

T.C.
İSTANBUL YENİ YÜZYIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
ANGLO-AMERICAN LITERATURE AND CREATIVE
WRITING PROGRAMME



MYTH AND SUPERNATURAL POWER IN EMILY
BRONTE'S *WUTHERING HEIGHTS*

MA THESIS

HANEEN ALBAWI

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İSTANBUL, MARCH 2023

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ETHICAL STATEMENT

I prepared my project following the thesis writing rules of the Institute of Social Sciences at Istanbul Yeni Yüzyıl University, and I hereby declare that;

- I have obtained the data, information, and documents provided within the thesis according to academic and ethical rules,
- I have submitted all information, documents, evaluations, and results under the requirements of scientific ethics and moral rules,
- I have cited all works that I have used in the project by appropriately referring to my sources,
- I have not made any changes to the data used,
- I declare that the work I present is original, and

if found otherwise, I accept all loss of rights that may occur.

28/03/ 2023

HANEEN ALBAWI

PREFACE

I would like to thank my supervisor Dr. Öğr. Üyesi Sedat İşçi for his patience, support, understanding and guidance at every stage of this letter. He was always available when I needed his guidance without delay. I am very grateful for his constructive academic guidance. Working with him is a great honor. In addition to his advisors, I would like to thank the members of the dissertation committee, Prof. Dr. Günseli İŞÇİ and Dr. Öğr. Üyesi Uğur Diler For their invaluable insights and recommendations, their valuable comments and suggestions helped this study take its final shape.

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ISTANBUL, 2023

HANEEN ALBAWI

ÖZET

EMILY BRONTE’NİN UĞULTULU TEPELER’İNDEKİ MİT VE DOĞAÜSTÜ GÜÇ

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Bu çalışma, Uğultulu Tepeler romanının mit ve doğaüstü unsurlar açısından incelemeyi ve bunların romanı nasıl etkilediğini ve mitleri veya doğaüstü unsurları temsil eden durumları tartışmayı amaçlamaktadır. Bu çalışma anlatıcının yazım tarzından, mitler ve doğaüstü unsurlarla ilgili bazı alıntılar ve temaların analizlerinden yararlanarak araştırma sorularını yanıtlamayı amaçlamıştır. Araştırma sonucunda, Emily Bronte'nin doğaüstü ve gotikle ilgilendiği ve gotiği cinselleştirmeyen ince erotik kavramları yetişkin figürlerinden ziyade çocuklar üzerinden Viktorya dönemi tasvirinde ve karakterizasyonunda kullandığı bulunmuştur. Figürler, gotik sanatsal ifadenin odak noktası olarak çocukları somutlaştırır. Bu Viktorya dönemine ait figürler, Viktorya dönemine ait çocuğu aynı cinsiyetten yetişkinlere kıyasla daha önemli bir hümanist figür olarak nitelendirilen çocuk imgeleri aracılığıyla gotiği yeniden tasavvur etmektedir. Ayrıca bulgular, Bronte'nin, Earnshaw'ların aile üyeleri arasındaki nefretten haberdar olan Heathcliff de dahil olmak üzere aile üyeleri arasında çatışmalar yaratarak aile ve İrlandalı kökler arasındaki bağı tasvir ettiğini göstermektedir. Heathcliff ve yabani davranışları, Catherine'le fırtınalı bir ilişki yaşayarak sakin aileyi bozar ve Hindley'de aşırı bir küçümseme ve nefret uyandırır.

Anahtar Kelimeler: Emily Bronte, Mit, Doğaüstü Unsurlar, Uğultulu Tepeler.

ABSTRACT

MYTH AND SUPERNATURAL POWER IN EMILY BRONTE'S *WUTHERING HEIGHTS*

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This study aims to analyse the novel under lens of the terms myth and supernatural elements to find out how they affect the novel *Wuthering Heights*, as well as to discuss situations that represent myths or supernatural elements. Drawing on the narrator's writing style and analysis of some quotes and themes related to myths and supernatural elements, this study tries to answer the research questions. The results showed that Emily Bronte is interested in the supernatural and the gothic, and this is apparent in her depiction and characterization of the Victorians who do not sexualize the gothic and take the subtle erotic concepts on children rather than adult figures. Figures embody children as the focal point of the gothic artistic expression. These Victorian figures re-imagined the gothic through children images who characterised the Victorian child as presumably a more significant humanistic figure compared to the adults of the same gender. In addition, the findings indicated that Brontë depicts the connection between the family and Irish roots by creating family struggles among the family members, including Heathcliff who is acquainted with the hatred among the family members of the Earnshaws. Heathcliff and his undomesticated customs upset the quiet family with a tempestuous association with Catherine and stir extreme disdain and hatred from Hindley.

Keywords: Emily Bronte, Myth, Supernatural Elements, *Wuthering Heights*.

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INTRODUCTION

The Myth and the elements of supernatural forces are discussed in the novel *Wuthering Heights* by Emily Bronte. To this end, the impact of these terms on the publication and popularity of the novel and making it one of the most influential novels of that time are explored. The study aims at dissecting the novel under lens of the terms myth and supernatural elements to find out how they affect the novel *Wuthering Heights*, as well as to discuss situations that represent myths or supernatural elements. The book *Wuthering Heights* is rife with discrepancies. Both the setting at Grange and the inhabitants of those households, as well as their lifestyles, diverge from that of the Heights. While Catherine is a complex person and very dissimilar from any other woman character in the book, Heathcliff is a paradox juxtaposed against the meek and lean Edgar Linton. Critics had been perplexed and amazed by the novel's odd characters and surroundings at the time of its publication. But this also distinguishes the book and its characters from others.

The book has all the makings of a tragic and gothic love story, from extremely complicated charismas to powerful and complicated sentiments. Because sad demises happen and Catherine's soul follows Lockwood, the book is macabre. Despite everything, it is a unforgettable fictional account that is both intensely engrossing and captivating. *Wuthering Heights* transcends the typical tragic romance in many ways. Emily Brontë divides the natural world from supernatural elements that she introduces into the novel by assigning a third narrator who narrates the novel from the lens of a natural world. This is confirmed by Głowiński who claims that in a chronological, third-person narration the author separates the two worlds: the real one and the other one.

Heathcliff is introduced by Bronte as a rescued gypsy, which immediately establishes him as an outcast—a defining trait of a Byronic Hero. He noted that even in his new home, he was not totally welcomed, as his saviors' children insisted on "spitting at the silly thing" and "refused to have [Heathcliff] in bed with them " (Bronte). As the first person to truly accept the youngster he saved, Mr. Earnshaw has a strong bond with him, which is conveyed by Bronte. Despite being shown to love Heathcliff, Mr. Earnshaw never formally adopts him into the family. In contrast to his family name, he only gives the boy the name Heathcliff.

By keeping the hero an outcast, Bronte is consistent with Byron in this regard. Immediately following by Mr. Earnshaw "[pushing] him from their company to the servants," Bronte intensifies Hindley's distaste for the gypsy and requires him to exert just as much work, if not more, than the slaves do (Bronte). Catherine tells Heathcliff that despite all of her love for him, he will never be good enough for her. The two characters promised fair to grow up as insane as savages" in their youth, but Catherine, who had a gruff temperament, turns away and becomes a young woman while receiving treatment at the Lintons (Bronte). She declares that marrying Heathcliff would be "degrading [her]," turning away from her pure, true love (Bronte). Heathcliff has to experience this ongoing betrayal by the only person he truly loves in order to fulfil Bronte's goal for him to be the Byronic Hero.

To intensify the gloomy effect, the author included a supernatural element. *Wuthering Heights* is about more than just romance; it also deals with hate, retaliation, class struggle, difficult affairs, and a number of other complex issues. The romance in the book begins innocently enough before blossoming into obsessive retaliation. At a young age, Catherine and Heathcliff begin to fall in love. Catherine develops an attraction to social prestige as they become older and hopes to live a better life with Edgar Linton. She marries Edgar, a wealthy man who can afford all the comforts of life, leaving Heathcliff behind. Due to his inability to handle Catherine leaving him for Edgar, Heathcliff is compelled to leave the scene. This quote denounces the man-made practices to develop understanding:

"The fast development of understanding, which, like the development of a wave of the sea, of sound, or of light from the sun, spreads itself not this way or that only, but in all directions, will, I doubt not, be the means, under God, of extirpating all error and prejudice, and of putting an end to all undue and usurped authority in the business of religion, as well as of science; and all the efforts of the interested friends of corrupt establishments of all kinds will be ineffectual for their support in this enlightened age ... The English hierarchy ... has equal reason to tremble even at an air-pump, or an electrical machine." (Joseph Priestley, 2002, p.60)

Accordingly, understanding spreads in all directions like the air or sun rays. Although the novel received criticism for its odd treatment of love, Bronte's skill as a

storyteller was recognized. Heathcliff is a charismatic but risky character. He generally defies comprehension and is a little erratic and insane. The settings are a major strength of the book, in addition to the characters.

The entire novel's plot takes place in a setting removed from civilization and societal problems. The novel received harsh criticism at the time of its publication because of how unbelievable the locations and tragic character made it seem. The novel's appeal, however, resides in the way it examines human emotions, various aspects of the psyche, and how circumstances affect these. Heathcliff's insecurity, which stems from his dysfunctional background, is the cause of the significant personality change that has occurred throughout the course of the novel. Except for the one who left him for Edgar Linton, he has no one on whom to rely and no allies. One of the novel's main draws is the unpredictability that runs throughout his character from the start.

The weather, hills, and moors all mirror the desolate existence within Heights. The storm in the hills is a reflection of the protagonists' emotional suffering. In Heights and Grange, the daily routine is unpredictable, much like the weather. On the exterior, life at the Grange seems improved, but on the inside, it's still gloomy and pallid, exactly like the Linton Kids. The Earnshaw and Linton families stand for two polar different extremes of life. The Lintons live a more orderly and civilized existence than the Earnshaws, who are disorganized and lack discipline. Although the paranormal and spiritual elements are used to make events seem harsh, they also magnify the misery and hook readers to the work. Because of the suffering and tragedy it contains, the novel's main attraction is strengthened. None of the characters can escape suffering. Heathcliff's arrival at the "Heights" alters everyone's way of life as if Catherine's father had brought a storm from Liverpool with him.

Heathcliff and Catherine, the two main characters, share a number of similarities. They are both obstinate and possessive. The central theme of the book is the two characters' love, although Heathcliff's obsession with retaliation may be even more tragic. Most characters succumb to an unidentified evil one by one. After her passing, Catherine's ghost lingers in the Heights (Only Lockwood sees her in his dream). The Earnshaw family and the Linton family have quite different outlooks on life. Their family values are different, and the Lintons appear to be much friendlier than the Earnshaws. Up until Heathcliff's passing, no one takes comfort in the book.

Catherine is divided between Edgar and Heathcliff where she lies in death, exactly as she was in life. She often regretted marrying Edgar because he could never provide the same kind of deep love that Heathcliff did. Catherine was never able to discover the intensity and manliness she expected from her husband in Edgar because he was never Heathcliff. She passes away, and because Heathcliff is still crazy and looking for retribution for not finding her, she haunts his memory after her passing.

Because of how much hatred and suffering there is in the novel, many readers find it to be horrific. Heathcliff's character frequently comes across as repulsive. Next to him, Edgar looks to be a silly and poor individual. The worst of the two outcomes is Catherine, who tragically dies while giving birth to Cathy. Some critics viewed Heathcliff as a psychopath and a monster with physical deformities. I find both his love and his hate revolting. Whether it's out of love or to exact revenge, he is consistently eager to go above the call of duty. He gives everyone more than they can manage. Overall, it seems that Emily Bronte tried everything she could to make the lives of the two families seem horrific.

Cathy and Hareton are the final two persons standing. Hareton is taught to read by Cathy, who also gives him tender care and compassion. She is aware of the wrongs done to the innocent creature by Heathcliff. They will shortly get married towards the end. With Heathcliff's passing, it appears that the sad episode at the Heights is finished. Although Catherine and Heathcliff were unable to be together during their lifetimes, their marriage to Cathy and Hareton is proof that they will be reunited in the hereafter. The book is incredibly captivating, and while Heathcliff and Catherine's misery is genuinely unpleasant, it is the intensity of their yearning that increases the book's allure. Rest is unpleasant and twisted throughout the entire book.

The novel's ending shows a reduction in suffering and gloom and what seems to be a new beginning, but Catherine's eerie presence lingers throughout the entire narrative because everyone has suffered so much for her sake; the punishment only ends with Heathcliff's passing. The author demonstrates how people make their lives horrible because they are unable to let go of their expectations of others. In the book, very few characters find what they were hoping for in life. Nobody in life experiences what is expected of them, including Mr. Earnshaw, Heathcliff, Catherine, and even the Linton children. Even though the black gypsy child is at the epicenter of this catastrophe, he did not start it. He's not the only one to blame;

Catherine and Hindley are equally to blame. Given the challenges Heathcliff has endured in his life, his actions appear reasonable and, to a certain extent, forgivable.

