LIBRARY UNIVERSITY OF ADELAIDE
26·11·80

FORM AND VISION IN WUTHERING HEIGHTS

PATRICIA JOAN MULLEN, B.A. Hons.

Submitted as a thesis for the degree of M.A. in the department of English, The University of Adelaide, April, 1979.

Awarded 14 March 1980

I, the undersigned, declare that this thesis contains no material which is not the product of my own original study and research, except when acknowledgement is made in the text, notes or bibliography.

SYNOPSIS

This thesis deals with the inter-connection of form and vision in *Wuthering Heights*. Central to the argument is the discussion of the lyric mode and its impact upon the novel. Emily Bronte's achievement in *Wuthering Heights* is seen as being directly linked to the way she harnesses the lyric mode in order to present the narratives within the tale. Freeing herself from the literary conventions of her age, Emily Bronte made *Wuthering Heights* embody the flux and relux of passions, but at the same time she maintains a firm intellectual grasp of all the various strands of behaviour, viewpoint, and convictions which cross and re-cross each other within the course of the novel. The author's objective role is seen as being the means by which the lyric mode, with its emphasis upon the personal voice(and the inherent limitations there) attains its force and resonance. The impact of the novel rests upon the way Emily Bronte uses language and controls the cross-currents of ironic understanding that she puts into play.

The first chapter seeks to reach some definition of lyric as it works within *Wuthering Heights.* The next chapter discusses the connection between romance and lyric, and how this affects the novel. In the third chapter the poetry is considered as a background of influences, in terms of personal and technical development, and as a general means of appreciating the achievement of the novel. The last two chapters deal with the controlling factors that allow the lyric mode to provide complete flexibility alongside continuing ironies. *Wuthering Heights* is discussed in terms of its author's deeply-working moral sense and her sense of universal significances and individual responses.

CONTENTS

1. TOWARDS A LYRICAL PERSPECTIVE IN *WUTHERING HEIGHTS*. 1

2. ROMANTIC CONCEPTION AND LYRIC FORM. 20

3. THE POEMS OF EMILY BRONTE. 47

4. CONSCIOUSNESS AND CONTROL: THE INTERPLAY OF THE IDEAL AND THE REAL IN *WUTHERING HEIGHTS*. 75

5. MORAL VISION AND ACHIEVED HARMONY IN *WUTHERING HEIGHTS*. 103

BIBLIOGRAPHY

NOTES

TOWARDS A LYRICAL PERSPECTIVE IN
WUTHERING HEIGHTS

UNIVERSITY OF ADELAIDE LIBRARY

> Whether it is right or advisable to create things like Heathcliff, I do not know: I scarcely think it is. But this I know; the writer who possesses the creative gift owns something of which he is not always master - something that at times strangely wills and works for itself. [1]

Charlotte Bronte's assessment of her sister Emily's novel reflects her own feelings of perplexity and uncertainty in relation to the imaginative achievement of Wuthering Heights. "Having formed these beings, she did not know what she had done," [2] Charlotte continues, in an attempt to explain and justify the strangeness of the production to the reading public, and in particular to those, like the novel's first reviewers, who found its unorthodoxy repellent and its tone and language "coarse."

By the time Charlotte's edited 1850 edition of the novel had appeared, containing both the "Preface" and the "Biographical Notice of Ellis and Acton Bell" Emily Bronte had been dead for eighteen months, but Wuthering Heights, despite its initial reception, continued to provoke interest, and slowly to capture the imagination of a wider audience. At first this acceptance was much like Charlotte Bronte's, in as much as it was essentially ambivalent, and stopped far short of appreciation in the fullest sense; but the way gradually became open for further response and evaluation. In this way, Sydney Dobell, whose review of Wuthering Heights in the Palladium did much to reverse the first scathing judgements printed as review articles, was still able to regret that the novel was "so destitute of moral beauty and human worth," [4] even though he praised if for its poetical qualities. Charlotte Bronte herself, knowing her sister too well to entertain the idea that Emily was capable of writing anything devoid of "moral beauty" argued that Wuthering Heights asserts goodness and right thinking in the character of Ellen Dean who appears as "a specimen of true benevolence and homely fidelity," [5] and suggests that Edgar Linton serves as a fine "example of constency and tenderness." Of Catherine and Heathcliff, however, she could not but remain dubious, since theirs is the peculiar power which animates and sustains the novel, and it is with them we are centrally concerned in terms of imaginative commitment, although they assert passion above reason, and selfhood against all social, domestic, and Christian ties.

It is not unusual that Charlotte Bronte found herself disturbed by Heathcliff and by the relations existing between him and Catherine, since the author of Jane Eyre, for all her acquaintance with passion and aspiration, cleaved firmly to the belief in a conventional, well ordered, Christian social morality, in which ultimate hopes and boundaries were pre-ordained, and in which duty and self-control played the greater part. Emily, on the other hand, was much less constrained in her viewpoint, and could more readily concede the right of the individual to forge his own boundaries, as she remarked during a family discussion on religion, when she stated firmly that the whole question belongs solely to the realm of private opinions and decisions.[6]

One of the reasons why Wuthering Heights continues to provoke critical attention along with a wide variety of opinions and evaluations, is that it deals with issues which are essentially outside the considerations of the social world, but which are always present and vital ones. The novel concerns itself with love and death, with a passionate frustration and yearning, and with the instinctive union of soul with soul which produces both ecstasy and torment. In this exploration of the elemental and the universal, Emily Bronte has deliberately held back from direct personal commentary, and in so doing she deprived her Victorian audience of a comfortable sense of moral security, while preparing the way for modern criticism to seek and to find a myriad "approaches" and "answers" to the complexity of the novel.

In general, the tone of most twentieth century analyses of *Wuthering Heights* has swung directly away from Victorian preoccupations and has turned instead towards an awareness of the novel as a Romantic achievement somehow freed from the burden of moral awarenesses and judgements. Lord David Cecil, in an early and influential essay on *Wuthering Heights*, sets forth the view that the novel is best interpreted as the struggle between the forces of calm (Thrushcross Grange) and the forces of storm (Wuthering Heights), where their interplay and imbalance results in turmoil and tragedy.[7] Cecil defines the events of the novel as amoral or "pre-moral" and lifts them into the realm of the ungovernable natural world in which the clash of opposite forces represents, in the mind of the author, a potent antithesis wherein the resolution and re-establishment of harmony depends upon the marriage of Catherine Linton and Hareton Earnshaw. It is Cecil's opinion that for Emily Bronte "the conflict between right and wrong which is the distinguishing feature in the Victorian view of life does not come into her view." [8]

Just as Sydney Dobell responded to the poetic qualities of *Wuthering Heights*, Cecil, too, finds in the novel a kind of fluent energy which he interprets as its central impulsion, while at the same time denying it moral vigour and technical assurance, in the same way that Dobell denies it "moral beauty." Cecil contends that Emily Bronte's writing

> is marked by no artfully modulated cadences, no deliberate, adroit precision of statement. She speakds as the bird sings, instinctively, carelessly, ignorantly, and at times she is both clumsy and amateurish. [9]

Since David Cecil's essay, much more criticism dealing with Wuthering Heights has been published, and a great deal of it has explored the technique of the novel, focusing on structure, and emphasizing - far from Cecil's viewpoint of instinct and ignorance on the part of Emily Bronte - that Wuthering Heights is indeed carefully constructed and finely detailed. However, it is interesting to note that Charlotte Bronte's original opinion of the novel as a flawed piece of work, powerful, but "rustic all through,"[10] is borne out by other recent critics. Hence Thomas Moser sees the novel as burdened by"conflicting impulses," and argues that the second half of the work fails to sustain the same kind of energized writing which Heathcliff, as a figure of "pure sexual force"[11] commands. Further, he submits that Emily Bronte's outlook is essentially "Puritan" and "feminine"[12] while Hareton and Cathy remain "illusory"[13] and their coming together merely a sentimental exercise. Moser asks:

> Surely the authentic Emily Bronte does not believe that real love can be exemplified by this couple, so oblivious to the primitive forces that underlie life.[14]

Similarly, Q. D. Leavis approaches Wuthering Heights from the point of view which regards it as an unequal achievement, stating that

> some of the difficulties of grasping what is truly creative in Wuthering Heights are due to the other parts - to the author in her inexperience having made false starts, changing her mind (as tone and style suggest) probably because of re-writing from earlier stories with themes she had lost interest in and which have become submerged, though not assimilated, in the final work.[15]

To its contemporary comentators, Wuthering Heights remained so far out of the ordinary that they were unable, generally, to treat it either objectively or sensibly. Yet, with the progress of time the work has continued to provide stumbling blocks for those who insist on evaluating it in terms which rely upon the accepted conventions of development for the modern novel. At the same time, David Cecil's acceptance of Wuthering Heights as a piece of highly structured, romantically amoral, essentially naive work, suggests that it is only too easy to err on the opposite count. Given the volume of criticism which has accumulated in connection with Wuthering Heights, attempting to define and elucidate the workings of the novel, yet finding itself unable to pierce to the heart of the matter and to account for the exact resonance of the work, the reader is still left with a sense of the novel's poetic completeness, outstanding in the central figures of Catherine and Heathcliff, who exert the strongest sway over the imagination, mirroring the sensual and the unreclaimed. Yet it is because they are fixed so precisely at once among and without the encircling claims of the domestic circles of Wuthering Heights and Thrushcross Grange, that we are made aware of the various elements at work within the novel, and of the way these elements are drawn together and focused through an approach which is closest of all to poetry. For it is clear that Catherine and Heathcliff animate and pervade the workings of Wuthering Heights in such a way that their own passions, their very wildness and intensity, reflect the opposite qualities of the domestic and conventional which enfold the other characters, and which, in turn, serve to qualify and to place the relations of Catherine and Heathcliff themselves. It is through this approach in her novel that Emily Bronte is able to encompass the universal while still dealing with the essentially familiar.

Speaking of Emily Bronte's difference of approach in her novel, as against that of her contemporaries, Professor Barbara Hardy says that

> she seems to anticipate that breaking up of the old stable ego and moral pattern which Lawrence thought typical of nineteenth century fiction.

> Emily Bronte's presentation of character depends more strongly on the flux and re-flux of passions than on the kind of moral classification found in Jane Austen, Thackeray, Charlotte Bronte, Dickens and George Eliot. These other writers are all novelists of passion, as all good novelists must be, but they work to a rational moral scheme which controls and limits lyrical flights. [16]

In Wuthering Heights Catherine and Heathcliff are delineated by the strength of their passions, which govern their existence and the unshakeable bond which unites them to one another, setting aside all those values belonging to the social and domestic sphere. It is to their intense energy and vitality, reflected in their language and gestures, that we, as readers, respond instinctively and spontaneously, for they mirror the force of imagination itself, presenting a constant challenge to the claims of chastening reality and responsibility. Thus, on Heathcliff's unexpected return from his long absence, we witness this telling scene:

> He took a seat opposite Catherine, who kept her gaze fixed on him as if she feared he would vanish were she to remove it. He did not raise his to her, often; a quick glance now and then sufficed; but it flashed back, each time more confidently, the undisguised delight he drank from hers.
>
> They were too much absorbed in their mutual joy to suffer embarrassment; not so Mr. Edgar, he grew pale with pure annoyance, a feeling that reached its climax when his lady rose - and stepping across the rug, seized Heathcliff's hands again, and laughed like one beside herself.
>
> "I shall think it a dream to-morrow!" she cried. "I shall not be able to believe that I have seen, and touched, and spoken to you once more - . . . "

Heathcliff's reply is best summed up in this remark , part of his reply:

> " . . . I've fought through a bitter life since I last heard your voice, and you must forgive me, for I struggled only for you!"

Breaking in upon this, comes Catherine's husband:

> "Catherine, unless we are to have cold tea,

> please to come to the table," interrupted Linton, striving to preserve his ordinary tone, and a due measure of politeness. "Mr. Heathcliff will have a long walk, wherever he may lodge tonight; and I'm thirsty." 17

Immersed in their mutual pleasure at re-union Catherine and Heathcliff are completely oblivious of the rest of the world, and careless of the proprieties they are scorning in their unchecked pleasure and their involvement with one another. They are so distinctly unconstrained, despite the formality of the romm and the tea ceremony, and so intensely aware of one another, that they establish the validity of their behaviour and reveal Edgar Linton, in his moment of annoyance, as petty and even pompous. Yet his comments are perfectly just, as is his annoyance, and his demeanour is essentially more sociable in its control than that of Catherine and Heathcliff. Nevertheless, imaginatively at least, we cleave to the latter pair because their language expresses in tone and texture the fluid workings of the romantic and the ideal.

It is in scenes like this one that Catherine and Heathcliff reveal themselves as singular and powerful in terms of the emotional sway they exercise over one another and consequently over the reader. Viewed against the tamer aspects of Edgar Linton they affirm their own standards of behaviour and cement our imaginative identification with their cause. Yet the same scene is held within the broad perspective of the novel, where we are made aware that Edgar Linton is a just and tender-hearted man, a loving husband and father, and that Catherine and Heathcliff are ungenerous and often cruel in their passionately upheld quest for one another.

Wuthering Heights is a lyric novel because Emily Bronte has allowed the flow of language to establish characters without superimposing judgement or analysis on them herself. We have, therefore, only the register of their passions, in the case of Catherine and Heathcliff, and the commentary of Nelly Dean, as housekeeper, and friend, with which to form our opinions, since we are not guided by the voice of the author, who remains without, and whose viewpoint is never uttered, unlike that of Charlotte Bronte in Jane Eyre or George Eliot in Middlemarch.

Instead of working within that "rational moral scheme" [18] exemplified in both Jane Austen and Charlotte Bronte, and later in George Eliot, Emily Bronte allowed her novel to be governed by the criteria which we apply to poetry, thereby producing a piece of work which conforms to the functions of the lyric, which Barbara Hardy sees as:

> the process of elimination which reshapes and telescopes events, bringing out new implications by removing context, exposing suggestion, developing nuance and turning actuality into metaphor, sequence into image. [19]

Wuthering Heights does indeed work very much through its author's choice of emphasis, so that in terms of actual events and of connecting pieces of information, we are frequently at a loss. Yet this in no way affects the impact of the novel or deprives it of any of its vital qualities, and this is because we are not concerned with Heathcliff's origins, or with his history during that time of mysterious exile in which he managed to acquire education and elegance, but with his feelings for Catherine, and with the way their mutual passion governs the conflict surrounding the Heights and the Grange. Emily Bronte keeps this conflict within the bounds of her own familiar countryside, and strips her tale of all the laquer of social conventions so that the characters assume their true human proportions, delineated in terms of their own innate qualities, whether wild, tender, or simply homespun.

In eschewing the accepted moral and rational point of view within *Wuthering Heights*, Emily Bronte was nevertheless concerned to explore and elucidate the natural, elemental aspects controlling the human situation. Her characters are all complex creations, whose feelings are the guide lines of the story itself. Through the character of Ellen Dean, for example, we understand the childhood world of Catherine and Heathcliff, and we accept Nelly as being somehow older and wiser, because she holds herself aloof at the same time that she insists on her own plain-spoken untrimmed values. As the main narrator in the novel, Nelly has ample opportunity to express her own point of view, which she does in frequent asides, reminiscences, and anecdotes. We learn a great deal about her through her own responses to Catherine and Heathcliff, and to Hindley Earnshaw and the Lintons. The kind of opinions she puts forward reveal her to us as precisely as Catherine and Heathcliff reveal themselves through their mutual passion. Similarly, Edgar and Isabella Linton are laid bare to us in their language and their gestures. The depths and the limitations of all the major characters in *Wuthering Heights* are contracted into the language they use, so that in their opposite positions within the novel there is both irony and direct confrontation working to cement a further awareness on the part of the reader, who is always outside the proceedings of the whole, just as is the author.

Wuthering Heights functions powerfully throughthe kind of emotions it generates, which in turn control the tone and texture of the novel, and finally, are responsible for the concepts that lie behind the passions and the energy of the novel.

So much of the criticism surrounding *Wuthering Heights* has been concerned with the peculiar impact and resonance which are essential qualities in the novel. Yet much of the discussion has focused on the figures of Catherine and Heathcliff, who are seen to share an ideal passion, thereby admitting a kind of lesser reality, in imaginative terms, to the surrounding framework of characters and events. In this way it is inevitable that the picture slips out of focus. For Virginia Woolf, however, the whole question ceases to be one of opposed claims, and instead turns upon the nature of both author and novel, where the major consideration is of the achieved internal harmonies. Speaking in an essay on _Jane Eyre_ and _Wuthering Heights_ she says:

> The meaning of a book which lies so often apart from what happens and what is said and consists rather in some connection which things in themselves different have had for the writer, is necessarily hard to grasp. Especially this is so when, like the Brontes, the writer is poetic, and his meaning inseparable from his language, and itself rather a mood than a particular observation. _Wuthering Heights_ is a more difficult book to understand than _Jane Eyre_ , because Emily was a greater poet than Charlotte . . . She looked out upon a world cleft into gigantic disorder and felt within her the power to unite it in a book. That gigantic ambition is to be felt throughout the novel - a struggle, half thwarted but of superb conviction, to say something through the mouths of her characters which is not merely 'I love' or 'I hate' but 'we, the whole human race,' and 'you, the eternal powers . . .' the sentence remains unfinished.
>
> . . . Hers, then, is the rarest of all powers. She could free life from its dependence on facts: with a few touches indicate the spirit of a face so that it needs no body; by speaking of the moor make the wind blow and the thunder roar. 20

Virginia Woolf, who understands so well the flux and re-flux of life, with its passions and awarenesses, is able to identify the particular qualities of Emily Bronte's novel, and to account for the achieved ends of the novel in terms of poetic harmony. The emphasis of her discussion rests upon the fullness of the author's viewpoint, its inclusiveness, and the way in which the poetic mood successfully encompasses questions of universal significance. Woolf readily accepts what is expressed mutely in Wuthering Heights, by gestures and implications, and especially by the language of vital sensation and unrestraint shared by Catherine and Heathcliff. Like Emily Bronte, Virginia Woolf uses the poet's sensibility in the construction of her prose works, and so has a kinship with the author of Wuthering Heights.

It is important to realize that Emily Bronte does not use the love relationship between Catherine and Heathcliff to elevate them beyond the importance of the other characters in the novel. Rather, the lyric mode which she employs allows them to be "placed" in the novel, and their actions qualified by the roles of the other characters. In this way, the imaginative influence exercised by Catherine and Heathcliff is integrated with the more ordinary qualities of those around them. The lyrical elements of the novel, which liberate the imagination by the inherent power of stark characterisation and story-telling, and by the allusiveness of recurring images connecting man and the natural world, nevertheless work to establish a controlled awareness of the human situation. We may say that the lyric mode in Wuthering Heights, employing language that is both precise and intense, and unmediated by the presence of authorial comment, strikingly clarifies the aspirations and the conflicts which are the base material of the novel. Emily Bronte chooses to present her characters through the manipulation of their language, and by means of their own direct utterance, thus creating a variety and interchange of moods, and a texture of responses ranging from the wild to the domestic.

The realism within Wuthering Heights is part of the lyrical technique used in the novel and is of the kind sought after by the Romantic poets, mirroring the challenge of reconciling inner and outer experience truthfully. Very early in the novel the reader is drawn into the levels of awareness at work when Lockwood, the recently arrived tenant of the Grange, is forced to spend a night at the Heights because of a snowstorm. His sleep is uneasy and troubled by dreams, "the effects of bad tea and bad temper"[21] he concludes. Woken from his first nightmare by the repeated tapping of a fir-bough upon the lattice, Lockwood rouses himself, only to be possessed by a second, more horrible nightmare, in which the shivering waif of Catherine Linton begs to be let in:

> . . . I discerned, obscurely, a child's face looking through the window - terror made me cruel; and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes; still it wailed, 'Let me in!' and maintained its tenacious gripe, almost maddening me with fear. 22

The strange Gothicism of this dream, and especially of Lockwood's response to the child, hurtles us away from our narrator's loquacious silliness and into a realm of the obsessive and the compelling. We accept the terror that has risen with the dream, just as we accept his yell of horror and the sudden appearance of Heathcliff, in extreme agitation:

> He got onto the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears:
>
> 'Come in! come in!' he sobbed. 'Cathy, do come. Oh do - once more! Oh! my heart's darling! hear me this time - Catherine, at last!'
>
> The spectre showed a spectre's ordinary caprice; it gave no sign of being; but the snow and wind whirled wildly through, even reaching my station, and blowing out the light.
>
> There was such anguish in the gush of grief that accompanied this raving, that my compassion made me overlook its folly, and I drew off, half angry to have listened at all, and vexed at having related my ridiculous nightmare, since it produced that agony; though why, was beyond my comprehension. 23

What first appears as merely incongruous in Lockwood being bundled into the room by the housekeeper and being forced to take shelter in the old panelled bed changes to our own ironic awareness of Lockwood as an indicator of truth amid the events that follow. He remains convinced that he has had terrible dreams only, and, although moved by Heathcliff's anguish, he consigns it to the realms of "superstition,"[24] and is puzzled as to its origins. As we would expect, he shrugs off the vision of the waif and is glad to descend to the kitchen regions with their homely predictability.

Because he is such a vexed spectator of Heathcliff's torment, Lockwood re-inforces the impact of his landlord's cry. We have, on the one hand, Lockwood's vision of the ghostly child with its "little, ice-cold hand,"[25] and on the other the strange confusion glimpsed in the formerly taciturn Heathcliff, whose plea to the ghost establishes the strength of the connection between vision and obsession. Emily Bronte uses Lockwood's dreams to project us into this world of vision and obsession and thus cements the link between the ordinary and the mythical. The burgeoning of his dreams, and the appearance of the exiled Catherine launch us into an awareness of the way the world of inner experience impinges on the outer world. Lockwood himself has neither the capacity nor the inclination to explore the mythical, and yet the night spent in the oak-panelled bed once shared by Cathy and Heathcliff as children draws him undeniably into a vista at once real and unaccountable. The fact that it is he who sees Cathy's ghost and then stands witness for Heathcliff's outburst validates both scenes, for we cannot imagine that the inane dandy who finds his situation "a perfect misanthropist's heaven"[26] would have anything in common with sincere emotional tumult or with the appearance of the waif.

At this early stage of the novel we can see how Emily Bronte uses a lyrical technique to put into play the elements that constitute the essential materiel of Wuthering Heights. By means of

Lockwood's dreams and Heathcliff's sudden reaction to them we are made aware of the vital interconnection of past and present, and of reality and projected yearnings. All of this takes place economically and lucidly through the harnessing of language to provide a series of strongly defined images, sensations, and emotions. Instead of ordinary linear development, there is a compression and intensification of material using the direct responses of all three characters in their own tongues: Cathy's ghost, Lockwood, and Heathcliff. Each presents a clear-cut vignette of individual reaction which moulds and expands our own knowledge as readers without actively directing us towards one opinion or another.

The distinguishing feature of Wuthering Heights which sets it apart from other contemporary novels is the way in which the lyric mode is used to reconcile inner and outer experience. Equal weight is given to both these aspects, and in this way Emily Bronte achieves a significant balance and resonance within the novel. Because she remains essentially outside the action of the novel, Emily Bronte's refusal to draw conclusions and morals or to indicate the workings of the characters' fates gives the unspoken a further dimension in Wuthering Heights. Judgements and conclusions are delegated to the reader, who is free to form his private opinion unimpeded by even the benevolent presence of the author. Without the emphasis upon cause and effect and upon linear development in the novel, the presence of the internal world of human experience becomes vitally apparent, and Emily Bronte is aware of how closely this world shadows the ordinary, limited existence which encloses us. By using the narrative method in Wuthering Heights she achieves a balanced interaction between the internal and external perspectives, since the main narrators express various commitments that range from Lockwood's foppish sophistication through Ellen

Dean's native wisdom to Catherine and Heathcliff's obsessive struggle for self-realization. In turn, we are made aware of the differing claims upon sense and imagination; and the texture and mood of the language in the novel establishes the strengths and limitations of the characters.

Because the lyric mode deals in many of the qualities of poetry and largely avoids the pull of context and explanation, replacing them with suggestion and image, we find that _Wuthering Heights_ shares a number of qualities with other novels which use the lyric mode. Among these qualities is most importantly intensity, as well as a preoccupation with the projection and exploration of the human experience in terms of the individual sensibility. The quality of intensity has much to do with the choice of mode and with the kind of emphasis placed upon the experience and perception of the individual. In _Wuthering Heights_ Catherine and Heathcliff reveal themselves through their impassioned aspirations, in their interchanges with one another and with the other characters. Their language deals closely and directly with the personal longings which bind them together and hem them in, in a world which does not accept their standards or share their spiritual commitments. It is their visions and obsessions which knit up the fabric of the novel, extending beyond the sphere of life and establishing the subtle connection between the planes of the flesh and the spirit. The kind of valuation they place on one another and on the world they share sets Catherine and Heathcliff apart from any of the other characters in _Wuthering Heights_, and sets in motion the cross-currents of irony and of qualification that make the novel a balanced production.

Virginia Woolf's novels illustrate the workings of the lyric mode within a modern context, and although her situation and experiences were very different from those of Emily Bronte, Virginia Woolf shares with her a similar point of view concerning the quality of human experience. Therefore, while *Mrs Dalloway* and *To The Lighthouse* are completely unlike *Wuthering Heights* in their treatment of material, characters, and situations, Woolf nevertheless brings the outlook and technique of poetry to bear on her work, using an intensity of focus which allows the individual sensibility a range and depth of responses and welds together the whole through image and resonance.

Emily Bronte takes the theme of passionate love and obsessive involvement within *Wuthering Heights*, using it as a means to explore the conflict between vision and aspiration and the restrictions of the socialized, moral world. In so doing she harnesses the opposite viewpoint of her characters through the narrative structure of the novel, and within the narrow physical confines of the Heights and the Grange projects a universal human dilemma. The chief strength of *Wuthering Heights* resides in the overall balance and control of the forces in the novel, engineered from without by the author. This is achieved by allowing the characters to speak directly, so that the cross-currents of their opinions, and all final judgements and conclusions rest with the reader. At the same time, the kind of emphasis that Emily Bronte places on events within the novel, and the projection of the characters' experiences and emotions in their own tongues, produces an overall perspective at once inclusive and poetic. Because she interweaves dream and vision with aspiration and restriction, and because her novel has various narrative strands, Emily Bronte is able to unify internal certainty with external experience, and so is able to deal with the shifting and unverifiable aspects of private consciousness.

