realize neither her mother's death nor the consequences. With Elisabeth and especially Maria it was different. Maria was the chief supporter and she represented the message of love. Charlotte could not replace Maria, so after her death the shock Emily experienced had driven her inwards. The loneliness that replaced Maria's death was the whip that flagellated her heart and without doubt she coveted for the fiddle to bring her soothing music. Nevertheless, nothing could relieve her

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desolation. Years later in her psyche she saw the image of “the gift of God” which was first as “dark as the Devil” and she somehow understood that the way to reach God was through the darkness of the devil.

The way to reach God is never easy. It is a pathway full of obstacles and difficulties of pain and suffering. All these represent the state when lack of love prevails.

II

While for Nelly, Heathcliff is just a cheerless child and a “usurper of his parent’s (Mr. Earnshaw) affections” to Mr. Earnshaw the boy is not the sullen boy; he was his favorite. Mr. Earnshaw is convinced that the boy is connected with the Earnshaws. He gives him the name of his son who had died in childhood and places a high value on him. Without doubt Hindley resents his father’s attachment to the “gypsy brat” . Later, after Mrs. Earnshaw dies Hindley’s situation in the family becomes altogether alienated.

When Mr. Earnshaw weakens he becomes more and more irritable with Hindley.

Although Mr. Earnshaw’s affection for Heathcliff is present, Heathcliff is devoted to Catherine and this is painful to Mr. Earnshaw, to whom Heathcliff shows little affection. Nelly voices this:

“... I wondered often what my master saw to admire so much in the sullen boy who never, to my recollection repaid his indulgence by any sign of gratitude. He was so insolent to his benefactor. He was simply insensible though knowing perfectly the hold he had on his heart, and conscious he had only to speak and all the house would be obliged to bend to his wishes.”

⁽⁹⁾

Although Mr. Earnshaw “had always been strict and grave” with the children, there isn’t anywhere in the novel a description of Mr. Earnshaw getting upset with Heathcliff, there is no sign of banishment or any negative characterization. Heathcliff does not arouse the old man to fury. He is never shook with rage as Hindley is, neither is he hit with a stick.

To Mr. Earnshaw Hindley is a “nought and would never thrive as where he wandered.”

In creating the unloving relationship between Mr. Earnshaw and his son, perhaps, Emily only tried to reveal a secret of her own family: that of Mr. Brontë who never had a high opinion of Branwell and his genius.

Indeed Hindley proves to be himself a “nought” in every sense of the word when after four year

absence, he comes back home with a wife. His revenge on Heathcliff, who must have been twelve at the time, is mean and cruel and when he fails to break the tie between him and Catherine, he treats his sister in an obnoxious way.

Heathcliff is Mr. Earnshaw's favorite but his son is not. There is love for one but love lacks for the other. Nevertheless, love is real when it is offered without conditions, equally to both of the children.

Heathcliff is brought into the family to Hindley and Catherine. He is brought instead of the fiddle and the whip. The fiddle and the whip appoint Heathcliff to change course of things at the Heights. Ingeniously Emily reveals how love and lack of love could affect all the personages in the story.

The negativity and antagonism Hindley displays, his feelings of anger, betrayal and disappointment are so obvious in his memory. He is desperate but instinctively he knows that he is longing to feel deeply, to be thrilled and so his emotional life takes form of sensation-seeking. He doesn't understand the laws of emotional expressions but he knows that his father's love was usurped by Heathcliff. By remembering this he re-lives it repeatedly within himself over and over until he has no choice but to display immediate cruelty and pettiness. He degrades Heathcliff into becoming an uncouth servant. He beats Heathcliff and brutalizes him. And he becomes savage but he dissipates after Frances dies of tuberculosis. He grieves for her death.

“For himself, he grew desperate; his sorrow was of that kind that will not lament; he neither wept nor prayed - he cursed and defied - execrated God and men, and gave himself up to reckless dissipation.”⁽¹⁰⁾

His hatred towards Heathcliff grows. He is torn between his longing to kill Heathcliff and his wish to have his property and his money back. Emily's narration of the mystery of Hindley's violent death lets us to guess that Hindley was killed by Heathcliff. This guess being true or not, all the gloomy, dreadful and hellish feelings spring out from lack of love.