Reading into the psychology and emotions of some characters in the book becomes challenging due to the novel's high level of emotional and psychological drama. It is, however, because they possess contradicting qualities. By the conclusion, the picture is more lucid. Although Emily Bronte has a lovely writing style, her selection of scenes and people is far more appealing. Things have gone full circle towards the end thanks to the author's well-executed sequence of events. The nomad kid's passing puts an end to a storm that had begun to develop since his arrival. Heathcliff's entrance to *Wuthering Heights* gave the impression that time had stopped. Lockwood thinks Heathcliff is stingy and leads an unpleasant life. The author's exploration of a profoundly sadistic aspect of love was problematic for reviewers of her time since it was hard for them to understand. Most readers are unprepared for the kind of love and hatred in the book.

By portraying Heathcliff as being extremely conceited, melancholy, and overly sensitive, Bronte demonstrates extraordinary effort in his path as a Byronic Hero. Lord Byron's writing is characterized by vanity and melancholy. The narrator of the poetry "My Soul is Dark" expresses extreme melancholy in it, saying that "[he] must weep" (line 11) and that "it hath been sorrow nourished" (line 12) because he can no longer find joy in life. Even though he is the one who is reluctant to declare his affections for her, Heathcliff confronts his irritation with Cathy on a regular basis and places the burden of that anger on her. By having Nelly tell Heathcliff that "proud people produce terrible tragedies for themselves," Bronte draws comparisons between her work and Byron's and emphasizes how others can see Heathcliff's arrogant attitude (Bronte). In a poem of a grim mood similar to the protagonist of *Wuthering Heights*, Byron writes, "All that the pride can sense is anguish" (Prometheus line 8). In this passage of the narrative, Bronte nearly exactly imitates her idol. In how others perceive his intense affections for Catherine, Heathcliff is incredibly conceited. He thinks that by disregarding the ways that others detected his activities, he could better hide them from himself since "they know not I knew thee" (When We Two Parted line 21). He thinks he can hide himself from every character in the book because of his conceit toward others. A Byronic Hero's enormous ego and arrogance are ultimately what cause their untimely grief.

The researcher aims to spot light on the significant elements of literature in the novel to understand its myth and supernatural power, purpose, messages and indications. Jana Bradley says in *Methodological Issues and Practices in Qualitative Research* that qualitative research helps the researcher:

“to present the internal rationale of qualitative research as issues and practices that arise within the context of assumptions about reality and what we can know about it; to encourage researchers to examine the relevance of qualitative assumptions, issues, and practices to their own research problems; and to point readers toward more detailed discussions of qualitative research.” (Jana, 1993, p. 431)

The researcher also aims to analyze the suggestions of some words and expressions that Emily Bronte has used in *Wuthering Heights* and their effect in the novel. This would help English major students to realize the psychological torture that can be experienced through his loss of beloved ones. It also conveys how Gothic literature with its supernatural beings can arouse multiple feelings of apprehension, anticipation and trauma in the reader. Throughout this research, various quotations, themes, techniques, dialects, and figures of speech will be analyzed to explore how Emily Bronte uses the different kinds and images of myth and supernatural power to suggest a kind of an independent literature as it is shown in *Wuthering Heights*.

This method enables the researcher to discover the functions of myth and supernatural power elements of fiction. Moreover, different questions will be raised throughout the study to provide a broader comprehension on this research for English major students. For instance, what are the forms of myth and supernatural power in *Wuthering Heights*? What is the purpose of myth and supernatural power in *Wuthering Heights*? What are the characteristics of myth and supernatural power? What are the strategies used by the writer in managing myth and supernatural power throughout the novel? How is myth and supernatural power a way of contemplating a literary work? What are the main themes in *Wuthering Heights* and what is the purpose of each theme? What are the main techniques in *Wuthering Heights* and what is the purpose of each technique? How do visual images contribute in enriching the novel with myth and supernatural power? What effects does myth and supernatural power have on the progress of action throughout the novel? Finally, what is the

message behind *Wuthering Heights*' language in the novel?

This study is important for me as a researcher because it will deepen my knowledge in the English literature. Besides, it is vital for other English major students because this topic is recent and the research on this subject is scarce and limited. Therefore, this study will be a reference for students who inquire about myth and supernatural power in English literature. This study delves in the heart of the novel to discover the meaningful themes, dynamic techniques, myth and supernatural power and so on. This would be interesting for scholars, teachers, and students as well.

The first chapter of the study is a biographical analysis of the supernatural and the gothic in *Wuthering Heights* in terms of characters, major themes, effective techniques, dialects, visual images, and meaningful figures of speech. This chapter is necessary since it paves the road for English major students to understand the novel as well as infer how the aforementioned points contribute in enriching the novel with all images of myth and supernatural power such as beasts, devils, zombies, ghouls, phantoms and fairies.

The second chapter of the research is an elaborative study on myth supernatural and the gothic in *Wuthering Heights*. It aims to analyze numerous definitions of myth and supernatural power along and their functions in *Wuthering Heights* with illustrating several examples from the novel. It also discusses many points related to gothic and supernatural power such as its characteristics, strategies, devices, metaphysics, and purpose. This chapter also sheds light on gothic and supernatural power as a way of contemplating literary works. It will help English major students and researchers to understand the concept of gothic and supernatural power and its effect on the literary works.

Back to *Wuthering Heights*, it is an extremely violent book and that violence can be seen right from the beginning. Lockwood turns up at *Wuthering Heights* and these great savage dogs attack him and knock him over. When he is brought into the house, they immediately throw a bucket of cold water over him. So, right from the start, everybody gets caught up in cycles of violence and it is there even among the children. When Heathcliff first appears, the children are really cruel to him. Also, when Cathy asks for a present from her father from Liverpool - she asked for a whip

- what she gets instead of the whip, is Heathcliff. And, he has that destructive, cruel power through the book. At first, it just seems very uninhibited - all the children are cruel to one another, but also in the way they speak to each another. Cathy says, "I hope he'll flog you sick", she says of Heathcliff and Linton. It gets more controlled in the second half of the book and whether Heathcliff calculates his violence much more realistically in a way in the second half.

It is something that shocks so many of the early reviewers of the book. It seems that this completely wild, uninhibited book, disgusting, horrible, violent and that is something that readers, since the novel has been written, have responded to and it is something new that Emily Brontë brings to the English novel. It is hard to know why Emily Brontë was so fascinated by violence. I think it is the way that they managed to keep in touch with very primitive, primal emotions in their childhood and so that they can do the adult controlled things, as it were, but they know that what lies underneath it can often be much more uninhibitedly cruel or destructive.

Thus, it is a very violent novel and the first readers, I think, were shocked and surprised by it and it was, it seemed so different from the kind of genteel novels that they were often used to. So, it says in an anonymous early review that:

"In *Wuthering Heights*, the reader is shocked, disgusted, almost sickened by details of cruelty, inhumanity and the most diabolical hate and vengeance. And anon come passages of powerful testimony to the supreme power of love, even over demons and the human form. The women in the book are a strange, fiendish, angelic nature, tantalizing and terrible and the men are indescribable out of the book itself." (Anonymous, 1848, para.3)

In many ways, that is quite a positive review, but captures really well both how shocking the novel is and the way it unites apparently, incompatible qualities - that they are both seductive and terrifying at the same time. At any rate, *Wuthering Heights* has been identified as a Gothic novel, a literature genre that blends horror and romance. It traditionally spotlights supernatural confrontations, hazards to young women such as violence, madness, revenge or death, sinister and uncanny backgrounds such as graveyards, ghosts, desolate landscapes and unravelling ruins in order to impart the impact of delightful horror. (Piña, G., n.d.).

1. ANALYSIS OF THE SUPERNATURAL AND THE GOTHIC

1.1. Definition of the Gothic

The nature of myth is established in the combination of old and new. Accordingly, it normally happens during the verifiable moving period from the finish of mediaeval times to the start of industrialization. Contemporary, innovation and science exist together with the old foundation. This weird matching makes the feeling of weariness and distance that gothic is popular for. Despite the fact that humankind's mechanical commercial appears to make the present developing, in all actuality, the present cannot remain without the past, and both are covered. Characters in mythical novels normally end up in obscure spots since they and readers abandon the protected world they know and their shelter to return to are apparitions which are their home in this kind of game. They are utilised to analyse the nature of myth, while signs, condemnations, and strange notions add a further demeanour of myth. Myths are not completely absolved from this generational remodel. However, their obviously straightforward design and their reference to greatness structure extensive protection from the attacks on schools and developments. As a general rule, old, middle age, and current legends just permit fringe formal changes: a difference in language or style, facilitates in reality, the names of characters, the minimal interests in the plot, and so on. This sort of redesigning of legend, verifiably, is a mythic disruption of the principal type, or story: it influences the fantasy just to the extent that it goes into concurrence with the literary portrayal. Story disruption is relative, and it just actuates a backhanded aggravation of the fantasy.

The functions of myth in literary works go beyond the natural roles of characters and assign them to supernatural roles. For example, the source of the metaphor of nature as a mother can be traced back to ancient Greek mythology where myth plays the role of mother for those who have lost their natural mothers. In such case, myth replaces the loss of mother love and tries to replace it in a supportive manner towards the end of motherless character. The mix of reality's adjustment and overabundance innovation and reality's dendritically mooring has the principal capability of making anticipation that straightforwardly causes mythical trepidation. Mythical writing components might incorporate different kinds of characters, for example, despots, mythical legends, entertainers, or reprobates; additionally, high and exhausted feelings; which is related to the idea of vengeance. It is clearly

extraordinary and can be done by humans and spirits.

The mythical philosophy is in the centre among progressive and moderate; frequently there is an adequate similarity between them in light of the fact that both are derived from blended words and motions. In other words, contrasts between individuals have a long history. In this manner, mythical individuals are created to represent wonder, abused conduct, and crossing natural life borders. The function of myth is to settle the current system, to manage the cost of faultless points of reference for training and methodology, and to put on an unassailable mindset towards the basic principles of lead, conventional establishments, and the opinions controlling the social way of behaving and strict conviction.

The irregularities in the narratives and customs are of no outcome since they are unessential for these reasons. Yet, the classic story, in contrast to the certifiable myth, might be connected just as a demonstration of association with a diversion to a crude reciter of the customary stories. Likewise, the mumming play has been rehashed with mythical concepts in a recommended way. Nonetheless, they have a more serious reason, like the advancement of the development of the harvests and other fundamental worries, is demonstrated by the way that specific kinds of powders and plays with explicit themes have been perpetually rehashed on these events at various seasons by a part or individuals from the local area who have a restrictive right to present or sanction them, particularly at nearby celebrations. Similarly, the accounts are advanced by heart from the Past " proprietors " of them and are precisely rehashed, by an accomplished raconteur they might be retold with specific varieties as well likewise with painstakingly practised sensational impacts.

Having now no unequivocal end in view past diversion, and being connected simply for the delight of feeling and hearing great stories very much told, the raconteur is at freedom to make do and enhance his method given that the genuine story is loyally recorded. However, at this stage, the fantasy is well route to declining into an inactive story without any serious importance since it is in course of failing to be an essential component in a living society. As an occasional occupation and redirection, it holds the remnants of its prior capability as an essential piece of the strict, social, and monetary design of the local area; an immediate articulation of its topic. When, nonetheless, they quit having a practical worth, sloppy and separated cultural stories are at the best pleasant stabilities bound to elimination like different

former events might turn into a mythical account of events.

The true myth varies from conventional myths. It is anything but a result of the creative mind in the feeling of speculative ideas or philosophising about the beginnings of peculiarities as a legendary story designed to make sense of items and occasions that requires deep pondering. It isn't a glorified history or allegorized way of thinking, morals, or philosophy. It is an inactive story told for scholarly entertainment or for well-known diversion as indicated by recommended custom; or myth to be deciphered by the images of psycho-scientific interpretation. Every one of these may hold components of the legend, and illuminate its tendency and capability, yet the actual fantasy isn't a dream, verse, sentiment, reasoning, religious philosophy, or brain research, however, in its complex implications and gradual additions, advancements, and degenerations, it has frequently become related with these different components and disciplines.

Joseph Plagiarist maintains that there are four fundamental theories of myth. These theories include the psychological myth theory in addition to the rational myth theory, functional myth theory, and structural myth theory. According to the rational myth theory, myths are made up to explain natural causes and happenings. You refer to the kind of myths that are produced as a means of societal control as functional myths. The structural myth theory is the third mythology hypothesis. According to this view, human nature and the human intellect serve as the models for myths. The psychological myth theory, which claims that myths are founded on human emotion, is the fourth myth theory. To put it plainly, the legend is a contorted account of history containing a core of reality with later embellishments, aetiological, ethnological, fanciful, and heartfelt.