By contrast, Virginia Woolf's method concentrates on the interpretation of the outside world by means of the inner eye and the private sensibility. Woolf discards the concrete and the objective viewpoint and allows her characters to interact with their situation and with one another. In Mrs Dalloway, for example, the main character gives her name to the book, and it is through her and with her that we experience the novel:

> She stiffened a little on the kerb, waiting for Dartnall's van to pass. A charming woman, Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, ready to cross, very upright.
>
> For having lived in Westminster - how many years now? over twenty, - one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indiscribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June.[27]

While Emily Bronte remains outside the workings of Wuthering Heights, and uses her characters and their differing opinions to outline the movements of human consciousness and social commitment, constructing a finely wrought tapestry of multiple awarenesses and conflicts, Virginia Woolf harnesses the lyric mode in another way entirely. Mrs Dalloway is a novel in which the same qualities of aspiration, frustration,sensuality and intensity which mark *Wuthering Heights* are centrally evident, but Woolf chooses to merge them all in the charactor of Mrs Dalloway, and to allow her fluid reminiscences, her lucid gestures and visions, to open up the immense vistas of the introspective and the universal existence in which we all have a part. Through Clarissa Dalloway Virginia Woolf gives us the experience of life in all its intricacy, and as it is essentially constructed, through the minutia of emotion, observation, and response. It is the depth and range of Mrs Dalloway's introspection which welds together the diversity of her commentary as she moves from scene to scene. At the same time, the other focal point of the novel, which serves to further clarify the act of awareness, and thereby the concept of existence itself, resides in Septimus Warren Smith, whose isolation and insanity provide the furthest perspective upon what Clarissa Dalloway herself knows about life, but chooses to avoid. In *Mrs Dalloway* the world contracts into a single state of awareness, its two different aspects shared between Septimus Warren Smith and Clarissa Dalloway, who each reflect the conflicts of this state of awareness.

For Virginia Woolf the lyric mode of writing is a means by which to examine and re-inforce her own understanding of individual consciousness, and through this, the role of human existence. In much the same way, Emily Bronte is concerned with the flux of human life, and with its peculiar unpredictability; its diversity and its conflict. However, in *Wuthering Heights*, the author's poetic approach finds a different outlet from that of Virginia Woolf, since Emily Bronte chooses to manipulate a variety of responses within the structure of her novel, and maintains an aloofness on her own part. Instead of being presented with a cluster of similar responses, all intense and introspective, Wuthering Heights works through a series of perspectives and ironies, and in so doing checks and places the rational, the emotive, and the imaginative.

Emily Bronte's lyric method depends upon the inclusiveness of her point of view and upon her chosen theme in Wuthering Heights. The scope of Mrs Dalloway is essentially unconfined, reaching throughout London, and sharing the wide horizons of twentieth century activity. Given this freedom, Virginia Woolf is able to place the'action' of her novel squarely within the roving consciousness of her main character. Emily Bronte, however, was very much confined in terms of physical existence, yet all the more unfettered imaginatively, and concerned to explore and illuminate objectively the universal processes of life. By remaining without and refusing to merge with the material of her novel, Emily Bronte effectively unites the broad perspectives within the novel, achieving an inclusiveness that welds the motifs of love and death, aspiration and frustration, frailty and obsession, to the rythmic interchange between microcosm and macrocosm.

ROMANTIC CONCEPTION AND LYRIC FORM

Heard Melodies are sweet, but those
Unheard are sweeter . . . '[1]

In Keats's phrase we have the essential quality that accounts for Emily Bronte's own Romantic bias.

Along with the other Bronte children she shared the isolation and the beauty of their physical situation, and because of the consequent restrictions of social contact was thrust back upon her own active imagination and lively sensibility, just as were Anne, Charlotte, and Branwell. The children fed their literary and inventive appetites from an early age by reading authors like James Hogg, Sir Walter Scott, Lord Byron, and fiction from magazines like Blackwoods. Branwell studied the classics with his father, and brought his own personal influence to bear upon the close knit world of the children.

In the surviving juvenalia, which early on broke into two units produced out of the close partnership between Charlotte and Branwell as opposed to that of Anne and Emily, the excitement and sensual involvement with beauty and cruelty, incest and rebellion, defeat, despair, and intrigue, occupied them all to the exclusion of the more normal activities of childhood, and continued to do so far into adolescence and early adulthood.

It is through these beginnings, in which the children were familiar with solitude and isolation, the natural world of the moors, and with suffering in their own family (through the deaths of their mother and sisters, their father's lonely position, and their aunt's dutiful acceptance of self-sacrifice) that the qualities of shyness and accompanying intensity were engendered. Emily was perhaps the most introspective of the four, shunning the demands of the further world which so tempted Charlotte, and content to explore the fertile regions of that private world which few people, except Anne Bronte, knew anything about. From the poems and the fragments of private correspondence remaining, we know of the existence of the Gondal saga, which grew out of the childhood literary collaboration and burgeoned into a vast collection of heroic and exotic adventures which included the making of empires and civil wars. It is clear that Emily used Gondal as a means of development and emotional fulfilment, and that it became the means by which she channelled her creative energies and her personal intensity of vision into poetry and prose.

From the quality of Emily's best poems and from her novel, we are made aware that her own inner world was full of the "unheard melodies" of visionary perception and aspiration, hindered by the conflicting energies of body and soul. Catherine's cry,

> the thing that most urks me is this shattered prison, after all. 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, [2]

echoes the frustrated longing of the spirit confronted with the limitations of a physical existence. The same cry is to be found in those poems where the speaker turns towards the imagination itself as a centre of consciousness and vitality, leaving behind the shackles of physical being. Such a poem is "Stars"

> All through the night, your glorious eyes
> Were gazing down in mine,
> And with a full heart's thankful sighs
> I blessed that watch divine!

I was at peace, and drank your beams
As they were life to me
And revelled in my changeful dreams
Like petrel on the sea. [3]

Without the means to integrate socially, or to come to terms with the vicissitudes of real life, Emily and the other Bronte children remained dependent upon their inner world, the claims of which overshadowed everything else in terms of energy, creativity, and vigorous personal involvement. Certainly, for Emily, the elaborate Gondal edifice built up over the years with Anne, served as her main creative outlet, involving her intensely and almost exclusively with the ongoing chronicles of the Gondal characters, who appear to have been beset by a multitude of upheavals.

Yet, by the time she came to write Wuthering Heights Emily had worked through the themes of Gondal[4] and had reached a point of consciousness which enabled her to write with intellectual and technical refinement. Catherine and Heathcliff, uncompromisingly placed in a harshly real environment, are unembellished by florid sentimentality or by an exotic setting. Instead, their struggles are essentially human ones, like their selfishness, cruelty, suffering and ambition. In Wuthering Heights Catherine and Heathcliff's energies are centred on their shared existence, outside the confines of authority and the social world. In this sense they mirror their author's concern with the intense, private experiences bound up with the imagination and the shaping consciousness; and in their dependence upon one another, and their quest for liberty and selfhood, they register Emily Bronte's centrally Romantic outlook.

In its theme and setting Wuthering Heights is undeniably the production of a writer who was herself much influenced by Romantic ideas and standards. In the dual sense of the Gothic tradition and the allusive, idyllic strain of romance writing, Emily Bronte encompasses the further needs and submerged longings of the human psyche. We know that she read Scott and Byron extensively, and that it is very likely that she was familiar with the horror-school of fiction that included James Hogg, Hoffmann, and Mary Shelley.[5] Yet, when she chose to set her novel amongst the Yorkshire moors, Emily was drawing not only upon the familiarity of scene, and possibly the attraction of Scott's novels, but also upon the rich collection of tales and personal anecdotes from Tabby (Tabitha Ackroyd) the Bronte housekeeper, and from the Reverend Bronte himself. The former was already an old woman when she came to the Bronte household, when the children were small, and she spoke of the fairies and their doings with an impressive conviction, as well as relating very old ballads and much folk lore. The Reverend Bronte, in his turn, had spent many years in his parish, and had visited many far flung cottages and isolated families whose histories were often strange and violent; and he, in turn, related these things to his children.

The romance form in literature, on its broadest level, deals with the hidden and mysterious aspects of life, and also with the workings of dreams and desires. In this way, it is often identified with the heroic and the exotic in moods and deeds, as well as with pastoral motifs, and especially with total, passionate love. Drawing upon such basic human inclinations and situations, the romance uses and reuses well known stories, whose traditions have been assimilated into our consciousness, to achieve subtle orchestrations of themes and events.

The Gothic novelists, whose writings burgeoned in the late eighteenth century, beginning with Horace Walpole's The Castle of Otranto (1765), and including other novels by Mrs Anne Radcliffe and those of Matthew Lewis, re-discovered the power of sensation, which had always been an important element in the vernacular tales which came to be called 'romances'. The Gothic writers linked the sensual and the grotesque to the supernatural, and produced, finally, a set of 'machinery' which became standard in their works, and replaced the older serenity of outlook and acceptance of the magical and the supernatural; there was a fixed, statuesque quality about the way the 'marvellous' was employed by these Gothic writers. Yet, Gothic fiction continued to be popular during the nineteenth century, and was, indeed, an important element in the workings of romanticism, in which the power of sensation found another outlet in that school of horror fiction already mentioned as a likely part of Emily Bronte's reading. The rise of Gothicism allowed fancy and imagination to preside unchecked, and allowed the primal material of dreams and terrors to flow back into fiction. Indeed, the Gothic mode released the floodgates, so that there was a new commitment to imagination as the source of inspiration, which was to reach fruition among the Romantic poets.

Wuthering Heights is essentially Romantic in conception. Its author's literary inclinations, her background, and her apprenticeship as a writer amid the tempests of her Gondal creation all help to explain the choice of theme and motifs within her novel. Heathcliff and Catherine have a strongly Byronic flavour about them, and Heathcliff, too, often appears to be the proto-type of the Gothic hero-villain:

> In him inexplicably mix'd appear'd
> Much to be loved and hated, sought and feared;[6]

These are the same qualities to be found in the Corsair and the Giaour, and they are the ones that became the common inheritance of romanticism. They are, necessarily, mixed ones; contradictory and inexplicable, so that mystery begets romance and the hero remains 'extraordinary', the bearer of a secret suffering; solitary, and often exiled. In Byron's works and often in the tales of terror Satanic defiance and even incest become important motifs. Thus, Heathcliff, the eternally defiant, seems to find his niche:

> I tell you, I have nearly attained my
> heaven; and that of others is altogether
> unvalued, and uncoveted by me! [7]

Similarly, there is an uncanny parallel between Lord Byron's treatment of his wife, Annabella, on their wedding night, and the way Heathcliff treats his bride, Isabella.[8] In Wuthering Heights Isabella reports her treatment by Heathcliff after she has suffered the full range of her husband's calculated humiliations, and we learn of Annabella's experiences as told by her to Lord Byron's biographer, Moore.

Superficially, Heathcliff conforms to the Byronic mould of hero, too. He is "dark" both in his physical appearance and his origins. He loves or hates with an intense commitment, and he is described as having a "half-civilized ferocity"[9] of manner, and "eyes full of black fire".[10] His tenant, Lockwood, and those of his household find him taciturn and brooding, yet a figure of power and intensity. Towards the end of the novel, his vengeance exhausted, Heathcliff longs for death as the promised union with Catherine and as an end to conflict and frustration within himself. In all of these particulars Emily Bronte constructed a character whose gestures and proportions conform to romantic standards. Similarly, her heroine, Catherine, is very much a 'fatal' woman in her arrogance and selfishness, and in the way she wields her influence over both men, Linton and Heathcliff. Like Byron's Manfred, Catherine both loves and destroys, and all the while lays claim to our sympathy.

A recent critic, Patrick Brantlinger, has discussed Wuthering Heights in terms of its romantic qualities, and contends that the novel, like all works of romance, is essentially regressive and self-indulgent:

> Like rational control during dreams, the voice of reason in romance is portrayed as weak or dormant. The two narrators of Wuthering Heights, Lockwood and Nelly Dean, no doubt represent commonsense, normality, the voice of reason and of society, but Lockwood is an outsider, and the two central characters are much too strong for Nelly, who is, after all, merely a servant. The pattern of frame-tale narration in romances, perhaps, does not so much enclose irrational events as it excludes rationality, shoving to the periphery of the editorial framework the voices of moral judgement and conscious control. The structure of a romance thus creates a kind of charmed circle within which the demonic, the outlawed, the infantile can be conjured up. [11]

Brantlinger's main argument is that Wuthering Heights negates any rational perspective, and is a significant illustration of that "regressive journey inward and backward, through childlike states of mind, (which) threaten the dissolution of the adult ego."[12] Catherine and Heathcliff, then, become the representatives of those "psychic energies of childhood"[13] which flowed out into the Gondal poetry, and that are carried forward into an adult fantasy world which "has the quality of a temper tantrum rendered into poetry." [14]

In his analysis of Wuthering Heights Patrick Brantlinger concludes that the novel is wholly and simply a romance, and that Emily Bronte avoided dealing with the problems of "socialization and adult moral growth," [15] and chose, instead, to confine herself to a more self-indulgent perspective. In this light, not only do Catherine and Heathcliff appear as the arbiters of behaviour within the novel and central focus of meaning amid 'lesser' characters, but their romantic qualities are assessed in terms of immaturity and "regression" [16] so that the novel is seen as withdrawing from the 'real' confrontations and implications that face us in an un-romantic environment. In so judging Wuthering Heights Brantlinger confines its author to mental regions which are equally immature and self-indulgent: to a realm where temper-tantrums are substitutes for passion, and irrationality waives all consideration of irony or moral judgement of any kind.

It is this preclusion of rationality, a preclusion seen as intrinsic to the romance form and considered by Brantlinger to be exemplified in the frame-tale method of narration employed in Wuthering Heights, that raises the whole issue of Emily Bronte's conscious control within her novel. Both Nelly Dean and Lockwood, as proponents of the recognized social values, are held to be ineffectual against the author's imaginative realization of Catherine and Heathcliff, whose rebellion provides the main point of reference in Wuthering Heights. Yet such an analysis denies? negates Emily Bronte's peculiarly powerful vision, which encompasses rather than excludes the rational in its drive towards a reconciliation of inner and outer experience. The whole 'outer' world, which functions conventionally and depends upon the socialized and the normative for its being, and for its solid, unimpeachable presence, is not merely a secondary gesture on the part of Emily Bronte - a kind of placatory exercise in the concrete as opposed to the emotionally charged, but instead the source of a deeply-working irony which is inbuilt in the multiple narrative pattern of Wuthering Heights.

Although Catherine and Heathcliff are central to the workings of Wuthering Heights, their position is not one of simple and unqualified imaginative superiority. Their romantic attitudes, their vigour, and their rebellious identification with one another in opposition to the other, more normal figures in their world, claim our attention because they express our own submerged drives towards liberty of emotion. However, Emily Bronte does not place Catherine and Heathcliff before us as characters whose behaviour illustrates either a Romantic absolute or a principle of amorality. Unlike the Gondals, Catherine and Heathcliff inhabit an ordinary world where defiance and irrationality cannot be valuable in themselves, and where they easily provoke both personal and social upheaval. Only in a setting of fantasy and sentiment can the impinging pressures of the rational be totally excluded and denied, [17] and in Wuthering Heights this is not the case. The two main characters in the novel, as well as the themes and the setting of the whole, are romantic in conception, without being controlled by the unwieldy conventions of romance literature. Instead, Emily Bronte reveals with clarity and precision, both the real and the ideal, and the mature and the self-indulgent points of view. In this way, Catherine and Heathcliff remain an integral part of the real world at the same time that their relations with one another work on a different scale and with different proportions.

While using elements from many areas of romance, Emily Bronte maintains an overall balance and a finely working analysis of the whole through her manipulation of lyric form in the novel. The various elements of romance, including the Gothic, the Satanic, and the Byronic, are drawn together by the author within a general perspective that neither affirms nor denies the variety of claims that are put forward. Instead, Emily Bronte creates the means for assessment and examination by the use of irony, juxtaposition and cross-reference. In this way sentimentality and decadence are avoided, and by means of the various angles of vision slotted against one another there is a constant checking and re-aligning of opinions and understanding on the part of the reader.

The lyric form imparts control upon the romantic material of _Wuthering Heights_ and in this way draws the novel within the realm of the rational. We see Heathcliff and Catherine not only through their own eyes and minds and voices, but also through those of Nelly Dean, Lockwood, Edgar and Isabella Linton, and later Cathy and Hareton Earnshaw. Instead of conforming to a fixed romantic standard, they very clearly oscillate, in human fashion, between moods and anxieties where their aspirations, pettiness, selfishness, love, and despair place them within our own reach. It is the lyric form which allows the main characters to achieve their impact upon us, for they are made to share all the contradictory human qualities, defined as they are in terms of the real and the ideal, which the lyric, in its kinship to poetry, is able to express.

By means of the lyric mode Emily Bronte not only avoids subjectivity, but is able to reveal the fallacies connected with this style of writing, in which the sentimental and the emotive rule the responses of both characters and readers. Emily Bronte's own writing is much more subtle and finely wrought than these merely sensual or mythic exercises which followed in the wake of the Gothic and of Byron's works. Therefore, despite Heathcliff's brooding magnificence of appearance, and his verbal savagery, such as his threat to wrench Isabella Linton's fingernails from her hands, should they ever menace him, he is revealed as a man suffering from an excess of frustration and resentment, who is consumed with a desire for vengeance. In Isabella he finds a surrogate for Edgar Linton himself, his rival in lands, wealth, and, most of all, Catherine. Heathcliff explains his own motivation in pursuing the destruction of Earnshaw and Linton, when he says to Catherine:

> The tyrant grinds down his slaves - and they don't turn against him, they crush those beneath them. You are welcome to torture me to death for your amusement, only, allow me to amuse myself a little in the same style - [18]

Heathcliff's need of Catherine becomes a long-drawn-out torture that eventually denies him even the energy to pursue his goal of destruction, while at the same time filling him with an overwhelming sense, after her death, of her beckoning presence. Concentration on anything but her is impossible, and his death comes to him "not by inches, but by fractions of hair-breadths," [19] beguiling him over a period of twenty years with the "spectre of hope." [20]

Just as Heathcliff himself is revealed fully in terms of psychological energies, so is the relation between him and Catherine, which is displayed in its intense identification and its delight and anguish. Catherine's passionate desire for liberty, which is shared by Heathcliff, is overcome by her ambition to marry Edgar Linton and to become a lady. In portraying her naïveté and selfishness Emily Bronte also shows Heathcliff at his most violent and despairing, unforgiving of Catherine's deep betrayal, and of her "infernal" treatment of him.

In the scene between Catherine and Heathcliff, just before Catherine's death, we can see how the lyric mode works, both as a means of control and as a series of images which convey surely and precisely, the tragic sense of loss, division, and wasted purpose enclosing Catherine and Heathcliff.

> "Why did you despise me? *Why* did you betray your own heart, Cathy (Heathcliff asks) I have not one word of comfort - you deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears. They'll blight you - they'll damn you. You loved me - then what *right* had you to leave me? What right - answer me - for the poor fancy you felt for Linton? Because misery, and degredation, and death, and nothing that God or Satan could inflict would have parted us, *you*, of your own free will, did it. I have not broken your heart - *you* have broken it - and in breaking it, you have broken mine."
>
> . . .
>
> "Let me alone. Let me alone," sobbed Catherine. "If I've done wrong, I'm dying for it. It is enough . . . " [21]

This exchange, for all the tenor of passion in it, and the intensity of utterance, has nothing of melodrama or self-indulgent emotionalism about it. Instead of surrounding the two lovers with an impenetrable screen of romanticism, Emily Bronte shows them facing the truths of their situation with recriminations, regrets, and unchecked love. Despite the intensity of the scene and the emotions involved, the actual language used by Catherine and Heathcliff remains precise, direct, and restrained. As a mirror of their experiences and understanding it indicates a breadth of outlook and a capacity to gauge their own selfhood and direction which is not displayed by any other character in the novel. Similarly, in the same scene, though slightly earlier, we are given Ellen Dean's account of one moment between Catherine and Heathcliff. For the observer, it is indeed a scene of turbulence, and Nelly renders it melodramatically:

> In her eagerness she rose, and supported herself on the arm of the chair. At that earnest appeal, he turned to her, looking absolutely desperate. His eyes wide, and wet, at last, flashed fiercely upon her; his breast heaved convulsively. An instant they held asunder; and then how they met I hardly saw, but Catherine made a spring, and he caught her, and they were locked in an embrace from which I thought my mistress would never be released alive. In fact, to my eyes, she seemed directly insensible. He flung himself into the nearest seat, and on my approaching hurriedly to ascertain if she had fainted, he gnashed at me, and foamed like a mad dog, and gathered her to him with greedy jealousy. I did not feel as if I were in the company of a creature of my own species; it appeared that he would not understand, though I spoke to him; so, I stood off, and held my tongue, in great perplexity. 22

It is clear that the housekeeper, who remains present during the whole of the last meeting between Catherine and Heathcliff, cannot communicate what is happening between them in any other manner than that of overblown emotionalism, since this is the way it imprints itself on her senses. Limited by her own native outlook, Ellen's report becomes ironical against the evidence of Catherine and Heathcliff's own language, and their demeanour towards one another. With this pattern of interaction Emily Bronte is manipulating the lyric mode so that the opposing points of view are projected, one against the other, into the area of our conscious understanding. Their alignment in the novel provides a perspective in which irony becomes one significant facet of a broader set of checks and balances which work to establish a general equilibrium. In absorbing the opposite sensibilities of Catherine and Heathcliff and Nelly Dean we are also made aware of complementary limitations, through which the "blind spots" [23] of the individual characters are revealed to us. All of this is achieved through the modulations of language in the novel, and particularly by means of cross-currents and juxtapositions between characters, ideas, expressions and sensibilities. What a writer like Virginia Woolf achieves with the lyric form in prose is done by means of the introspective mood of her writing, in which the single presiding consciousness of the author welds into one piece the internal workings of her characters. In _Wuthering Heights_ Emily Bronte maintains her hold upon the ordinary, social world and the domestic sphere while at the same time she deals with the further aspirations and asocial energies of Catherine and Heathcliff.

In the form which it takes in _Wuthering Heights_ the lyric mode expresses a particular energy of mind and controlling vision on the part of the author, where sequences of events are given the power and sweep of images, and the internal and external perspectives surrounding characters, incidents, and emotions are unified and intensified. It is this constant interaction, making use of irony and juxtaposition, that produces the finely-working discriminations and the central equilibrium in the novel. While she herself remains without, Emily Bronte's role as the manipulative consciousness in _Wuthering Heights_ is clear. The novel functions as a poetic design in which the rhythm of language itself, and the attendant emotions and positions of the characters, establish the events and set in motion a series of conflicts which work through metaphor and implication. Just as her own voice is not heard, Emily Bronte refuses to espouse any one cause in her novel or to indicate a particular moral viewpoint within it. Judgement and analysis devolve completely upon the reader.

In one sense, the essence of the lyric approach in prose fiction is the creation of a literary structure that allows us to understand what it means to perceive; for in the lyric conception itself there is the impetus towards a dissolution and re-fashioning of the universe in terms of an individual sensibility, as well as the connection to poetry and a poetic design. In this way, Marcel Proust's long work In Search of Time Lost explores the connection between the power of the imagination - particularly the childhood imagination - and the world of contingent occurences and human opaqueness. It is the extraordinary depths of this childhood imagination which allows Proust to define the extent of its sway while being aware, at the same time, of the kind of allusions that it can produce. This recognition of the power of the imagination is closely woven into the events of the early volumes in which Marcel's childhood experiences figure against a pastoral background that is almost an idyll. In the garden of his grandmother's country home he would seek out the chestnut tree, and seated beneath it with whatever book he happened to be reading, feel himself hidden from the eyes of the rest of the world, protected by the enveloping net of thoughts centred on his book, and thus changed by the very act of reading itself:

> Upon the sort of screen, patterned with different states and impressions, which my consciousness would quietly unfold while I was reading, and which ranged from the most deeply hidden aspirations of my heart to the wholly external view of the horizon spread out before my eyes at the foot of the garden, what was from the first the most permanent and the most intimate part of me, the lever whose incessant movements controlled all the rest, was my belief in the philosophic richness and beauty of the book I was reading, and my desire to appropriate these to myself, whatever the book might be . . . Next to this central belief, which, while I was reading, would be constantly in motion from my inner self to the outer world, towards the discovery of Truth, came the emotions aroused in me by the action in which I would be taking part, for these afternoons were crammed with more dramatic and sensational events than occur, often, in a whole lifetime. These were the events which took place in the book I was reading. It is true that the people concerned in them were not what Francoise would have called "real people". But none of the feelings which the joys or misfortunes of a "real" person awakens in us can be awakened except through a mental picture of those joys or misfortunes; and the ingenuity of the first novelist lay in his understanding that, as the picture was the one essential element in the complicated structure of our emotions, so that simplification of it which consisted in the suppression, pure and simple, of "real" people would be a decided improvement. [24]

However, "real" people, whom we encounter in this life, are always essentially opaque, even to themselves, and thus, perceiving them only through our senses, we can never really understand them. Yet in a novel those sections impenetrable to the human spirit are replaced by others which are their equivalent in immaterial sections and that are able to be assimilated:

> After which it matters not that the action, the feelings of this new order of creatures appear to us in the guise of truth, since we have mad them our own, since it is in ourselves that they are happening . . . [25]

What Proust describes in the light of his own response to the worlds created and assimilated in him by reading is carried over into his re-creation of the world of Combray and the rituals of his grandmother's household. The whole novel can be seen as an attempt to register the uniqueness of existence; and the absolute nature of Marcel's involvement in the childhood act of reading reflects his adult desire to identify the essence of things and to distinguish the role of art in life. It is the incident of the lime-flower tea that re-awakens for the grown up Marcel a cluster of long-forgotten sensations all connected to Combray and childhood. One mouthful of the tea and cake produces "an exquisite pleasure . . . but individual, detached, with no suggestion of its origin." [26] Understanding that it is not the tea itself, but something that it evokes in him, Marcel ponders the state of sudden, inexplicable happiness and its mysterious descent, to be finally rewarded with "the visual memory" [27] itself: of those Sunday mornings at Combray when he visited his aunt in her bedroom and received from her a morsel of the cake dipped in her own cup of tea. The mere sight of the madeleine had recalled nothing to Marcel's mind, as he notes, but "the smell and the taste" [28] had borne with them the whole "vast structure of recollection": [29]

> And once I had recognized the taste of the crumb of madeleine soaked in her decoction of lime-flowers which my aunt used to give me (although I did not yet know and must long postpone the discovery of why this memory made me so happy) immediately the old grey house upon the street, where her room was, rose up like the scenery of a theatre to attach itself to the little pavilion, opening on to the garden which had been built out behind it for my parents . . . ; and with the house the town, from morning to night and in all weathers, the Square where I was sent before luncheon, the streets along which I used to run errands, the country roads we took when it was fine. And just as the Japanese amuse themselves by filling a porcelain bowl with water and steeping

> in it little crumbs of paper which until
> then are without character or form, but,
> the moment they become wet, stretch themselves and bend, take on colour and distinctive shape, become flowers or houses
> or people, permanent and recognizable, so
> in that moment all the flowers in our garden and in M. Swann's park, and the waterlilies on the Vivonne and the good folk
> of the village and their little dwellings
> and the parish church and the whole of
> Combray and of its surroundings, taking
> their proper shapes and growing solid,
> sprang into being, town and gardens alike,
> from my cup of tea. [30]

Swann's Way, the first part of In Search of Time Lost, has the effect of a lyrical tapestry in which each fine detail of Marcel's own perception and response to the world of Combray is fixed upon the larger canvas of the author's philosophical inquiry into the nature of existence and the role of art. Just as in the childhood experience of reading the young Marcel's whole being was absorbed into the sphere of his book, blending, in his conscious mind, the two landscapes, the physical one of his surrounds and the fictional one displayed in his mind's eye, so it was that to utter the name of Madame de Guermantes, or of Florence, or Pisa, was in a sense to possess them, also, in the same way that the description of scenes in the book he was reading would give him the impression "of their being actually part of nature herself,"[31] with their very essence unfolded before him. This complete surrendering of the self and the merging into another, expanded consciousness or identity, belongs essentially to Marcel's childhood, where innocence and enthusiasm sustain the sweep of the imagination, allowing it to triumph over both contingency and mortality, while the discovery that nowhere does the world conform to our vision of it is postponed during this short, but glowing idyll. Once the emphasis of the novel shifts from the interlude of Marcel's recollected childhood, however, and moves into the world of high society, the lyrical form of Swann's Way drops out of sight, and instead we have a kind of precise notation of the forms, customs, and incidents connected to lifestyles in the 'best' circles, as Proust reminds us, again and again, that he is not interested in imitating the mere flat realities of life, or even of constructing one more predictable story, but only in drawing out the inherent laws of love, speech, perception, and of art, which govern man's existence.

