

The Theme of Isolation in *Wuthering Heights*

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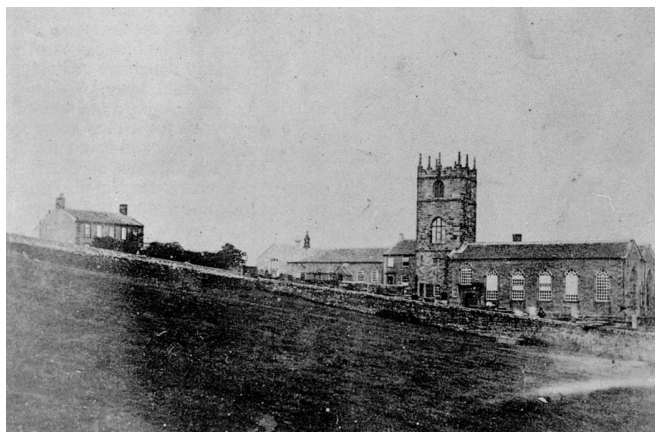
Abstract

Wuthering Heights is firmly established as one of the greatest novels of the nineteenth century. A tremendous number of critical articles have been dedicated to this novel and it has covered a great variety of comments.

This paper aims at drawing attention to geographical isolation in the setting of *Wuthering Heights* and Thrushcross Grange and the spiritual and emotional isolation of the most important personages. The reason why Emily wrote her novel of isolation will be discussed.

From the beginning of the story, the reader can sense the isolation of the farmhouse, which brings loneliness, darkness and misunderstandings to the characters involved in the story.

An examination of the surroundings in which Emily was brought up and an observation upon her childhood experiences will be made.



Haworth Parsonage, the Sunday School (founded by Mr Brontë), the sexton's house and St Michael and All Angels Church, c. 1860, a photograph taken from the fields beyond the churchyard.

The scene is little changed today though the church was rebuilt in 1879 and the trees planted at about the same time in the churchyard now obscure the view.

source: "Brontë Parsonage Museum" *The Incorporated Brontë society*, 1989, P.3

Wuthering Heights was named after its position. From the very beginning we are made known of the adjective wuthering a 'descriptive of the atmospheric tumult to which its station is exposed in stormy weather'. The house is set up in a harsh, wide open location and although the story is presented to us as a particular rich and complex one, the visible physical area is very limited: within a few miles of moorland there are only two houses, Wuthering Heights and Thrushcross Grange. In the first line of Chapter One, Lockwood says:

I have just returned from a visit to my landlord-the solitary neighbour that I shall be troubled with. This is certainly, a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society.⁽¹⁾

A little later we hear Heathcliff saying to Mr.Lockwood:

'Come, come,' he said, ... Guests are so exceedingly rare in this house that I and my dogs, I am willing to own, hardly know how to receive them.⁽²⁾

Lockwood goes on describing the exterior of the Wuthering Heights house as solitary and austere:

The narrow windows are deeply set in the wall, and the corners defended with large jutting stones.⁽³⁾

The barred gates and locked doors confirm the inhospitable, almost unapproachable house. Wuthering Heights often looks unwelcoming, guarded by uncontrollable, ferocious dogs and even fierce unmates. It repels Lockwood at the beginning, as it looks like a prison. Children Catherine and Heathcliff are happy to break out from it. Lockwood speaks of the geographical isolation when he is going round in circles after he reaches the park boundaries in the snow.

The distance from the gate to the Grange is two miles: I believe I managed to make it four, what with losing myself among trees, and sinking up to the neck in snow, a predicament which only those who have experienced it can appreciate. At any rate, whatever were my wanderings, the clock chimed twelve as I entered the house; and that gave exactly an hour for every mile of the usual way from Wuthering Heights.⁽⁴⁾

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Anyone who has visited Haworth, 800 feet high in the Pennines, in West Yorkshire will conspicuously discover the Brontë Parsonage, where Emily, lived and died, as a dwelling rather isolated. It is rather a long way from London to Haworth in terms of time and space. Let us imagine we are back during Emily's time and we make our trip to the village. If you go by train from Euston Station you have to go through Leicester, Nottingham and Sheffield then to Leeds where you have to change to a smaller line that brings you to Keighley. Perhaps by the time you reach Keighley at dusk, a monotonous drizzle that might damp your spirit as well as your clothes, welcomes you. Then another trip of four miles from Keighley to Haworth will end your journey. Coming closer to Haworth the landscape becomes as if lifeless. You can see the dull-coloured row of small stone cottages, the trees and the shrubs and above all the purple heather, with its roots profoundly implanted in the rigid ground and you wonder how would this place have looked during Emily's lifetime. Perhaps the image of today's Haworth retains most of the time-honoured features, in that, one can even now sense the still familiar hallmarks of heavy stoned-houses standing on stoned-paved roads with the clouded sky above and feel the moist in the air. Katherine Frank in her work on Emily Brontë: *A CHAINLESS SOUL* describes Haworth in the following terms:

Haworth itself is the most meagre of villages, clinging to a hillside so steep that the cobblestones on Main Street had to be laid end-ways to give horses (and humans) a grip on the road and to prevent them from sliding all the way back down...

A rough, provincial people were the citizens of Haworth- hostile to strangers and taciturn and 'close' to a fault.

When they did divulge a few crusty words - a warning more likely than a greeting - their thick Yorkshire accent rendered them nearly incomprehensible to visitors.

.....

Across from Sunday school, the graveyard dissolves imperceptible into the surroundings, heather-covered moors.

And across from the church was the Brontës' home, the parsonage of the incumbent of Haworth, in 1845 the very last house or structure of any kind in the village. There it is perched still, on the edge of the village, belonging neither to the human community it culminates nor to the boundless natural world which rises up behind it.⁽⁵⁾

The excerpt from Katherine Frank's book is rather long, however, every word that describes West Yorkshire, Haworth and the parsonage as they were in the 19th century, during the

Brontë sisters' time is crucial in my dealing with the subject of isolation.

In addition I would like to include one more passage that is also of great importance.

In the autumn of 1845 the parsonage was, however, a beleaguered house: a house of failure, of blasted hopes, of paralysing gnawing, wasting hunger of the heart and intellect and spirit, a mental and emotional starvation.⁽⁶⁾

Emily began her earthly journey of life in a place that did not seem to be at all a picture of purple heather site, poetic and airy-fairy, but in a place that was rather dismal and isolated, and which proved to have had a great impact on her life.

As a child, during her mother's illness, little Emily must have been in great need of affection as any child would be. There is a tiny room on the first floor called the "children's study" because the young Brontës used to gather there and play with their imagination and write poems and stories, but this room is above all associated with Emily. As a little girl, Emily had to be moved to this tiny room during her mother's period of serious illness and the pain and despair her mother was going through would have without doubt frightened the little girl. There, in the little room by herself, Emily must have felt isolation very sharply. After her mother's death, Tabitha Aycroyd came as a servant to the Parsonage. She cooked and fed the children but she was not the type of woman to caress and utter any soft-loving words, only a mother would to her beloved children. Emily must have felt the isolation, the separation from that kind of important person in her life who could implant in her heart both the feeling of love and safety. Her father, Reverend Brontë, was not that kind of man to show fatherly affection towards his daughters. The separation must have been felt even stronger.

Based on the excerpts taken from Katherine Frank's extensive work on Emily Brontë, I would like to discuss some parts of the cited paragraphs. Frank says that the citizens of Haworth were 'rough, provincial people, hostile to strangers and taciturn'. This, without doubt reminds us of Joseph's Yorkshire dialect. The way he speaks it although natural and authentic, does nothing but to support the message of isolation. Emily, very cleverly, used the sound-words of Northern dialect but not only that: some critics sustain the idea that she had a special talent of successfully rendering not only the sounds of Yorkshire dialect but also the sounds of Irish. She, for example, spells clane for clean spake for speak and dacent for decent. It is of no surprise Emily used the native speech of her father and of Irish curates. In the isolation of the Parsonage, away from outside influence, the language she used is a matter of course.

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Next to the Parsonage was the graveyard and not far the Sunday School (founded by Mr. Brontë) and the sexton's house. In the back of the Parsonage the moors spread far and wide and so testifying the sense of isolation. It was in this isolation that the need to have heroes and heroines was strong enough to make Emily create her story of *Wuthering Heights*.

Almost all the characters in *Wuthering Heights* are spiritually or emotionally isolated. At the beginning it seems that only Hindley and Frances are the ones which isolation does not touch. However, that is only when they were together. After Frances' death Hindley is cast back in desolation. He becomes savage and dissipates, driving all the servants away, with the exception of Joseph and Ellen. He grieves his wife's death with violence and his hatred of Heathcliff, which began in the childhood, when he usurped his father's affection, grows as time goes.