As the group of customs has filled in degree and intricacy it has embraced an extraordinary assortment of unbelievable and legendary myths which genuine happenings are addressed as far as the endeavours, experiences fights, and wanderings of divine beings and legends, precursors and marvellous animals, human or creature in structure. Many myths, obviously, never have had any association with a particular custom or recognition, and some have quit being cultic, standing rather in the gallant, heartfelt, ethnological, or metaphorical practice. However, in the primary occurrence, the fundamental capability of fantasy is to approve and legitimise, monitor, and protect the central real factors and values, customs, and convictions that depend on

the solidness and duration of a given lifestyle. (Plagiarist, J.,1996)



1.2. Features of the Gothic Novel

According to Frank Botting Gothic novel appeared in the end of 18th century as “jagged mountains, dark subterranean vaults, gloomy forests, decaying abbeys, and wild scenery inhabited by malevolent aristocrats, bandits, orphans, and persecuted heroines” (Botting, 1996, p.45). Gothic novels are popular as they tap into the mysteries of remote houses here and there in an attempt to uncover the secrets behind them and their live or dead owners. The fiction of the late Victorian gothic commonly depicts London as a decayed metropolitan scene characterised by agonizing individuals and by its shock-filled roads of dread, with the world imagined as a dreary and terribly violent setting. In this respect, Tzvetan Todorov argues that

“It becomes clear ... that the social and literary functions of the supernatural are one and the same: it is a question of breaking the law. Whether it occurs within social life or within a narrative, the intervention of the supernatural element always constitutes a rupture in the system of established rules, and this is its justification”. (TODOROV, T., n. d. p.77)

Accordingly, the objective of the supernatural is breaking the law as it forms a rift in established regulations.

Gothic creators gave level-headed, experimental clarifications and answers for powerful events inside the novels. Even though the gothic novel is beloved by the average reader, Gothic writing became widely known during the height of Britain's print culture, and despite this, many academics and moderate masterminds harshly criticised the genre. In its ethical equivocality, the Gothic novel is viewed by some to be hazardous. That is what one unknown pundit contended on the off chance that the novel is to be 'valuable', it should be a portrayal of human existence and habits, so as to coordinate the direct in the significant obligations of life and to address its imprudence.

The Gothic classification is undermined in its redefinition of the novel and its situation as something which cannot be managed. It was accepted by certain experts that books should be a source for moral examples to be educated, yet rather than conveying moral illustrations which would be valuable truly, the Gothic novel makes a completely new reality. Since the characters of Gothic books are in many cases discourteous or corrupt it is expected that naive readers would lose hold of what is

proper in their own world. In any case, the Gothic novel is not expected to make readers confine themselves from the real world yet rather meant to reassert the upsides of the past which had become weakened in current culture. In a cutting-edge, progressively mainstream world, the gothic novel pushed the requirement for the profound and the extraordinary.

What is most noteworthy, if not mandatory about the topic, is the settings of the Gothic novel itself. Britain's transformation from a rural to an industrial economy was a real shock to the system. It happened very quickly within just a few decades. More people in Britain were living in cities than in the countryside. This was the first place on earth where that had ever happened. The environment was changed, huge clouds of smoke covered much of the landscape. The phrase industrial revolution does not really do justice to it. It was more of an industrial trauma. The traditionally extended family network was undermined as people flocked to the cities in search of jobs. In northern factory towns like Bradford, nearly half the population came from somewhere else. The landscape of the future was urban and its territory a whole range of new anxieties.

For many Victorians, the source of their worst fears was the city associated with crime, grime, violence, poverty and a newform of popular literature sprang into being which fed those fears and fed on those fears. It was aimed at a mass audience. It sensationalized urban horror, fictionalized it and added all kinds of weird supernatural elements characters like Vani the vampire or spring healed Jack. It was all done with a flourish and using the language and the imagery of gothic. They began with the true crime stories of New Gate prisoners. Then came urban myths, reports of a cloaked man who attacked women, then flew off over the rooftops. He was given a name and a storyline the dastardly spring-heeled jack. But jack began using his superhuman powers to solve crimes and turned into a Batman style hero. The murderous Barbara Sweeney Todd was the most enduring creation of the gothic comics. They were nicknamed Penny Dreadfuls and they were popular because they tap into working class fears about the modern city. It was a place where people mixed in their millions, no longer really knew each other, where anyone could do anything and just disappear back into the city's maze of streets. One anxious critic of the Penny Dreadfuls wrote that boys and girls reading the cellars and garretts of large cities are reading a literature of animal passion and defiant lawlessness, lives of bad people, crime,

madness and suicide are powerful in preparing the young for convict life. In fact, the evidence suggests that Penny Dreadfuls worked like a pressure valve easing urban anxieties. They also boosted adult literacy. Charles Dickens, the most popular writer of the age, would reinvent urban gothic for the middle classes. There is more than a smattering of the supernatural in Dickens, such as ghosts haunting Scrooge in *The Christmas Carol*. With the difference that is not really about ghouls from beyond the grave, but about the gloom of the industrial here and now

In general, Gothic novels tend to feature recurring themes, events and characters. Emily Brontë's *Wuthering Heights* for example includes a mother and daughter with the same name Catherine who share to some extent parallel lives. It also features two distinct houses, comparable houses, *Wuthering Heights* and Thrushcross Grange, a device that serves to highlight both differences and similarities of their inhabitants. This dual link may be in part due to the Gothic's ongoing preoccupation with the past and the complex often in subtle ways. It continues to affect the present lives of its protagonists. Coined by the father of psychoanalysis, Sigmund Freud, the uncanny refers to something seemingly new and nevertheless transports us to an event or emotion in our own past or harks back to a bygone era in Gothic texts. This is explored by including situations or characters that may appear unfamiliar at first, but, as soon revealed to be known or recognized by the characters producing an uneasy or even frightening effect. Examples include supernatural beings or events which are then revealed to not be supernatural at all. As a subset of the romantic genre, Gothic fiction often features male protagonists who resemble a typical romantic hero, often handsome, charming and mysterious. Nevertheless, Gothic leading men are more villain than their romantic counterparts, physically and emotionally threatening. Gothic hero villains often cause rather than allay the heroines' anguish and do not conform readily to the rescuer role. Heathcliff, in *Wuthering Heights*, embodies the Gothic hero villain, perfectly his passion for Catherine, ultimately helps to destroy her and his brutality towards his own wife Isabella Linton forces her to flee to London with a young son for their own protection. (Božoki, B., et al 2017).

Myth depicts a supernatural picture of the world in which the supernatural is dominant over the natural, fantasy over the reality and the strange over the commonplace. Mythical novel depicts supernatural occasions, or occasions occurring

in nature that cannot be quickly made sense of, or over man which have no control, it works with a plot of tension and secret. Mythical writing requires normal components which describe mythical books; desolate rotting settings, secret ways in supernatural places, condemnations, or predictions. However, the most realised trademark is the supernatural mythical nature of such literary genre; the investigation of nature and supernatural feelings like franticness (Bruhum, p.266).

Mythic characters are legendary creatures or strong, tyrannical, indiscreet men, addressed by drop aristocrats, unbending Catholics, whimsical individuals, or poor people. From one viewpoint, these characters caused disdain, yet then again, they stimulated a specific measure of reverence. In addition, male characters are legends and lowlifes who do not surrender to affliction, or rise above the limits of human instinct, while female characters are generally youthful, devout, vagrants, honest, aggrieved, or on the run, and are quite often in a difficult situation, needing salvation, undermined by men or supernatural powers. (Irina Rata, 2014, p.110). Thomas Mann writes, 'Myth is the foundation of life; it is the timeless pattern, the religious formula to which life shapes itself...' Mythology enables literature to complete the actual exemplification of the underground concept of everything except those lost to us and to remould the pictorial world that we know differently to create an aggregate human experience. Myth is like music: it gives articulation to the 'best' considerations that in any case would stay obscured, notwithstanding its ability to separate the boundary between feeling and acumen.

Myth is a type of language, an approach to giving articulation to the early stage that fulfils our sentiments, feelings, and our brains at the same time. Also, it pre-dates language and, thus, shapes language. A myth is certainly not an objective build yet a thing lived. Myth frames the ground or underpinning of the world since everything settles upon it. It is hence imperishable, ie. Initially in line, thus unlimited as far as the truth it conveys. At the point when a Myth is set inside the space of language, it leaves its rudimentary state inside the implied locale of thought. To give it 'sense', the conditions that encompass a fantasy should be mixed into words, into motion, into dance and service, and lastly into that numinous presence encompassing its affirmation by men, its starting points. Myth is a moderately basic oral story of an uncommon occasion with a supernatural and individual referent, hypothetically missing verifiable proof and involving a custom, a progression of steady parts, and a

conflictive, practical, and etiological nature.

Myth is an oral, emblematic, developmental, and obviously straightforward record of the feeling of a story, a diegesis, or a progression of the story and delegate activities of a phenomenal encounter or occasion with a supernatural and individual referent that shows social characterization. Thought of, on a fundamental level, as dispossessed of verifiable declaration, Gilbert Durand argues that myth is made out of a progression of consistent or perpetual social semantic components which can be decreased to subjects, and is supplied with a conflictive it constantly contains a preliminary or difficulty, practical person comprehended as the transmission of normal qualities and convictions, and the arrangement of genuine schemata of customs and activities and etiological nature communicating somehow or another a specific or all-inclusive cosmogony or eschatology.

Robert Harris in *Elements of the gothic novel* describes the features of Gothic novel in a numerical way as follows: First, setting in a castle; second, an atmosphere of mystery and suspense; third, an ancient prophecy is connected with the castle or its inhabitants (either former or present); fourth, omens portents, visions; fifth, supernatural or otherwise inexplicable events; sixth, high, even overwrought emotion; seventh, women in distress; eighth, women threatened by a powerful, impulsive, tyrannical male; ninth and last. the metonymy of gloom and horror. The supernatural power, as a deductively logical cycle that is regardless uncanny in its working and impacts, or as a semi-mysterious peculiarity that pained the qualification among supernaturalism. Such procedures are common in Gothic myths, which reliably endeavoured to figure monsters inside logical terms. Its monsters could create transformative scenes to be demonstrated on the neurotic kinds depicted in nineteenth-century human sciences, for example, sexology, degeneration hypothesis, and brain research. The Gothic has always gone well with beds and everything that end in beds.

The Victorians took the subtly erotic elements already present and once more found them on children rather than sexualizing the gothic. They made youngsters the focal point of the gothic display. No difference either way. They could not choose how else to manage the youngster, so they figured it should be set into the most recognizable holder they had for delightful repulsiveness and tantalising frightfulness. The Victorian youngster re-imagined the gothic, yet noticing that the gothic

characterised the Victorian child is presumably more significant. Since "gothic" has never been a formal or fashionable literary way to express a message, the child was able to contain and evoke the gothic sensation. Gothic consistently implied the creation of a mix of clashing sensations; it is the reader's reaction at every turn. Gothic is anything that makes you feel gothicky. (Harris, R. ,n. d.)

Victorian gothic juxtaposes the gothic world with a variety of themes such as social issues as a way of highlighting the social problems that people endure. Writers such as Jane Austen and Emily Brontë criticise these social problems through a combination of mockery and gothic fiction. Emily Brontë succeeds at juxtaposing the natural problems with the fantasy world through the Victorian gothic genre which reflected different themes including love, revenge, and anger through ghost stories. From the 1870s on, supernatural and Gothic components are oftentimes joined with adventure stories. Royal Gothic alludes to the utilisation of Gothic shows in experience sentiments that take their heroes to new, distant spots, yet additionally to sentiments in what characters, animals, or uncanny articles from those spots show up in England, upsetting home grown harmony and concordance, as in Bram Stoker's *Dracula*.

The Victorian Gothic show can most productively be inspected by perceiving that it is anything but an 'unadulterated' type, yet rather a hybridised structure that utilised various conventional 'Gothic gadgets', like the premonition or sinister dream, the uncanny twofold, the disarray between the genuine and the fabulous, the malicious antagonist with extraordinary powers, and the utilization of houses of prayer or intriguing regions as settings. Mesmerising dazes, premonition dreams, and dreams, and optical deceptions figure recommend that the extraordinary components have started to be figured inside the Gothic as an organic power that writing can ultimately make sense of and control. Nick Freeman argues that pivotal differentiation between Gothic and prior abstract apparitions is that in fiction from the 1760s onwards, the ghost's motivation is essentially to terrify and stun as opposed to showing moral examples. Gothic writers in England, Europe, and America before long understood that the best ghost stories are sensibly short, for a significant novel commonly attempted to try not to become cushioned out with non-supernatural scenes or decline into redundancy. (Craig, S.,2012)

In other words, the thrilling thrall of the supernatural has been exploited for

centuries for example, pre- gothic texts such as *Macbeth* included witches and Christopher Marlowe's *Doctor Faustus* the devil himself. Gothic fiction often features remote and rugged landscapes from imposing icebergs, particularly wooded forests and faraway lands like Transylvania and Bram. Stoker's *Dracula* as well as highlighting nature's strength and savagery. These landscapes allow writers to explore the excitement and strangely pleasurable fear of the dangerous and unfamiliar examples from literature include the Moors in *Wuthering Heights*.