Lack of love is in contrast with love.

-Love is the miracle that frees a human from blame and attachment to the wounds. It's easy to discern how Hindley's and Heathcliff's lacerations are always open and sore, how far away from miracle of love they are.

-Love means forgiveness and above all self-forgiveness. There is nowhere in Emily's novel a sense of forgiveness from Hindley's side towards Heathcliff or his father or Catherine, neither Heathcliff's self-forgiveness for his situation: somebody without a name, a status, property or

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possessions, in short a stranger without an apportioned place in the social hierarchy.

Love is peace, and serenity, it is the essence of heart. One cannot be present in one's heart without forgiving oneself and the others. When there is no forgiveness, quietness is difficult to reach and it is proof of lack of love.

Hindley is totally in the realm that belongs to lack of love.

He was not loved and in return he couldn't love totally, perhaps with the exception of Frances. But when she comes with Hindley to the Heights and attends Mr. Earnshaw's funeral, Frances is described as a frightened woman who shows ominous nervous symptoms. She is fearful of her own death, yet fear is also the opposite of love. Through loving and marrying her, Hindley is more in love with his own fear and married to his own suffering.

Lack of love is prevalent in the family since not much understanding and affection can be seen between Catherine and Hindley. Catherine is never impressed by her brother. Moreover, not much love or appreciation is present between Mr. Earnshaw and his daughter. Catherine is "wayward" from girlhood. In her childhood, before Mr. Earnshaw's death, Ellen describes her as "a wild wick slip". Catherine is nothing more than a wild tomboy. Nelly says of her:

"From the hour she came downstairs 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 highwater mark, her tongue always going-singing, laughing and plaguing everybody who would not do the same. A wild wicked slip she was-but she had the bonniest eye, the sweetest smile and lightest foot in the parish."⁽¹¹⁾

Catherine cannot understand why her father is angry with her. Or why he cannot forgive her. Or why he cannot love her. As a child she embodies the very traits of somebody with personal freedom, somebody whose wisdom is translated through mischief. I venture the hypothesis that the very mischievousness with which Catherine pesters everyone, is merely a desperate call to be loved and what a disappointment is in store for her when her father would push her away the moment she would come sometimes to ask for her birthright, her father's love: "Nay, Cathy I cannot love thee; thou'rt worse than thy brother. Go, say thy prayers, child and ask God's pardon."⁽¹²⁾

The lack of love makes the high spirited girl to suffer. "That made her cry, at first; and then being repulsed continually hardened her..."⁽¹³⁾ Later this captivating girl will change into an over-authoritative young woman, petulant, with superficial affection towards Edgar.

Lack of love is the withdrawal of love. The little girl is not bestowed with love in her girlhood. She grows up into a young woman who actually imitates her father, the masculine

side, her opposite sex side and although she is in love with Heathcliff she withdraws this love, she denies it and prefers to marry Edgar, not because she loves him but because she wants to experience exactly that existence of non-love, of lack of love, a state in which one can feel free from harm. It is simply logical to regard her marriage to Edgar as “natural” . How can she be expected to share the pure state of love with Heathcliff, when she is not certain or confident of what love really is. How can she open the door to love when she is not able to receive that foundation of love a child needs for a becoming a healthy loving person. There is no definite explanation of Mrs. Earnshaw’s part in the novel. Her image is rather vague. Nowhere in the novel can we see Catherine rejoicing her mother’s love. We know very well that Emily herself was not able to receive her mother’s love and this lack of love is so very well rendered in her novel. The portrait of Catherine as a girl is the that of Emily, without doubt.

It is entirely correct to say that the foundation of love is not always perfect, that in places it is patched and fudged and frail. And yet we wonder how it all holds together. It does because one knows love through experiencing it as a child. Emily did not and so her heroine. The withdrawal of love and receiving love will be discussed in more detail in a future paper. For the moment in this paper more attention will be paid to the characters and their early life and the circumstances of that period.