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.⁽⁷⁾

He loves his wife deeply and during her illness he is desperate and unable to control his emotions. Her death marks the disintegration of his character. At the same time the veil of isolation wraps him and plunges him into the darkness. He can hardly stay sober; even on the day of Catherine's funeral he drinks heavily in the morning and is unfit to go to church. Hindley lacks the peace he needs in his heart. He is angry and he has hate. He is unable to see God's gift - that of forgiveness - and just like Heathcliff, who is also unable to forgive, Hindley chooses suffering and in doing so he separates himself in a dark cocoon of emotional anxiety.

Another isolated character is Isabella. She, like Catherine, chooses a partner who belongs to a world very different from hers. She is dull-witted and is incapable to really understand the relationship between Catherine and Heathcliff. This stolidness isolates her from the reality of life, the reality she should have been aware of, and that could lead her to finding her true happiness. Stupidity is the greatest supporter of separation and misery. She is fascinated by Heathcliff's brutality:

I've recovered from my first desire to be killed by him. I'd rather he'd kill himself! He has extinguished my love effectually and so I'm at my ease. I can recollect yet how I loved him; and can dimly imagine that I could still be loving him, if ' No, No! ⁽⁸⁾

She resembles her brother physically but this “young lady...infantile in manners, though possessed of keen wit, keen feeling, and a keen temper, too, if irritated” (Chapter10) has more courage than her brother. After her failing marriage she has the courage to join with Hindley in locking Heathcliff out of Wuthering Heights, and also to flee from the house. We know nothing of her until her death. She remains concealed under the veil of isolation. Her brother, Edgar, distances himself from Isabella when he refuses to forgive her. He withholds his anger from Isabella and he only expresses his sorrow at her loss. His lack of intensity for his feelings does nothing but to widen the isolation not only between him and his sister, but also between him and Catherine.

Although we know nothing about Isabella it is easy to realize at least that she shut herself off from her brother, Thrushcross Grange and Wuthering Heights. Edgar, the gentle, but weak, well-mannered man was not in his childhood of calm nature. He and Isabella were seen quarreling and Heathcliff describes Isabella as ‘shrieking as if witches were running red-hot needles into her.’(Chapter6)

Edgar belongs to Thrushcross Grange, a place that is pictured in more light than the Heights. The name of the house itself is specific: it delineates the remoteness from the Wuthering Heights in the sense that wuthering is a ‘descriptive of the atmospheric tumult to which its station is exposed in stormy weather’ while Thrushcross Grange is a word made up of thrush and cross. Thrush is the bird, red-breasted, or bright and blue, grayish-white, a bird of colour. Colour implies animation or liveliness but also facade and pretence. Cross could imply the meaning of sullen and/or querulous, ill-tempered and/or angry. The word cross might also be considered as having the meaning of the verb extend over but also that of deny and hinder. If we are to conclude to the meaning of Thrushcross we might say that it implies denying of liveliness. Or, from a positive point of view, it might imply extending to passion. At any rate, the two houses are very different and separated from each other, each one of them isolated in its own atmosphere, in its own vibrations. And the inhabitants of these two houses are pictured in the same way, Heathcliff and Catherine at Wuthering Heights living their tumultuous lives passionately, sometimes in full upheaval; Edgar and Isabella at Thrushcross Grange abiding in a more tranquil place, though a place lacking spirit.

The vision the two children see through the windows of Thrushcross Grange is a vision of gracious living:

We crept through a broken hedge, groped our way up the path, and planted ourselves on a

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flower-pot under the drawing-room window.

The light came from thence; they had not put up the shutters, and the curtains were only half closed. Both of us were able to look in by standing on the basement, and clinging to the ledge, and we saw - ah! It was a beautiful - a splendid place carpeted with crimson, and crimson-covered chairs, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers.⁽⁹⁾

This is the vision of the soothing comfort of the house, which lies in the soft valley below. Its soft luxury is in this only place, so secluded and shut off; we have no other clear-cut explanations of other houses in its neighbourhood of the same pattern.

Thruscross Grange is separated and stands alone in the soft valley kept apart from the fierce winds of the moorland.

At *Wuthering Heights*, we hear Joseph speaking with a Yorkshire the background of the novel. The language he uses reinforces the sense of isolation. Then, Hindley's tyranny, the recurring sadism, the visiting of the ghost, etc., all make this place of *Wuthering Heights* as one being shut off, in a state of being alone and remote from others.