Often, gothic texts feature unconventional dangerous and unstable natural settings for example the moors and inhospitable weather of *Wuthering Heights* interacting with nature and weather at its wildest commits characters to go outside themselves and experience sublimity. New and extraordinary emotions the sublime, also allows writers to explore the nature and boundaries of pleasure itself, challenging previously uncontested definitions of enjoyment and how it is derived metonymy is a literary device, whereby one thing is used to stand in for another extreme or poor weather is a typical use of metonymy in Gothic novels.

Chromatic weather conditions such as rain and thunder storms blizzards and wind are used to exaggerating highlights the emotional intensity of characters as well as lending tension to the plot. Other instances of metonymy can include clanking chains, howling dogs, the scraping of knives and locked doors, all of which create and communicate an atmosphere of suspense and foreboding in the reader Gothic texts are very much concerned with extremes including emotional and psychological gothic.

Protagonists frequently experience and give rise to excessive feelings such as rage, passion, terror, madness, lust and sorrow. Writers will utilize language techniques such as vivid and disturbing similes and metaphors, powerful verbs and adjectives as well as alliteration and sibilants to augment the impact of the emotions being described. This overblown emotional lexicon also serves to create a volatile unsettling mood that helps to build tension and anxiety in the reader. (Mwandunga, D.,n.d.)

1.3. The Victorian Gothic *Wuthering Heights*

Perfect texts frequently feature captivity, abduction, characters being forcibly restrained against their will. Lockwood the narrator of *Wuthering Heights* spends a harrowing night in a coffin like a casement. Likewise, weather can restrict characters' freedom in gothic novels as well as threatening or endangering their safety. Protagonists are also confined by confusing corridors secret passageways and hidden trap doors in Gothic texts. The past exerts a continuous at times, violent influence on the present, frequently disrupting or unbalancing protagonists' lives. For example, the doorway to *Wuthering Heights* is engraved with the legend Hareton Earnshaw fifteen-hundred, reminding visitors and readers alike of the past ongoing significance, boasts exemplified this ideal perfectly. They should not exist in the present and the fact that they do, creates confusion, fear and horror for the living. Additional discomfort is created because often gothic texts transport their modern protagonists and readers.

Critics have noted that in Gothic fiction, women are often portrayed as vulnerable and dominated by violent powerful men. Some writers have used this dynamic to explore and criticize patriarchal society and the position of women in the 18th and 19th centuries: For example, Isabella Linton in *Wuthering Heights* is cruelly dominated, legally, emotionally and physically by Heathcliff. Nevertheless, some female protagonists still appear to exert power over male characters: Catherine Earnshaw, for example, holds sway over Heathcliff, both during their lives and even after her death.

Yet, remains one significant point in relation to whether *Wuthering Heights* belongs to Victorian literature or not. I join the team who argue that the narrative does not by any means belong to the Victorian novel pattern at all. It is a revolutionary, anti-Victorian novel to some extent, not just in the content and tones but also in the structure. The structure is absolutely revolutionary as well. First of all, it opens with the end in some form of a cyclic structure, a cyclic certain plot structure and it really opens with the end of a story that actually starts more or less 30 years before then. The most part of the story is revealed by flashbacks, major flashbacks. The structure is quite complex, not so easy to follow after all, and there are two narrators, two different points of view, rather two different voices. The first voice is that of the narrator, Mr. Lockwood and he is an outsider, he comes from the city and he just

wants to rent a house for his holidays. Thus, he, by no means, belongs to that environment not merely to Heathcliff's, nor to Cathy's environment but to Emily's environments. Therefore, he cannot understand. In some way or another: He is just there but he cannot really grasp the meaning or the ways things happen. He begins to understand later. The narrator changes and the second narrator is Mrs. Dean, the witness. Her memories are and her story is a direct one since she has been a witness to what happened in *Wuthering Heights*, that is one nation, one house, with Thrushcross Grange as the other house. The novel elaborates incidents in the two houses. Also, the plot is not standard Victorian in so much as it is a romantic one in many features. As far as characters are concerned, Heathcliff is an extremely isolated figure who can be in profound love relations. However, he is both insurgent and promiscuous.

Besides, quite a number of contrasting elements exist in the novel, among which is Catherine's character: On one side, she is quite immature, naive and thoughtless. Sometimes, she looks overconfident of her own power and that comes probably from her being spoiled. She has always been spoiled since she was a child. On the other hand, especially when she talks about her feelings towards Heathcliff on one side and Linton on the other. Linton is the man that she marries just because of social conventions, economical reasons she even thinks that if we could take some advantages out of it. When she talks about the different feelings, she feels she has for both men, she appears such a mature and passionate woman and her love for Heathcliff can be actually explained with mature human words. (Borg, E.,2011.)

When we look at the supernatural and extra natural really elements in the novel, we think of the gothic, there is the beginning of the text and the narrator's own comments on what he saw when he spent the night at Heathcliff's place. Therefore, he says

"knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch: instead of which, my fingers closed on the fingers of a little, ice-cold hand. The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed, "Let me in—let me in! Who are you? I asked " (3.45)

The narrator witnesses the ghost of Catherine and this is the Catherine who has

it, is the older Catherine who has been in the Moors but has become a ghost now and constitutes the gothic in the text.

As a matter of fact, the interest in the gothic in the 19th century, actually emanates from the 18th century. Horace Walpole's words "now then the idea of the gothic emanates from that which is unnatural, supernatural, that which is inexpressible and comprehensible and at the same time one which creates a sense of horror among the readers." (Burwick, F.,2009. p. 170)

The question is: Why is it that Emily Bronte brings this element into the novel? You see the novel, at its center, is about the love of Heathcliff and Catherine and when Heathcliff loses Catherine, he goes mad and becomes a monstrous being in human form. On the other hand, there is the character of Catherine who turns into this icy cold ghost roaming around in the Moors. Emily Bronte lived on the Moors with her family and there was no neighborhood. They were totally surrounded with the darkness, with wildlife, with forests, in such an atmosphere. It was only natural to believe in tales that they had heard about the woods and who inhabited the woods. So, she is not a city girl in that sense. She is not living in London. She is living far away in the Yorkshire district and from that point of view, she is looking at the world as it appears to her as a young girl. (Oda, Y.,2010)

Another fact to be highlighted is that, as a young girl, the gothic also found manifestations in the 19th century novel, specially among women novelists because it was a part of their being that could not be expressed in their conscious life. In fact, Emily Bronte's Sister, Charlotte Bronte wrote, in which she created again the character of a black woman or a Corolla woman who does not even resemble human life. So, there is the violently insane Bertha Mason in Jane Eyre. In fact she is the person who constitutes horror in the novel. So, the horror aspect of life or that which is horrific, that which is unspeakable, that which is incomprehensible, gets registered in the minds of these women novelists. You will find that hysteria is an extension of that itself. Thus, we look at some of these points when we discuss the text in general. If we return to the court given by the narrator who is spending the night at Heathcliff's place, is shocked by the incidence of the night where he realizes there is actually a ghost that lives there and that actually wants to come inside the house. (Williams, C.,n.d.)

These fingers that closed on his fingers were little icy cold fingers and the nightmare returns to him when he hears the sobbing of this girl who says “let me in, let me in in the house” the narrator is totally shocked by the incident and he, in fact, shuts the window and does not let in. When he asks who it is, this little girl says “It is Catherine Linton.” She replies shiveringly, and this is again a quote from the text “I’ve come home. I’d lost my way on the moor” (p.20) “Terror made me cruel and finding it useless to attempt shaking the creature Off, I pulled its wrist into the broken pain and rubbed it to and fro till the blood ran down and soaked the bed cloths- still it wailed. Let me in.” (p.20)

There is violence involved in this incident. Certainly, the narrator is shocked beyond his belief that the ghost has got hold of his hand and he has to free himself from it, still, he cannot help being cruel in that situation and he actually rubs the hand back and forth from it and the whole bed cloth is soaked in blood. There is also some point that we have to remember: That 19th century in England was a period of Pulp Fiction when Pulp Fiction really grew very important. A look at some of the critics at the time, including William Wordsworth, who actually wrote about how society is degraded into Pulp Fiction, about getting into vulgar literature, reading gothic stuff, about Mom tales about monsters and the like, showcases the higher path and higher literature, so to speak. While some novelists of the 19th century adopted the Pulp Fiction, gothic fiction has also become so important in the 19th century that quite a number of novelists involve the gothic including the great writers such as Charles Dickens. Also, Charles Dickens wrote a lot of short stories which entail horror and could be ranked among the gothic. (Chapman J.,G. 2018) Thus, the interest in the gothic in the 19th century is something that is a kind of an overwhelming phenomenon and writers are permanently using it in order to produce good impact.

I argue that *Wuthering Heights* cannot be defined as the gothic novel, but the gothic is an important element of it. What is most interesting here is that the gothic is used to showcase or convey an idea. Now that is where these phenomenal or dominant writers of the 19th century stand apart from those who wrote Pulp Fiction or gothic literature. These writers who have come to now occupy an eminent space in literature, such as Emily Bronte and Charlotte Bronte, use the gothic to produce good impact, to be able to talk about society's problems, to be able to analyze the inherent inferiorities and fears that have overwhelmed people's minds. Thus, the

narrator at this point in the novel, is frenzy with fear and grows violent and is ready to crush or cut off the hand of this ghost.

This sense of madness, in fact, is in a kind of a temporary phase in the narrator. There is no need to reiterate that the narrator is actually the city man who has come to the Moors and he is the sanest figure here. He is the traditional person. He is like the reader, in that sense, who views from a distance the scenes that take place in the moor land. Now, when at this moment, he turns mad with fear, he actually becomes a part of the world and the landscape of this novel. He becomes a part of this landscape, because he has become as mad as Heathcliff, or as mad as Catherine is. Hence, there is the idea of madness through these characters and even the most conventional and normative character, which is the narrator in this novel, also turns as violent and mad as the antagonist Heathcliff. This is where we also come to the conclusion that it is the situation that makes the person mad and violent as it is not necessarily an inherent thing. Characters in the 19th century belong to the realistic tradition. (Almeida, A.,2011)

Characters are fully-fledged ones, not flat characters, and they have the ability to alter and grow. But, they do change in the course of time. As a matter of fact, this characteristic that characters will change in the course of time is an attribute of realism. Thus, there is an important factor worth remembering, namely that the narrator in the novel, who is otherwise a conventional normative figure, and who stands for sanity and is an objective observer in this novel, looks precisely like the antagonist, that is Heathcliff and takes on his attributes. So, there is change in the character of the narrator as well, and still, he is not a flat character just as other characters around him are. Now, one of those ideas is the idea of homelessness. As we move on to the ghost of Catherine, that these pedestalized writers, or rather genuine writers of the century such as Emily Bronte, actually use the gothic to convey an idea which is central to 19th century life.(Belmerabet, F.,2018)

The ghost of Catherine in the novel says “I've been away for 20 years, homeless and deprived, longing for union with the man and the house she loves.” (p.367) Now, when Catherine suggests that “I've been away for 20 years”, she is conveying that she has been a wanderer all these years. She is suggesting that she has been homeless all these years, and is looking for a union with the man, that is Heathcliff who inhabits the house. The house plays a very important role in this

particular novel. The idea of home is very central to Catherine, both Catherine and Heathcliff are suggesting that there is a kind of a spiritual oneness between the two, and in fact the spiritual Oneness is exerted at the end of the novel when both Catherine and Heathcliff become ghosts. (Quinnell, J., n. d.)

In that sense, the idea of the Gothic is carried forward till the end, because in real life, in the kind of life pressures, that they deal with, and in the traditions that society has, Catherine and Heathcliff really have, they have no room, they have to go outside society again. One recalls Jenner's life in the novel *Jane Eyre* by Emily Bronte's sister Charlotte Bronte, where again one can find that Jane Eyre must leave society and resort to the wild and build her home over there, and that is significant for her. Then, Rochester and Jane Eyre must lead in the forest. They are not able to return to society. So, there is a sense that Emily Bronte too is trying to project through this novel *Wuthering Heights* that Catherine and Heathcliff cannot become one in society because society will not approve of this kind of union. (Sara, G., n.d.)