The serenity of Proust's lyricism, with its pastoral motifs and its family and social rituals, which provide the focus of Marcel's existence, just as the softly flowing river Vivonne was the focus of many a Sunday afternoon walk, differs greatly from the lyrical form and mood to be found in another modern novel, Nightwood, by Djuna Barnes. In his introduction to the work, T.S.Eliot contends that Miss Barnes's novel makes its "appeal primarily to readers of poetry" 32 although the novel's style is not that of "poetic prose" 33 for:

> . . . most contemporary novels are not really "written". They obtain what reality they have largely from an accurate rendering of the noises that human beings currently make in their daily simple needs of communication; and what part of a novel is not composed of these noises consists of a prose which is no more alive than that of a competent newspaper writer or government official. A prose that is altogether alive demands something of the reader that the ordinary novel reader is not prepared to give. To say that Nightwood will appeal primarily to readers of poetry does not mean that it is not a novel, but that it is so good a novel that only sensibilities trained on poetry can wholly appreciate it. Miss Barnes's prose has the prose rhythm that is prose style, and the musical pattern which is not that of verse. This prose rhythm may be more or less complex or elaborate, according to the purposes of the writer; but whether simple or complex, it is what raises the matter to be communicated, to the first intensity. 34

Nightwood is full of the decayed and the grotesque, combining the sombre brilliance of its author's psychological portraits with a vision of the world and of man's destiny that speaks only of inevitable loss and of inescapable doom. Alan Williamson speaks of "the dualism of day and night" [35] as permeating the whole of Djuna Barnes's work, and as finding its poetic zenith in the great monologues of *Nightwood*, which is certainly her most brilliant achievement. In the life of the day, man goes blindly and brashly ahead, acting out an immortality, and pretending a humanity and a rationality that all experience essentially denies, for all attempts to bridge the abyss that lies between one person and another end in failure. Neither the form of language nor the intense aspiration contained in the desire to love, and to be loved, can ever satisfy or allow a tranquillity of mind. Instead, suffering shows up the world of night, which is the other side of the false daylight existence to which we cling, in despair. It is this world of night which sounds the very bottom of man's subconscious and uncontrollable drives, and it is the night which proves the futility of the attempt to make contact, while still pressing home the unshakeable fact of man's *need* to do so. In this jungle of the subconscious, any man and every man is capable of crime:

> There is not one of us, who, given an eternal incognito, a thumbprint nowhere set against our souls, would not commit rape, murder, and all abominations. [36]

Just as language falsifies reality, and so cripples all attempts at human communication because its processes deny the elements of flux and mystery: and the essential alchemy of existence, the desire for a loving relationship is frustrated at its source, in the tyranny of the unconscious self, since each individual is ruled by that inner life which is cordoned off, even from the experiential self and its endeavours to communicate at all costs. The effort of articulating love in language illustrates the immense destance that exists between the rational consciousness anf the animalistic pressures of the unconscious, and for Djuna Barnes this is like the spectacle of a civilized child lost in the jungle who has reverted to an animal:

> We swoon with the thickness of our tongue when we say "I love you," as in the eye of a child lost a long while will be found the contraction of that distance - a child going small in the claws of a beast, coming furiously up the furlong of the iris. 37

In portraying a world in which man is essentially isolated and painfully vulnerable to the torments of his condition, Djuna Barnes's vision focuses upon the character of Robin Vote, who illustrates, in her curious bi-sexual self-containment, and her imperviousness to all outside demands, whether of a social or emotional nature, the original, Hermetic man, static and complete. In the world as we know it only the idiotic and the insane display such a blatant aloofness: such a distinctly 'inhuman' quality that rejects all ordinary involvement, and so Robin, chosen by Felix and loved by Nora, arouses supreme bewilderment as well as intense suffering, because she brings to the surface in the man and the woman who each attempt to claim her, an awareness of the insoluble state of yearning towards the desired object while remaining essentially fragmented and solitary.

Williamson explains the vision of love in Nightwood as in a sense Proustian, since "the torment of love lies in the knowledge that the beloved has a secret inner life in which the lover can never participate."[38] It is the suspected rival rather than the known one that provokes the lover's jealousy, for:

> The tragic paradox of love lies in the fact that the unconscious, which is the source of the desire for love, is incapable of possessing or of being possessed: it betrays the beloved in dreams, as it may force the conscious self to betray her in life. Love, in its stark futility, becomes, for the lover, a kind of death: "The night into which his beloved goes . . . destroys his heart."[39]

The 'universal malady' which afflicts the characters in Djuna Barnes's works is this contradictory impulse which establishes the individual's need for love as well as his intrinsic isolation, and thus the two most striking themes of the author's vision, the disoriented hero and the incestuous vision of love, can be traced. In Nightwood, the characters illustrate, by the extreme dissociation of their aspirations and their psychological and physical reality, an overweening doom, which is mirrored in their gestures of revolt.

The lyrical form and mood of Nightwood are inter-connected in the same way that the serenity of Proust's vision in Swann's Way is reflected in the rhythm of the language, and in the crystalline quality of Marcel's vignettes of Combray. What Eliot describes as a "prose style"[40] with an innate "musical pattern"[41] in Nightwood he also qualifies by contending that the novel's impact and excellence are allied to its poetic conception. In this way, the characterization within Djuna Barnes's works provides us with a "perpetual protagonist",[42] and with the orchestrated encounters between the yearning, outward-seeking self and the continually retracting possibilities of the universe. The lyrical perspective, then, in Nightwood, belongs to this confrontation where both antagonist and protagonist exist side by side in the one nature, and where the tragic process itself is made more intense because it is internalized, and "introspective monologue is substituted for dramatic confrontation, and quiet acceptance of incurable suffering replaces the bloody catastrophe of a resolution." [42]

Both Proust's Swann's Way and Djuna Barnes's Nightwood are modern lyrical novels, and as such can unhesitatingly treat the inner life of their characters, whose perceptions, aspirations, and crises focus the dilemma of the individual facing the universe in his solitary state, and ruled by his own, often unstable psyche, rather than by the mechanical apparatus of social conventions. In Emily Bronte's Wuthering Heights, however, the lyrical elements of the novel contain and shape Catherine and Heathcliff's revolt against the limitations of their world, for the creation of a lyrical perspective here depends upon the play of the real and the ideal: of the relation between the lover's projected energies and yearnings and the unavoidable strictures of a social existence.

Within Wuthering Heights the proximity of the ideal, underlying the romantic vigour of Catherine and Heathcliff's conception, is always subject to the kind of objective consideration which is intrinsic to Emily Bronte's method. In a work as large as In Search of Time Lost, Proust is able to present us with a purely lyrical version of Marcel's recollected childhood, reserving his social commentary and analysis for the later volumes, and thus preserving Swann's Way from the harshness of an uncompromising adult world. Similarly, the lyrical impulse in Nightwood stems from an intensification of certain human experiences within a very narrow sphere, for the world of Djuna Barnes's novel excluded much in its presentation of the tragic split between individual identity and human need. Wuthering Heights for all the apparent limitations of its material, exhibits a subtle understanding, on the part of the author, of the very ordinary as well as the heightened and luminous experiences in our existence, and in this way achieves an affective correlation between the compelling private world of Catherine and Heathcliff and the sliding scale of intensity which draws upon Nelly Dean's attitude and upon the second generation in Catherine and Hareton.

Like Swann's Way and Nightwood, Wuthering Heights functions as a poetic design. Its language has a distinct prose rhythm that is dedicated not to the reproduction of "the noises that human beings . . . make in their daily simple needs of communication" [44] but rather to sets of images which evoke new understandings and perceptions. The connection between the individual sensibility and the impinging conditions of its existence is maintained, just as Proust and Barnes accept and explore the interaction between vision and conscious awareness, and between physical existence and the projected idyll of the mind's eye. Catherine and Heathcliff remain central to this process, in Wuthering Heights, for of all the characters they possess the strongest emotional energies. Yet they are also set firmly within that perspective which affirms and delineates the selfhood of the other characters in the novel, for the lyric form creates its own eqilibrium through the inclusive, objective manipulation of characters, scenes, and sensibilities. Thus, the second

Catherine's relations with her cousin Linton are clarified through her own description of their opposition to one another, and their personalities are stamped out clearly for us:

> "He said, the pleasantest manner of spending a hot July day was lying from morning till evening on a bank of heath in the middle of the moors, with the bees humming dreamily about among the bloom, and the larks singing high up overhead, and the blue sky and bright sun shining steadily and cloudlessly. That was his most perfect idea of heaven's happiness: mine was rocking in a rustling green tree, with a west wind blowing, and bright white clouds flitting rapidly above; and not only larks, but throstles, and blackbirds, and linnets, and cuckoos pouring music on every tide and the moors seen at a distance, broken into cool dusky dells; but close by great swells of long grass undulating in waves to the breeze; and woods and sounding water, and the whole world awake and wild with joy." 45

The second generation, although realized imaginatively in a quite different way from Catherine and Heathcliff, is nevertheless intrinsic to the lyrical design of the novel, just as it is to the working out of events in the final resolution. The internal equilibrium of Wuthering Heights depends upon this connection of characters, outlooks, and sensibilities, for it is through the juxtaposition of different tones and rhythms within the texture of the language used in the novel, that Emily Bronte is able to establish a lyric form. Just as in Swann's Way the young Marcel experiences the interconnection of himself, the physical landscape of Combray, and the world of the particular book he is reading at the time, drawing it all together in his own voice and adult awareness, Emily Bronte chooses to manipulate her characters' consciousness to produce a similar tapestry effect. In Wuthering Heights the poetic design works through the direct utterance of the individuals, whose language, in its simplicity and resonance, in its use of imagery and its intensity, focuses awareness in much the same way that Proust does. For the young Marcel in Combray, the predictable country existence is alive with sensual detail. His imagination interweaves and projects people and their existence with the physical world of village and countryside, the Parish Church, the River Vivonne, and his Grandfather's garden. In *Wuthering Heights* the sensual detail does not come from the author's reminiscent consciousness but from the passionate vitality of the characters whom she manipulates. Through their conflicts and confrontations the poetic design of the novel is shaped and controlled. From without, the author allows juxtaposition and irony to define and limit the flights of individual emotional responses on the part of the characters. Yet within the limited physical and social horizons of a provincial existence, the world of *Wuthering Heights*, like that of *Swann's Way*, bypasses the extended social rituals to dwell instead, with subtle perceptions, upon the role of the individual in the world. Likewise, this is the essence of *Nightwood*, but in that novel the lyrical energy bypasses all accepted human and social connections in order to explore the extremes of isolation and awareness.

For Emily Bronte her very early exposure to the demands and conventions of the romance genre in literature helped to control her ideas and efforts quite significantly. Yet the process of maturation both as an individual and a writer allowed her to maintain contact with the very private, fantastical world which we can label[46] Gondal, as well as allowing her to write fine poetry and her novel. Even if

Gondal always maintained a strong pull upon her, as it is likely it would, considering that there were no real opportunities for anything important enough to replace it, we can trace an intellectual development which was not hampered, but strengthened, by the long apprenticeship in poetry and prose amid the Gondals.[47] In her poetry we can see the attainment of technical and intellectual expertise, and discover a strong philosophical position. Thus, when we consider Wuthering Heights as a lyric novel it is equally clear that the romantic elements in its conception have been integrated successfully, and that they point not to a regressive immaturity of outlook, but to a positive and mature statement of the way the ideal and the real exist within us all, to a greater or lesser extent, and control our imagination and emotions. Emily Bronte was herself acutely aware of the contradiction between aspiration and actuality, and this is the essential, underlying factor in Wuthering Heights, as it is in much of her later poetry. In her private world, from what we can deduce, at least, and intellectually, from the evidence of poems and novel, Emily Bronte would have shared Keats's tenet concerning the alluring sweetness of unheard melodies.

THE POEMS OF EMILY BRONTE

> Anne and I went on our first long journey by ourselves together in leaving home on the 30th June, Monday, sleeping at York, returning to Keighley Tuesday evening, sleeping there and walking home on Wednesday morning. . . .
> during our excursion we were Ronald Macalgin, Henry Angora, Juliet Augusteena, Rosabella Esmaldan, Ella and Julian Egremont, Catherine Navarre, and Cordelia Fitzaphnold, escaping from the palaces of instruction to join the Royalists who are hard driven at present by the victorious Republicans. The Gondals still flourish bright as ever.[1]

The influence of Romanticism on Emily Bronte has been noted in the previous chapter. In the above quotation from Emily's birthday diary, which was one form of private communication shared with Anne Bronte, we learn that she and Anne, grown-up women of twenty-five and twenty-three, are still vitally involved in their imaginary world invented long ago. Emily speaks of Royalists and Republicans, and we can deduce that at this point in the Gondal chronicles there is a civil war being enacted. Gondal, then, if we accept Emily's last sentence at its face value, continued to exercise its imaginative sway over the mature consciousness of Emily and Anne, who responded to their own real-life adventure by creating further ones for familiar characters, aristocrats in danger.

i.e. game?

It seems quite clear, from Emily's own testament, above, that the melodramatic entanglements of the Gondal world, the prose chronicles of which are lost to us, were an integral part of the creative world that she shared with Anne. Beyond this, we cannot be sure how much Gondal occupied her private creative consciousness. It is significant, however, that this Gondal world she conjures up in the brief description of the birthday note is indeed one of Byronic fervour and commitment, and that the strife mentioned seems to take on inflated heroic proportions as the Romantic-sounding characters rush to the aid of the hard-pressed Royalists.

Because Gondal was an exclusive fantasy drama over which Anne and Emily collaborated, the saga of events, at which we can only guess now, was undoubtedly important to them both as a link with one another and the childhood security of invention and unlimited possibility. We know that Charlotte suffered terribly, on being sent away to school at Roe Head, in 1831, because she was separated not only from her family, and especially Branwell, but because Angria dominated her imagination, and she felt deprived and incomplete without the opportunity to immerse herself in its world. But Charlotte also had strong worldly ambitions, and drove herself relentlessly to pursue external goals, always questing for stability and security. Emily, by contrast, seems to have identified her own needs early on, and to have determined on a very different course. She was content to remain at Haworth and to occupy herself with the household management and with her writing. In the same birthday note mentioned earlier Emily went on to describe her situation as she perceived it at that moment in time:

> I am quite contented for myself, not as idle as formerly, altogether as hearty, and having learnt to make the most of the present and long for the future with the fidgitiness that I cannot do all I wish; seldom or never troubled with nothing to do, and merely desiring that everybody could be as comfortable as myself and as undesponding and then we should have a very tolerable world of it. 2

Additionally, she commented:

> I have plenty of work on hands, and writing, and am altogether full of business. 3

From what we know of the childhood Bronte creations, where Angria and Gondal were nearly identical realms, with characters cast in the same dye, it is clear that the long-standing Gondal world that developed from these beginnings remained equally statuesque and aristocratic, and continued to be filled with turbulent confrontations, heroic endeavours, villainy, and passionate love affairs between principal characters. To vouch for this, we have a collection of Emily Bronte's poems, written over a wide period.[4] Whether or not they all refer to events within the Gondal sequence has been the subject of much debate,[5] but this is not really important for any discussion of their intrinsic merit or lack of it. It seems reasonable to assume that many of the poems were inspired by situations that were part of the Gondal scheme, for they refer to characters and events that have obviously become familiar to the poet herself, and certain themes are worked and re-worked, like love, betrayal, isolation and loneliness, suffering and danger. Among the poems there is much bad verse, which is full of rhetorical bombast and melodramatic carping. Very often effects are achieved strenuously, and the ideas embodied in the poems are themselves trite or sentimental. Strife, particularly, seems to have been a useful peg upon which to hang heavily embroidered poetic tags like these:

> God doth know, I would have given
> Every bosom dear to me
> Could that sacrifice have purchased
> Tortured Gondal's liberty!
> But, that at Ambition's bidding
> All her cherished hopes should wane;
> That her noblest sons should muster,
> Strive and fight and fall in vain 6

Other poems hasten to conjure up extremes of horror and anguish, but in their overloaded language and tedious repetition of catch-cries and their emotionalism, they fail completely, like this example:

> The burning tears that would keep welling,
> The groans that mocked at every tear
> That burst from out their dreary dwelling
> As if each gasp were life expelling,
> But life was nourished by despair;

The tossing and the anguished pining;
The grinding teeth and staring eye;
The agony of still repining,
When not a spark of hope was shining
From gloomy fates relentless sky; 7

Yet among verse like this there appear lines of true lyric beauty which capture an idea or an image with crystalline clarity. Such are these:

There is a voice in the wind that waves
Those bright rejoicing trees 8

and:

Only some spires of bright green grass
Transparently in sunshine quivering 9

Here, in contrast with the strident hollowness of the other verses quoted, there is a serenity of purpose evident, and a sureness and precision of tone completely lacking in the chauvinist pieces that seem to have been the frequent result of Gondalian internal disruption. It is also significant that the two lyric fragments quoted above were written in the same month of 1837 as the other piece detailing "the tossing and the anguished pining." Thus it appears that Emily Bronte's attitude to her poetry was broad, flexible, and unconstrained. She does not seem to have exerted any structural pressures on her poems, preferring to let their form follow the dictates of moods and emotions which were the poems' inspiration and their controlling factor. Since she cut and revised extensively those poems which she finally allowed Charlotte to present for publication, it is obvious that she allowed herself a very free rein with the work that she assumed would remain private, and that served as a channel for the uninhibited expression of energies, fantasies, and ideas.

In the collected poems of Emily Bronte, which were written over the period of July 12 1836 to May 13, 1848, there is in evidence a great deal of the raw material of Emily's variously assimilated literary influences, re-worked and moulded to suit her experimental needs, and full of the enthusiasm of commitment and of a deep sensibility.

Byronism, that potentially corrupting influence, is intimately bound up with the emotions and attitudes that are frequently displayed in the poems. Emily found herself caught up with the fates of her adventurers and solitaries, and felt drawn to explore their isolation and anguish. These characters are essentially Byronic, sharing the mystery and the intensity of Byron's fatal men, Manfred and Childe Harold. In this poem, written in the summer of 1839, we have such a man, the "unknown guest."

> - there was something in his face,
> Some nameless thing they could not trace,
> And something in his voice's tone
> Which turned their blood as chill as stone.
> The ringlets of his long black hair
> Fell o'er a cheek most ghastly fair.
> Youthful he seemed - but worn as they
> Who spend too soon their youthful day.
> When his glance drooped, 'twas hard to quell
> Unbidden feelings' sudden swell;
> And pity scarce her tears could hide,
> So sweet that brow, with all its pride;
> But when upraised his eye would dart
> An icy shudder through the heart.
> Compassion changed to horror then
> And fear to meet that gaze again.
> It was not hatred's tiger-glare,
> Nor the wild anguish of despair;
> It was not useless misery
> Which mocks at friendship's sympathy.
> No - lightning all unearthly shone
> Deep in that dark eye's circling zone,
> Such withering lightning as we deem
> None but a spectre's look may beam;
> And glad they were when he turned away
> And wrapt him in his mantle grey,
> Leant down his head upon his arm
> And veiled from view their basilisk charm.[10]

Here we have an easily recognizable Byronic hero whose "basilisk charm" is inherent in his introspection and aloofness and whose physical appearance is the perfect reflexion of this melancholy and brooding reserve, which chills the atmosphere of the room when he enters it. It is possible to find an echo of Heathcliff in this portrait, yet the character in the poem in not fully rounded. The sense of mystery surrounding him settles like a blanket and swamps any human qualities, so that he remains merely an image of this "basilisk" power which Emily Bronte continues to explore in a number of her poems, by means of various characters.

The Byronic mode itself serves to focus Emily Bronte's continuing involvement in the poems with the cause of the solitary individual. Gondal politics appear to have given rise to a number of leaders and rebels, among them almost certainly an Emperor and Empress, whom Miss Fannie Ratchford has identified as Julius Brenzaida and Augusta Geraldine Almeda. Emily appears to have invested this latter personage with all those 'fatal' qualities which are essential to the Byronic mould, and those poems which deal with love and loss, and with the betrayal of love, generally involve a dominant female consciousness, restless and imperious. The Byronic mode is thus interpreted by Emily Bronte in the sweeping intensities which include the "basilisk charm" of the "unknown guest," the passionate conviction of Augusta Geraldine Almeda regarding her loves and ambitions, and in the recurring images of single-minded commitment. Very often these themes and motifs are unavoidably melodramatic in tone because the writer seeks to emphasize conflict and intensity, and in so doing overloads the language of the poems. In this sense, Byronism was a potent danger, for the balance between intensity and control is a subtle one indeed, and Byronic imitators, including Emily Bronte, were not always able to exercise Byron's particularly acute ear for tone. Emily's 'fatal' woman follows the Byronic pattern in the same way as the "unknown guest" with his stereotyped gestures for in her vibrant self-involvement, drawn in the poems, Augusta Geraldine Almeda projects the outlines of passion without the substance itself. Even when she despairs, on occasion, the language of her monologue is full of the top-heavy sentiments of romanticism:

> Sleep brings no joy to me
> Remembrance never dies
> My soul is given to misery
> And lives in sighs [11]

Here, Emily has substituted generalized emotions for specific reactions, and has clothed the whole situation in a vague, undetermined emotionalism. Like the poems celebrating Gondal's battles and rebellions, this one too uses catch-phrases and trite sentiments.

The influence of Byron on Emily Bronte undoubtedly had much to do with the formation and development of the Gondal world and with those sentiments which spill out among the poems in enthusiastic profusion, oddly incongruous among the best verse for which Emily is remembered. It is difficult to reconcile the powerful intellect and the fine precision of "Stars", "The Philosopher", "Aye, there it is! It wakes to-night",and the rest of her fine pieces,with the kind of self-indulgent verse that has already been mentioned. Furthermore, we have no evidence that Gondal itself, that vast cardboard, glamourized edifice, was ever actually discarded. Certainly, one of the poems written in 1846 shows a similar clamour and stridency to the very early verse of Emily's adolescence, and seems to hark back to the theme of civil war and rebellion with a disturbing false rhetoric:

> Enthusiast - in a name delighting,
> My alien sword I drew to free
> One race, beneath two standards, fighting
> For Loyalty and Liberty - [12]

Once again, too, there is the use of language that is over-blown,creating images and scenes that are manipulated heavyhandedly and sentimentally:

> The crops were garnered in the field -
> Trod out and ground by horses' feet
> While every ear was milky sweet;
> And kneaded on the threshing floor
> With mire of tears and human gore 13

Obviously, this poem refers to a period of violent confrontation within the Gondal Empire, and the poet, enclosed by the strictures of her theme and its attendant emotional demands, has turned to bombast and declamation, indicating, apparently, that the idea of Gondal was too closely linked with fantasy and melodrama to produce verse of objectivity and subtlety. Yet, earlier the same year, in the previous January, Emily had written "No Coward Soul Is Mine", one of her most powerful poems, which seems to echo a personal Credo, and is finely-wrought, precise, and lucid without ever touching the melodramatic. The poet considers the universal as it is manifested in the particular, drawing from a central consciousness an all-encompassing metaphysical principle:

> With wide-embracing love
> Thy spirit animates eternal years
> Pervades and broods above,
> Changes, sustains, dissolves, creates and rears
>
> Though Earth and moon were gone
> And suns and universes ceased to be
> And thou wert left alone
> Every existence would exist in thee 14

This poem bypasses the machinations of the Gondal Empire, and concentrates its energies on the individual awareness, and upon the reverberations between the individual soul and the soul of the universe. With this change of theme Emily discards the worn cliches of Byronism, and its gestures and emotionalism. The language itself changes pace, tone, and rhythm, the images become crystalline, and the internal development of the poem is handled surely and deftly. From the shallow and inflated sentiments of the Byronic, in the way it was frequently harnessed to serve her purposes, Emily was able to pass to another kind of poetry of richness and originality, and then back again to the laboured cadences of martial Gondal.

It is reasonable to conclude that Emily's studied attempts to effect a kind of Byronic pastiche, or to reproduce Byron's more striking poetic moods reflects a pre-occupation with a certain style and theme that is intrinsic to the idea of Gondal. Only when a particular character or situation strikes a personal chord in Emily, does she seem to have been able to produce poetry of resonance and artistic integrity. Too often, Gondal provided an easy escape into familiar fantasy and heroics, sifting out the rougher truths of human existence and the subtler stands it is possible to make.