It is impossible to consider the theme of isolation without looking at the complex nature of Heathcliff and Catherine, their love for each other and their fate. Before examining the isolation topic for these two characters, let us make a short analysis on other characters of this novel. For instance, let us not forget young Cathy and Hareton.

Young Cathy is kept, intentionally physically isolated from outside events and counsel, by her father because of his fear of Heathcliff. Later after she is married to Linton and lives at the Heights with Heathcliff she is again isolated. However, unlike Linton who is cowed, self-pitying, and sickly, Cathy is strong-willed and determined to survive her imprisonment at the Heights. Although, unable to free herself from the detention imposed on her by Heathcliff, Cathy has a strong survival instinct, perhaps because of her suffering, of carrying her cross. She says to Heathcliff:

... Mr. Heathcliff you have *nobody* to love you; and however miserable you make us, we shall still have the revenge of thinking that your cruelty arises from your greater misery. You are miserable, are you not? Lonely like the devil and envious like him? Nobody loves YOU - *nobody* will cry for you when you die! I wouldn't be you.⁽¹⁰⁾

Cathy speaks with a kind of dreary triumph for she, although in an intolerable situation

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she, the girl “destitute of cash and friends” overcomes her isolation exactly through her suffering. Although Linton was a “nought ‘the tender-hearted isolated girl’ must have suffered agonies watching his struggle with death, unable to relieve his suffering in any way.”

(11)

Hareton, a sensitive young man, is in a state of entire emotional isolation. He is subjected to Heathcliff’s determination for revenge on Hindley. Even so, his isolation does not continue in him the desire to avenge, to pay back to somebody else for the burdensomeness of his suffering. On the contrary, the harsh upbringing and isolation made him a man with a generous heart a man “capable of deep emotion.” He is indeed “rude and surely” and he “feels inadequate socially” but he is loyal to Heathcliff. He is unlike Heathcliff in his loving generosity:

Poor Hareton, the most wronged, was the only one that really suffered much. He sat by the corpse all night, weeping in bitter earnest. He pressed its hand, and kissed, savage face that everyone else shrank from contemplating; and bemoaned him with that strong grief which springs naturally from a generous heart, though it be tough as tempered steel.

(12)

In the end, with Cathy’s and Hareton’s love, there is a possibility for a physical and emotional union, a union that frees the two characters from isolation.

The most important part of the *isolation* subject is without doubt Catherine and Heathcliff’s love for each other and the complex nature of their love.

There are several ways in which Emily Bronte presents these two characters. Firstly, the sympathy for Heathcliff. He is an abandoned child who after Mr. Earnshaw’s death he becomes Hindley’s victim who degrades and excludes him from life and society: the whole family. Nelly says that “Nobody but I even did him the kindness to call him a dirty boy.”⁽¹³⁾ Hindley refuses to allow the curate to continue with Heathcliff’s education and forces him to work as farm-hand. When he and Catherine go for the first time to Thrushcross Grange, Heathcliff is thrown out of the house and returns to the Heights without Catherine. This incident is another example of separation. Without fail, true separation starts now.

We should notice here the windows. Windows in *Wuthering Heights* symbolize separation. At the beginning, the window separates Catherine and Heathcliff from the Lintons, however,

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soon by the end of the chapter windows separates Catherine from Heathcliff: they will never be truly happy together again. Their escape from the Heights through the windows, sadly marks definitely their separation from each other. Until their arrival at the Grange both Catherine and Heathcliff formed a whole: their innocent affection for each other was the essence of union and harmony.

Catherine remains at Thrushcross Grange for more than a month. A madcap tomboy Catherine was before the Grange incident but after returning she is an elegant young lady, well-groomed, with ornaments and trinkets. During her absence, Heathcliff has been neglected, and when he appears sullied and unkempt he feels bitter the wide line of separation between him and the lady-like Catherine. The difference between them is too hard for him to bear. The unbearable, harsh isolation will follow him all his life until the moment he understands he will die. He feels that only through his death he will be reunited with Catherine and eventually they will be again the wholesome pair of innocent children reunited once more and holding each other's immaculateness.