Naturally, there is a lot of power dynamics that work in the novel: That Heathcliff was a kind of an orphan who Catherine's father has taken in. When that has happened, he was a nobody then, but as time elapses, he is able to build an enormous fortune, so that he could buy the very house that Catherine lives in. In that context, it can be maintained that the homeless Heathcliff is able to make home with Catherine in the place and still in community. Even Catherine's brother would not have that to be the case. In fact, when she is to choose her husband, Catherine herself deserves Heathcliff who was otherwise the soul companion. Thus, when she deserts Heathcliff and becomes a part of the Linton family, she chooses money over her love, and yet, she realizes that in doing so, she has abandoned some portion of herself, and she has abandoned the house where she has spent her life. (Mehovic, S., n. d.)

In fact, the ending of the novel where Heathcliff and Catherine's ghosts are visible in the woods and they are seen happy together, reinforces this ending and reinforces the idea of homelessness because also the home they belong to, would not accept their union because of the class divide that exists in that home or rather in society. In a way, Emily Bronte has used this particular aspect to comment on the larger reality of the time, in the 19th century, when it was absolutely impossible for such unions to take place. Society, its conventions and that kind of yawning gap between the rich and the poor existed.

It is also noteworthy that the rich and the poor gap also existed because of the industrialization that has taken place in the 19th century. Industrialization has created an entire working class in England and in Europe as well. Now, when this class is created, it brings about a large-scale migration: People from the countryside and other places move to the city which results in the emergence of slum dwellers. In other words, there is that kind of sharp divide that occurred between the rich and the poor in the 19th century in Europe. This divide gets reflected further off from the city in the Moors in the life of Catherine and Heathcliff. This is something that we must also remember and Thrushcross Grange then becomes symbolic of this sense of home and homelessness which Emily Bronte has been able to comment on through her use of the gothic. Another element that comes to the fore, truly through this narrative of the gothic, Emily Bronte uses the narrative of the gothic to comment on the idea of Heaven and Hell. (Sukdolova, 2012)

When are told the backstory in flashback by Nelly Dean to the narrator, we find that Catherine discusses the idea of Heaven and Hell and finds herself more akin to Hell than Heaven. That is another interesting dimension of this novel. She says

“if I were in heaven, Nelly, I should be extremely miserable. I dreamed once that I was there, that heaven did not seem to be my home and I broke my heart weeping to come back to earth and the angels were so angry that they flung me out into the middle of the heat on top of the Wuthering Heights where I woke sobbing for Joy” (p.95).

The quote reflects another instance of Catherine's idea of home and homelessness: Why is it that she finds that she would be more akin to Hell than Heaven? why is it that she feels she will be miserable in Heaven and she in fact would be crying to get back home? and she would be left off by the angels midway and left on top of Wuthering Heights “where I woke up sobbing for Joy.” (p.399)

So, in a way, suggesting that Wuthering Heights is somewhere in between Heaven and Hell and Catherine would not be a part of Heaven, in fact, dismantles the whole Christian logic and the idea of Christianity is again brought into question. We have also to remember that the 19th century is the period when Christianity received a big blow: This is the age of Darwin and Freud. This is the age when the idea of “Evolution and Survival of the Fittest” has already made its way into people's minds which led to questioning the whole idea of faith and Christianity. The fact that you

have not been created by God and that you have evolved from an amoeba then, and you have struggled to evolve, puts foregrounds the idea of evolution.

In fact, we should be able to relate it to Heathcliff himself who has evolved over a period of time: why he was with Catherine and Catherine's father has evolved into a sensitive human being. But the moment Catherine deserts her and the father is dead, he turns into a beast suggesting that there was nurturing involved, that there is learning involved and when one receives love and acceptance, one can turn into a sensitive soul and in the lack of this love and nurturing of the soul, one can turn into the beast. In this way, both ways are available to the human being suggesting that nobody is born a villain, that the villain is born because of circumstances and because of non-acceptance and one who is devoid of love. (Haque, S.,2021)

The idea of evolution in itself is brought forth in *Wuthering Heights* through the character of Heathcliff who evolves into a sensitive person till he is seen as an outcast, as a kind of a beast, so that he then decides to become the beast. In that sense, we find that the idea of Heaven and Hell also comes into question when the main character in the story, Catherine, decides that she is more akin to hell than heaven, she is also dismantling the Puritan ideas that are associated with a kind of life which is frugal and devoid of passion. What she means by Hell is not this kind of crime as some people might suggest, but by Passion. She is driven by passions. She is driven by her will and what she desires. Catherine in *Wuthering Heights* is a self-willed woman and a rebellious woman. The gothic is an expression of this repressed woman writer and so, this is her spiritual struggle and at the center of this novel, is this spiritual struggle.

She is a pottery of her desiring-self and not a rotary of conventional mathematical logical explanations that society might offer to her and when she falls in the trap: In fact, when she decides that that time, she realizes that she has compromised with her soul and she has betrayed Heathcliff in the process. Thus, Catherine, marries someone higher than her social status. The sense of lack of belonging and this homelessness is central to the character of Catherine because she is a misfit with Linton and she is not able to go back to Heathcliff, even when she desires it, because now she is a married woman. Now, Catherine calls herself an exile and exile within codes and an outcast right in the house of Linton. Thus, the motive of madness surfaces and, again the motive of madness gets attached with the idea of the

gothic in the novel. So, you can see the gothic is basically a thing to do with the monstrous in life, but what is interesting is that in the case of Catherine, it is really a ghost.

Yet, in the case of Heathcliff, he is a living human being, but a living sort of a monster. Hence, the idea of monster is extended in scope, and it is not just the ghost who is the monster here but also Heathcliff very much in flesh and blood. In fact, he behaves as a wolf in the novel when he starts digging Catherine's grave. The moment Linton tells him that he saw a ghost and she said she was Catherine, he thinks that Catherine has come back to meet him, and he is ready to embrace the ghost of Catherine and live with the grave if he has to do that. Therefore, it is that sense of madness that gets associated in the novel with the characters who are sentient to the entire narrative. In fact, while there are these passionate individuals who are here with the ideas of Hell, there are others such as the narrator and Nelly Dean who are more conventional voices: They would obviously believe in the idea of Heaven. The agony of the woman writer really gets expressed through the gothic and this is the point that we must remember, and that that could be seen as very specific to a woman writer.

While there is an entire logic of Heaven and Hell and there is an entire discussion around, the idea of ghost and of wilderness of Nature and culture, there is this larger attribute that we must remember. This woman writer is expressing her sense of repressed hysteria or rather repressed emotions which then get translated to hysteria. Yet, the notion to focus on is how is it that the agony of a woman writer gets expressed through the gothic? The fact is that women in the 19th century were extremely repressed. They did not have any education system. They were educated at home through governesses. They were also educated along ideas of Christianity. Also, if a woman tried to read and write, she was called the blue-stocking, which meant she was being unfeminine and that she was being masculine. Therefore, Emily Bronte had to use a pseudonym, a male pseudonym to write a novel: She could not write as a woman because it was not allowed then. Even if what she wrote came into the market, it would not be bought and if you wanted to be taken seriously, you had to write as a male. (De et al., 2018)

20th century feminist studies have focused a lot on these 19th century women writers and their use of the gothic in their novels. Interestingly, they find that women were able to express through the ghost, the monster, or through the horror aspects

much more than they did in their conventional speech. In their conventional speech, they spoke like men would have them speak, they spoke like the conventional traditional woman. But when they use the ghost and when they use the monster, they spoke in their own voice because this monster could get away with anything and their women could also talk about how repressed they were.

Now, Sigmund Freud, the noted psychologist, has in fact also discussed a lot on hysteria and women's hysteria. Therefore, when Catherine's mad speech looks like a hysterical speech, this is actually the result of psychological violence. That violence is not always of the physical kind. It is not always of the bestial kind. It can be the violence done to the mind of a woman that she can be psychologically forced to become mad, hysterical and become absolutely raving mad. This violent and frightful cry of human suffering emphasizing the constraints imposed by Victorian society on women, is noteworthy. So, what is this violent and frightful cry of a human being? It is of a human suffering of a woman that emphasizes the constraints, the pressures, the impositions that Victorian society put on women. At the root of this Gothic lies the repression of women who then burst out in these wild and frightful cries and show the real color. (Hughes, K. 2014)

A very interesting book titled *The Novel and the People* and the writer is Fox Ralph has noted something about these violent passages in *Wuthering Heights*. He showcases the agony of Victorian age women as expressed by Emily Bronte "Words of agony are wrung from Emily by her own time and no other age could have tortured her so sharply, twisted the words of aching, awful suffering out of her in accents of such terrifying force" (Ralph, 1944, p.70). He uses some kind of hyperbole that what has happened to those women could never have happened elsewhere.

Through the book with the grotesque and horrid echo of a chorus, runs the complaint of a farmhand, Joseph, the cantering Jewels hating and hateful symbol of the obscene morality of his age. Here, Ralph Fox is focusing on the obscene morality of the Victorian Age that has forced women to take this kind of recourse to the grotesque or the horrid or the horror stricken and the terrorizing. It is through words of agony that the writer Emily brings forth the tortured sensibility of women at the time, the twisted words of aching and of painful suffering, that they undergo because society imposes these rules on them and they then find a way through the gothic or through the horror that this novel surfaces.

Therefore, what is the view of the world expressed in the novel? The novel actually ruptures the accepted logic of society. It actually breaks free from the confines of a petty Bourgeois life and that is where it actually deviates from Charlotte Bronte's *Jane Eyre* because Charlotte Bronte is Jane Eyre towards the end, actually fits in the larger paradigm of society because and it opens some uneasy questions but it never really takes you beyond it. It fits in the larger paradigm of society by making the two characters marry and marriage becomes the kind of a symbolic act of order, union and harmony: Everything is right with a happy married life or it is a happy ending, right but this is not the ending that Emily Bronte chooses for her novel. (Parashar, S., et al,1999)

She, in fact, chooses to end her novel with the monsters or with the gothic, with the unnatural world, suggesting that the societal world cannot accept and is unacceptable to both Catherine and Heathcliff. In fact, these are the characters who reject this life. Unlike Charlotte Bronte, who makes these characters accept marriage and the conventions of society, Emily Bronte actually challenges it and makes her characters reject the societal situation or societal convention, makes them die and become ghosts who will then freely roam the Moors and become one with it. What is the nature of feelings the writer generates? (Mohammed, A.,2016)

Wuthering Heights showcases a spiritual struggle, a grappling with life of almost inconceivable intensity and magnitude. It is a spiritual struggle. The novel is actually beyond time in space because it uses ghosts who are immortal and primeval and as elemental as nature and as elemental as passions are in the novel. It is a novel that turns into pure poetry and even if it is a cry of despairing agony of the novelist regarding the life as she saw it, the life in workhouses, it is still a novel which deals with the spiritual struggle of the protagonist.

2. MYTH SUPERNATURAL & THE GOTHIC IN *WUTHERING HEIGHTS*

2.1. The Role of Myth and Supernatural Elements in *Wuthering Heights*

Brontë manages to juxtapose real love talks that might occur between real-world lovers with supernatural love talks that occur between gothic ghostly villains. For example, Heathcliff as a villain who has been in love with Catherine for two generations gets angry when he finds out that half of Catherine had been and is in love with another man. ‘Catherine, what have you done?’ commenced the master. ‘Am I nothing to you anymore? Do you love that wretch Heath’ (Bronte, 1847, p.163)? Emily Brontë exposes the reader to Lockwood's guesses about his new property manager's status. These suspicions are generally drawn from his perceptions of the cold appearance of *Wuthering Heights*. The congested grass and fences are, he assumes, because of the old Joseph being the main worker, and in this manner entrusted with obligations both inside and outside the house. (Brontë, 1847, p.37)

Lockwood before long directs his concentration toward the actual house, and he gives the primary meaningful depiction of the Heights when he comments “Happily, the architect had the foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones” (Bronte, 1847, p.38). Myths are generally set in archaic gothic palaces. More often than not; characters are rulers or young women in trouble as heroines; a Heroine becomes engaged with a harsh, alluring supernatural person, while gothic stories are generally set in southern catholic nations like Italy. Being a class of contemporary fiction is regularly connected with the experience of a frequent native.

Myth books develop their principal components through the flourishing of taming. So, characters have become working class, palaces have become normal houses, and the most alarming beasts are concealed in everybody's body. Not only can savage individuals hold abhorrent spirits and terrible goals but also reality that great individuals might have dim sides: It tends to be more grave than beasts themselves. Heathcliff's rage is linked to the revenge he so vehemently seeks, yet he also undertakes tiny acts of brutality, such as hanging Isabella Linton's dog. As Nelly remembers:

"[Heathcliff] seized, and thrust [Isabella] from the room; and returned muttering—"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." (Bronte, 1847, p39)

Whether he can show sympathy for anybody save Catherine is greatly a doubtful matter.