As well as the pull of the Gondal fantasy and of Byronism, Emily was also much influenced by Sir Walter Scott's poetry and novels, and we know that the Bronte household read his works extensively and admiringly. In contrast with the spell cast by Byron, Scott seems to have re-inforced familiar responses, and to have encouraged Emily's feeling for the themes and characterization of the ballad form. In those of her poems where she deliberately uses this form, the mood and rhythm of the ballad tradition and its ironies and phraseology all bear witness to the poet's response to this particular mode. "Douglas' Ride" illustrates the smooth, relaxed tone, where the opening is at once conventional and controlled:

> Well, narrower draw the circle round,
> And hush that organ's solemn sound;
> And quench the lamp, and stir the fire
> To rouse its flickering radiance higher;
> Loop up the window's velvet veil
> That we may hear the night-wind wail;
> For wild those gusts, and well their chimes
> Blend with a song of troubled times - 15

Immediately the scene is set, and we, like the audience, called to order by the speaker, are drawn into the narrative circle, made attentive and ready. Here, as in the opening lines of "And now the house-dog stretched once more" there is a precision and fluency of images, and a strong sense of the scene being detailed for us, in preparation for coming events. In the latter poem, which has already been mentioned as an example of Byronism, we find the ballad opening, before the introduction of the "unknown guest", natural and unstrained as opposed to the sentimental intensity of the later lines which have already been quoted.

> And now the house-dog stretched once more
> His limbs upon the glowing floor;
> The children half resumed their play,
> Though from the warm hearth scared away.
> The good wife left her spinning-wheel,
> And spread with smiles the evening meal;
> The shepherd placed a seat and pressed
> To their poor fare his unknown guest. 16

When she uses such ballad motifs and conventions, Emily's poetry falls into rhythms which are similar to those in some of the descriptive passages in Wuthering Heights, where domestic scenes are evoked so clearly by Ellen Dean, and where the general tone is one of ease and familiarity. Apart from her reading of Scott, Emily's own situation was one which was likely to allow her a close identification with the material Scott used, and with his themes and outlook. The ballad form was obviously one that could be manipulated without any of the falsity or artificiality that colours all the poems of Byronic inspiration.

While it is impossible to discover that the poems show any direct line of development, either intellectual or technical, culminating in Wuthering Heights, it is interesting to note that Emily did write some very fine poems which are refined in both the intellectual and technical senses. All of her best poems focus upon one point of singular understanding and awareness and reach out to include the universal. In their imagery, subtlety, and lucidity, these poems echo the spirit of Wuthering Heights and its lyric qualities. Although very different in theme and expression, there are a number of these poems which not only establish Emily Bronte as a poet of real merit, but also reflect a prevailing consciousness on her part which encompasses the ironic and the tragic. It is in these poems that it is possible to find the creative energy and the sense of man's paradoxical position which are part of the achievement of Wuthering Heights. Furthermore, these poems, which all seem to plumb the darker consciousness of their creator, give a reflexion of the position which is developed in the characters of Catherine and Heathcliff. Without coming close to defining any particular set of beliefs, Emily Bronte's best poems concentrate on internal certainties, powerfully felt emotions, and upon the division between reason and the soul. "The Philosopher" projects this awareness of division into a stylized debate, where the poet assumes the role of observer and commentator, whose alter ego remains the figure of the philosopher, at once an image and a vital conscious force. There is the initial rebuke:

> Enough of Thought, Philosopher;
> Too long hast thou been dreaming
> Unlightened, in this chamber drear
> While summer's sun is beaming -
> Space-sweeping soul, what sad refrain
> Concludes thy musings once again? [17]

Then, in reply, we have the Philosopher's allegory of the three rivers whose union is made transcendentally fair through the intervention of the spirit who has been long sought by the philosopher but never found. The poem ends in a plea for reconciliation:

O let me die, that power and will
Their cruel strife may close
And vanquished Good, victorious Ill
Be lost in one repose. 18

The second and third verses of this poem serve as a kind of chorus refrain, similar to that of Greek tragedy, echoing the theme and the conclusion of the poem, and mirroring the emotional essence of the experience the poet has projected symbolically:

O for the time when I shall sleep
Without identity,
And never care how rain may steep
Or snow may cover me!

No promised Heaven, these wild Desires
Could all or half fulfil;
No threatened Hell, with quenchless fires,
Subdue this quenchless will! 19

The themes of the will and of desire appear frequently in Emily's poems, and not just in those poems which are fine pieces of work. However, in her best poems, the will and the force of desire are realized as metaphysical forces, and become the source for poetic argument and objective philosophic consideration. These questions surrounding will and desire lead naturally into that of mortality and of life somehow frustrated at its essence. Like "The Philosopher" "Death, that struck" is a poem which objectifies the debate connected to fate and aspiration. Its concern with metaphysical issues is similarly reminiscent of the seventeenth century poets, Donne and Herbert, whose lyrics powerfully reflect the tragic ironies of the human condition. Emily Bronte uses a metaphor from the natural world to express the anguish intrinsic to the philosopher's condition and to human existence in general:

Leaves, upon Time's branch, were growing brightly,
Full of sap and full of silver dew;
Birds, beneath its shelter, gathered nightly;
Daily, round its flowers, the wild bees flew. 20

The experience of joy, hope, and belief, which are cherished only to be shattered, is held in check by the movement of the poem and its working out of the poet's strong internal certainties. The severing of joy and hope from the poet's consciousness is swift and final. The conclusion evokes the hollowness of the human condition, and turns from ephemeral promises to the permanent reality of the spiritual life force:

> Strike it down, that other boughs may flourish
> Where that perished sapling used to be;
> Thus, at least, its mouldering corpse will nourish
> That from which it sprung - Eternity. 21

Thus, "Eternity" becomes the "fresh root" and the consolation for the loss of "Love and its own life."

In "Death, that struck" Emily Bronte shows that her awareness of human aspirations and emotions was neither shackled nor distorted by the conventions of the Gothic or the Byronic vein of composition. Instead, the clarity of her vision on the theme of the will and desire is such that she herself found it necessary to discard the conventional outlook and phrases that cloud many of her other poems. By using metaphor, and adopting an allegorical tone in both "The Philosopher" and "Death, that struck", the poet achieves both objectivity and resonance, and the intensity of perception is heightened without introducing any hint of sentimentality.

Like these two poems, "Stars" is a meditation upon the momentary peace of tranquillity and the reversal of hope and fulfilment which is intrinsic to human existence. Its theme is essentially metaphysical in its concern with the presiding force of that power beyond the poet's ordinary reality which is responsible for her vital selfhood. The conflict expressed in the poem is the result of the withdrawal of this presiding force.

> I was at peace, and drank your beams
> As they were life to me
> And revelled in my changeful dreams
> Like petrel on the sea.

> Thought followed thought - star followed star
> Through boundless regions on,
> While one sweet influence, near and far,
> Thrilled through and proved us one.
>
> Why did the morning rise to break
> So great, so pure a spell,
> And scorch with fire the tranquil cheek
> Where your cool radiance fell? 22

The images used in "Stars" suggest an intense internal combat between the freedom of the soul and the restrictions that are re-imposed with the coming of the day and the rigorous, all-powerful sun, whose "fierce beams sublimate the poet's soul. The tone and rhythm of the poem establishes the superior influence of the challenging sun against the subtle claims of the night and the stars, which are identified with a visionary awareness, since theirs is called "that watch divine." 23

In the poems already mentioned, the sense of division and conflict and of frustrated emotions and aspirations is dramatized and objectified. Yet there remains in the poems themselves a mood of suffering and intense awareness which rejects resignation and espouses the struggle for self-realization and fulfilment. This mood, which stops short of reconciliation, is full of the energy of a challenge accepted and understood, the terms of which embrace all aspects of human life and relationships. In one of the best known of all her poems, Emily Bronte applies this mood and this energy to a particular human situation of grief and survival. Although the poem seems to have a Gondal episode at its source, it is nevertheless an important expression of the same philosophic position which animates the purpose and language of all her best poems. Here, the anguish is identified as that of personal loss, but there is no easy remedy sought or applied here either:

> Sweet Love of youth, forgive if I forget thee
> While the World's tide is bearing me along:
> Sterner desires and darker hopes beset me,
> Hopes which obscure but cannot do thee wrong.

> No other Sun has lightened up my heaven;
> No other Star has ever shone for me:
> All my life's bliss from thy dear life was given -
> All my life's bliss is in the grave with thee.
>
> But when the days of golden dreams had perished
> And even Despair was powerless to destroy,
> Then did I learn how existence could be cherished,
> Strengthened and fed without the aid of joy; 23

There is a mature consciousness at work here in this poem, which deals not with the rhetoric of a love affair, nor with a Byronic fantasy world, but with the intensities of real experience, tempered by the blank walls and the compromises of a harsh and inexplicable world. The poet conveys the strange indivisibility of expanded awareness and painful intensity, in a retrospective vision that links itself to the present and the future. The last verse, with its use of oxymorons, and its lyrical strength, is reminiscent of Shakespeare's language in its tones and rhythms, and suggests some affinity, in particular, with Juliet's avowal of love for Romeo, and her impassioned reaction to the news of Tybalt's death. 24

In its expression of a particular state of loving, "Cold in the Earth" combines the lyrical and the philosophical. Its theme is one which is universally accepted and understood, unlike that of "Stars" or "No Coward Soul is Mine" which step outside ordinary experience and develop the metaphysical and transcendent aspects of Emily Bronte's consciousness. Yet, while we may discern more than a passing similarity to the circumstances of a love lost yet cherished, although long buried, which describe the story of Catherine and Heathcliff, the speaker of the poem has managed to achieve a token resignation, and to adapt to the situation as it stands; and to the "world's tide". 25 For Heathcliff, there is no resignation or adaptation, only the long-drawn-out intensity of Catherine's ever-present influence, and his own slow journey to her.

In his obsessive passion for Catherine, Heathcliff illustrates something of the same emotional energy that animates Emily's poems on the continuing theme of reason and intuition, or the will and desire. Throughout Wuthering Heights Heathcliff is, in turn, excluded, rescued into the family, loved by old Mr Earnshaw and Catherine, excluded once again, and betrayed by Catherine's marriage and death. Catherine is the friend of his childhood, who protects and sustains him against the harsh reality of degredation and humiliation. She is his twin soul ("I am Heathcliff")[26] the guardian of his selfhood, aspirations, and security. Without her, there is no reason to strive for anything but vengeance against the world at large. Yet she abandons him for Edgar Linton, despite her love, and continues, after her marriage, to draw him close and hold him at bay.

In a poem written in October 1844 Emily considers such a situation, where there is complete reliance and involvement on the part of one being for another. One verse in particular seems to express Heathcliff's position and emotional commitment:

> My Darling Pain that wounds and sears
> And wrings a blessing out from tears
> By deadening me to real cares;
> And yet, a king - though prudence well
> Have taught thy subject to rebel. [27]

The relationship between Catherine and Heathcliff is a much more unusual and intense one than anything that could be described as 'romantic' in the sentimental sense. Catherine's feelings for Edgar Linton are ordinary ones, as she realizes, and explains to Nelly Dean. Heathcliff constitutes an essential element in her existence which she cannot deny, although she tries to do so after his disappearance and her marriage. Necessarily, Heathcliff shares this intense mutual identification and reliance, the essence of which is the cause of both anguish and delight. After Catherine's death, Heathcliff is bereft of the one presence he desires above all others. In this poem Emily Bronte considers a similar situation which gives rise to the delight of fulfilment and the anguish of its withdrawal. Here, once again, the poet has distanced and objectified the argument of the whole without losing the emotional vitality or the lyrical impetus of the overall form. The 'other' within the poem is referred to only by means of metaphor, and it is the poet who details the progress of those emotions which are governed by the presence of the 'other'.

> O thy bright eyes must answer now,
> When Reason, with a scornful brow,
> Is mocking at my overthrow;
> O thy sweet tongue must plead for me
> And tell why I have chosen thee! [28]

The struggle is one of an emotional commitment as powerful as Heathcliff's and Catherine's is to one another; but here it is dramatized in terms of the opposing powers of reason and intuition. "Reason" is "stern" because it is forsaken, while the opposing element is drawn as an absolute, a "radiant angel"[29] and a "God of Visions".[30] The poet states that having once prized "the common paths"[31] with their vistas of prosperity, she now turns away wholeheartedly to this vision of the absolute:

> So with a ready heart I swore
> To seek their altar-stone no more,
> And gave my spirit to adore
> Thee, ever present, phantom thing -
> My slave, my comrade, and my king! [32]

Like the vision of Catherine that remains for twenty years with Heathcliff, the poet's "phantom" is her "Darling pain" and the focus of her true existence.

In this poem, as in Wuthering Heights, Emily Bronte is dealing with the conjunction of opposites. The "Darling Pain" of the poem expresses a visionary state of mind in which the "phantom thing" becomes a metaphor for heightened awareness and sweeping emotional intensity. However, this state of mind is not a serene one; it is as painful as it is delightful, and its presence enfolds the poet to the exclusion of the everyday world. This heightened awareness is an essential part of Heathcliff's emotional world too, and it remains inherent in his vision of Catherine. Throughout the latter part of the novel we are shown that Catherine torments and provokes Heathcliff just as the poet's "Darling pain" does her. Speaking to Nelly Dean, Heathcliff explains how Catherine has possessed his thoughts and his whole being:

> . . . She showed herself, as she often was in life, a devil to me! And, since then, sometimes more and sometimes less, I've been the sport of that intolerable torture! . . . When I sat in the house with Hareton, it seemed that on going out, I should meet her; when I walked on the moors I should meet her coming in. When I went from home, I hastened to return, she *must* be somewhere at the Heights, I was certain! And when I slept in her chamber I was beaten out of that - I couldn't lie there; for the moment I closed my eyes, she was either outside the window, or sliding back the panels, or entering the room, or even resting her darling head on the same pillow as she did when a child. And I must open my lids to see. And so I opened and closed them a hundred times a night - to be always disappointed! It racked me! I've often groaned aloud, till that old rascal Joseph, no doubt, believed that my conscience was playing the fiend inside me. [33]

In another poem, "How Clear She Shines"[34] Emily Bronte pursues the theme of the individual who is caught within the grasp of a brutal fate. Once again, there is a dramatization of the conflict between the world's rhythm and that of the soul. The mood of the whole is pessimistic, and the world is rejected energetically, as a place of injustice and sorrow. It is noticebale that at those points in the poem where the poet touches on her private consolations, and on the existence that opens up for her beyond the ordinary environment, the language takes on the same mood, and the lyrical rhythms come to the forefront. In the first two verses, there is a sense of the poet's private certainties, and the lyric mood and pitch are evident.

> How clear she shines! How quietly
> I lie beneath her silver light
> While Heaven and Earth are whispering me,
> "To-morrow wake, but dream to-night."
>
> Yes, Fancy, come, my Fairy love!
> These throbbing temples, softly kiss;
> And bend my lonely couch above
> And bring me rest and bring me bliss. 35

There is a Keatsian feeling prevailing here, not only in the use of "Fancy" to explain the vital creative force that controls and sustains the poet, but also in the rhythms of the language itself. These change, further on, to a more philosophical and metaphysical vision:

> And this shall be my dream to-night -
> I'll think the heaven of glorious spheres
> Is rolling on its course of light
> In endless bliss through endless years; 36

and similarly there is a subtle change again in the pitch, rhythm, and tone of language used to describe the private world of the poet, as the verses move away from the 'silvery' Keatsian incantation and embrace the strong consoling visionary sense of the absolute.

The last three verses illustrate the helplessness and suffering inherent in the human condition, and in their dark mood of anguish and rebellion hark back once again to the recurring conflict dramatized in Emily Bronte's poems, between the individual and his fate:

> Where, writhing 'neath the stroke of Fate,
> The mangled wretch was forced to smile;
> To match his patience 'gainst her hate,
> His heart rebellious all the while;
>
> Where Pleasure still will lead to wrong
> And helpless Reason warn in vain;
> And Truth is weak and Treachery strong,
> And Joy the shortest path to Pain;
>
> And Peace, the lethargy of grief;
> And Hope, a phantom of the soul;
> And Life, a labour void and brief;
> And Death, the despot of the whole! 37

The energy and concentration of the images which vitalize this poem and its theme are very like the energy that emerges in Catherine and Heathcliff's use of language. In Wuthering Heights our sense of the main characters' independence and selfhood is the result of Emily Bronte's controlled manipulation of her prose. When they speak in the novel, Catherine and Heathcliff's language is precise as well as evocative, and its lyrical pitch and intensity move with the sway of their emotions and responses to one another and to the world around them. At those moments in the novel where Catherine and Heathcliff are most aware of the intensities of their own needs the language they use becomes heightened, concentrated, and fluent, just as it is in the best poems. Catherine's cry "I am Heathcliff",[38] remains an effective, chiming undercurrent throughout the remainder of the novel, particularly after her death, when it is Heathcliff who echoes that emotion with his own wish to be "sleeping the last sleep, by that sleeper, with (his) heart stopped, and (his) cheek frozen against hers."[39]

In any discussion of Emily Bronte's poems, it is impossible to ignore the recurring images which suggest a heightened, or visionary state of awareness, on the part of the poet. The choice of themes in the best poetry turns increasingly away from the outer world and towards an inner, private self-consciousness where pain and pleasure could at times become inextricably mixed. This visionary consciousness appears to have affected Emily Bronte's writing in a very positive way, for it is in the awareness of the paradoxical conjunction of pleasure and pain that we can find the essential animus of Catherine and Heathcliff. Certainly, this preoccupation is explored in the poems, where it is seen basically as the division between the human physical condition and the soul's aspirations towards some final spiritual fulfilment. In her finest poems, Emily Bronte shows herself to move away from the demands of the outer world and to espouse the 'otherness' of that world of visions. There is a clear relationship between all of the poems which treat this theme. Their similarity lies in the tone and mood the poet uses, as well as in their thematic preoccupations. The exultation the poet is communicating finds expression in the lyric form, where the language used becomes fine and resonant, and where the rhythms and images combine to produce poetry that is rich in mataphors and allusions while remaining finely balanced. "Aye, there it is! It wakes to-night," 40 begins with a verse reminiscent of Gerard Manley Hopkins' lyrics; for it has the same ecstatic appreciation of the sensual, aspiring individual soul:

> Aye, there it is! It wakes to-night
> Sweet thoughts that will not die
> And feeling's fires flash all as bright
> As in the years gone by! 41

The later verses encapsulate the visionary sense of exultation that remains the kernel of the poem:

> Yes, I could swear that glorious wind
> Has swept the world aside,
> Has dashed its memory from thy mind
> Like foam-bells from the tide -
>
> And thou art now a spirit pouring
> Thy presence into all-
> The essence of the Tempest's roaring
> And of the Tempest's fall -
>
> A universal influence
> From Thine own influence free;
> A principle of life, intense,
> Lost to mortality. 42

Another poem, which has been seen as one of the most important testimonies to Emily Bronte's won visionary experiences, and continues the preoccupying theme of inner certainties opposed to the outer world and its demands, is "Julian M. and A. G. Rochelle." 43 The Gondal theme is strongly present in this poem, with the whole setting of the dungeon, and the characters: the prisoner and her visitor, belonging to the earlier melodrama and romanticism of the Gondal edifice itself. However, the poem makes a radical change of mood and tone at the eighteenth verse. Up to this point it contains the kind of machinery found in the much earlier Gondal poems, including the "crypts" [44] the "jailor grim" [45] "the chill chains on the damp flagstones" [46] and the captive herself, whose face is "as soft and mild/As sculptured marble saint or slumbering, unweaned child". [47] Then, in the centre of this rambling chronicle about the aftermath of civil war, with its peculiarly Gondalian brand of sentimentality, Emily Bronte uses her captive heroine to voice a kind of manifesto, the real force of which seems to escape the listening Lord Julian, whose monologue is taken up in kind after Rochelle's speech. She speaks of "A messenger of Hope" [48]

> He comes with western winds, with evening's wandering airs,
> With that clear dusk of heaven that brings the thickest stars;
> Winds take a pensive tone, and stars a tender fire,
> And visions rise and change which kill me with desire -
>
> . . .
>
> But first a hush of peace, a soundless calm descends;
> The struggle of distress and fierce impatience ends;
> Mute music soothes my breast - unuttered harmony
> That I could never dream till earth was lost to me.
>
> Then dawns the Invisible, the Unseen its truth reveals;
> My outward sense is gone, my inward essence feels -
> Its wings are almost free, its home, its harbour found;
> Measuring the gulf it stoops and dares the final bound!
>
> Oh, dreadful is the check - intense the agony
> When the ear begins to hear and the eye begins to see;
> When the pulse begins to throb, the brain to think again,
> The soul to feel the flesh and the flesh to feel the chain!
>
> Yet I would lose no sting, would wish no torture less;
> The more that anguish racks the earlier it will bless;
> And robed in fires of Hell, or bright with heavenly shine
> If it but herald Death, the vision is divine. [49]

These verses appear to have little in common with the rest of the poem, either in tone and meaning or in connection with the whole. However, in the voice of the imprisoned Rochelle, Emily Bronte is expressing not only a personal credo, but also an important under-current in her novel, Wuthering Heights; for the relations between Catherine and Heathcliff depend upon just such a heightened and sustained identification with one another as the poet expresses here. Theirs is no simple romantic alliance, as they reveal themselves.[50] Instead, there is an intense conjunction of being with being that defies Catherine's marriage and Heathcliff's long exile, both the first time and after Catherine's death. It is not difficult, on reading these verses from "Julian M. and A. G. Rochelle" to trace their similar intensities to the fuller account of Catherine and Heathcliff's commitment to one another. At the same time, there is no simplistic transposition made on the part of Emily Bronte, from poem or poems to the novel.

While it is difficult and even unnecessary to attempt to discover the details of Emily Bronte's private life and emotional commitments, those poems which refer to the visionary sense reinforce the feeling of an essential awareness on her part which lay close to the very core of all her experiences. Again and again, in poems like "Aye there it is! It wakes to-night," "No Coward Soul is Mine," and "Julian M. and A. G. Rochelle" Emily Bronte expresses a mystic appreciation of"the world within."[51] In "To Imagination" this commitment is re-stated yet again:

> Reason indeed may oft complain
> For Nature's sad reality,
> And tell the fuffering heart how vain
> Its cherished dreams must always be;
> And Truth may rudely trample down
> The flowers of Fancy newly blown.
>
> But thou art ever there to bring
> The hovering visions back and breathe
> New glories o'er the blighted spring
> And call a lovelier life from death,
> And whisper with a voice divine
> Of real worlds as bright as thine.[52]

This preoccupation with "the world within" gives Wuthering Heights its imaginative resonance, just as it gives Heathcliff's absolute commitment to Catherine full credibility. The poems show us that Emily Bronte's understanding of delight and anguish, of fulfilment and loss, is intense and vitally connected to the language used in the poems. In the same way, the relations between Catherine and Heathcliff are drawn powerfully and allusively through their own language in the novel. The paradoxical conjunction of pleasure and pain, explored by Emily Bronte in the poems has an important connection to the realization of Catherine and Heathcliff. In the poems, Emily Bronte expresses the power of "the world within" metaphorically, and refers to the vital spiritual presence of the "unseen" and the "invisible" as "phantom thing," and as "my slave, my comrade, and my king!" In Wuthering Heights Catherine and Heathcliff embody this intense conjunction in a way that transcends the sentimentally romantic while remaining psychologically accurate and artistically credible. Taking the same dilemma that provides the thematic material of many of her best poems, Emily Bronte considers the opposition between Reason and Nature and between Aspiration and the world of reality in Wuthering Heights. When Heathcliff and Catherine are separated by her marriage their sense of incompleteness and frustration is real and poignant. Their intense need for one another is made reasonable and inevitable even amid their passionate struggle to overthrow everything else. After Catherine's death, Heathcliff's existence focuses inward, and Catherine becomes a vital presence governing his thoughts and emotions more powerfully than in life, as he becomes obsessed with his need of her and with the constant proximity of her visionary presence. In his explanations to Nelly Dean, Heathcliff describes and accounts for his emotional turmoil and re-emphasizes Catherine's intrinsic importance and significance to him.

> 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 - I am swallowed up in the anticipation of its fulfilment. [53]

In the collection of poems which we have of Emily Bronte's, it is clear that many pieces belong wholly to the elaborate artifice of Gondal, and these poems, courting Byronic standards, succeed only in being melodramatic and florid. Of Emily Bronte's finest poems, "Cold in the Earth" is almost certainly connected to Gondal in its theme, but transforms and transcends its material, drawing the personal and the universal within its lyric sweep. However, apart from the melodramatic verses and the well known, fine poems, Emily Bronte wrote a number of small pieces, some of which we have only as fragments, but in them all we can see the craftsmanship of a skilled artist. In some places single lines only stand out, but here as in the longer pieces there is clear evidence of that lyric technique that the writer was later to use in her novel. One of the most striking of these short poems highlights the way Emily Bronte was able to use language to evoke a wealth of feeling while retaining a perfect clarity and simplicity of style:

> Fall, leaves, fall; die, flowers, away;
> Lengthen night and shorten day;
> Every leaf speaks bliss to me
> Fluttering from the autumn tree.
> I shall smile when wreaths of snow
> Blossom where the rose should grow;
> I shall sing when night's decay
> Ushers in a drearier day. [54]

Here the mood, tone, and rhythm of the whole combine with the language of the poem to produce something akin to an Elizabethan lyric. In a line or two, Emily could set a scene, and charge it with a vibrant significance. The first lines of another poem are reminiscent of the autumn monologue in their subdued tone and their concentration on detail:

> The old church tower and garden wall
> Are black with autumn rain,[55]

and similarly, though with a different rhythm and mood, there are these lines from another piece:

> Cold and wild the wind was blowing
> keen and clear the heaven above[56]

In contrast with the strained artificiality of Emily Bronte's Gondal writings these lyric pieces have a purity as well as a resonance that comes from the poet's essential sympathy with her chosen theme and setting. Although the language remains spare, its effectiveness is the result of precision and allusiveness together.

Another short poem returns to the theme of the individual as observer and participant in the natural world:

> The night is darkening round me,
> The wild winds coldly blow;
> But a tyrant spell has bound me
> And I cannot, cannot go.
>
> The gaint trees are bending
> Their bare boughs weighed with snow,
> And the storm is fast descending
> And yet I cannot go.
>
> Clouds beyond clouds above me,
> Wastes beyond wastes below;
> But nothing drear can move me;
> I will not, cannot go.[57]

Here, as in the other short lyric pieces the poet's eye for detail and her sureness of word choice combine to produce smoothness of rhythms and a serenity of mood that links these poems to the objectivity of the author in Wuthering Heights.[58]

Emily Bronte's poetry does not establish any substantial, overall connection to Wuthering Heights which can be clearly traced and accounted for, although some critics have discussed thematic similarities between poems and novel.[59] Obviously, the poems that we now have were not intended for scrutiny or for publication as the novel was, and it is clear that a great many of them belong simply to the category of "verse." However, despite the variety of the material and of tones and style used, the poems illustrate very clearly the important influence of romanticism and of Byronism upon the imagination of Emily Bronte. Where the poet sloughs off this cloying sense of the melodramatic it is to find either the clear strains of the ballad tradition, close to her own home and hearth, or to a new, hard-won personal awareness, which was able to dispense with overblown sentimentality.