Catherine cannot eat her dinner and she is in "purgatory throughout the day". Her desolation and spiritlessness is a result of her unconscious understanding of isolation from Heathcliff. She, too, aches now for she discovers that awareness. Like a boat on a stormy ocean, Catherine is helpless at seeing the waves swell beneath. Throughout her life she longs for going over the threshold of isolation, however she doesn't know how to. And so she makes mistakes after mistakes. She gets married to Edgar Linton although she confesses to Nelly that her real love is Heathcliff and had Hindley not degraded him she would never have agreed to marry Edgar. Catherine does not realize that the degradation is not a part of Heathcliff and that the lower condition or quality she feels is actually the lack of capacity to open her heart to real love.

Catherine's confession about her real love for Heathcliff is followed by a night of violent storms and thunders. It is the night when Heathcliff disappears. She looks for him in the rain and she gets drenched. She sits and waits for him but the rift of the wholeness is definite. She is taken ill with fever. She languishes for a period of time, however, her health gradually improves. Her isolation from Heathcliff, her only love, is to stay with her ceaselessly and this separation is going to take different forms. Her convalescence takes place at Thrushcross Grange. This, results in old Mr. And Mrs. Linton catching the fever and dying.

The misery and bitterness Catherine goes through are the result of her resistance to glance at and discover what her heart desires. Three years later after Heathcliff reappears, Catherine is overjoyed to see him. Even so, when she realizes that Isabella is in love with Heathcliff she

describes him as “an unreclaimed creature, without refinement, without cultivation ... a fierce, pitiless, wolfish man.” (ch.10) Instead of staving off the obstacle that separated Heathcliff from her, Catherine actually widens the abyss of isolation. She although admits to Nelly that her great passion is Heathcliff however, she does nothing to support it.

So he shall never know how I love him; and that, not because he is handsome, Nelly, but because he is more than 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 lightening, or frost from fire.⁽¹⁴⁾

One side of her heart sees the truth of her relationship to Heathcliff but the other conscious part of her, chooses the opposite of what she wants. She chooses anxiety and denies forgiveness for her and Heathcliff and everyone in the family. She moves the waves, so to say, and the swelled waves rock the boat. She does not realize that beyond her thinking, judgmental mind there is pure awareness that is the opposite of isolation. She does nothing to return to the heart although she declares:

My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from from the beginning; 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. I should not seen a part of it. My love for Linton is like the foliage in the woods. Time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the rocks beneath - a source of little visible delight, but necessary. Nelly, I am Heathcliff - he's always, always in my mind - not as a pleasure, any more than I am always a pleasure to myself - but as my own being - so don't talk about our separation again - it is impracticable; and⁽¹⁵⁾

She realizes she and Heathcliff form a whole but, unfortunately she does nothing to maintain this wholeness intact. Her self is a wilderness she leaves unexplored. She has no definite idea of the contours of her own heart and so she cannot learn those of Heathcliff's. Catherine does not know who she is, not according to someone else's elucidation but according to her own. Instead of walking along the beach at low tide, she plunges into the swell waves that could sink the boat. Whatever she does makes her be apart from Heathcliff. And the

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reason for that is that she is not aware of who she is.

Catherine often locks herself in her room or starves herself. One explanation could be her desire to impose her will on Heathcliff and Edgar. There could be another reason for this: she isolates herself from the others and first of all Heathcliff, because she cannot take responsibility for her anger and judgments. As long as she cannot enable the experience of unconditional acceptance and love which transcends thoughts. No doubt that here, Emily's incertitude concerning love, forgiveness, being a part of a true relationship comes to light.

In the case of Heathcliff, although named after an Earnshaw son "who died in childhood" he never becomes an Earnshaw. His name of Heathcliff is both for Christian and surname. He is Heathcliff -the little boy. He is also Mr. Heathcliff - the man. When he dies and is buried in Gimmerton churchyard the headstone bears no inscription but "Heathcliff" and the date of his death.

The homeless, starving little boy remains all his life "homeless" for he lives inside his tower of isolation and he also starves for love, the love he believes only Catherine can give him.

The morning following Mr. Earnshaw's return, Nelly calls Heathcliff 'it', as if he were not human. Later, a name is given to him and he becomes 'he', however all his life he retains something that separates from the rest of the people. He disappears twice: once at the age of sixteen, for three years, and no one knows anything about him during the time of his being away. His second disappearance is for two months. The first return brings back a young man who is not the unkempt dirty and rude boy any more, but a well-mannered gentleman. When most critics wrote about Heathcliff they have wondered if he was a human being or a creature from another world. Perhaps one reason for this is the strong supernatural elements in the novel. A short while before his death he tells Nelly that he feels "a strange change approach" . He is unpredictable and restless, he cannot sleep, he does not eat. He is, at the same time experiencing a feeling of unexplained joy: "I am too happy, and yet I'm not happy enough. ... My soul's bliss kills my body..." (Chapter34) In the end, Heathclif, the unknown soul, vanishes leaving no trail, just as he came from the pool of life - Liverpool.