On the other hand, Catherine's fantasies with supernatural elements take the reader into the mythical world through the entryways of ivory or of the horn. Is it safe to say that they are only the results of previous experience changed by the pot of free for all and ridiculousness, or is this furore prophetic, and are these mind flights truly dreams of future occasions? According to Catherine

"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!" (Bronte, 1847, p.161)

The above extract can be described as a metaphorical one since the novel's realistic journey has proactively informed us that Kirk does not lie between these two houses. In the event that the Levels here address the end of their journey to the gathering, Kirk represents a condition before this get-together: Heathcliff's demise. These issues are genuinely confusing, and it is difficult to strip them of the entirety of their secret. In any case, these fantasies and dreams are promptly trailed by another vision, and here the prophetic component is more self-evident. We see Nelly torn apart between between the two Heathcliffs: The one she helped bring up and the monster he grew

"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. 'But where did he come from, the little dark thing, harboured by a good man to his bane?' muttered Superstition, as I dozed into unconsciousness. "(Bronte, 1847, p.418)

In the above excerpt, like Catherine in her prophetic fantasy before him, Heathcliff seems to be dreaming between life and death, and he draws from the prudent Nelly the conjecture. Nelly appears to understand that joy and agony are not all that the vision conveys to Heathcliff. The ghost occupies him and restricts him from taking any sustenance. I pointlessly helped him to remember his extended restraint from food; in the event that he blended to contact anything in consistence with my pleas, assuming that he extended his hand to get a slice of bread, his fingers gripped, before they arrived at it, and stayed on the table, distracted of their point. Heathcliff, nonetheless, is not really distracted by his point. He is being weaned away straightforwardly; Catherine is for sure assisting him with tracking down the way. Besides the fact that this vision denies him actual food, it appears, through a vampiric trade of energy, to develop further as he declines. Gathering with Catherine, as his visits to her grave, and his plans for entombment recommend, can not be completely culminated until he is joined with her on the earth, until his spirit, freed as hers had been, is allowed to take part with Catherine's in a profound association. When he accomplishes this vision Heathcliff's experience has far exceeded his capacity or want to convey it. His considerations during his last days, similar to his starting point and his secretive obtaining of development and abundance, stay dark since the clever arrangements with them through ellipsis. This ellipsis, in any case, is truly more like the one with which his marriage night with Isabella is dealt; the earlier piece assists with filling in a significant part of the clear. But if anything is clear, it is that Catherine is Heathcliff's soulmate

"I heard of your marriage, Cathy, not long since; and, while waiting in the yard below, I meditated this plan just to have one glimpse of your face, a stare of surprise, perhaps, and pretended pleasure; afterwards settle my score with Hindley; and then prevent the law by doing execution on myself. Your welcome has put these ideas out of my mind; but beware of meeting me with another aspect next time! "(Bronte, 1847, p.123)

Despite being violent with almost everyone in the two houses, Heathcliff never shows

any sign of that violence toward Cathy.

It is to this room that the course of his disclosure leads him; it is here that he passes on. His definitive re-visitation of this room is an exceptional illustration of the verse of a spot so lavishly communicated by the novel. Perhaps the most brutal and savage character in *Wuthering Heights* is Heathcliff. In addition to being completely cold and uncaring, he is vengeful and seeks pity. Tormenting Isabella Linton into marrying him is all part of his plan to exact unjustified retribution on Edgar and Catherine. Similar to how he was abused as a child and young man, he torments Hareton, the child of his own victim. Heathcliff doesn't care much about the suffering and despair he makes Isabella or Hareton go through.

Regardless of Heathcliff's malignant inclinations, Brontë recommends that Heathcliff is ethically better than his enemies. The Lintons are requesting that Cathy smother her normal interests, while Heathcliff supports them. The Lintons stick to a variant of wonderful Middle-class standards, while Heathcliff advocates a more severe, enthusiastic feeling of profound quality despite his sympathetic nature, Edgar Linton is icy, useless, and impotent in his convictions. He upholds a strict moral code, never compromising what he believes to be right, despite the fact that Heathcliff is demanding and violent. The discourse, enthusiastic and violently fair, appears to be a cold-blooded method for tending to a woman on her deathbed. Be that as it may, Heathcliff is focused on his qualities. Catherine sold out her own soul and her own interests when she decided to wed Edgar Linton. She has decided on the existence of material riches and cultural shows, as opposed to the existence of profound abundance at *Wuthering Heights*. By limiting her own feelings, Catherine has committed wretched treachery according to Heathcliff. Albeit most readers have an alternate arrangement of moral norms than Heathcliff and understand that his words to Catherine are outlandishly unforgiving considering the situation, we keep on pulling for him.

Wuthering Heights incorporates plenty of otherworldly components. The otherworldly components of repulsiveness are generally object of interest, a subject of which many individuals are attracted to ask. Albeit the extraordinary brings out dread and anxiety, individuals enjoy finding out about phantoms, vampires, and enchantment. With the early presentation of the extraordinary in the novel, Brontë promptly makes an exceptional reality, in which the otherworldly and actual universes

are not really detached. Lockwood, an alien to the universe of *Wuthering Heights*, is panicked and frightened by the presence of Catherine's spooky structure, and declares that the house is "amassing with phantoms and trolls!"

In *Wuthering Heights*, phantoms have a genuine actual presence in the text. They do not simply show up in somebody's vision, drifting daintily and ghost-like in the air. The nebulous visions summon tactile reactions from the spooky, further showing the manner by which Brontë recommends the normal and otherworldly are all essential for a similar domain. For instance, when the apparition of Catherine snatches Lockwood heart's hand, he feels the briskness and the fragility of her hand.

His traditional and conventional demeanour towards the supernatural elements is similarly static and insusceptible. Nelly's scrutinising whether people like Catherine are cheerful in the other world strikes him as something heterodox. It is not business as usual that to such a man the dread of a bad dream is before long excused, or possibly effectively squeezed. As he recuperates from his fantasy, he can mark Heathcliff's anguished pleas with strange notion and imprudence and can depict the new visitant wryly: the phantom showed a ghost's common eccentricity; it offered no hint of being. After Catherine's death, Heathcliff is obsessed with her dead corpse

"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!' He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast being goaded to death with knives and spears. "(Bronte, 1847, p.213)

Heathcliff confesses to Nelly that he feels Catherine's ghostly presence and that he feels quite comfortable seeing her body. Toward the finish of the novel, in his last discussion with Nelly Senior member, he shows what he can do to have developed no less clever and pessimistic about such matters. It is in this discussion, additionally, that his view, the rationalistic limit, collides with Nelly's, and is adjusted by a contradicting outrageous explained by subordinate points of view. In the last pages of *Wuthering Heights* Nelly describes that the apparitions of Heathcliff and Catherine have been seen abroad since the previous' passing. A young man she had experienced one turbulent night swore he had seen. Nelly quickly limits this as a non-

existent vision evoked by the ghost he had witnessed along with his companions. However, her justification is fundamentally imperfect. As in Lockwood's fantasy, the utilisation or evasion of legitimate names is significant

“I have a strong faith in ghosts: I have a conviction that they can, and do, exist among us! The day she was buried, there came a fall of snow. In the evening, I went to the churchyard. It blew bleak as winter all round was solitary. I didn't fear that her fool of a husband would wander up the glen so late; and no one else had business to bring them there. Being alone, and conscious two yards of loose earth was the sole barrier between us, I said to myself ‘I'll have her in my arms again!’ “(Bronte, 1847, p.365)

This has been all introduced to demonstrate that the extraordinary components of *Wuthering Heights* are not inconsistent and subject just to the disturbing points of view of the original's characters, however, they make an objective setting that is predictable heading on the work's topical accentuation. Does powerful prediction reliably front shadows powerful satisfaction; matches, particularly those between the passing of Heathcliff and Catherine, help to characterise supernatural elements of conviction and activity. Additionally, it tends to be shown that these and other powerful components are not just the results of folklore made by the author. References to the fiendish world, omens of death, as well as the idea that extraordinary unsettled energy can rise above death, and that body, and soul after death are not discrete but strengthening, are predictable with admired parts of English fables, with components of the old religion. This more established ideology battles all through the novel with a lukewarm Christianity, which is presumably successful.

Lockwood's dream is obsessed with Catherine and Catherine's love which angers Heathcliff and pushes Heathcliff to take vengeance even in the second generation following her death. Brontë prolongs taking revenge from one generation to another which keeps the reader engaged with the novel to end when the revenge fades away by the death of Heathcliff. Anyhow, When Nelly begins narrating to Lockwood, we don't suddenly get the "real story," but rather another representation of the "truth."

“Why, Joseph will take care of the house, and, perhaps, a lad to keep him company. They will live in the kitchen, and the rest will be shut up.’ ‘For the use of such ghosts as to choose

to inhabit it?' I observed. 'No, Mr. Lockwood,' said Nelly, shaking her head. 'I believe the dead are at peace: but it is not right to speak of them with levity.' At that moment, the garden gate swung; the ramblers were returning". (Bronte, 1847, p.427)

Emily Brontë successfully depicts a dark, gloomy, and isolated Gothic haunted house by introducing characters with two identities that clash with each other even over generations and after their first death. Franticness apparently partakes of the extraordinary; the wicked; the spiritualist; the statement of energy; and, the actual side effects of the ailment. In the novel, Catherine has two episodes of psychological dysfunction which are depicted in some detail. Catherine declines all food and drink for a few days. She does not have the foggiest idea why she is not getting everything she could possibly want and becomes suspicious. The relationship between Catherine's frenzy and diabolism is made when Heathcliff inquires as to whether she is moved by Satan. The actual parts of her breakdown are noted in her powerlessness to eat or rest. Consequently, numerous dissimilar components join in this complex image of a psyche of unrest. Their love and reliance on one another are consuming and fanatical. Their division makes an insufferable power and makes Heathcliff and Catherine mad. This becomes clear through Heathcliff's motivation for his vengeance, his fixation on Catherine, and his relationship with his child's life. Society destroys Heathcliff from his genuine love driving him to coordinate his vengeance on this general public, the reason for his undying dream.

Heathcliff's most memorable dream at Catherine's grave happens on the evening of her memorial service. He is frantic and the force of his anguish strips him of his facade of politeness and Christianity. His enthusiasm takes him, and the majority of the novel too, back so as to a crude, pre-Christian, yet surviving mentality towards death. The allegorical utilisation of spatial ideas utilised before to explain the limits among life and passing becomes exacting; get-together with the dead adored one is diminished to something spatial and essential. Heathcliff tells Nelly:

"I cannot look down to this floor, but her features are shaped on the flags! In every cloud, in every tree filling the air at night, and caught by glimpses in every object by day... my own features mock me with a resemblance. The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her." (Bronte, 1847, p.62)

Heathcliff and Cathy see themselves as one and the same. Additionally, the anguish he had endured as a result of Catherine's nonappearance is supplanted by one incited by her presence. The ghost which appears to allure Heathcliff away with it to Wuthering Heights does not keep its implicit commitment. This dissatisfaction is before long convoluted by his guesses about what he can not see, guesses in light of questions with respect to whether his haunter is "a feeling of wellbeing." This twofold torture has upset him unendingly, callously until his second uncovering of the grave. It has beaten him out of dozing in the latticed chamber where what was to the educated Lockwood a glare of white letters distinctive as ghosts torment Heathcliff as an image once he shuts his eyes. This picture is obviously unnerving as well as tempting as Heathcliff's unfortunate mentality after Lockwood's fantasy suggests. The story of Wuthering Heights itself is inspired by an inquisitive tendency. After his most memorable encounter with Heathcliff, Mr. Lockwood, another newcomer to the Wuthering Heights and Thrushcross Grange worlds, is intrigued and has a burning urge to uncover the historical context of the peculiar cast of characters. In *Wuthering Heights*, Emily Brontë will not satisfy both of the differentiating Gothic generalisations used to portray women. Rather, her female hero is a mix of qualities. Catherine the "champion" of *Wuthering Heights* typifies the autonomous soul and imperfect ethical quality of the femme fatale, yet likewise addresses the actual magnificence and close-to-home unpredictability of the Gothic courageous woman. Catherine is clever and fit for self-reflection, characteristics that are customarily missing from Gothic champions. She does not simply relate her story, yet she uncovers her deepest sentiments, considerations, and dreams. Catherine reproves Nelly saying

"Shake your head as you will, Nelly, you have assisted with agitating me! You ought to have addressed Edgar, for sure you ought to, and constrained him to leave me calm! Gracious, I'm consuming! I want to be out of the entryway! I want to be a young woman once more, half savage and hard, 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?" (Bronte, 1847, p.160)

Though Catherine is important to the story (after all, Heathcliff is willing to die for her), she is only around for about half of the novel.