While it is reasonable to conclude that the poetry contains a number of thematic undercurrents which bear upon Wuthering Heights, these instances remain insubstantial. Even if we note the recurring examples of personal clashes and passionate love attachments, and of figures like the boy and girl of "Child of Delight!" [60] and "Heavy hangs the raindrop" [61] who seem to mirror a childhood relationship close to Catherine and Heathcliff's, there is still no direct association apparent between the poetry and the novel. Nevertheless, the poetry is not only valuable in its own right, but provides an additional means of coming to an understanding of Wuthering Heights because it allows us to see how Emily Bronte was influenced by romanticism, and how she used this major influence within both genres of her writing. Most importantly, those poems which discard heavy melodrama and rhetoric for the crystalline lyrics and the ballad formulae bring us closer to the achievement of Wuthering Heights with its central lyric rhythms. These language patterns, with their allusive simplicity, are central to the impact of the novel, and they provide a striking contrast to the imitative language of pseudo-Byronism which occurs in some of the poems, but not in the novel. As in the finest of her poems, Emily Bronte moves into the realms of the metaphysical, in Wuthering Heights the relations between Catherine and Heathcliff mirror the preoccupations of these poems, with their emphasis upon the conjunction of opposites and their exploration of the visionary consciousness.

Therefore, while there are undoubtedly thematic undercurrents in the poems which can be applied to Wuthering Heights in a broad sense, the vital connection between the poems and the novel lies elsewhere, in the way language is polished and refined, and in the narrowing and intensifying of the poet's scope, so that personal awareness and spiritual quest become presiding factors. In the novel it is these qualities of language and imagination which are able to unite the individual with the universal, and allow us to identify so strongly with Catherine and Heathcliff; but the poems remain a key element in Emily Bronte's creative development, and the cornerstone of her experimental endeavours.

CONSCIOUSNESS AND CONTROL: THE INTERPLAY OF THE IDEAL AND THE REAL IN *WUTHERING HEIGHTS*

In both her strengths and her weaknesses as a writer, Emily Bronte proclaims herself a child of the Romantics. The Gondal fantasy that she shared with Anne began as a literary and imaginative excursion much influenced by Byron and Scott, reflecting the intensity of an adolescent identification with heroic stances and passionate encounters. So, much of the poetry belongs to this rigidly stereotyped world of the victorious and the vanquished, of tyranny, fickle passion, and long-cherished vengeance, and deals accordingly in rhetoric and melodrama. This Gondal world consumed a great deal of the youthful and unrefined energies of Emily, who clearly allowed it to answer the various needs which were forestalled by physical, emotional, and intellectual isolation. Hence to a large degree there is a real self-indulgence in the poems which use the artificial standards of Gondal as yardsticks of the dramatic and complex. Unlike the poems, Wuthering Heights uses romantic formulae to explore the complex and various responses that are inherent in the human situation. Wuthering Heights is not anarchic or irresponsible in its general tone and vision, but is instead possessed of a mature understanding of the consequences of the actions it explores. The general themes of love and loss, and of a powerfully present natural world that occur in the poems are found in the novel, and there is the same incidence of passion and conflict, only it is regulated and controlled within the novel, and the impact is made all the more shattering for the loss of all things overtly Byronic and emotionally strained.

Central to the impact of Wuthering Heights is the relationship between Catherine and Heathcliff. In particular, Heathcliff's singular absorption in Catherine after her death sustains the emotional tension in the novel and reveals the power of his internal convictions. Because Catherine's death releases her into an existence which is shaped, for the reader, entirely by Heathcliff's vision of her presence, Heathcliff's own role is intensified, and the essentially romantic aspects linked to his dramatic stature are emphasized. Mario Praz[1] has defined the qualities which consistently appear in the Fatal Men of the Romantics, among whom Heathcliff, unmistakeably in the line of succession from the romantic solitaries who were Byron's heroes, is usually counted. He says that these qualities include "mysterious (but conjectured to be exalted) origin, traces of burnt out passions, suspicion of a ghastly guilt, melancholy habits, pale face, unforgettable eyes." These men are proud and often cruel, according to the definition, but they exercise a kind of fatal fascination through their power of presence and their brooding intensity; and they are haunted men. Yet for all this, Heathcliff transcends the mould from which he sprang. There is only a superficial affiliation **with** characters like Manfred and Childe Harold, alongside of which Emily Bronte brings into play the finely-working awareness of a more than mortal passion and of its consequences.

Beside Edgar Linton, whose tenderness and integrity are made to appear colourless, Heathcliff exerts an imaginative vitality which defies his own arrogance and uncivilized behaviour. However, if we are not to descend to the level of Isabella Linton, who identifies Heathcliff with the sentimental heroes of her own fancies, we must recognize that he is, as Catherine says, "an unreclaimed creature," acting out the role of a gentleman to suit his own ends. He is "without refinement (and) without cultivation: an arid wilderness of furze and whinstone." [2] Emily Bronte is at pains to make clear that the identification between Catherine and Heathcliff does not have a softening effect upon either of them: they understand and accept each other completely, but they always act with an elemental disregard for the rest of humanity that shows itself in Catherine's temper tantrums and in Heathcliff's callousness. When Isabella reveals her infatuation with Heathcliff, Catherine speaks out directly and sincerely, explaining his nature:

> I never say to him let this or that enemy alone, because it would be ungenerous or cruel to harm them, I say "Let them alone, because *I* should hate them to be wronged:" and he'd crush you, like a sparrow's egg, Isabella, if he found you a troublesome charge. I know he couldn't love a Linton; and yet, he'd be quite capable of marrying your fortune and expectations. Avarice is growing with him a besetting sin. There's my picture; and I'm his friend - so much so, that had he thought seriously to catch you, I should, perhaps, have held my tongue, and let you fall into his trap. [3]

Heathcliff's Gothic qualities, emphasized by his appearance and his brooding melancholy, are not merely decorative or sentimental, as we have come to expect from the many instances in the poetry of Emily Bronte and from the popular trend in much nineteenth-century fiction.[4] Instead, these qualities reflect the harsh truths of an existence fostered since childhood by extremes of love and cruelty. Emily Bronte deliberately makes Heathcliff's background obscure, and his origins mysterious. Even his name is given him after Mr Earnshaw brings him to the Heights. He is thrown entirely on the resources of the household, and while Mr Earnshaw and Catherine love him, there is immediate resentment towards him on Hindley's part. Nelly Dean reports that he was "a sullen, patient child" who was "hardened"to ill treatment from the beginning.[5] When old Mr Earnshaw and his wife are dead, Hindley makes Heathcliff's existence wretched. Catherine is Heathcliff's friend and comforter. She is the one person who provides Heathcliff with love and security. Hindley's cruelty and injustice to Heathcliff and his harshness to Catherine engender bitter resentment that becomes a longing for vengeance in Heathcliff. Nelly Dean reports Heathcliff's vow:

> I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it, at last. I hope he will not die before I do! [6]

When Nelly remonstrates that it is for God to punish the wicked, and talks of Christian forgiveness, Heathcliff replies with perfect logic:

> No, God won't have the satisfaction that I shall. [7]

It is this clarity of thought and reasoning that marks out Heathcliff's actions as an adult. Despite his passionate feelings for Catherine Heathcliff returns to the Heights from his mysterious absence set on ruining Hindley. He systematically destroys the man who once treated him as a slave, and wrests from him his property. Towards the Lintons he is equally as vicious. He marries Isabella, as Catherine warned, for her connection to Edgar, which finally enables Heathcliff to annexe the Grange and to control the next generation, his son Linton, Hareton Earnshaw, and Catherine's daughter. At the same time Heathcliff maintains a steady hold upon the legal and practical aspects connected with his situation. Through all the years after Catherine's death when, on his own evidence, he longs for her constantly, Heathcliff lives like a gentleman farmer, calmly and comfortably. Joseph remains with him and so does Zillah, who replaces Nelly for some time. Indeed, because Nelly's narrative spans so many years retrospectively, dwelling on the emotional highlights, we tend to overlook the fact that Heathcliff maintains a respectable, steady household at the Heights for almost twenty years, up to his death. His revenge is followed through coldly and systematically until he abandons all connection with worldly concerns only a little while before he dies. It is Lockwood's glimpse of Heathcliff's anguished appeal to Catherine (which he finds distastefully out of character with the previous picture of restraint and taciturnity) and Mrs Dean's account of the significant events occuring between Catherine and Heathcliff, that shape our general feeling towards the narrative as a whole, and towards the main characters.

Heathcliff is neither a Gothic villain nor a Byronic hero. The qualities he possesses which are reflexions of these standpoints are fully integrated in psychological and environmental terms, and they appear in the novel as double edged qualities, superficially fascinating to those unfamiliar with them, like Lockwood and Isabella, and yet destructive and painful when they are fully acknowledged and understood.

It is only in his relations with Catherine that Heathcliff displays dependence and attachment. His passion is without warmth or tenderness, but is full of the intensity of identification and possession. In this sense, where it verges most strongly upon the Byronic, Heathcliff's passion expresses a psychological state engendered in his past life history, when Catherine was the vital presence in his existence. At the same time, the connection between Catherine and Heathcliff, by-passing the ordinary sentimental romantic attachments, works as a metaphor of the human desire for extra-wordly fulfilment, and for the conjunction of the physical and the spiritual selves.

Catherine, whose feelings for Heathcliff are as powerful as his own for her, nevertheless remains protected by the social system in a way that Heathcliff, as an intruder, cannot be. Despite the intensity of her identification with him, Catherine cannot accept exile and social nonentity. Both her vanity and her desire for position intrude upon the purity of their childhood relationship, and Catherine finds the pull of Thrushcross Grange too strong. It is the development of a strong social awareness in Catherine that forces Heathcliff to take stock of his own position, and finally to flee the Heights, on overhearing Catherine telling Nelly that it would "degrade"[8] her to marry him. Before her acquaintance with the Lintons at the Grange, Catherine was content to have Heathcliff as her friend and ally, and to enjoy their own rebellious freedom. Once awakened to the comforts of a refined household, however, she finds herself drawn to Edgar Linton in a sentimental and pleasant way. For Catherine, marriage represents order and a civilized life-style, comfort, and social advancement. It is on these terms that she is prepared to accept Edgar Linton.

It is in the conversation that takes place between Catherine and Nelly Dean, on the night when Heathcliff runs away from the Heights, that the critical issues dividing Catherine and Heathcliff are made clear. Heathcliff, denied the opportunity for dignity or social acceptability, remains in the open-ended world of childhood with its mutual sharing and private rituals. Catherine's emergence from this childhood world has taken place suddenly and completely. Her rejection of Heathcliff on social grounds removes the one prop and stay of his existence, and thrusts him out of her life at this point, to seek the conditions that will make him an acceptable rival to Edgar Linton.

The clash of Catherine's loyalty to Heathcliff and their private values against the rewards of Thrushcross Grange and social recognition is reflected in the kind of language Catherine uses to describe her uneasiness to Nelly. Of Edgar Linton, she says:

> I love the ground under his feet, and the air above his head, and everything he touches, and every word he says - I love all his looks, and all his actions, and him entirely, and altogether. . . . [9]

The choice of words, the tone, and the general emphasis here provides evidence of Catherine's feelings of superficial attraction towards her future husband. Heathcliff, in contrast, is the source of feelings that are much stronger, and of language that registers emotional depths and subtleties. Catherine says she loves Heathcliff:

> . . . not because he's handsome, . . . 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 lightening, or frost from fire. 10

The relationship between Catherine and Heathcliff, which is the pivotal point of the novel, is very clearly swayed by the impinging pressures of social awareness and conventional behaviour. Although the flow of emotions between the two main characters never alters in its extent or vibrance, their moods change according to their feelings of helplessness, frustration, or longing; and these moods are governed by the circumstances of their social roles, and expectations.

During her conversation with Nelly Dean, Catherine badly wants to be reassured about her decision to marry Edgar Linton, and finding Nelly rather a stony listener she continues to argue her own case aloud even without encouragement. When the housekeeper suggests that Catherine's marriage to Edgar Linton will mean separation from Heathcliff, Catherine energetically denies that this could happen:

> Oh, that's not what I intend - that's not what I mean! I shouldn't be Mrs Linton were such a price demanded! He'll be as much to me as he has been all his life time. 11

Catherine naively imagines that Edgar will learn to tolerate Heathcliff, and that she and Heathcliff will remain as before, unchanged, except for her wealth and position and a newfound ability to aid Heathcliff materially. This choice made by Catherine - a conventional rather than an unconventional one - emphasizes the novel's connection with social restrictions and conditioning.

Rather than establishing a romantic viewpoint within the novel where the structural pattern re-inforces the regressive and the anti-social, Emily Bronte ensures that the romantic tendencies within Wuthering Heights are held in check by the weight of prevailing circumstances. The real world, with its harsh compromises and injustices, its narrowness of outlook and rigid barriers to understanding is not pushed into the periphery of the story, but is centrally present throughout. Catherine and Heathcliff clash with the settled, accepted regularities of existence in a social world, and this rebellion is seen not only in the light of their own aspirations, but in terms of their rejection of the ordinary and the domesticated sphere.

When Heathcliff leaves the Heights to seek out the power and respectability he is so suddenly made aware that he is lacking, his choice, like Catherine's, is governed by the hard facts of social existence. Of his pain at Catherine's rejection, and his struggles beyond the Heights, we learn nothing. Yet when he has succeeded in his ambition, Heathcliff returns to claim Catherine, confident of his presence and position at large.

For Catherine herself, the choice of marriage to Edgar Linton leaves her with feelings of ambivalence that she cannot resolve, and that rise to the forefront after her marriage, on Heathcliff's return. This ambivalence is a key factor in her conversation with Nelly. It colours her mood, the tone she takes, the language she uses, and especially her emotional reaction to the news of Heathcliff's disappearance. Unlike a character moving within the charmed circle of romance, to the exclusion of all rationality, Catherine's reflections and anxieties are evidence of the fact that she is securely linked to the world of reality and practicality. Her awareness of the opposition between instinct and intellect is the cause of suffering, as it is for Heathcliff during the decades after her death when he struggles with an internal awareness and an external lifestyle that remains at odds with one another.

> . . . I cannot express it; (Catherine says) but surely you and everybody have a notion that there is, or should be, an existence of yours beyond you. What were the use of my creation if I were entirely contained here? My great miseries in this world have been Heathcliff's miseries, and I watched and felt each 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 seem 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 eternal 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 - . . . 12

This lyric speech, Catherine's attempt to explain her feelings to Nelly Dean, results in a further jolt into the world of normality by means of the reaction it produces in the housekeeper:

> If I can make any sense of your nonsense, Miss, (says Nelly) it only goes to convince me that you are ignorant of the duties you undertake in marrying; or else, that you are a wicked, unprincipled girl. But trouble me with no more secrets. I'll not promise to keep them. 13

Although the reader is aware that Nelly, finding Catherine tiresome, fails to grasp the significance of her speech, the housekeeper nevertheless injects an acid, down-to-earth quality into the scene. Her very presence represents a balancing factor, just as at other times Nelly's opinions are seen against the more direct evidence of events themselves.

Throughout Wuthering Heights the narrative pattern works ironically to create a sense of the different levels on which both human experience and human understanding function. The main story is told retrospectively by the self-educated housekeeper, Nelly Dean. Her priorities and her general outlook are made clear from the outset. She is plain-spoken, and plain in her thoughts. Although she sympathizes with Catherine and Heathcliff as children, their actions as adults disturb her, and unsettle her feelings about the general scheme of life. Nelly's narrative veers between the straight reporting of events and conversations where her own personality and presence is eclipsed in the actuality of the moment, and the intrusive commentary and interpretation that often intervenes in her narrative.

The other narrator, Lockwood, provides us with a viewpoint in complete opposition to the housekeeper and to all the other characters within the novel. As an outsider, Lockwood re-inforces the sense of vigorous reality in the inhabitants of the Heights through his own artificiality and foppishness. Lockwood's initial reaction to his landlord and the others at the Heights is ironical because the visitor comes seeking Byronic intensity and misanthropic isolation only to find that the reality is not to his taste. His own obvious inadequacy in the face of emotions of any sort, and specificlly emotional commitment, emphasizes the validity of Heathcliff's arrogant taciturnity. Wuthering Heights itself, with its spare but solid furnishings, the vast oak dresser, the high-backed, primitive chairs, and the stone floor, stands out strongly against the tone and bearing of Lockwood, whose reaction to the younger Catherine, and indeed, his general lack of understanding, cements our own ironic appreciation of events. Observing his hostess, Lockwood remarks:

> . . . an admirable form, and eyes - had they been agreeable in expression, they would have been irresistable - fortunately for my susceptible heart, the only sentiment they evinced hovered between scorn and a kind of desperation . . . [14]

In attempting to discover the relationships between the inhabitants of the Heights Lockwood makes one blunder after another. His assumption that Cathy and Hareton are married shows yet another aspect of his snobbishness and egotism:

> Then it flashed upon me - "The clown at my elbow, who is drinking his tea out of a basin, and eating his bread with unwashed hands, may be her husband. Heathcliff, junior, of course. Here is the consequence of being buried alive: she has thrown herself away upon that boor, from sheer ignorance that better individuals existed! A sad pity - I must beware how I cause her to regret her choice. " [15]

Emily Bronte's use of Lockwood in the first three chapters of Wuthering Heights provides us, as readers, not only with an outsider's description of the scene, made with a keeness of enthusiasm and observation, but also with a clear-cut ironic viewpoint that permeates our first experience of the characters and their setting, and allows us at once a deeper awareness of events and a sense of the inadequacy of a single point of view to 'explain' what happens.

When Nelly Dean assumes the role of narrator and Lockwood falls silent, the ironic viewpoint is maintained, although the perspective changes to one of simplicity and integration on Nelly's part. Indeed, because she is an 'insider' herself, a native of the district and a long time member of the households at the Heights and the Grange, Nelly has a dignity and a dependability that are quite coersive. Because she is so stolid a representative of the normative, the domestic, and Christian values, and so open in her expression of her feelings about Catherine and Heathcliff, Nelly influences the narrative strongly in the direction of her own understanding and "blind spots." [16] The limits of her awareness and perceptions work in the same way as Lockwood's crassness and egotism, to re-inforce the events that she describes, and to indicate an ironic gap between her single, personal response and the complexity of the situation itself, and the other characters.

Nelly's loyalties are to the settled domestic values of the established social system. Although her concern for Catherine and Heathcliff lingers on as a relic of her connection with them as children, during most of their adult lives she views them as unpredictable elements, tiresome and troubling. Heathcliff's unexpected return fills her with anxiety and misgivings. Nelly reveals herself "amazed" to find him grown into a "tall, athletic, well-formed man," [17] but she also describes him in terms of the "half-civilized ferocity (that) lurked yet in the depressed brows, and eyes full of black fire." [18] This most Byronic of pictures belongs significantly to Nelly in this instance, and suggests a continuing response on her part to Heathcliff's physical appearance as a measure of the menace she concludes that he embodies:

> I determined to watch his movements. My heart invariably cleaved to the master's, in preference to Cátherine's side; with reason, I imagined, for he was kind, and trustful, and honourable; and she - she could not be called the opposite, yet she seemed to allow herself such wide latitude, that I had little faith in her principles, and still less sympathy for her feelings. I wanted something to happen which might have the effect of freeing both Wuthering Heights and the Grange of Mr Heathcliff, quietly, leaving us as we had been prior to his advent. His abode at the Heights was an oppression past explaining. I felt that God had forsaken the stray sheep there to its own wicked wanderings, and an evil beast prowled between it and the fold, waiting his time to spring and destroy. [19]

Catherine and Heathcliff's story remains the central romantic core of *Wuthering Heights*, and because the narratives of Nelly and Lockwood work ironically, the romantic values associated with Catherine and Heathcliff's rebelliousness are clarified and positioned within the scale of human, social existence. The narrative pattern of the novel invites us to consider the contradictory and complex emotions, responses, and motivations that animate the characters in their individuality. Catherine and Heathcliff are not simply representatives of a romantic viewpoint, fulfilling a characteristic response to the world. Their situation is examined and aligned against the elements of their existence, and their own and the other characters' testimonies. There is a constant movement of evaluation and of checks and balances attached to the cross-currents of personalities.

Once Heathcliff returns from his long exile and determines to continue his contact with Catherine and his vengeance against Hindley Earnshaw, the novel expands into some of its most complex events, involving Catherine and Heathcliff, Edgar and Isabella Linton, and Nelly Dean. It is in this section that Catherine and Heathcliff are shown at their most emotionally intense and at their most articulate, while Nelly Dean remains flatly fixed within her own straight-forward approach to life, unsympathetically resisting the problems facing Catherine and Heathcliff.

In the upsets between Catherine and Edgar concerning Heathcliff, Nelly maintains a strict composure, "convinced that the Grange had but one sensible soul in its walls, and that lodged in (her) body."[20] Catherine, torn between her husband and Heathcliff, retreats into her self, in what is interpreted by the housekeeper as a selfish pet, not to be condoned. While Nelly continues about her business Catherine starves heself for three days, locked in her bedroom but finally opens her door and appeals to Nelly. To Catherine time itself has meant nothing, only "a weary number of hours," [21] as she says in reply to Nelly's comment:

> Long enough to live on nothing but cold water and ill-temper. [22]

Until this point, the explanations and interpretations have all come from Mrs Dean, who is consistently aware of Catherine's selfishness and unpredictability. However, we are given Catherine's own explanation of her situation and emotions, which is directed at the housekeeper:

> . . . Nelly, I'll tell you what I thought, and what has kept recurring and recurring till I feared for my reason - I thought as I lay there, with my head against that table leg, and my eyes dimly discerning the grey square of the window, that I was enclosed in the oak-panelled bed at home; and my heart ached with some great grief, which, just waking, I could not recollect - I pondered, and worried myself to discover what it could be; and most strangely, the whole last seven years of my life grew a blank! I did not recall that they had been at all. I was a child; my father was just buried, and my misery arose from the separation that Hindley had ordered between me, and Heathcliff - I was laid alone, for the first time, and, rousing from a dismal dose after a night of weeping - I lifted my head to push the panels aside, it struck the tabletop! I swept it along the carpet, and then, memory burst in - my late anguish was swallowed in a paroxysm of despair - I cannot say why I felt so wildly wretched - it must have been temporary derangement for there is scarcely cause - But, supposing, at twelve years old, I had been wrenched from the Heights, and every early association, and my all in all, as Heathcliff was at that time, and been converted, at a stroke, into Mrs Linton, the lady of Thrushcross Grange, and the wife of a stranger; an exile, and outcast, thenceforth, from what had been my world - You may fancy a glimpse of the abyss where I grovelled! Shake your head as you will, Nelly, *you* have helped to unsettle me! You should have spoken to Edgar, indeed you should, and compelled him to leave me quiet! Oh, I'm burning! I wish I were out of doors - I wish I were a girl again, half savage, and hardy, and free . . . and laughing at injuries, not maddening under

> them! Why am I so changed? why does my
> blood rush into a hell of tumult at a few
> words? I'm sure I should be myself were
> I once among the heather on those hills . . .
> Open the window again wide, fasten it open!
> Quick, why don't you move? [23]

While Nelly's commitment is given to the present, resting upon her belief in its substantial, active demands, and upon the simplicity of the right choice, self-control, and commonsense, Catherine's awareness spans a whole set of significant emotional states and connected events. Unlike Nelly, she sees beyond the moment and the single situation into a vision of past and present where the conflict enclosing them all is basic and irreconcilable, and not just a question of will power. Her connection to Heathcliff, her marriage to Edgar; grief; aspiration; and insecurity, all come together in Catherine's experience. At the same time, her account of her feelings to Nelly is so clear and precise in its arrangement of details and in the connections she draws, that it escapes sentiment entirely, and produces instead a psychologically accurate picture. Catherine's emotional responses, seen by Nelly as childish, are inherently rebellious, but they nevertheless encompass a broad spectrum of awareness that Nelly misses. Catherine's monologue is psychologically accurate in the way it establishes important emotional connections that stretch back into childhood; and because the emotional surrender involved in her confession to Nelly suggests how deeply her betrayal of Heathcliff by her marriage has affected Catherine's perception of both the childhood world and the present. For Catherine, feelings and emotional certainties govern relationships with other people and provide both motivations and explanations. It is in this spirit that she reaches out to Nelly with her account of the experience just passed, but Nelly cannot grasp its significance. Characteristically, her first comment is:

> . . . I won't give you your death of cold,[24]

refusing to open the window.

The juxtaposition of Catherine's monologue, which is a continuation of other things she has just been saying to Nelly, and the housekeeper's impatient shortness of speech, effectively balances the whole scene, and maintains within the general perspectives that the reader is being offered not only a complete naturalness, but a lack of emotionalism or heavy-handedness of any sort. Nelly's lack of sympathy and of empathy, set against Catherine's expression of her self and her feelings, injects rationality and normality into the mood of the scene with its intense revelations. In refusing to be moved, Nelly emphasizes her own limitations and strengths, just as Catherine's monologue reveals a depth of sensibility that is out of the ordinary, and a degree of self-involvement that allows her to act selfishly in her relations with other people.

Catherine's rebellious attitude to her husbahd and to his resentment of Heathcliff has its source not simply in an infantile demand for attention and gratification, but in a complex knot of emotions, including guilt, loyalty, and resentment, that Edgar, in his simplicity, cannot comprehend. At the sight of his "sorrowful despondency"[25] which contains a hint of patronising martyrdom, Catherine cannot contain herself:

> "Oh, for mercy's sake," interrupted the mistress, stamping her foot, "for mercy's sake, let us hear no more of it now! Your cold blood cannot be worked into a fever - your veins are full of ice-water - but mine are boiling, and the sight of such chilliness makes them dance."
>
> "To get rid of me - answer my question," persevered Mr Linton. "You *must* answer it; and that violence does not alarm me. I have found that you can be as stoical as anyone, when you please. Will you give up Heathcliff hereafter, or will you give up me? It is impossible for you to be *my* friend, and *his* at the same time; and I absolutely *require* to know which you choose."[26]

Like Ellen, Edgar Linton's approach to life is clear-cut and straight forward. Heathcliff, "the plough-boy" and the "runaway servant" [27] is a nuisance and a social encumbrance. Catherine's attachment to him seems to her husband unnecessary and unseemly, and the choice Edgar offers her, between himself and Heathcliff, both logical and inevitable. Catherine's grief, by contrast, is made to appear exaggerated and theatrical. Nelly is convinced that the emotional scene is merely staged, and goes so far as to tell Edgar that this is the case, in her whisper:

> There is nothing in the world the matter.[28]

The misunderstanding and the natural impatience that mark both Edgar and Nelly's attitudes to Catherine at this point in the novel re-inforce the sense of romantic isolation that clings to Catherine and Heathcliff in their relations with one another. The opposition surrounding their love for one another, even as children, becomes oppressive and finally overwhelming in adulthood because their relationship challenges the accepted roles and social conventions allotted within the civilized, domestic sphere. Because their love for one another is essentially an understanding and an identification by-passing the normal sentimental routes of attraction, Catherine and Heathcliff's connection to one another plumbs depths that none of the other characters can match or understand. The energy of their commitment makes Catherine and Heathcliff disturbing and embarrassing to Edgar and Nelly, who each, in their separate ways, actively resist the challenge to the settled, ordered, familiar horizons of existence.