All his life, Heathcliff lived in isolation and for that he suffered, without though, being really aware of that. If he only could be aware that the human heart which is full of peace, begins to glow and becomes what it really is - *innocence* - that the true essence of love is love for oneself, that the inner self is one with God, his suffering and separation could have been avoided. Both Catherine and Heathcliff were wrong to believe that the acquisition of a person, a relationship would bring them happiness. Both of them were not aware that love and happiness they were seeking were theirs, each moment of their lives. It was in the beauty of

the heather that covered the hills, in each blade of the grass under their feet, in the wind that was playing in their hair.

In Heathcliff case I would like to add that he never knew the secret of forgiveness. He walked this path in life daily binding himself to hell and never to heaven. That was his choice, the choice of not choosing love, the choice of choosing a load of fear, anger and negative emotions. The more he chose not to be freed from sickness of spirit, freed from envy, hatred, loneliness and pain the more the gap of isolation grew in his own heart separating him from his beloved Catherine, from the rest of Earnshaws, from himself. Instead of opting to choose God moment by moment, day by day, he chose the opposite. He failed to live his life with dignity, self respect and integrity and he never tried to plant the seeds that could grow into a wonderful tree of union with Catherine and together to see the golden fruit which could bring them sustenance and joy.

Heathcliff says to Nelly:

I have a single wish, and my whole being and faculties are yearning to attain it. They have yearned towards it so long, and so unwaveringly, that I'm convinced it will be reached - and soon- because it has devoured my existence...⁽¹⁶⁾

Without fail his wish is to be reunited with Catherine in death. He chooses to the union with her in death instead of a union during their earthly lives. Their creator, Emily was aware of a different world than that on the earth. She portrayed her characters of her only novel as separated, isolated and in fear or anger, because she somehow understood that this earthly life is not the only life humans have. Writers like, Mary Shelly and Hoffman have had great influence on the writing of her novel. One of her important biographer, Winifred Gerin says:

The works of all these writers were either published or extensively reviewed in Blackwood's. ... A common theme runs through these tales; they are all concerned with an alien identity existing side by side with a man or woman's identity.⁽¹⁷⁾

In my opinion this alien identity, which had such a great influence on Emily's novel, is only one side of the existence in this life and not an evil power attributed to the Devil. In Emily's story Heathcliff is neither "an incarnate goblin" nor "a fierce, pitiless, wolfish man" He feels

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the pain and the punishment of isolation, he is crushed by anguish and torment of not knowing that he is an innocent child of God just like Catherine is. He makes the wrong assumption that nobody loves him, and that this lack of love translated in gnashing of teeth and vindictiveness is his lot in life. Unconsciously he seeks union with his Catherine, perhaps his soul-mate, not in this earthly life but back into the realm from which they both came.

Some critics say that Heathcliff has stayed to revenge himself on his enemies. He has stayed to complete the “moral teething.” My standpoint is that Heathcliff has stayed not to revenge on others, for vindictiveness on others is vindictiveness on oneself, but to attest to himself that hell is man-made. He says of Hareton that he is:

“a personification of my youth, not a human being....

Well, Hareton’s aspect was the ghost of my immortal love; of my wild endeavours to hold my right; my degradation, my pride, my happiness, and my anguish.⁽¹⁸⁾

When Heathcliff says he sees in Hareton his mirror-his own self, he indicates that he was once as innocent and good-hearted like Hareton. He alludes to the fact that humans start their lives from a zero level, a level which soon changes into one of benevolence and moral rectitude mixed with unawareness and mists of error. This state will go on along the years of life, sometimes becoming havoc, desperation and madness. Heathcliff is such a human, who in the end is glad when he feels the “strange change approaching.” He is aware of the fact that leaving this realm will ease his burdens of isolation.

Catherine herself says:

The thing that irks me most is this shattered prison, after all.

I am tired of being enclosed here. I’m yearning to escape into the 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.⁽¹⁹⁾

There is no doubt that Emily Brontë was aware that there is another world from where we all come, a world in which there are no tears or pain and suffering, a Garden of Eden where there is no isolation but, bliss: love and forgiveness and acceptance.

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