The males in the book never manage to keep Catherine in their grasp. She rebels against her father and then her sibling as a child, but Heathcliff is completely under her control and will do whatever she asks. Afterward, when she moved to Thrushcross Grange and wedded Edgar Linton, Catherine again had the high ground in the relationship. In an inversion of regular orientation jobs, Linton is the agreeable character, who consents to Catherine's every impulse and request. In like manner, Edgar's sister, a woman more refined and developed than Catherine, surrenders control and capacity to Catherine. Nelly Senior member recollects that they are both extremely mindful of her solace, unquestionably. It is not the thistle adapting to the honeysuckles, however, the honeysuckles embraced the thistle. While she does not let cultural assumptions or limits control her situation or conduct as a woman, Catherine is in any case mindful of the functions of her general public and has the desire to climb to higher economic well-being. The main portrayal of Thrushcross Grange presents a distinct difference from the horrid, soiled bequest of Wuthering Heights, and is Catherine's most memorable prologue to a more cultivated culture. Heathcliff depicts the primary sight of the sumptuous Grange: "and we saw — ah! It was wonderful — an impressive spot covered with dark red, blood red covered seats and tables, an unadulterated white roof lined by gold, a shower of glass drops balancing in silver chains from the middle, and shining with minimal delicate shapes. The youngsters' peeping uncovers a substantially more refined, brilliant, and rich air, shining with riches and magnificence. Nellie is trusted by the members of both houses, so she is a pretty good source for the story

“Don’t pretend to be intimately acquainted with the mode of living customary in those days at Wuthering Heights: I only speak from hearsay; for I saw little. The villagers affirmed Mr. Heathcliff was NEAR, and a cruel hard landlord to his tenants; but the house, inside, had regained its ancient aspect of comfort under female management, and the scenes of riot common in Hindley’s time were not now enacted within its walls. The master was too gloomy to seek companionship with any people, good or bad; and he is yet .”(Bronte, 1847, p.251)

In this scene, Catherine is in a real sense hauled into edified society, as

Linton's canine holds onto her lower leg and fends her from running off. The reader is really one degree further eliminated from the story since we hear Nelly's story through the eyes of Lockwood. In her conversation of tattle and inquisitive traditions, Barbara Benedict makes sense of that. Similarly as interest cupboards revamp things to suit a quirky arrangement of order, so inquisitive traditions reorder conduct as per explicit thoughts of a specific culture. Subsequently, while attempting to comprehend the truth of *Wuthering Heights*, one needs to consider the potential inclinations, exclusions, or misinterpretations of Nelly, who is recounting the story, or Lockwood who is tuning in as a totally separated outsider. All that they relate has been rearranged by their own pecking orders and assessments of what is significant and basic. Recounting the story through a story inside a story style likewise sets the reader at a more prominent separation from the activity and makes a more noteworthy feeling of the chance of imagination and the supernatural. The brutal viciousness and the other-common parts of the account might appear to be less authentic, told directly from the mouth of Heathcliff or Catherine, however since the story is told as tattle with traces of legends, the freakish components are more ok to the reader. By relating the story through the eyes of an inquisitive storyteller, Brontë adds profundity to the story and urges the reader to participate in the storyteller's curiosity. However *Wuthering Heights* does not strictly stick to the imperatives of any artistic sort, it is generally usually connected with the Gothic practice.

Heathcliff's two endeavours on Catherine's grave cause a complicated misery and characterises an equal relationship to him between her body and her spirit. His impression of a profound presence has intruded on his endeavour at the actual association, and his later perspective on her body has changed his mentality towards her soul. The subsequent visit likewise permits him to have the side of her final resting place eliminated. This last actual association, in any case, relies upon an earlier condition. Assuming the supernatural and human parts of Catherine are complementary to Heathcliff, they are not really organised. An actual get-together is subordinate and results in a supernatural disclosure of some sort or another, and it is for this occasion that he pauses and supplicates from his most memorable acknowledgment of Catherine's presence for the rest of his life. Like other essential demonstrations in this story, nonetheless, parts of this self-destruction are associated with a bigger plan

“I’ve been starved a month and more,’ she answered, resting on the word as scornful as she could. ‘And she got a chair for herself, and placed it at a distance from both of us. Having sat till she was warm, she began to look round, and discovered a number of books on the dresser; she was instantly upon her feet again, stretching to reach them: but they were too high up. Her cousin, after watching her endeavours a while, at last summoned courage to help her; she held her frock, and he filled it with the first that came to hand” (Bronte, 1847, p.374)

Thus, passing is welcomed on by starvation, a constrained quick, and is hastened by an open window. In the event that Heathcliff is basically distraught toward the finish of the novel, his frenzy shows striking comparability to the self-destructive techniques and consequences of Catherine's ridiculousness. Where two characters can have a similar dream, it appears, two can have a similar franticness, however in this parallelism, in this emphasis, there lies the seed of an externalising organisation. On the off chance that an open window assumes a causal part in Heathcliff's passing, it likewise, as it had with Catherine, addresses the limit between this world and the following. Catherine's passing had flagged an inversion of jobs. Heathcliff the "untouchable" and "evil presence sweetheart" of the primary portion of the novel has turned into the "insider" entreating the daemonic Catherine to "Come in!"

The expertness with which she becomes noticeable to him almost matches her entry. The fear of the frightful, additionally, may rely upon the absence of capability with which Heathcliff had appealed to be spooky in any case. This discourse contains two unmistakable ramifications. The first of these is that Heathcliff's points are necrophiliac. His craving to embrace Catherine's body is essential for a plan of fierce fleshly pictures that is never lengthy missing from his brain, a plan that incorporates his longing for a natural dissolving with her.

2.2.The Function of Gothic Elements in *Wuthering Heights*

Brontë contrasts good versus evil by the use of ghosts to symbolise lost souls, memory, and the past in *Wuthering Heights*, to help Heathcliff take vengeance on those who have not directly betrayed his love in the second generation. Catherine's ghost haunts Lockwood. Catherine's love used to belong to both Edgar and Heathcliff. But after the death of Catherine, we observe half of her ghost haunting Heathcliff's memories against Edgar who did not love Catherine as intensely as Heathcliff. The graves Lockwood looks at will be at the edge of the cemetery and welcome the wild infringements of the field; they are eliminated quite far from the kirk, a Christian church that has for some time been deserted and which is step by step disintegrating into ruin. This insignia explains the strain between conventionality and heterodoxy, between the certain however careless Christianity of the speaker and the intense agnosticism of the two dead darlings. Assuming the state of the kirk proposes the result of this battle, it is, notwithstanding, a result that numerous readers appear to be reluctant to acknowledge. How much trustworthiness ought to be conceded to the agnostic confirmation of a spooky the hereafter in this novel is a significant issue attached to a total. When the ghost of Catherine Linton endeavors to come into *Wuthering Heights* through the window, Lockwood's fascination is piqued

“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!” (Bronte, 1847, p.161)

The moors, the people, and *Wuthering Heights* itself are all infused with supernatural elements. As intriguing and productive as a total examination of such sources may be, a notice of them here should be subjected to different contemplations. In their subordinate job, they are planning to propose that the supernatural occasions of the novel are not oddities; they have their distinct and in some cases enlightening similarities in the corpus of English fables. More significant than this sort of mention is the manner by which the supernatural occasions in *Wuthering Heights* suggest one another. These events, the items, are not secluded, free, and sequential, however as far as circumstances and logical results, commitment, and satisfaction, they are

intermittent, related, and orderly. Besides, these items are not restricted to a solitary point of view; they are uncovered to more than one subject, and this strips them of the eccentricity of vision legitimate to emotional insanity.

This debilitates the right now respected speculation that frenzy and not ghostly organisations are the essential reason for the occasions that conclude the book. On the off chance that the supernatural elements of the novel are just emotional, and on the off chance that Heathcliff's dreams toward the finish of his life are the "fever ragings" of a crazy person, the novel is illuminating us that all his energetic desires have been squashed, and subjected to the better if less fascinating principles certain in the sentiment of Cathy and Hareton. This part of the female Gothic should be visible plainly in *Wuthering Heights*. The whole original happens inside the homegrown circle and the activity is divided between two domains in *Wuthering Heights*. While the climate of these homes is not especially splendid or confident, they are steady conditions. Notwithstanding, the presentation of anything from the unfamiliar, open arena is dependably the wellspring of tumult and struggle. In some ways Heathcliff is the supreme depraved Gothic villain, but his emotional complexity and the depth of his motivations and reactions make him much more than that

"a look of hatred; unless he has a most perverse set of facial muscles that will not, like those of other people, interpret the language of his soul. 'Ah, certainly I see now: you are the favoured possessor of the beneficent fairy,' I remarked, turning to my neighbour." (Bronte, 1847, p.17)

Heathcliff is acquainted with the hatred among the family members of the Earnshaws. Heathcliff and his untamed ways upset the quiet family with a tempestuous relationship with Catherine and stir extreme disdain and hatred from Hindley. Heathcliff's unfamiliarity is the wellspring of all the contention in the book. Brontë never depicts any of the scenes that occur in the open arena yet passes on all to the reader's creative mind. For instance, Heathcliff's introductions to the city to make his fortune are left as clear spaces in the novel, with not so much as a sign concerning what might have occurred during the unexplained time span. Just the occasions of the homegrown circle, regardless of how repetitive and ordinary, are incorporated. Along these lines, Emily Brontë underscores the result and force of the home and familial connections, and hence the force of women. However, it is vital to take note of the

qualifications between the two restricting homegrown circles and perceive which ideal Emily Brontë embraces. Heathcliff leaves his beloved Cathy after overhearing her say it would degrade her to marry him

“I’ve said I did not love her, and rather relished mortifying her vanity now and then: besides, she hurt me extremely; so I started up from my knees, and screamed out, ‘Oh, Miss, that’s a nasty trick! You have no right to nip me, and I’m not going to bear it.’” (Bronte, 1847, p.89)

That moment really hurts, because if anything is obvious, it is that Catherine is Heathcliff's soulmate and his only ally against Hindley.

Brontë's homegrown model does not have to do with familial love, benevolence, or magnanimity, yet rather it addresses a position of extreme otherworldliness and opportunity. The direct opposite, addressed by Thrushcross Grange, is a position of smothered energy, material belongings, and congruity. While Brontë valorizes the home-grown circle in *Wuthering Heights* albeit, in a way particular from most other female Gothics, a strategy with regards to the female Gothic custom, the original in different viewpoints disregards the qualities of the female Gothic, and all the more significantly, shows of the more extensive Gothic sort.

This exceptional straying from the standard is most clear in Brontë's portrayal of the more seasoned Catherine, the champion of *Wuthering Heights*. Brontë "reorders the Gothic involvement with a request to address women about themselves in another manner." Catherine is a serious area of strength for a, and profoundly defective person. She is an oddity in her rebellion against the job society has recommended for her, her mysterious, charming sexuality, and her wild desire. It is huge that the primary appearance of Catherine in the novel is as a phantom. Similarly, as phantoms reject fleeting and spatial restrictions, Catherine dismisses each sort of constraint and limit all through the novel. She feels secluded in the bounds of the house walls and blossoms with running free external in the fields.

Once again, Lockwood reveals his gross inability to accurately assess a situation. The ghost he has just encountered is much more than a creepy creature

“I suppose that she wanted to get another proof that the place was haunted, at my expense.

Well, it is—swarming with ghosts and goblins! You have reason in shutting it up, I assure you. No one will thank you for a doze in such a den!” (Bronte, 1847, p.67)

Heathcliff envies him for having touched Catherine's icy hand. As usual, Lockwood is unable to see the situation outside of how it affects him.

As a child, Catherine is depicted as "a wild, devilish little slip" that was "never so blissful as when we are all chastening her immediately, and she challenged us with her cool, sassy look, and her prepared words. At the point when young women are supposed to submit to the desire of their dads and siblings, Catherine tested all and approached her life such that felt regular. And she turned her face up to his, snickered, and replied, 'For what reason might you at any point forever be a decent man, father? Catherine will not permit herself to be constrained by the male-centric requirements her dad attempts to force and suggests to her mindfulness that the man-controlled society itself is an unreasonable and misleading framework.

The affection between Catherine and Heathcliff sprouts early in life. As they get older, Catherine starts to value things like financial security and wants to live a better life with Edgar Linton. She marries Edgar, who can afford all of life's extravagances, after leaving Heathcliff. Heathcliff left the scene in his car, unable to handle the impact of Catherine leaving him for Edgar. Catherine rests between Edgar and Heathcliff in the afterlife, just as a large portion of her existence was divided between the two. Ordinarily, she mourned having hitched Edgar who would never manage the cost of the very serious love that Heathcliff would be able. Edgar generally came up short one's force and masculinity and Catherine could not find what she expected of her better half. She kicks the bucket and after her passing, she torments Heathcliff's recollections, who is as yet distraught and looks for vengeance from others for not having seen her. Nelly explains to Mr. Lockwood how Heathcliff suffered after Catherine's death

“Oh, God! it is unutterable! I cannot live without my life! I cannot live without my soul!”
He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man but like a savage beast being goaded to death with knives and spears” (Bronte, 1847, p.122)

First, she repeats Heathcliff's wail of grief and then describes his almost animalistic state. Heathcliff's desolation at the loss of Catherine contrasts with the

calm sadness seen in Edgar Linton's response.