This juxtaposition of attitudes and roles, highlighting the romantic vigour of Catherine and Heathcliff, and emphasizing the cool formality of Edgar Linton and the homespun character of Nelly Dean, is nowhere made clearer than in the tones and rhythms of language used, and in the cross-currents of conversation that reveal the characters. The romantic attitudes of thought displayed by Catherine and Heathcliff find utterance in their fluid and vigorous expression, combining metaphor with precision of observation and simplicity with strength. Catherine's speech to the housekeeper, quoted before, is not only lucid and accurate, but imaginatively and intuitively vibrant. There is no sentimentalism or rhetoric, but there is lyric simplicity and balance. Because the emotions connected to the scene are kept in control through the way language is used, the romantic impact of Catherine herself, at this point, (and in later scenes, Heathcliff) is stronger than the domestic impulse exerted by either Nelly Dean or Edgar Linton. This romantic impact stems from Catherine's sense of her own isolation, in particular, and the emotional surrender she makes, despite Mrs Dean's deliberate lack of co-operation and sympathy. Similarly, it is the way Catherine uses language that actively affects our imaginative understanding of her own and Heathcliff's position. In her confusion and bouts of delirium she makes a retrospective journey into childhood, dramatising both her present unhappiness and old anxieties as she imagines she can see the lights of Wuthering Heights shining:

> "Look!" she cried eagerly, "that's my room, with the candle in it, and the trees swaying before it . . . and the other candle is in Joseph's garret . . . Joseph sits up late, doesn't he? He's waiting till I come home that he may lock the gate. Well, he'll wait a while yet. It's a rough journey, and a sad heart to travel it; and we must pass by Gimmerton Kirk, to go that journey! We've braved its ghosts often together, and dared each other to stand among the graves, and ask them to come . . . But Heathcliff, if I dare you now, will you venture? If you do, I'll keep you. I'll not lie there by myself: they may bury me twelve feet deep, and throw the Church down over me; but I won't rest till you are with me . . . . I never will!"[29]

The essentially romantic aspects of Catherine and Heathcliff's role in the novel depends upon their own peculiarly intense response to one another and to their situation. This intensity of identification and strong mutual dependence is psychologically explicable in terms of their shared childhood experiences, and is strongest in Heathcliff, as has already been noted, because he remains the outsider and the usurper throughout, and Catherine is his only support and security. While their rebellious, anti-social behaviour as adults is not simply the product of immaturity and regressive tantrums, Catherine and Heathcliff are totally self-absorbed, and concerned with private emotional commitments, not with social responsibilities. This quality of self-absorption and the easy rejection of domestic values accompanying it highlights Catherine and Heathcliff's vigorous individuality. Most importantly, it emphasizes the centripetal focus of their attentions: one another. From this point of view the two main characters in the novel are inherently romantic. At the same time, however, the values that they reject, represented most fully in the roles of Edgar Linton and Nelly Dean, are brought into play as well. Nelly's matter-of-fact approach; her commonsense and steadiness; and Edgar Linton's devotion and tenderness, are made as real as Catherine and Heathcliff's passion. On both sides, the direct limitations of personality, conditioning, and awareness prevent an active understanding and sympathy for the opposite viewpoint. Nevertheless, as readers, we must be sensitive to the modulations of tone, and to the way Emily Bronte manipulates scenes and language in order to effect a balance among characters, choices, outlooks and sensibilities. If we assume that Catherine and Heathcliff are merely infantile and regressive in their rebelliousness, and that the other characters are weak and ineffective,[30] the novel as a whole becomes uneven and naive. Plainly, this is not the case. Emily Bronte well understood both sets of values apparent in Wuthering Heights and was aware of the rich complexity of the opposition between them, as is shown in her treatment of similar themes in her poetry. The characteristically 'domestic' values expressed in different ways by Edgar Linton and Ellen Dean in the central scenes surrounding Catherine's illness and delirium assert a valid normality and conventionality that remain full of concern and responsibility. We are aware that Catherine sees her husband as an opponent by this time, and Nelly as a doubtful ally, yet we are also in a position to appreciate that they are both acting sincerely in her interests as far as they understand them. Nelly's good nature shows in her approach to Linton, after some time spent trying to calm Catherine:

> My poor Mistress is ill, and she quite masters me; I cannot manage her at all; pray, come and persuade her to go to bed. Forget your anger, for she's hard to guide any way but her own. [31]

Edgar Linton's own concern then rises to the fore:

> "Catherine ill?" he said, hastening to us, "Shut the window. Ellen! Catherine! why . . ."[32]

His surprise takes the form of anger at Nelly for what he sees as neglect of his wife.

The romantic values associated with Catherine and Heathcliff, then, are essentially connected to the way they are characterized in the novel through their own and other people's language use. The juxtaposition of points of view within Wuthering Heights is emphasized through changes in mood, tone, and rhythms of speech; and while the narrative method used by Nelly Dean remains direct and straight-forward, the two central characters establish a network of associations and significant awarenesses that appeal to the imagination and the sensibility of the reader. In this way, the romantic point of view expressed by Catherine and Heathcliff gains a particular resonance and effectiveness because it remains part of a larger scheme where the ordinary scale of values assumes solidity and importance.

The lyric mode plays a large part in the way romantic values function in the novel. Catherine and Heathcliff focus a passionate vitality and intensity that exercise the strongest imaginative influence within the novel; and it is the lyric mode which registers the varying cadences of tone and attendant images which crystallize the sensuality and the 'wildness' that set Catherine and Heathcliff apart.

While the main narrative pattern set by Nelly Dean and augmented by Lockwood, characterizes Catherine and Heathcliff as irresponsible rebels, this point of view, overlaid with these individuals' particular responses, tells us more about Mrs Dean and Lockwood than about the essentials of Catherine and Heathcliff's behaviour. Because Catherine and Heathcliff do not tell their own story, we are dependent, for a great deal of the novel, on the testimonies of people who are 'outside' the most important events and who are inclined to judge Catherine and Heathcliff harshly, or with an inevitable bias. In terms of the romantic values connected with the two main characters, Lockwood, Nelly Dean, and later on, Isabella Linton, are all strongly responsive to the fascination of Catherine and Heathcliff, and are inclined to interpret events, unconsciously, from this point of view. In Lockwood's case his anxiety to be à la mode allows him to see Heathcliff, initially, as a strikingly posed figure in a landscape of rustic simplicity. He wishes that he could attain such taciturn arrogance and bleak moodiness. Nelly, on the other hand, has a full store of folk-lore embedded within her sensible soul, as she shows by her references to ghouls and vampires, her superstitious forebodings, and her general approach to Heathcliff. Although she puts common sense to the fore at all times, Nelly distrusts Heathcliff, and this particular emotion forms the basis of her descriptions of his character, appearance, and intentions. Similarly, she allows the mystery surrounding him to suggest strange and uncanny possibilities. The less she understands him, the more Nelly allows her imagination to rule her common sense. It is significant that at the time just before his death, when Heathcliff is most disturbed by the presence of Catherine and most unheeding of normal routines, Nelly described her own feelings of unease and positive fear in her dealings with him at certain times:

> I uttered an ejaculation of discontent at seeing the dismal grate, and commenced shutting the casements, one after another, till I came to his.
> "Must I close this?" I asked, in order to rouse him, for he would not stir.
> The light flashed on his features, as I spoke. Oh, Mr Lockwood, I cannot express what a terrible start I got, by the momentary view! Those deep black eyes! That smile and ghastly paleness! It appeared to me, not Mr Heathcliff, but a goblin; and, in my terror, I let the candle bend towards the wall, and it left me in darkness.
>
> "Yes, close it," he replied, in his familiar voice. "There, that is pure awkwardness! Why did you hold the candle horizontally? Be quick, and bring another." 33

Heathcliff's matter-of-fact reply, and the normality of his approach to Nelly do nothing to reassure her, and she remains "in a foolish state of dread" 34 although the reader should be unmoved by what is essentially Nelly's inability to cope with her sense of ambivalence towards Heathcliff. Indeed, she continues to muse along the same lines after she has left him:

> We heard him mount the stairs directly; he did not proceed to his ordinary chamber, but turned into that with the panelled bed - its window, as I mentioned before, is wide enough for anybody to get through, and it struck me, that he plotted another midnight excursion, which he had rather we had no

> suspicion of.
> "Is he a ghoul, or a vampire?" I mused. I had read of such hideous, incarnate demons. And then, I set myself to reflect, how I had tended him in infancy; and watched him grow to youth; and followed him almost through his whole course, and what absurd nonsense it was to yield to that sense of horror.[34]

Nelly, however, cannot shake off her superstitious fears; and despite the fact that Heathcliff continues to act normally towards her and the rest of the household, she remains disturbed and a prey to her imaginings. Not understanding Heathcliff's motivation or emotions Nelly is always truly an outsider when she attempts to convey the situations surrounding him and Catherine. Lacking empathy, Nelly constructs a series of probabilities that echo the ghoulish and the Gothic and colour the actuality of events. Her language, as he voices her anxieties, becomes full of the stereotypes of horrific legend, and carries Heathcliff out of the realms of the human, until even Nelly herself realizes the incongruity of it all, and reluctantly draws to a halt.

Likewise, Isabella Linton is another character who responds powerfully to the physical fascination of Heathcliff, and, overcome by sentiment and folly, elopes with him. The degree of her initial attraction to Heathcliff is quickly measured in terms of the surprise and loathing that almost instantly follows, on their marriage. Isabella reports to Nelly in two long narrative pieces, one a letter and the other an account, made in person, how monstrous and fiendish she finds Heathcliff. In her letter she says that she wants to ask of Nelly:

> Is Mr Heathcliff a man? If so, is he mad? And if not, is he a devil? [35]

Isabella's letter details the discomforts of the Heights and hints all the way through it of Heathcliff's harshness. However, when she speaks to Nelly at the Grange, before she escapes to London, her account of recent events is lurid with her hatred of Heathcliff, who, it is made clear, despises her, and has done so all along. In this, Heathcliff remains perfectly consistent, for he evinced digust of Isabella to Catherine from the beginning, when it was suggested to him that Miss Linton found him attractive:

> You'd hear of odd things if I lived
> alone with that mawkish, waxen face; [36]

and during ond short visit of Nelly's to the Heights, after his marriage, Heathcliff explains sarcastically that Isabella was under a delusion concerning him. He says that she abandoned her comfortable life for no other reason :

> . . . picturing in me a hero of romance,
> and expecting unlimited indulgences
> from my chivalrous devotion. [37]

Isabella does marry Heathcliff under the sentimental delusion that he is "a hero of romance." Unlike her husband, she cannot deal with facts, and swings giddily from intense infatuation to hatred. In her conversation with Nelly, Isabella's language, like Mrs Dean's in moments of anxiety, takes on the stereotyped images of the Gothic and builds Heathcliff into something completely unhuman. She speaks of his "sharp cannibal teeth" [38] and of "the clouded windows of hell" [39] as his eyes and of "the fiend" [40] behind them. Throughout the narrative she emphasizes her feelings of active hatred, and of satisfaction at Heathcliff's suffering, physical and emotional; so much so that Nelly chides her for it. While Isabella understands her own need for, and delight in, vengeance, she is blind to Heathcliff's drives, and his own anguish. She says to Nelly:

> Heathcliff did not glance my way and I
> gazed up and contemplated his features,
> almost as confidently as if they had
> been turned to stone. His forehead, that
> I once thought so manly, and that I now
> think so diabolical, was shaded with a
> heavy cloud; his basilisk eyes were nearly

> quenched by sleeplessness - and weeping, perhaps, for the lashes were wet then; his lips devoid of their ferocious sneer, and sealed in an expression of unspeakable sadness. Had it been another, I would have covered my face, in the presence of such grief. In *his* case, I was gratified, and ignoble as it seems to insult a fallen enemy, I couldn't miss this chance of sticking in a dart; his weakness was the only time when I could taste the delight of paying wrong for wrong. 41

Isabella is as important as Nelly, within the novel, in terms of projecting the particular image of Heathcliff's Gothic villainy. Her account of her treatment by Heathcliff, and the tone she uses to describe her feelings of desperation cloak the events surrounding her marriage in emotional swaddling bands. Isabella pursues a sentimental ideal in Heathcliff and refuses at any stage to confront the real man. She is appalled by his viciousness, but dismisses her own as purely a reaction, and has her vengeance in consigning Heathcliff to the ranks of the monsters and tyrants that it should have been his allotted task to guard her against.

Clearly, Emily Bronte does not use Isabella Linton as a 'mouthpiece' any more than she does Nelly Dean, or any other character within the novel. However, Isabella's emotive language reveals quite clearly that her original sentimentality of outlook, under conditions of stress, becomes melodrama tinged with hysteria, and therefore we understand more about Isabella from her account than we learn about Heathcliff, and this is also the case with the narratives of Nelly and Lockwood.

Throughout *Wuthering Heights* Emily Bronte manipulates the various narrative strands to effect an overall equilibrium of the forces at work within the novel. Against the points of view offered by the main narrators, and Isabella, we must consider the evidence of Catherine and Heathcliff's own speeches, and of their actions and general outlook.

Because Emily Bronte's chosen method of writing is such that she remains always outside the story and the narrative pattern of the novel, the form of the whole depends upon the direct use of language itself. From the first, the reader is made aware of the tone and emphasis of the individual speakers, and of the contrasts and comparisons that flow naturally from the narrative. The first person form of narrative which dominates the novel is at once a vibrant and influential one. Each character involved in the telling of the story is drawn with spareness and accuracy that is essentially a result of the way Emily Bronte commands the language of her novel. Without the author's sureness of touch and clarity of purpose we would not be secure in the strong sense of Nelly's homeliness and Lockwood's foppishness, or equally of Catherine and Heathcliff's mutual passion. Indeed, it is the subtlety of the juxtaposition of tone and individual bias that effectively control the reader's sense of involvement. Without any obtrusive authorial commentary of any kind, Emily Bronte makes use of clear-cut ironies to direct us to the central mystery and complexity of the microcosmic set upon which her characters act out their parts. The play of the narrative strands in Wuthering Heights is used by Emily Bronte to control the general mood and tone of her novel, and this applies specifically to the romantic viewpoint expressed within it. It is clear that the values of romantic melodrama that animate so much of the poetry and the whole of the Bronte juvenalia are not present in Wuthering Heights; instead there is romantic intensity allied to the setting and the story itself. The novel succeeds so well in evoking this intensity and sense of romance because Emily Bronte's control over her language and her material is subtle and ever present. The lyric voice in Wuthering Heights, associated most strongly with Catherine and Heathcliff, is nevertheless connected in its

UNIVERSITY OF ADELAIDE LIBRARY

importance and effect, to the general narrative design, and in this way the constant juxtaposition of emotions and points of view creates an equilibrium. Heathcliff and Catherine are felt to be romantic characters who share an essentially romantic fate because their story is held within the constraints of an ever-present, harsh reality, and is told with a directness that is unflinching. At no time in the novel do we lose the sense of impinging reality, and this is especially so of Catherine and Heathcliff themselves. Their lives are made in the knowledge of their own social positions and restrictions, and their ambitions and insecurities. The rebelliousness and the passionate commitment that make them inherently romantic gains its impact and resonance from the continuous interaction with the pressures of the real world. The ironic counterpoint of Lockwood, Nelly Dean and Isabella Linton's points of view set against Catherine and Heathcliff's experiences serves to highlight the workings of life as we all know it. The variety of outlooks and responses recorded in Wuthering Heights and the author's complete objectivity requires the reader's own sense of discrimination to function actively and subtley. Wuthering Heights is indeed romantic in its conception, and is concerned with the validity of Catherine and Heathcliff's anti-social commitment; but the novel never rejects the ordinary domestic values epitomized in the second generation - Cathy and Hareton - as is seen in the novel's resolution. In this, there is no failure or sense of anti-climax, but rather a further statement of the continuity of existence, and the individuality of human responsiveness. Cathy and Hareton forge their own ideality amid a peace that was denied their elders; yet their love remains completely different, like their fate.

Central to Wuthering Heights itself is Emily Bronte's objective manipulation of the material of her story through the choice of form, made effective by means of the lyric voice. Through her narrative design, the ironic cross-currents and the lyric mood of the novel work to establish that overall romantic intensity that is inseparable from the history of the two main characters. Without the closely-working forces of interconnection between the ideal and the real, between passion and ambition, sentiment and obsession, rebelliousness and stricture, the novel would not encompass the broad human scale that it does.

In terms of the romance itself, Emily Bronte's adaptation of a form familiar to her transcends the models of Scott and Byron, despite the traces that remain apparent. Her complete control of her material is registered by the resonance of the novel, and by her refusal, at any point, to make judgements and to draw moralistic conclusions. Understanding and appreciation devolve solely upon the reader.

MORAL VISION AND ACHIEVED HARMONY
IN *WUTHERING HEIGHTS*

Writing about the way Emily Bronte uses the lyric form Professor Barbara Hardy says that:

> The refusal to tell, the refusal to develop and the refusal to make linear patterns of cause and effect are all prominent in her verse. Just as the passions of Wuthering Heights prove and particularize abstractions, so too does her poetry. . . . Although she soes not let judgement or analysis of feeling inhibit the intense and strong utterance the affective life of her poetry depends on concepts as well as passions . . . The achievement of the poetry at its best, is to join impassioned experience with the grasp of the significance of the experience. [1]

Although much of the poetry written by Emily Bronte is either melodramatic or jejune, the finest pieces have clear and important associations with Wuthering Heights in terms of the lyric voice at work, and in the kind of analysis that covers the intellectual, emotional, and spiritual aspects of the individual sensibility. The novel, despite the complications of its narrative design and time scheme, maintains certain organic connections with the elements governing the purity and impact of the poetry. In this sense both the poetry and the novel establish links with that category of moral awareness that bypasses simplistic classification and depends instead upon a rich and subtle consciousness of human potentiality.

In her finest poetry, and in Wuthering Heights, Emily Bronte remains singularly unwilling to present bald judgements concerning characters or points of view.[2] Unlike Charlotte Bronte, Emily was not governed by a Christian sensibility or set of beliefs, and therefore her novel did not follow accepted mores, particularly in its treatment of good and evil. Like most of the reading public of the middle years of the last century, Charlotte found the vehemence and intensity of Catherine and Heathcliff overwhelming, and the goodness and virtue of the others, noteably Linton and Mrs Dean, lacking in emphasis. Charlotte spoke for most people of her own time when she made it clear in her 1850 Preface to Wuthering Heights that the novel's conception was at fault in failing to draw more precise moral conclusions from the action of the tale.[3] Essentially, Charlotte deplored the lack of the definitive, didactic, authorial presence in her sister's novel, and does her best to rectify this absence by her own commentary on the novel. In Jane Eyre, which, by contrast with Wuthering Heights, was very successful with the public, despite being considered 'daring,' Charlotte's first person narrative maintains close ties with the reader throughout, soliciting sympathy and attention, arguing Jane's case, and directing the reader's moral awareness with unflagging energy. The heroine of Jane Eyre has in her make-up as much rebellion and seemingly even more determination than Catherine Earnshaw, yet Jane refers all her dilemmas to a Christian code of behaviour. In this way her rebellion is limited and controlled by her ever-active conscience and her sense of duty and responsibility. Jane's final reward, it is made clear, would never have been possible without the experience of suffering and self-discipline, and it is made all the richer for her original self-sacrifice. Jane Eyre not only classifies all action as 'good' or 'ill',but demonstrates in a truly moralistic sense that virtue is its own satisfaction. Clearly, Charlotte curbed her own powerful sense of individuality in the interests of more deeply inculcated values that seemed always to demand self-discipline and self-sacrifice above all else. Moreover, Charlotte's attitude in all her novels is to explain and account for her characters' motivations, to discuss their history and to satisfy the readers' curiosity. In so doing she never wavers from her decisive approach to 'right' and 'wrong' and her definitive position as moral arbiter within her novels.

The fact that Emily Bronte chose not to use her authorial presence to address or direct her readers suggests not only a sense of sufficiency and serenity unmoved by the tastes of the day, but also a clarity of vision concerning man's position and fate in the world. For Emily life itself was something that could not be contained and organized according to certain ethical tenets, and she was not afraid to confront the mysterious, underlying drives and the inexplicable strivings that self-sacrifice cannot erase. Catherine and Heathcliff, therefore, represent not the grotesque, fantastical offshoot of a mind overburdened by "those tragic and terrible traits of which . . . the memory is sometimes compelled to receive the impress;"[4] they are, indeed, real people who do not respond to constraints with humanity or acceptance: they follow their energies through unashamedly to their logical conclusion. Their struggle with life is essentially an elemental one in which the potentiality of their passions threatens the established order of the social system, and in this too Emily Bronte explores the truths of our general, human situation. Psychologically, she touches on complex issues and remains crystalline in the accuracy of her observations.

The reaction to the novel summarized in Charlotte Bronte's commentary and apologia echoes feelings and critical reactions which are still in existence today.[5] Charlotte made it clear that there was but one way of seeing Heathcliff:

> Heathcliff, indeed, stands unredeemed; never once swerving in his arrow-straight course to perdition . . . (he) betrays one solitary human feeling, and that is not his love for Catherine; which is a sentiment fierce and inhuman: a passion such as might boil and glow in the bad essence of some evil genius; a fire that might form the tormented centre - the ever-suffering soul of a magnate of the infernal world: and by its quenchless and ceaseless ravage effect the execution of the decree which dooms him to carry Hell with him wherever he wanders: No; the single link that connects Heathcliff with humanity is his rudely confessed regard for Hareton Earnshaw - the young man whom he has ruined; and then his half-implied esteem for

> Nelly Dean. These solitary traits omitted, we should say he was child neither of Lascar nor gipsy, but a man's shape animated by demon life - a Ghoul - an Afreet. 6

If we accept such an explanation of Heathcliff we clearly overlook the fact that Emily Bronte did not intend him to be seen as a villainous inhuman caricature or even as the incarnation of evil. Neither is she especially concerned with his redemption or lack of it. Rather, her concern lies in the exploration of his fate and of Catherine's: the two being inextricably linked. The ability to divorce herself from the superficial codes governing the world at large allowed Emily to produce characters whose inescapable reality disturbed and challenged readers of her time. Into Charlotte's vehemence regarding Heathcliff might be read an unconscious recognition of passions curbed and suppressed in civilized circles. Such was Emily's directness and incisiveness, however, that she completely bypassed all such inhibitions.

Heathcliff undoubtedly commits evil deeds, and could not be called a 'noble' or 'virtuous' man by any stretch of the imagination. Yet this, correspondingly, does not make him inhuman or unnatural, or in any way alien to our human sensibilities. It is quite possible to see in his vengeful threats and his anguished retaliation against a harsh fate the silhouette of 'Everyman'; a reflexion of all our own private and subconscious drives, unrestrained energies, and sensual affiliations.

Emily Bronte knew the Gothic, the melodramatic, and the Byronic modes of writing and their imitators. Her earlier work shows that she was herself an imitator, and yet in the construction of Heathcliff all the elements of character and psychological motivation are drawn with subtlety and precision that dovetail with the instinctive truths of the human condition. Heathcliff seizes the reader's imagination not because he is bloated with evil or monstrously removed from civilized behaviour, but because his passions strike a note of familiar responsiveness in an archetypal situation. In general, however, the descriptions of Heathcliff are relayed to us through either of several people, and in this way there are the accretions of the narrators' personalities and prejudices affecting our perception of Heathcliff himself. The inherent ironies resulting from this use of the narrative design in the novel not only serve to place and check the various elements carrying the 'story' but also to undercut the possibility of the sentimental or the melodramatic and to emphasize the spareness and simplicity of the action, and thus its strength and sureness.

In the scene when Nelly brings the news of Catherine's death to Heathcliff waiting in the grounds, we are given an account of the whole meeting in Nelly's voice, as she remembers it:

> "She's dead!" he said; "I've not waited for you to learn that. Put your handkerchief away - don't snivel before me. Damn you all! She wants none of your tears!"
>
> I was weeping as much for him as her: we do sometimes pity creatures that have none of the feeling either for themselves or others; and when I first looked into his face I perceived that he had got intelligence of the catastrophe; and a foolish notion struck me that his heart was quelled, and he prayed, because his lips moved, and his gaze was bent on the ground.
>
> "Yes, she's dead!" I answered, checking my sobs, and drying my cheeks. "Gone to heaven, I hope, where we may, every one, join her, if we take due warning, and leave our evil ways to follow good!"
>
> "Did she take due warning, then?" asked Heathcliff, attempting a sneer. "Did she die like a saint? Come, give me a true history of the event. How did - "
>
> He endeavoured to pronounce the name, but could not manage it; and compressing his mouth, he held a silent combat with his inward agony, defying, meanwhile, my sympathy with an unflinching, ferocious stare. . . .
>
> "Poor wretch!" I thought; "you have a heart and nerves the same as your brother men! Why should you be anxious to conceal them? Your pride cannot blind God! You tempt him to wring them, till he forces a cry of humiliation!" [7]

Here, as elsewhere in the novel, Emily Bronte maintains control of her material through indirection. Heathcliff's grief is recorded by Nelly in a mixture of motherly sentimentalism and patronising concern for his Christian conversion. Because Nelly's approach is 'offkey' Heathcliff's own, abrasive and resentful, cements the realities of death, loss, and suffering, while Nelly's palliatory offerings succeed only in scanning superficialities. The housekeeper's tendency to sentimentalize, and to smooth over all things is apparent in the way she speaks of Catherine's death:

> Her life closed in a gentle dream. [8]

Heathcliff's outburst shows that he refuses to be propitiated, or to accept the customary tokens of comfort with which the rest of the world makes do. Instead he issues a challenge, and attacks his own and Catherine's fate:

> "May she wake in torment!" he cried, with a frightful vehemence, stamping his foot, and groaning in a sudden paroxysm of ungovernable passion. "Why, she's a liar to the end! Where is she? Not *there* - not in heaven - not perished - where? Oh! you said you cared nothing for my sufferings! And I pray one prayer - I repeat it till my tongue stiffens - Catherine Earnshaw, may you not rest, as long as I am living! You said I killed you - haunt me then! The murdered *do* haunt their murderers. I believe - I know that ghosts *have* wandered on earth. Be with me always - take any form - drive me mad! only *do* not leave me in this abyss, where I cannot find you! Oh God! it is unutterable! I *cannot* live without my life! I *cannot* live without my soul!" [9]

In contrast to Nelly's mood of resignation Heathcliff voices the terror of isolation and loss, and the eternal questions that hold no promise of answers. His reaction, although impassioned, is supremely human in its admission of helplessness and its longing for some sign, some continuing connection beyond death. Heathcliff's actual language, as he refers back to a previous conversation with Catherine, and to her accusations, remains absolutely direct and unembellished. The phrases are short and hard, the emotions bitingly apparent but not self-indulgent. It is only because Nelly, as witness, adds certain descriptive details that the reader is drawn beyond the evidence of Heathcliff's own grief and face to face with the narrator's opinion of events:

> I observed several splashes of blood about the bark of the tree, and his hands and forehead were both stained; probably the scene I witnessed was a repetition of others acted during the night. It hardly moved my compassion - it appalled me; still I felt reluctant to quit him so. But the moment he recollected himself enough to notice me watching, he thundered a command for me to go, and I obeyed. He was beyond my skill to quiet or console! 10

Central to Nelly's role as narrator in Wuthering Heights is the absolutely fixed quality of her perspective on life, and her self-conscious commitment to the domestic values which Catherine and Heathcliff subvert. Because of her importance in the general narrative design, Nelly's homely self-righteousness tends to lull the reader into a sense of acceptance, because her point of view is stated so matter-of-factly, and because Nelly herself believes in her own common sense, and in the basic simplicity of life. The irony of Nelly's position lies in the fact that her suspicion and distrust of Catherine and Heathcliff lead her to create roles for them that have no substantiation outside her own imaginings. Well-meaning though she may be, Nelly resembles her social superiors, Edgar and Isabella Linton, and Lockwood, in her intolerance and arrogance towards Catherine and Heathcliff. The sense of restraint which Catherine finds so irritating in Edgar is mirrored by Nelly's patronising attitude to Heathcliff in his grief. Her inability to understand either his passion or the enormity of his loss is registered in her comment, like a nursemaid of a child or a hysterical charge, that "he was beyond (her) skill to quiet or console." [11] Plainly, Nelly's judgement of Heathcliff, and the overhanging sense of Byronic decadence she introduces to the scene, hinges on her continuing awareness of the strangeness of him and the threat he poses. Throughout her story, Nelly emphasizes Heathcliff's dark alien otherness and the promise of super-natural associations that lie always in the offing, yet is never quite realized. So, as readers, we find that it is Nelly's set views about vice and virtue which affect her feelings towards Heathcliff, and similarly her sympathies for Catherine, whom she finds too unreasonable and unpredictable to serve without irritation.