As for Heathcliff, “the gift of God” , he shatters the peaceful life of the Earnshaws. Nelly Dean, who is the same age as Hindley and who is always at Wuthering Heights gives us a detailed description of the child Heathcliff. It seems that together with Heathcliff at the farm, the problem of evil cannot be avoided. It invades the personages’ innermost lives.

However, this problem of evil can be taken in consideration as lack of love. There is already too much darkness at the Heights for the shiny, innocent love to step inside. The door to love is not open ajar. And interestingly enough the gates and doors are shut; they represent barriers between people, when open the barriers are removed. We can see this image introduced on the first page of the novel.

But most of all, the lack of compassion prevents them to learn to encounter the depth of their pain.

Heathcliff is brought to the Heights and the first words Mr. Earnshaw uses to describe him is he is “as dark almost as if it came from the devil” . This sounds as a superstitious idea, an idea that remains with Ellen. She wonders at the end, “ where did he come from, the little dark thing...” Isabella writes to Ellen and asks: “Is he a devil?” . Hindley calls him a “fiend” and a “hellish villain” . Catherine compares him to satan. She says to Isabella who declares her love for Heathcliff:

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“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!... Pray don't imagine that he conceals depths of benevolence and affection beneath a stern exterior! He's not a rough diamond - a pearl-containing oyster of a rustic; he's a fierce, pitiless, wolfish man.”⁽¹⁴⁾

On the other hand the first impression Mr. Lockwood gives on him is that of a powerful, melancholic, handsome man. The other impression is that of a character marked by savagery, brutality and dishonesty.

And so Emily's hero is created as a character of mysterious fascination.

The little child, “the gypsy brat” is brought to the farm in exchange of the whip, Catherine had asked for. If we think of what the whip represents we can equal it to causing pain, it also means control and a sense of direction.

Indeed together with Heathcliff pain starts prevailing in the family.

“... from the very beginning, he bred bad feeling in the house.”⁽¹⁵⁾

Ellen says. Hindley hates him because he is the “usurper of his parent's affections” and he shows vindictiveness. In comparison to Hindley who is spoilt and always expects to get his own way, the child Heathcliff is patient. When sick Ellen says of him “he was the quietest child that ever nurse watched over. ... Cathy and her brother harassed me terribly: he was as uncomplaining as a lamb...”⁽¹⁶⁾

At other time, Nelly narrates the incident of how Hindley throws an iron weight “at Heathcliff when he claims Hindley's colt instead of his sick one.

“Hindley threw it, hitting him on the breast, and down he fell, but staggered up immediately, breathless and white...” And a little bit later Hindley swear at him “I pray that he may your neck, take him and be damned, you beggarly interloper.... imp of Satan”⁽¹⁷⁾

Hindley knocks him down. Nelly “was surprised to witness how coolly the child gathered himself up.” She says of him “He complained so seldom, indeed, ... that I really thought him not vindictive...”⁽¹⁸⁾ “It turns out to be exactly the opposite.” “I was deceived, completely, as you will hear”⁽¹⁹⁾ is what Nelly explains to Mr. Lockwood.

I presume the hypothesis that all the suffering Heathcliff had had even before arriving at

the Heights in the streets of Liverpool as a destitute boy who could only repeat “over and over again some gibberish that no one could understand” and then, later living together with the Earnshaws, translates in anger. However, it is beyond his power to allow the anger feelings to flow naturally. He is not able to feel deeply enough so that they can be transformed. Perhaps his painful emotions that are linked to his past, to the memory of the original trauma increase the wounds in his soul. It seems that in the beginning of the story, in the whole family there is a re-living of some old painful memories: Mr. Earnshaw’s painful memory of the death of his baby son, Heathcliff’s painful memories of his wretched first experience of life in dirty Liverpool - the pool of life - Hindley’s memory of his father’s crushing the fiddle and losing his love, Catherine’s memory of not getting what she wanted - the whip and the suffering due to the withdrawal of her parents’ love .

Wounded feelings from the past are making themselves felt like earthquakes. Perhaps it exactly what Emily intended to render, for there is no doubt that *Wuthering Heights* comes from a very deep level of the unconscious and it is meaningful in any detail. Her early girlhood is immersed in fear when at night she heard her mother’s cough and weeping. Emily was wise enough to choose the narration of her only book as a way to let them flow naturally.