In choosing the particular form of her novel, with its inter-locking narratives and its direct, first-person commentaries, Emily Bronte allowed both the mood and the emphasis of Wuthering Heights to attach themselves firmly to the main characters and to their personalities. Because the characters reveal themselves fully within the elemental movements of the tale, matters of judgement and viewpoint remain, throughout, full of reversals and juxtapositions. Even Nelly finds her feelings towards Catherine and Heathcliff liable to sudden swings which sometimes leave her feeling nonplussed, and Lockwood, from the start, is catapulted into a realm where the plainest, barest taciturnity within the household at the Heights turns into topsy-turvey nightmare, and reality unwinds into an extraordinary vista of passions and ghostly visitations. Like Nelly and Isabella, Lockwood succumbs to the mood of mixed fascination and repellence resulting from his proximity to Heathcliff's emotional vehemence, and cannot dismiss the events he witnesses or the man himself. In Lockwood's case, his actual sympathies are attrophied by his complete artificiality and emotional paucity. He no longer admires Heathcliff after witnessing the scene between him and the illusive waif, and such deeply-felt passion shocks Lockwood, cauterizing the initial sense of admiration at Heathcliff's bearing and demeanour.

Thus, like Nelly, Lockwood is uncertain concerning Heathcliff, and cannot come to terms with the man in any of the guises that he shows his tenant. Heathcliff's gentlemanly attitude towards Lockwood when the latter falls ill, for instance, sits oddly beside his passionate commitment to Catherine, so that Lockwood cannot bring himself to be cold and unfriendly to his model visitor:

> Mr Heathcliff has just honoured me with a call. About seven days ago he sent me a brace of grouse - the last of the season. Scoundrel! He is not altogether guiltless in this illness of mine; and that I had a great mind to tell him. But, alas! how could I offend a man who was charitable enough to sit at my bedside a good hour, and talk on some other subjects than pills, and draughts, blisters, and leeches? [12]

This sense of uncertainty and the reversal of viewpoints within the narrative scheme of Wuthering Heights is essential to the functioning of the moral awareness that pervades the novel. Because she is indifferent to any moralistic rules or conventionally accepted ethics of behaviour, Emily Bronte remains unhampered in her exploration of character, and in the presentation of an uneven, inexplicable, and essentially irrational fate governing the universe. The sombreness that Charlotte deplored, and explained away as a kind of immaturity, is in fact an aspect of the absolute directness and clarity of approach which takes account of human factors, admitting their importance over purely social ones. Moreover, the sense of uncertainty extends beyond the boundaries of the events forming the tale, and affects the impinging possibilities that remain beyond our grasp, but nevertheless present and disturbing, like the fate of Catherine and Heathcliff beyond death.

The moral scheme underlying Wuthering Heights bears no relation to any predictable balance of vice and virtue or punishment and reward, despite the fact that Nelly Dean, as a major element in the narrative design, adheres to this scale of values. Instead, Catherine and Heathcliff, as the main characters in the novel and the central focus of imaginative attention, establish the importance of passion as a force more significant and more essentially honest than the ethical scruples of Edgar Linton who is a member of the class that embodies the sense of the honourable and right action. The emphasis is thus changed from fixed moral categories, interpreted within the social scheme, to a point of view that remains completely open and depends wholly upon the validity of the individual and upon his or her response to situation. At the same time there is no confusion or perversion of the values connected to moral choice, because the author's objectivity of position is such that her overall perspective remains an inclusive rather than exclusive one. Emily Bronte's role is that of manipulator, but her objectivity assures that the characters in the novel assume the weight of opinions, emotions, and choices: the author exhibits the characters but does not restrain or inhibit their free utterance; she oversees the interaction that produces juxtaposition and irony. The reader must be incisively aware of the variety of responses generated and their differing validity.

Catherine and Heathcliff, as romantic figures in rebellion throughout the novel, represent both the elemental and the instinctive life that asserts itself blindly against the curbs of civilized society. The energy and intensity of their struggle establishes its own validity, in the sense that both characters are defined by the scope of the passions they exert and the barriers they undercut. At the same time, Catherine and Heathcliff's rebelliousness is revealing not only of certain romantic fallacies, but of the essentially tragic elements in their misunderstanding of one another. Unlike characters in a romance, where the impinging pressures of everyday reality are filtered away, Catherine and Heathcliff are always brought into contact with the concrete evidence of their social and domestic existence, which provides inescapable factors affecting their history. The bond established between them in childhood, far from being sentimental, is the result of a deeply-ingrained need for emotional security; and their mutual identification a matter of support and survival, withted heavily, for Heathcliff, on his particular need of Catherine.

Early in the novel, we learn that on an expedition to the Grange Catherine and Heathcliff spy on the young Lintons, and laugh to see the spoilt, quarrelsome pair. Heathcliff himself relates to Nelly what happened:

> Old Mr and Mrs Linton were not there. Edgar and his sister had it entirely to themselves; shouldn't they have been happy? We should have thought ourselves in heaven! And now, guess what you good children were doing? Isabella . . . lay screaming at the farther end of the room, shrieking as if witches were running red-hot needles into her. Edgar stood on the hearth weeping silently, and in the middle of the table sat a little dog shaking its paw and yelping, which, from their mutual accusations, we understood they had nearly pulled in two between them. The idiots! That was their pleasure! to quarrel who should hold a heap of warm hair, and each begin to cry, because both, after struggling to get it, refused to take it. We laughed outright at the petted things, we did despise them! When would you catch me wishing to have what Catherine wanted? or find us by ourselves, seeking entertainment in yelling, and sobbing, and rolling on the ground, divided by the whole room? I'd not exchange, for a thousand lives, my condition here, for Edgar Linton's at Thrushcross Grange - [13]

Heathcliff's eager exuberance of expression and his youthful confidence that he and Catherine are completely at one in viewpoint holds its own irony. The response to the Linton's is all Heathcliff's, despite Catherine's presence and apparent support. Heathcliff, even then, has all his values firmly centred in Catherine, and never doubts that his fixity of purpose is mirrored by the one person he needs and loves. However, when, on the same occasion, Catherine is bitten by one of the Grange's dogs and is issued inside on the discovery that she is Miss Earnshaw from the Heights, Heathcliff is driven off as a gipsy and renegade, while all is forgiven Catherine on account of her social standing. It is significant that Catherine's loyalty to Heathcliff, at this point, is overcome by her curiosity and the novelty of the attention she reveives from the gentry: so much so that she completely forgets Heathcliff, who nevertheless stands by in case she needs aid. He remarks naively:

> . . . she was a young lady and they made a distinction between her treatment and mine. 14

Without a trace of resentment, and with active support for what is effectively a betrayal, Heathcliff continues:

> Then the woman servant brought a basin of warm water, and washed her feet; and Mr Linton mixed a tumbler of negus, and Isabella emptied a plate of cakes into her lap, and Edgar stood gaping at a distance. Afterwards, they dried and combed her beautiful hair, and gave her a pair of enormous slippers, and wheeled her to the fire, and I left her as merry as she could be, dividing her food between the little dog and Skulker, whose nose she pinched as she ate; and kindling a spark of spirit in the vacant blue eyes of the Lintons - a dim reflection from her own enchanting face - I saw they were full of stupid admiration; she is so immeasurably superior to them - to everybody on earth; is she not, Nelly? 15

Both the tone and the attitude of Heathcliff here are striking in their warmth and unselfishness. There is a mixture of naivety and maturity, too, in the reaction to the Linton children, and the self-conscious comparison with himself and Catherine. Overall, however, the complete confidence in and generosity towards Catherine shows us a Heathcliff not yet aware of either his own social anonymity, or of the importance of Catherine's position in the eyes of other people.

From the time of Catherine's first introduction to the Lintons and life at Thrushcross Grange, the relationship between her and Heathcliff undergoes a change that is the result of lost innocence. After five weeks at the Grange, recuperating from her ankle injury, Catherine returns to the Heights with eyes that have been opened to the niceties of civilized dress and behaviour, and to the sad lack of these qualities in her own home. Heathcliff suddenly appears to her a grubby rustic to whom she can say, on sensing his aggressive unease:

> . . . It was only that you looked odd -
> If you wash your face, and brush
> your hair it will be all right!
> But you are so dirty! 16

Up to this point in time, Heathcliff had been completely unaware either of his own dirtiness, or of Catherine's having any ideas different from his own. The cheerful confidence of his tone to Nelly concerning their adventure at the Grange is borne away in his misery at Catherine's sudden change and the implied rejection of him. Heathcliff, in his turn, is forced to the sudden realization that he cannot compete, in his present state, with the Lintons and what they have to offer Catherine. The old mutual bond between them, though not dissolved, is radically changed, and Heathcliff finds that Catherine's favour, a new term of reference, requires him to take into account social customs.

The idyllic, childhood world set in isolation from the cold-blooded rules surrounding adult life disappears for Catherine and Heathcliff with the intrusion of the Lintons. Only in the innocence of childhood is it possible for indifference to the world to remain stable, and for mutual understanding to remain unchallenged. Despite the fact that their childhood bonds remain fixed, and their mutual identification remains vibrant, Catherine and Heathcliff do change, responsive to the pressures of new ideas and experiences. For Heathcliff such change is inevitably painful because it involves the loss of Catherine's respect and esteem, and gives rise to the knowledge of inadequacy and powerlessness.

With the loss of innocence and the childhood idyll Catherine and Heathcliff are brought into contact with the clear-cut rules governing social existence and opportunities. Like Eve infecting Adam with a knowledge of good and evil, Catherine opens Heathcliff's eyes to the temptations and frustrations of the world at large, sowing seeds of bitterness and resentment more poisonous even than those planted by Hindley's ill-treatment.

When Catherine decides to marry Edgar Linton her choice of him in preference to Heathcliff is a moral one. For Catherine, much as she clings to Heathcliff, is as spoiled, in her own way, as the sentimental Isabella, her sister-in-law. Whatever the connection with Heathcliff, which she affirms powerfully, the convenience of marrying Edgar is paramount. The novelty of his attraction for her, and his obvious devotion, as well as the enviable status of being the lady of Thrushcross Grange are all weighed in the balance against Heathcliff himself. However, Catherine remains ill at ease over her decision, and wants Nelly to tell her that she has acted correctly. In reply to Nelly's query, asking what obstacle exists, Catherine does not hesitate:

> "*Here!* and *here!*" (she says) striking one hand on her forehead, and the other on her breast. "In whichever place the soul lives - in my soul, and in my heart, I'm convinced I'm wrong!" [17]

In choosing to marry Edgar Linton Catherine goes against instinct and against loyalty. She effectively betrays her commitment to Heathcliff and forces him to leave the Heights, and in making her choice, she has full knowledge of what she does, even though she refuses to face that knowledge honestly. Describing to Nelly the conflict that she feels between Edgar and Heathcliff, Catherine makes clear the importance of her choice and of her knowledge of it when she relates her dream:

> . . . I was only going to say that heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out, into the middle of the heath on the top of Wuthering Heights, where I woke sobbing for joy. That will do to explain my secret, as well as the other. I've no more business to marry Edgar Linton than I have to be in heaven; and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it.[18]

This betrayal, although it affects Heathcliff deeply, changing the course of his life, is essentially Catherine's betrayal of herself at the most basic level; for as she says, Heathcliff is part of her and "more myself than I am."[19]

In choosing Edgar and passing over Heathcliff, Catherine puts in motion a new set of moral discriminations that produce further conflicts, internal and external, surrounding both the inhabitants of the Heights and the Grange. She finds, on Heathcliff's return, not only that he is changed into someone ambitious and calculating, who is also coldly avaricious, but unforgiving of her formal preference for Edgar Linton. Further, Edgar refuses to be tolerant, and Catherine is caught inescapably in the cross-currents of their opposition, in a moral dilemma that she cannot resolve because it is an extension of her original choice.

Thus, the romantic idyll that was part of the world of the

Heights, and existed in an age of innocence is shattered by Catherine's marriage and her vevelopment of social awareness and civilized tastes. Heathcliff's life, changed through exile, nevertheless remains welded to his need of Catherine and his obsessive desire to return to the lost idyll of childhood. The reality of Catherine's marriage proves a stumbling block to their old intimacy, without altering their mutual identification and understanding, though multiplying barriers and disturbances between them.

Inexorably, Catherine and Heathcliff's development within the novel draws them into the world of society and of ambition and calculation. Once Catherine succumbs to the lure of the civilized and slowly shakes herself free from the intimacy and dependence of her relationship with Heathcliff, she begins to propel them both into a region where self-interest and self-determination are dominant factors in survival. Morally, then, Catherine advances in leaps and bounds away from the innocence and towards an existence based on conflict and ambiguity. Heathcliff, who survives her death at the cost of his very humanity, finds release only in an attempt to avenge himself on fate:

> I have no pity! I have no pity! The more the worms writhe, the more I yearn to crush out their entrails! It is a moral teething, and I grind with greater energy, in proportion to the increase of pain. 20

In terms of their development, then, Catherine and Heathcliff move from the romantic simplicity of childhood into a world where reality impinges on and pressures them relentlessly. The ironies that exist in the narrative design surrounding Nelly, Lockwood, and Isabella are reflected by the central irony of Catherine's betrayal and Heathcliff's finally discarded vengeance. Similarly, the romantic intensity generated through their mutual passion becomes a reaction to separation and thwarted need of one another, and the constrictions of the domestic and social spheres highlight the serenity of the old idyll. Thus, the adverse pressures of the world emphasize a romantic absolute, revealing the dimensions of Catherine and Heathcliff's loss and misunderstanding, as well as the permanence of their commitment to one another.

Wuthering Heights, therefore, draws the romantic impetus of Catherine and Heathcliff's original relationship into close contact with the constraints and complexities of the social world, and in so doing allows Catherine and Heathcliff themselves fully fledged moral maturity. Instead of remaining child-like, their commitment to one another is forced to encounter the inevitable, harsh contingencies of a world that defies passion and romance. Catherine's choice of marriage announces her fully developed moral awareness; a knowledge of good and evil, and a turning towards the experience that the world has to offer. Her choice, like Heathcliff's later one of vengeance, is not submitted for outright judgement in the novel, because Emily Bronte's moral method forgoes judgement. Instead, the working out of the characters' fates establishes the means of comparison and understanding, and in the refusal to draw conclusions suggests the subtle variations on the human scale of involvement between individuals.

Because Catherine and Heathcliff are the main characters in the novel, the kind of moral awareness underlying their actions rebounds upon the significantly different attitudes of those around them. The rebelliousness which sets Catherine and Heathcliff apart and is inherently present in their childhood relationship as well as their adult re-action to the world, is a factor that insulates them from any understanding of the ordinary and the domestic values. In turn, Nelly Dean, the Lintons and Lockwood are incapable of appreciating the peculiar conflicts surrounding Catherine and Heathcliff. The vital opposition between outlooks, values, attitudes, and needs that separates the socially integrated, imaginatively subdued section of characters from the central pair, is essentially a moral one, in terms of choices made and needs defined.

The lyric form is essential to the working out of the moral consciousness in Wuthering Heights. Not only does the general narrative design rely upon the first-person directness of the singular viewpoint and response, but the opposition between Catherine and Heathcliff's passionate individuality and the ordinariness of the other characters relies for its impact upon the way the author deploys language, and through that shapes character. All the inclinations and sensibilities of Catherine and Heathcliff, etched in brilliant tones, with subtle modulations, are matched by the softer hues of Nelly Dean and Edgar Linton; and especially by the second generation, Cathy and Hareton. The cross-currents and inter-connections of the individuals and the generations depend solely upon the clarity and control of the novel's language for their stark effectiveness. Thus the intensity of romantic feeling surrounding Catherine and Heathcliff remains essentially the result of their finely-working patterns of language, so different in tone and depth from the predictable regularity of Nelly's speech and opinions, or again, from the embroidered pomposities of Lockwood and the melodramatic carping of Isabella Linton.

Because Emily Bronte's method does not include obtrusive commentary or overt channelling of sympathies in one direction or another, the energies of Catherine and Heathcliff seem not only to sway emotions powerfully, but to assert a control that exceeds the ordinary limitations of life, and at the same time to bypass the ordinary satisfactions. The intensity of their identification, and particularly of Heathcliff's obsessive quest for reunion with Catherine's spirit, seems to indicate an elemental, amoral responsiveness, rather than a continuing struggle with harsh reality; with loss and suffering. It is important, therefore, that we remember that so many of the descriptions and assumptions surrounding Heathcliff's heartless cruelty, and his goblin-like inhumanity spring from Nelly Dean's narrative, and from superstitious unease on her part. Heathcliff, despite his capacity for passionate feeling, both good and ill, remains wholly human throughout his lifetime. His emotional isolation from the rest of the world after Catherine's death does not so much cut him off from the source of all feeling as intensify his conception of Catherine and his longing for reunion with her. Two decades after her death Heathcliff tells Nelly of the affect she has had on him:

> When I sat in the house with Hareton, it seemed that on going out, I should meet her; when I walked on the moors I should meet her coming in. When I went from home, I hastened to return, she *must* be somewhere at the Heights, I was *certain*! And when I slept in her chamber - I was beaten out of that - I couldn't lie there; for the moment I closed my eyes, she was either outside the window, or sliding back the panels, or entering the room, or even resting her darling head on the same pillow she did when a child. And I must open my lids to see. And so I opened and closed them a hundred times a night - to be always disappointed! It racked me! I've often groaned aloud, till that old rascal Joseph, no doubt, believed that my conscience was playing the fiend inside of me.[21]

The essential factor which underlies the workings of *Wuthering Heights*, setting it at a distance from contemporary productions geared to moral classification and to a rational moral scheme, is its author's refusal to delimit and expurgate the variety of human responses to the world. In this way, passionate feelings are admitted as valid in their own right, and as being a natural extension of experience. At the same time, Joseph's dourness, Nelly's homeliness, and Isabella's melodrama remain possible alternative reactions.

Just as Catherine and Heathcliff's development moves them out of innocence and into the realms of adult experience, bringing a knowledge of compromise, frustration, and misunderstanding; and propelling them into a situation where the tragic sense is that of personal miscalculation, and essentially, of lost idyllic innocence, the choices they continue to make as adults are moral choices, because they rest on knowledge and experience of the world. Heathcliff's vengeance, and Catherine's clinging to Heathcliff throughout Edgar's opposition are moral actions because they take place not in isolation but fairly and squarely amid human encounters, social resistance, and with Catherine and Heathcliff's own consciousness of defiance at the forefront of their actions. In particular, Heathcliff's calculated vengeance against the Earnshaws and the Lintons is something that involves both intelligence and determination. His cruelty is not the offshoot of villainous excess or diabolical passion but of cold-blooded engineering. He aims to wreak harsh poetic justice and assuage his own pain in so doing. Yet, as he says to Nelly of Hareton and Cathy, the heirs to the Heights and the Grange, at the last:

> I have lost the faculty of enjoying their destruction, and I am too idle to destroy for nothing.[22]

At the same time Heathcliff denies that this is because he possesses any sor of "magnanimity" and emphasizes that it is the result of his lethargy and the sudden change of purpose in him, away from externals and towards the internal.

The sharply defined differences of sensibility between the characters, the most striking of which is perhaps the contrast between the two generations: Catherine and Heathcliff and Cathy and Hareton, are given direction by the lyric voice in the novel.

At base, the construction of the tale draws its potent imaginative effect from the intensity of the relationship between Catherine and Heathcliff; and even Catherine's death strengthens rather than diminishes the mood of passionate identification surrounding the two. The next generation, even disregarding the sickly, short-lived Linton Heathcliff, has none of the imaginative impact or extraordinary qualities of Catherine and Heathcliff. Cathy and Hareton meet in the adverse atmosphere of the Heights, but the love that eventually grows between them is a warm, happy one, with all obstacles easily overcome and the rich promise of fulfilment ahead. Yet in so directing the events of the novel Emily Bronte allows not only happiness and the union of the two houses but the continuing division of fates for the two opposing groups of characters. Heathcliff and Catherine's defiant selfhood, and their energetic rejection of the ordinary scale of human endeavour assures that their whole consciousness as well as their objects and aspirations, remain significantly removed from the possibilities of happiness open to the generation following them.

In Cathy and Hareton Emily Bronte allows only certain superficial similarities of appearance to Catherine and Heathcliff. There is no question that they are meant to 'correspond' to their elders and to be seen as poor copies. Because they are the next generation they forge their own fate in different circumstances. The echoes remain, reminders of unhappiness, differences, and changed scenes. Cathy and Hareton both have Catherine's eyes, a fact which disturbs and arrests Heathcliff, but the young Cathy bears no other resemblance to her mother either of looks or personality. Hareton, gruff and bearish in neglect, blossoms through friendship with Cathy and is literally transformed.

The ending of the novel, with its fairy-tale overtones of happiness for ever after, and the sense of serenity and general well-being re-asserted by the union of Cathy and Hareton is in keeping with domestic and socially integrated roles that the second generation is anxious to embrace. Young Cathy's friendship with Hareton proves to be a warm, stable influence, without the pressures that beset their elders. Thus, with Heathcliff's dwindling interest in worldly events, the cousins are freed to work out their own fate in an environment that bends with them and their optimism. For them, there are no psychological burdens like Heathcliff's alien status or Catherine's ambivalent reaction to being the lady of the Grange. The growth and changes that issue out of the friendship and love between Cathy and Hareton point to a mutual exchange, neither intense nor unbalanced. Instead, the muted impact and unremarkable mood of their relations is characterized by light-heartedness: Cathy's setting primroses in Hareton's porridge, and the pulling out of the current bushes to make way for flower beds.

The kind of measurements and comparisons to be made between the two generations are those relying upon appreciation and understanding rather than bald judgement. The general ironies at work throughout the novel remain significantly present in the reactions of Nelly Dean and Lockwood, who are both responsible for the tale's closure, the one in detailing Heathcliff's death and the coming marriage, the other for his final commentary, placing the seal upon the story. Here, as elsewhere in the novel, Emily Bronte maintains a strictly objective role, and Nelly and Lockwood's own viewpoints occupy the forefront. Thus, Nelly's attitude to Heathcliff's death, in its general unease and final admission of uncertainty, cements the irony of her previous description of his ghoulishness. The mirror opposite of Nelly's unease with regard to Heathcliff is her joyous reaction to the engagement of Cathy and Hareton. These two, her charges in their childhood, she understands far better than she ever did their elders, for the young pair fit in with the expected and the acceptable. They do not tax the understanding or challenge the settled order. In this, the promise of their happiness is identifiable, at the very least, and Nelly feels her cause for rejoicing rests on a sound footing. Thus she says to her listener:

> You see, Mr Lockwood, it was easy enough to win Mrs Heathcliff's heart; but now, I'm glad you did not try - the crown of all my wishes will be the union of those two; I shall envy no one on their wedding day - there won't be a happier woman than myself in England! [23]

The confidence of tone and the easy sense of events being within her grasp marks Nelly's approach here. She does not have to struggle with the alien qualities of Catherine and Heathcliff, or, consequently, to interpret a private vision outside her experience. Thus there is no underlying strain and no irony in her remarks. However, in Lockwoods's case, his undetected observation of Cathy and Hareton remains tinged with a variety of sentimental condescension, the product of his self-involvement. Cathy's voice, he notes, is "as sweet as a silver bell," [24] and Hareton is now "respectably dressed". [25] On seeing Cathy's face, he mentally chides himself over lost opportunities:

> I bit my lip, in spite, at having thrown away the chance I might have had, of doing something besides staring at its smiting beauty. [26]

Then he slinks off, taking care not to confront the changed, newly respectable, Hareton Earnshaw, and feeling "very mean and malignant" [27] he retires to the kitchen regions.

The ending of the novel, then, despite the low-key movement into new times of happiness and harmony, does not show us Emily Bronte relinquishing control of language or characters. The subtle, permeating ironies of the continuing narrative, concentrated in Nelly and Lockwood, prepare us for the ending, in which past, present, and future are effectively drawn together in Lockwood's grave-side observances. His bland comments, and his eternal, alien sentimentality voiced against a landscape uncivilized and encroaching, suggests not easiness and finality but a vast unknowingness. Caterine and Heathcliff remain essentially unfathomable in death as in life, and for an observer such as Lockwood the externals of sky and heath and harebells represent the limits of understanding. Nelly's uncertainty establishes a more valid reaction, and in placing her faith in the future she expresses a practicality and straight-forwardness Lockwood cannot accomplish.