Feelings are just like water. When wounded, negative feelings are denied or blocked they are acted out or they are stored in the subconscious. Emily chose to “act them out” through writing her book, of which Charlotte herself is anxious and remarks on the “harshly manifested passions which together with the” rough, strong utterances, she thinks they are annoying aspects for a discreet and tasteful audience. The existence of passion and violence, love and lack of love within the context makes us raise questions about their origin. Emily chose to feel the pain of her heroes, their anger and their hopelessness. For it was away of re-living old painful memories in order to heal herself. She was able to release the memories, to have deep new insights that changed her feelings. She re-lived those feelings of lack of love, which are in fact, one and the same with fear, the fear she had felt at the early stage of her girlhood and later the lack of love from her father, who did not shower his daughter with the love she longed for.

And so she created Heathcliff and Catherine and their love , which at times was beautiful and innocent as it is shown to us at the moment of Mr. Earnshaw’s death or as lack of love like the encounter when Isabella confides her deep love for Heathcliff.

Chapter 9 is impressive in that it makes us see Catherine’s great passion for Heathcliff. She says to Nelly:

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” My great miseries in this world have been Heathcliff’s miseries... my great thought in living is himself. 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. ... My love for Heathcliff resembles the eternal rocks ... Nelly I am Heathcliff- he’s always, always in my mind...” (20)

Catherine aspires to go beyond herself, to merge into somebody else, to overcome separateness. But in order to do so, she must give up the ways in which she holds herself back. She is aware of giving up that thing that holds her up but mistakenly she believes that her marriage to Heathcliff would “degrade” her. It would make her insecure. But love isn’t something that happens when we are insecure. Love means crossing over the safe zone and becoming vulnerable. The fear of vulnerability holds Catherine back from love. With all the love Catherine felt for Heathcliff, she declares: “He is more myself than I am.” But fear is more powerful in the face of love. Fear says “it can be done only this way” Fear says “no” and this fear only holds her back.

Conclusion

It is not simple to give a conclusion on the issue of love and lack of love in *Wuthering Heights*. More aspects will be taken in consideration in a future paper, for this novel is of an immeasurable, deep significance to the reader and many more viewpoints are to be made. Shortly, it can only be said about love the following understanding:

Love makes a person bigger, love makes a man or a woman a god or a goddess. Love helps one step into his/her divinity. Love means acceptance and precisely this is what Catherine lacks. She is afraid to cross the bridge to find her completion, to be wholly in God willing for nothing special and accepting Heathcliff as he is. She lives the fear that stops her to cross on the other side to welcome peace and perfect holiness. She is willing to accept her illusions.

In Heathcliff’s case love calls in his heart but fear of being inadequate is stronger, and this fear makes it impossible to lift the veil that is so dark and heavy. Instead of going forward in order to fulfill his role as a “gift of God”, he remains at the stage of a fiend of a “ghoul” and for many years he shows how “dark the devil is”. The union between Catherine and Heathcliff cannot happen because a union of real love happens in a place beyond fear, in a place of safety and invulnerability. Yet it is difficult for them to find this place. Even after Catherine’s death Heathcliff continues unyieldingly to look for her and longs for her love with fierce stubbornness.

But the way he demands it, is only creating more suffering in his life and precisely his suffering and negativity becomes a self-fulfilling prophecy. During his life, Heathcliff does nothing but to separate himself from others and to substantiate his belief that nobody loves him, that what he lacks in his life is love.

Those memories when he shared his time with Catherine, while working and playing in the fields are replaced by separation and feelings of pain and fragmentation. The moments when both Heathcliff and Catherine were roaming on the moors together all day and just laughing at their punishments, the memories of bliss of being together are forgotten. He continues to be the wounded, unhealed child unable to let go of judgments and anger he accepts darkness instead of light and love. He cannot honor himself and others and he lives to the end with his unbearable pain. The child of God fails to “seek first the kingdom” so nothing is added to his life. He fails to recognize and accept the love of God which flows through him, he is not aware and the dark voices in his psyche makes his own life, miserable and violent.

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