There is no place for either intensity or rebellion in the second generation, and therfore the language in the novel becomes less dense and less imaginatively arresting. It is only in the history of Catherine and Heathcliff that Emily Bronte is dealing with conflict and ambivalence, and harnessing language to serve these ends. In this way, passion is confined to the elder pair, and exists in the context of anguish and hate. Their adult love for one another flies not only in the face of conventions, but of their previous innocence and unity of purpose. The lyric voice, therefore, expresses powerful emotions set against the adverse conditions surrounding Catherine and Heathcliff's adult selves; and expresses, too, the deeply-working awareness on their part, of defiance and the choice of self-interest over self-sacrifice. Thus Catherine and Heathcliff's scenes of passionate encounter contrast vibrantly with the gentle love between Cathy and Hareton.

> "I wish I could hold you," (Catherine tells Heathcliff "till we were both dead! I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do! . . . 28

To which Heathcliff replies:

> "Don't torture me till I'm as mad as yourself" 29

The soft, child-like gaiety between Cathy and Hareton is an explicit contrast, even as seen through the mediating presence of Lockwood:

> "Con-_trary_!" . . . "That for the third time, you dunce! I'm not going to tell you, again - Recollect, or I pull your hair!"
>
> "Contrary, then," answered another, in deep, but softened tones. "And now kiss me, for minding so well." 30

In using the lyric form in _Wuthering Heights_ Emily Bronte was able to effectively maintain control of the diverse elements at work in her novel, and most importantly, to create an overall perspective that is inclusive rather than exclusive in its treatment of individuals and universals. Without superimposing a moral order from without, the author employs the main bearers of the narrative design in such a way that their inherent limitations of understanding become clarifying factors within the general, interlocking scheme of responses. The refusal on Emily Bronte's part to enter into any debate, and merely to present, and to represent, a set of variables puts in motion the particular moral approach which remains undefined,but rests heavily upon the readers' sense of juxtaposition and inter-connecting evidence.

Despite the sense of the elemental and the amoral that attaches itself to Catherine and Heathcliff's rebellious actions, they remain fully realized characters whose fates are worked out within the social scheme. The fact that Emily Bronte refuses to categorize their actions makes them no less morally answerable; however, the choices they make are not constrained by any outer, formal adherances. In their case the primary factor is their personal relationship, and all other interests are essentially secondary. This stand, balanced against the impinging pressures of the society they cannot overlook even when wishing to, is the basis of all the conflict between them.

The lyric mode allows Emily Bronte a breadth and freedom of suggestion, possibility, and allusion because it taps the infinite sources of the human psyche in its avoidance of the severely rational and the limited scope of the purely accepted and conventional. At the same time the disciplined control the author exercises over the language as a whole is the main reason why the novel achieves such impact. The ironic sense is strong without being blatant because the characters are given psychologically accurate detail; their traits imprint themselves on us, and we think with them and through them only because there is no slackening of authorial control.

The romantic sense of commitment between Catherine and Heathcliff, and Heathcliff's later obsessive drive towards their union are reminiscent of a variety of elements coming within the scope of romanticism, all of which are placed and checked by the implicit valuations resulting from the novel's ironic undercurrents.

The lack of moral direction that Charlotte Bronte finds it necessary to supply in her 1850 Preface to Wuthering Heights is in fact a consciousness on the part of the author, of the general human situation, bypassing inhibitions and restraints and exploring energies and instincts. In so doing the ordinary is not dismissed, but integrated with the extra-ordinary. Social and domestic continuity remains significantly present throughout the novel, and obtrudes upon Catherine and Heathcliff's lives at every stage. However, their mutual identification cuts across the possibility of the achieved harmony that settles so easily over Cathy and Hareton.

Wuthering Heights is the work of its author's maturity of vision, hammered out over the long years of introspective imaginings and creative fantasies. The novel illustrates not only the finely-working reconciliation of inner and outer perspectives: the romantic idyll and the challenging realities of existence in a social world, but the workings of fate, tied to situation, expectation, and self-recognition. Over the whole lies the recognition, first expressed in the poetry, of inevitable, underlying, ambiguity in the human situation. Happiness is possible within certain limitations, but beyond the boundaries of the general and the normative, intensity of identification and perception issues out in frustration and anguish.

The overriding sense of personal responsibility, both to and for oneself, in the final concensus, is central to Emily Bronte's art in Wuthering Heights. In place of clear-cut moral classification and reduction there is awareness of the kind of choices made by individuals in singular situations. Essentially, we are left with Lockwood's unknowingness in the face of finality; and through that, with our own self-enclosure. At its ending, the novel preserves the multiple implications resting on Catherine and Heathcliff's fate, and on that of the next generation. The final assessment, already made by Nelly, and sealed by Lockwood's words, rests for the reader upon the unspoken and the undefined: and on the acceptance of that essential unknowingness surrounding the core of the individual's experience.

In choosing to shape Wuthering Heights around the instinctive forces of passion rather than the guidelines of the rational, Emily Bronte carried instinct into all areas treated in the novel. Judgement becomes a matter of the quality of perception, and understanding relies upon the subtlety of insight. Both the passionate and the normative are held up to scrutiny that has its source in the novel's structure and lyric form. This scrutiny becomes the means of a final reconciliation, where understanding devolves upon the reader as outsider and arbiter. The various forces within the novel, lyric, romantic, ironic, forge an equilibrium out of the continuity of the generations and the promise of renewal. Emily Bronte does not ask or supply an 'answer' or insist on groping towards any explanation of Catherine and Heathcliff. The end point of the novel, as well as its central equilibrium remains its reconciliation of the general, underlying universals of love and death, ideality and reality, ecstasy and anguish, rebelliousness and integration.

BIBLIOGRAPHY

TEXTS:

Bronte, E.J. *Wuthering Heights*, Harmondsworth: Penguin, 1971.

Bronte, E.J. *Complete Poems*, ed. C.W. Hatfield, New York: Columbia University Press, 1941.

Bronte, E.J. *Five Essays Written in French*, trs. L.W.Nagel. Introduction and notes F.E.Ratchford. Austin: University of Texas Press, 1948.

Allen, Walter. *The English Novel: A Short Critical Study*, London: Phoenix, 1954.

Allot, Miriam (ed). *Wuthering Heights*: The Rejection of Heathcliff. Essays in Criticism, London: Macmillan, 1970.

Baker, E.A. *A History of the English Novel*, London: Witherby, 1924-67

Barnes, Djuna. *Nightwood*, New York: James Lauglin, 1961.

Beer, Gillian. *The Romance*, London: Methuen, 1970.

Behn, Aphra. *Oroonoko*, London: J.M.Dent & Sons, 1930.

Black, Michael. *The Literature of Fidelity*, Chatto and Windus, 1975.

Blondel, Jacques. *Emily Bronte: Expérience Spirituelle et création poétique*, Paris: Presses universitaires de France, 1955.

Booth, Wayne C. *The Rhetoric of Fiction*, Chicago: University of Chicago Press, 1974.

Brantlinger, P. "Romances, Novels and Psychoanalysis" in *Criticism*, XVII, no. 1 winter, 1975, p. 15-40.

Brick, Allan R. "*Wuthering Heights* - narrator, audience, message." *College English*, XXI, Nov. 1959, p. 80-86.

Brown, Helen. "The Influence of Byron on Emily Bronte", in *Modern Language Review*, XXXIV, 1939, p. 324-38.

Burney, Fanny. *Evelina; or, The History of a Young Lady's Entrance into the World*, London: J.M.Dent & Sons, 1941.

Cecil, David. *Early Victorian Novelists*, London: Constable & Co., 1934.

Craik, W.A. *The Bronte Novels*, London: Methuen, 1968.

Crandall, Norma. *Emily Bronte: A Psychological Portrait*, New York: Klaus Reprint Co., 1970.

Davis, Robert M (ed). *The Novel: Modern Essays in Criticism*, "*Nature and Forms of the Lyrical Novel*" by Ralph Freedman. New Jersey: Prentice-Hall, 1969.

Dry, Florence. *The Sources of Wuthering Heights*, Cambridge: Heffer, 1937.

du Maurier, Daphne. *The Infernal World of Branwell Bronte*, Harmondsworth: Penguin, 1974.

Eagleton, Terry. *Myths of Power: A Marxist Study of the Brontes*, London: Macmillan, 1975.

Everitt, Alistair (ed). *Wuthering Heights; An Anthology of Criticism*, London: Cass, 1967.

Ewbank, Inga-Stina. *Their Proper Sphere*. A Study of the Bronte sisters as early victorian female novelists, London: Arnold, 1966.

Fenton, E.H. "The spirit of *Wuthering Heights* as distinguished from that of Gothic Romance", in *Washington University Studies*, VIII (Humanities Series, no. 1. St. Louis, Missouri, 1920), p. 103-22.

Freedman, Ralph. *The Lyrical Novel, Studies in Hermann Hesse, André Gide, and Virginia Woolf*, New Jersey: Princeton University Press, 1963.

Gaskell, E. *The Life of Charlotte Bronte*, Harmondsworth: Penguin, 1975.

Gerin, Winifred. *Emily Bronte: A Biography*, Oxford: Clarendon Press, 1971.

Graham, Kenneth. *English Criticism of the Novel*, Oxford: Clarendon Press, 1965.

Gregor, Ian (ed). *The Brontes: A Collection of Critical Essays*, New Jersey: Prentice-Hall, 1970.

Hafley, James. "The Villain in *Wuthering Heights*", Nineteenth Century Fiction, XIII, (1958), 213.

Hawthorne, N. *The House of Seven Gables*, Ohio State University Press, 1965.

Hewish, John. *Emily Bronte: A Critical and Biographical Study*, London: Macmillan, 1969.

Hewitt, Douglas. *The Approach to Fiction: Good and Bad Readings of Novels*, London: Longman, 1972.

Hinkley, Laura. *The Brontes, Charlotte and Emily*, London: Hammond, Hammond & Co., 1947.

Howinson, G.H. *The Limits of Evolution and Other Essays*, London: Macmillan, 1969.

James, Henry. *The American*, 1877 version revised in autograph and typescript for the New York edition of 1907 by Henry James. Reproduced in facsimile from the original in the Houghton library, Harvard University, Introduction Rodney G. Dennis, Ilkley Press, 1976.

Justus, James. "Beyond Gothicism: *Wuthering Heights* and an American Tradition", *Tennessee Studies in Literature*, V, 1960, p. 25-33.

Kermode, Frank. *The Classic*, London: Faber and Faber Ltd., 1975.

Kettle, Arnold. *An Introduction to the English Novel* (2 vols), London: Hutchinson, 1951 (vol. i).

Leavis, F.R. & Q.D. *Lectures in America*, London: Chatto and Windus, 1969.

Lewis, C. Day. *The Lyric Impulse*, London: Chatto and Windus, 1965.

Lincoln, Eleanour T. (ed). *Pastoral and Romance: Modern Essays in Criticism*, Princeton, N.J., Prentice-Hall, 1969.

Maturin, Charles. *Melmoth the Wanderer: A Tale*, Lincoln, University of Nebraska Press, 1961.

Morgan, Charles. *Reflections in a Mirror*, London: Macmillan 1944.

Moser, Thomas. "'What is the matter with Emily Jane' (Conflicting Impulses in *Wuthering Heights*"), *Nineteenth Century Fiction*, XVII, June 1962, p. 1-19.

O'Neill, Judith (ed). *Critics on Charlotte and Emily Bronte*, London: Allen and Unwin, 1968.

Pinion, F.B. *A Bronte Companion*, London: Macmillan, 1975.

Praz, Mario. *The Romantic Agony*, trs. Angus Davidson, London: Oxford University Press, 1933.

Praz, Mario. *The Hero in Eclipse in Victorian Fiction*, trs. Angus Davidson, Geoffrey Cumberlege: Oxford University Press, 1956.

Proust, Marcel. *In Search of Time Lost: Swann's Way*, vol. 1, tr. C.K.Scott Moncrieff, London: Chatto and Windus, 1940.

Ratchford, F.E. *Gondal's Queen: A Novel in Verse*, Austin: University of Texas Press, 1955.

Read, Herbert. *Reason and Romanticism: Essays in Literary Criticism*, London: Faber and Gwyer, 1926.

Reeve, Clara. *The Old English Baron; A Gothic Story*; ed. with an introduction by J. Trainer, London: Oxford University Press, 1967.

Sanger, C.P. *The Structure of Wuthering Heights*, London: Woolf, 1926.

Schorer, Martin. "Technique as Discovery", *Hudson Review*, I, Spring 1948, p.67-87.

Shorter, Clement. *The Brontes, Life and Letters*, (2 vols), London: Hodder and Stoughton, 1908.

Shorter, Clement. *The Brontes and their Circle*, London: J.M. Dent & Sons, 1914.

Sinclair, May. *The Three Brontes*, London: Hutchinson, 1933.

Smith, Anne (ed). *The Art of Emily Bronte*, London: Vision Press, 1976.

Spark, M. *Selected Poems of Emily Jane Bronte*, London: Grey Walls Press, 1952.

Spark, M. and Stanford, D. *Emily Bronte, Her Life and Work*, London: Owen, 1953.

Swinden, Patrick. *Unofficial Selves: Characters in the Novel from Dickens to the Present Day*, London: Macmillan, 1973.

Underhill, Evelyn. *Mysticism: A Study in the Nature and Development of man's spiritual Consciousness*, London: Methuen, 1960.

Van Ghent, Dorothy. *The English Novel, form and function*, New York: Harper and Rowe, 1953.

Varma, Devendra P. *The Gothic Flame*, New York: Russell, 1957.

Villas, Irene C. *The Authorship of Wuthering Heights*, London: Hogarth, 1936.

Visick, Mary. *The Genesis of Wuthering Heights*, Hong Kong: Oxford University Press, 1958.

Watt, Ian (ed). *The Victorian Novel, Modern Essays in Criticism*, London: Oxford University Press, 1971.

Williams, Ioan (ed). *Novel and Romance 1700-1800: A Documentary Record*, London: Routledge and Kegan Paul, 1970.

Williams, Ioan (ed). *Sir Walter Scott, On Novelists and Fiction*, London: Routledge and Kegan Paul, 1968.

Winifreth, Tom. *The Brontes and Their Background*, London: Macmillan, 1973.

Woolf, Virginia. *Mrs Dalloway*, Harmondsworth: Penguin, 1971.

Woolf, Virginia. *The Common Reader*, London: Hogarth, 1935.

Young, G.M. *Victorian England: Portrait of an Age*, London: Oxford University Press, 1936.

NOTES

Chapter one

1 1850 Preface to Wuthering Heights.

2 Ibid.

3 Reviewers of Wuthering Heights were generally scathing in their comments. The Quarterly Review suggested that the novel was "too odiously and abominably pagan to be palatable to the most vitiated class of English readers."

The reviewer of The Leader (December 28, 1850) said of the novel, ". . . coarse in language and coarse in conception, the coarseness apparently of violent and uncultivated men".

4 Life and Letters of Sydney Dobell, I, 175.

5 Wuthering Heights p. 39

6 The Life of Charlotte Bronte p.274

7 David Cecil, Early Victorian Novelists.

8 Ibid, p. 169.

9 Ibid, p. 170.

10 Wuthering Heights p. 38.

11 Moser, T. "'What is the matter with Emily Jane?' (Conflicting impulses in Wuthering Heights)," Nineteenth Century Fiction, XVII, June 1962, p. 1-19.

12 Ibid.

13 Ibid.

14 Ibid.

15 Q.D.Leavis, Lectures in America, "A Fresh Approach to Wuthering Heights,"p. 86.

16 Barbara Hardy, in The Art of Emily Bronte, (ed. Anne Smith) "The Lyricism of Emily Bronte," p. 94-95.

17 Wuthering Heights p. 135-136.

18 Barbara Hardy, "The Lyricism of Emily Bronte," p. 95.

19 Ibid, p. 101.

20 Virginia Woolf, Collected Essays I p. 188-189.

21 Wuthering Heights p. 64.

22 Ibid, p. 67.

23 Ibid, p. 70-71.ts p. 64.

24 Ibid, p. 70.

25 Ibid, p. 67.

26 Ibid, p. 45.

27 Virginia Woolf, *Mrs Dalloway*, p. 6.

28 Ibid., p. 49.

Chapter two

1 John Keats, *Ode On A Grecian Urn*, verse 2, lines 11-12

2 *Wuthering Heights* p. 196-97.

3 14th April, 1845. Hatfield, p. 225 (no 184).

4 Although we cannot be sure that Emily had actually tired of Gondal itself, it is plain from *Wuthering Heights* that she was able to come to terms with the major themes of her novel without being influenced by the subjectivity and self-indulgence of the Gondal edifice.

5 The periodicals taken by the Brontes included *Blackwood's* and *Fraser's* provided such opportunities, although *Fraser's* was not taken by the household until 1831. Hogg wrote for *Blackwood's*, and Shelley would have been read in it too. Hoffmann Emily would have read in the original.

6 *Lara*, Canto I, XVII-XIX.

7 *Wuthering Heights* p. 363.

8 Byron's biographer, Moore, tells the story of Byron and Annabella on their wedding night. This biography would have been available to the Brontes and would no doubt have held a great deal of interest for them.

9 *Wuthering Heights*, p. 135.

10 Ibid.,

11 Brantlinger, "Romances, Novels, and Psychoanalysis" p. 31.

12 Ibid., p. 21.

13 Ibid., p. 23.

14 Ibid., p. 22.

15 Ibid., p. 21.

16 Ibid., p. 21.

17 The Gothic and Byronic modes of fiction, overlaid by sentiment and melodrama lay themselves open to insulation from the real world. The exaggerated and fantastical realms produced by this sort of writing - like the kind

found in Emily Bronte's melodramatic verse - are indeed divorced from any kind of reality. However, the Romance form gains its impact from the proximity of the real and the rational impinging upon the ideal and creating conflict.

18 *Wuthering Heights* p. 151.

19 Ibid., p. 321.

20 Ibid.,

21 Ibid., p. 198.

22 Ibid., p. 197.

23 George Eliot, *Middlemarch* chapter one.

24 *Swann's Way*, p. 111-112.

25 Ibid., p. 113.

26 Ibid., p. 60.

27 Ibid., p. 61.

28 Ibid.,

29 Ibid.,

30 Ibid., p. 61-2.

31 Ibid.,

32 *Nightwood*, p. xi.

33 Ibid., p. xii.

34 Ibid.,

35 Alan Williamson,"The Divided Image: The Quest for Identity in the Works of Djuna Barnes", p. 59.

36 *Nightwood*,p. 88.

37 Ibid., p. 83.

38 Williamson, p. 60.

39 Ibid.,

40 *Nightwood*, p. xii.

41 Ibid.,

42 *Williamson*, p. 61.

43 *Williamson*, p. 62.

44 *Nightwood*, p. xii.

45 *Wuthering Heights* p. 279.

46 Although Miss F. E. Ratchford has presented the thesis of Emily's complete and integrated involvement with the world of Gondal as a saga of events, an arrangement of characters, and a close-knit whole, we have no access to

the fiction surrounding Gondal, and thus we cannot know for sure exactly how much this creative fantasy controlled Emily's consciousness.

47 From the collection of Emily's poems which remain to us it is possible to trace the development of technical and intellectual skills related to the working-out of ideas and emotions generated within a Gondal scheme of events. Tones, moods, and characterization range over a wide scale within which Emily found the freedom to experiment unhampered in what was completely private.

Chapter Three

1 Birthday note, July 30 1845.

2 Clement Shorter, Lives and Letters vol i p. 304-5.

3 Ibid.,

4 The collection of Emily Bronte's complete poems, as we have it, ranges over the period from 1836 to 1848.

5 Specifically, Miss F. E. Ratchford's thesis regarding the place of Gondal in Emily Bronte's creative consciousness. She contends that all the poetry fits together into a complete whole, and all of it relates directly to the realm of Gondal. Such a view necessarily precludes any movements in and out of the Gondal situation, and instead assigns a specific place in the saga to each individual piece.

6 May 21, 1838. Hatfield p. 63 (63).

7 August 6, 1837. Hatfield p. 40-41.

8 August 1837. Hatfield p. 45 (18).

9 Ibid., p. 46 (20).

10 July 12, 1839. Hatfield p. 113 (107).

11 November 1837. Hatfield p. 54 (34).

12 September 14, 1846. Hatfield p. 244-45 (192) lines 31-34.

13 Ibid., lines 14-18.

14 January 2, 1846. Hatfield p. 243 (191) lines 18-25.

15 July 11, 1838. Hatfield p. 77 (77) lines 1-8.

16 July 12, 1839. Hatfield p. 113 (107) lines 1-8.

17 February 3, 1845. Hatfield p. 220 (181)lines 1-6.

18 Ibid., lines 53-56.

19 Ibid., lines 7-10, and 11-14.

20 April 10, 1845. Hatfield p. 224 (183) lines8-11.

21 Ibid., lines 29-32.

22 April 14, 1845. Hatfield p. 225 (184) lines 9-20.

23 March 3, 1845. Hatfield p. 222-23 (182) lines 13-24.

24 *Romeo and Juliet* Act III Scene ii.

25 March 3, 1845 line 14.

26 *Wuthering Heights* p. 122.

27 October 14, 1844. Hatfield p. 208-9 (176) lines 31-35.

28 October 14, 1844. Hatfield p. 208 (176) lines 1-5.

29 Ibid., line 9.

30 Ibid., line 39.

31 Ibid., line 12.

32 Ibid., lines 21-25.

33 *Wuthering Heights*, p. 321.

34 April 13, 1843. Hatfield p. 184-5 (157).

35 Ibid., lines 1-8.

36 Ibid., lines 21-24.

37 Ibid., lines 29-40.

38 *Wuthering Heights*, P. 122.

39 Ibid., p. 320.

40 July 6, 1841. Hatfield p. 165 (148).

41 Ibid., lines 1-4.

42 Ibid., lines 9-20.

43 October 9, 1845. Hatfield p. 236-241 (190).

44 Ibid., line 13.

45 Ibid., line 34.

46 Ibid., line 22.

47 Ibid., lines 25-26.

48 Ibid., line 67.

49 Ibid., lines 69-92.

50 In the scenes between Catherine and Heathcliff as adults, when they come into conflict with the world around them and hence with one another, we are made aware that their passion is extraordinary not only in its intensity but in its very quality of exclusiveness and separation from ordinary considerations. The kind of identification between Catherine and Heathcliff, as revealed in their language, reflects heightened perceptions and extremities of feeling. These painful emotions mirror a similar pattern to those expressed in "Julian M. and A. G. Rochelle".

51 September 3, 1844. Hatfield p. 205-6 (174) line 8.

52 Ibid., lines 19-30.

53 Wuthering Heights, p. 354.

54 Hatfield p. 82 (79) lines 1-8.

55 Hatfield p. 52 (31) lines 1 and 2.

56 Hatfield p. 188 (160) lines 13 and 14.

57 November 1837. Hatfield p. 56 (36) lines 1-12.

58 Wuthering Heights, like these lyric pieces of poetry, uses language precisely and compactly and in so doing attains a mood, allied to the author's objectivity of position, in which resonance plays the greatest part.

59 Mary Visick in The Genesis of Wuthering Heights, finds a clear and direct connection between the development of thought in the poems and Wuthering Heights.

60 Hatfield p. 228 (B40).

61 Hatfield p. 230 (B41).

Chapter Four

1 Mario Praz, The Romantic Agony, "The Metamorphosis of Satan".

2 Wuthering Heights, p. 141.

3 Ibid.,

4 The influence of the Gothic and the Byronic was especially felt in the trend towards heavy melodrama for the sake of conjuring emotions in the reader. Heathcliff reveals a great deal about sentimentality of this kind because he is so plainly not posturing, and because Lockwood, who at first admires his image, recoils from the reality of passion and cruelty.

5 Wuthering Heights, p. 79.

6 Ibid., p. 101.

7 Ibid.,

8 Wuthering Heights, p. 121.

9 Ibid., p. 118-19.

10 Ibid., p. 121.

11 Ibid., p. 121-22.

12 Ibid., p. 122.

13 Ibid.,

14 Wuthering Heights, p. 53.

15 Ibid., p. 55

16 George Eliot, Middlemarch ch. 1.

17 *Wuthering Heights*, p. 135.

18 Ibid.,

19 *Wuthering Heights* p. 146.

20 Ibid., p. 158.

21 Ibid., p. 162.

22 Ibid.,

23 *Wuthering Heights*, p. 163.

24 Ibid.,

25 *Wuthering Heights*, p. 156.

26 Ibid.,

27 *Wuthering Heights*, p. 134.

28 Ibid., p. 157.

29 Ibid., p. 164.

30 Patrick Brantlinger's thesis in "Romances, Novels, and Psychoanalysis.

31 *Wuthering Heights*, p. 165.

32 Ibid.,

33 *Wuthering Heights*, p. 359.

34 Ibid.,

35 *Wuthering Heights*, p. 173.

36 Ibid., p. 145.

37 Ibid., p. 187.

38 Ibid., p. 212.

39 Ibid., p. 217.

40 Ibid.,

41 *Wuthering Heights*, p. 217.

Chapter Five

1 Barbara Hardy, "The Lyricism of Emily Bronte", in *The Art of Emily Bronte* (ed) Anne Smith.

2 Emily's concentration upon the realities of existence combined with the fact that she neither pointed a moral nor entered into the novel personally to demonstrate one chafed her first critics in particular.

3 Charlotte Bronte, in the *1850 Preface to Wuthering Heights*,

says on p. 39: "Had she but lived, her mind would of itself have grown like a strong tree; loftier, straighter, wider-spreading, and its matured fruits would have attained a mellower ripeness and sunnier bloom; but on that mind time and experience alone could work: to the influence of other intellects, it was not amenable."

4 1850 Preface, p. 39 Wuthering Heights.

5 For example, those like Thomas Moser, Q.D.Leavis, and Patrick Brantlinger.

6 1850 Preface to Wuthering Heights, p. 40 Wuthering Heights.

7 Wuthering Heights, p. 203.

8 Ibid., p. 204.

9 Ibid.,

10 Ibid.,

11 Ibid.,

12 Wuthering Heights, p. 130.

13 Ibid., p. 89.

14 Ibid., p. 92.

15 Ibid.,

16 Wuthering Heights, p. 94.

17 Ibid., p. 119.

18 Ibid., p. 120.

19 Ibid., p. 121.

20 Ibid., p. 189.

21 Ibid., p. 321.

22 Ibid., p. 353.

23 Ibid., p. 346.

24 Ibid., p. 338.

25 Ibid.,

26 Wuthering Heights, p. 338.

27 Ibid., p. 339.

28 Ibid., p. 195.

29 Ibid.,

30 Wuthering Heights, p. 338.