The degree of disdain and distress in the novel can be astounding and it is the reason a few readers view as the novel terrible. Heathcliff's personality looks shocking on different occasions. Against him, Edgar seems to be a poor and comic person. Between the two, the destiny of Catherine is even shocking who passes on while bringing forth Cathy. A few pundits tracked down Heathcliff a disfigured beast and a crazy maniac. He is similarly hostile in his affection and scorn. Whether as far as affection or vengeance, he is continuously able to cross the breaking point. He gives everybody beyond what they can persevere. By and large, it seems like Emily Brontë has allowed no possibility to go to cause the existence of the two families to seem like a shocking tale. Just everybody is living in damnation in the book. Heathcliff's death is a moment of relief for Heathcliff whose life is tormented by the constant haunting of Catherine's ghostly presence. Emily Brontë uses Catherine's personality in contrast to the standards of the real world; which is not doable for her take on society. She accepts that her hopelessness began when her sibling requested her and Heathcliff decided to take revenge. Catherine is insane from the beginning. When she is dating Edgar; she is compelled to change and turn into a social individual as a result of the super-self-image Edgar and that prompted her incident.

Brontë depicts Heathcliff as a wilful villain who manifests supernatural qualities to the reader as he can proceed with his revenge by going beyond one generation and causing terror and malady for those who are not directly responsible for what had happened to Heathcliff's love in the last generation before Heathcliff's death. Brontë in the following excerpt depicts a supernatural dialogue between Heathcliff's beloved Catherine and a villain to show how normal it is despite being supernatural

"God forbid that he should try! answered the black villain. I detested him just then. God keep him meek and patient! Every day I grow madder after sending him to heaven! Hush! said Catherine, shutting the inner door! Don't vex me. Why have you disregarded my request? Did she come across you on purpose? What is it to you? he growled. I have a right to kiss her if she chooses, and you have no right to object. I am not YOUR husband: YOU needn't be jealous of me!"(Brontë, 1847, p.142)

Catherine is clearly jealous of her former husband's love towards another woman following her death. Bronte depicts Heathcliff as a little tyrant who exploits Catherine's good nature and represents the racist stereotypes of the time. Retribution can be characterized as the demonstration of taking unsafe responses against a person in light of disappointment, whether genuine or seen and in some cases considered the best way to correct discipline.

Lockwood dreams Catherine's illness and death:

"Catherine's illness, and accused my brother of causing it promising that I should be Edgar's proxy in suffering, till he could get hold of him. I do hate him I am wretched I have been a fool! Beware of uttering one breath of this to any one at the Grange. I shall expect you every day don't disappoint me! ISABELLA." (Bronte, 1847, p.181)

The supernatural is significant on the grounds that the focal topic of the novel is that of lovers isolated by death. Life can determine this subject's intrinsic pressures. Although the subject of detachment is explained in the existences of Old Earnshaw, who loses his significant other, Hindley, who loses his, Cathy, whose youthful spouse, Linton Heathcliff, passes on, just in the prevailing articulation of the topic is partition considered unsatisfactory and, surprisingly, vincible. Vengeance includes an endeavour to settle the score by incurring comparative damage to the individual who at first looked for retribution, and it is in many cases arranged out throughout some stretch of time. Bronte controls that subject which is both described by both Catherine and Heathcliff to fulfill their driving forces in a socially satisfactory manner furthermore, it features significant occasions, character imperfections, and obliteration. The initial reference to the extraordinary gets through the fantasies of Lockwood. Lockwood is the principal storyteller of the clever who acquaints us with *Wuthering Heights* and illuminates the characters of Catherine, Hareton, and Heathcliff. Then out of nowhere are educated regarding the odd dreams imagined by Lockwood toward the start of the book. In the primary dream, Lockwood pays attention to a message in a congregation in the organization of Joseph. At the point when the evangelist has completed the process of discussing a large portion of the wrongdoings and continues to stay upon another transgression, Lockwood ascends in

his fantasy and urges his kindred saints to drag the minister down and pound him. In answer, the evangelist arranges the gathering to reprimand Lockwood. After a couple of seconds, the circumstance turns extreme. Everyone remains against his neighbour. The entire house of prayer resonates with rapping and counter rapping. In his subsequent dream, Lockwood finds that his hand has been gotten handled by a little, frosty virus hand of a young woman who presents herself as Catherine Linton. Lockwood pulls her wrist to the wrecked glass-sheet and rubs it forward and backward until it starts to drain and his bedclothes are absorbed blood. Heathcliff turns Catherine's accusations into a strange sort of love poem.

“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”! (Bronte, 1847, p.213)

He is willing to call himself her murderer if it means that she will haunt him. Taking everything into account, Emily Bronte readies the psyche of the readers for the later piece of the clever through it. The vicious environment in the house of prayer could anticipate the innate subjects of brutality, and vengeance that grows later in Wuthering Heights. Through the snapshots of the counterattacks in the house of prayer, the writer again gives a brief look at the topic of counter vengeance, counter sick therapy, counter contempt, and so forth among the characters like Hindley, Heathcliff, Edgar, Catherine, and so on. Additionally, the critical truth of the fantasies is that around then Lockwood does not know anything about the account of Catherine and her adoration for Heathcliff. The fantasies lead to extraordinary ideas in our brains as well as predict the result of the romantic tale of Heathcliff and Catherine. The second occurrence of supernatural components in Wuthering Heights is found when Heathcliff vanished from the heights in the wake of hearing Catherine's expressions of him to Nelly. Notwithstanding their profound love, Catherine wouldn't wed Heathcliff because of social segregation since she thought of it as a corruption of her. She would not wed him for being lower position and having a place. Having heard the dismissing words, Heathcliff remained to hear no words further. On that

evening, there is an enraged tempest as Nelly portrays the tempest came shaking over the Levels in the full fierceness.

It has something to do with the injured sensations of Heathcliff and the tumult in Cathy's heart coming about because of Heathcliff's vanishing. Then again, it can likewise be deciphered as the writer emblematically passing the debacle on to be fallen upon them subsequently. This is confirmed as Heathcliff carries hopelessness to practically every one of the characters even to the future. Though unwilling to treat him well, Catherine is bereft the very moment Heathcliff departs

"I never saw Heathcliff last night," answered Catherine, beginning to sob bitterly: "and if you do turn him out of doors, I'll go with him. But, perhaps, you'll never have an opportunity: perhaps, he's gone." Here she burst into uncontrollable grief, and the remainder of her words were inarticulate. (Bronte, 1847, p.145)

She lacks the sort of self-awareness that would lead her to see that much of this mess is her fault. The third significant powerful component should be visible when Heathcliff lets Nelly know that when Sexton is digging Edgar's grave, he had figured out how to lift the cover from Cathy's casket and had seen her face. Since that second he has been feeling an odd sort of serenity. He likewise lets Nelly know that he felt Cathy remaining close by, he could nearly see her. There is something powerful likewise in his let Nelly know that he is currently encircled by Cathy's picture. He sees her in each cloud, in each tree, in each item. These depictions are agreeable to Heathcliff's profound, energetic and true love for Cathy. However Heathcliff is substandard compared to Cathy in class, they cherished each other profoundly. Mentally, when somebody experiences passionate feelings, she/he is interested in the adored. Heathcliff sees Cathy's pictures all over and this is the best illustration of Heathcliff's affection. The reason for this extraordinary component is to show their profound love of Heathcliff to Cathy. Heathcliff's ways of behaving during the most recent couple of days before his demise increment the power of supernaturalism. Throughout her portrayal, Nelly says about the horrendous vision that she had from a passing perspective all over. She depicts

"Now, you shall hear how I have been received in my new home, as I am led to imagine the Heights will be. It is to amuse myself that I dwell on such subjects as the lack of external

comforts: they never occupy my thoughts, except at the moment when I miss them. I should laugh and dance for joy, if I found their absence was the total of my miseries, and the rest was an unnatural dream!” (Bronte, 1847, p.174)

This experience brings up issues for Cathy about whether he is a man or a vampire. Nelly's hypotheses about the presence of Heathcliff further add to the supernatural environment. At the point when Nelly proposes that he ought to apologize for his foul play and he ought to read the book of scriptures to compensate for his past irreverence, Heathcliff answers that there is not anything for him to apologize for and no cleric ought to be called to express blessed words when he kicks the bucket and is covered. Maggie Kilgour in the rise of gothic novel refers to the supernatural elements in mythical novels including *Wuthering Heights*. It seems that Heathcliff is lamenting and apologizing for every one of the overabundance sins that has been committed for the sake of vengeance for just an individual who is guilty. He could have perceived that he has done excessively abundance than what he ought to have. Consequently, Heathcliff is feeling regretful, and thusly, he offers guidelines to Nelly with respect to his memorial service.

The extraordinary air likely arrives at its peak toward the end when references are made to the apparitions of Heathcliff and Cathy. The farm-raised people used to talk that they have seen Heathcliff's phantom close to the congregation, on the field, and even at Wuthering Heights. An elderly person avows that he has seen two phantoms of Heathcliff and Cathy on the field each stormy night since Heathcliff's passing. A shepherd kid has detailed that his sheep would not continue on in light of the fact that they had seen the presence of the two ghosts

“The most ordinary faces of men and women my own features mock me with a resemblance. The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her! Well, Hareton's aspect was the ghost of my immortal love; of my wild endeavours to hold my right; my degradation, my pride, my happiness, and my anguish” (Bronte, 1847, p.410)

Brontë makes little suggestions that the villagers are superstitious, so these sightings may be fantasy after all. Nonetheless, the references to Heathcliff and Cathy's apparitions together bring the idea of their post-mortem effective love

relationship. It proposes their everlasting association of spirits. Furthermore, it very well may be Emily Bronte's vision of life, wherein, life does not end with actual demise, yet keeps on existing in supernatural structures even in the afterlife. The spirit subsequent to getting immaterial does not move to an unseen locale from where no explorer returns; however it lives in this world. Supernatural presence on the planet after death is Emily Bronte's conviction and conviction which she conceives in *Wuthering Heights*. One more motivation behind portraying the supernaturalism behind the scenes of the field, church, and town is to enter her unskilled and rustic reader. It is organized by the mentality of individuals. A fascinating perspective in regards to it is that some town individuals, including one shepherd, have seen the apparitions, Bronte has not referenced a particular name.

Mr. Lockwood's startling dream of a starving stray at the cross-section of his room at *Wuthering Heights* is striking to the point that it is not difficult to fail to remember that this is the remainder of three dreams he has that evening. Just at its peak does it converge with ordinary reality, as the blows the gathering shower on Lockwood become the tapping of a fir tree at the sleeper's window. This change, nonetheless, agrees with the enlivening experience which is dissimilar to his subsequent dream, the third appears to contain more than whatever, on a sensible and normal level, ought to be the number of its parts. Lockwood himself perceives a few irregularities.

The supernatural world is not the result of Lockwood's psyche, yet the nature of the room where he dreams. The critical, judicious, bland guest from the city has caught a fantasy expected of Heathcliff. Subsequently, we should manage a "fantasy" that has its own objective reality; to acknowledge this is to give belief to some? Thing not any steadier with "genuine experience" than a ghost.

As Lockwood and the reader leave Heathcliff moaning for Catherine through the window of the latticed chamber, the reader leaves him, both in time and set up, extremely close to the furthest limit of his "venture." the reader, notwithstanding, just starts and it will require months, and pages before we can see a portion of the import of Heathcliff's activities. The fantasy and its fallout, in any case, have hit with such reverberation the note of the supernatural that no piece of the succeeding account is thoroughly liberated from that beseeching whimsical voice, the grip of that super cold hand. A long time before the peak of Heathcliff's miseries, nonetheless, that particular

note is struck once more, if less boisterously, and, to make this suspension clearer, the writer reasserts the possibility of spooky presence through the instrument of a fantasy

“Linton can play the little tyrant well. He’ll undertake to torture any number of cats, if their teeth be drawn and their claws pared. You’ll be able to tell his uncle fine tales of his KINDNESS, when you get home again, I assure you.” (Bronte, 1847, p.348)

Heathcliff’s moral turpitude is apparent in the above quote where Catherine has no choice but to observe his superiority and masculine dominance as a supernatural identity who has proceeded with his revenge for two consecutive generations. Bronte manages to juxtapose the concept of romantic love and slavery under the influence of taking revenge to display the corrupting institutionalized system of a male-dominant society. The mythical elements are likewise important to know all about the way of life. The conviction of individuals, their notions, customary confidence, brain research, and so on are uncovered through supernatural elements. In sum, Bronte succeeds to use the supernatural elements and assist the readers to delve into British culture with its mythical and supernatural functions. Supernaturalism utilized in *Wuthering Heights* is persuading in that period. Bronte accordingly utilized supernatural elements to push her readers towards a mythical world and to experience supernatural concepts. Emily Brontë goes beyond natural ghosts which represent a dead body and uses supernatural ghost which belongs to half of a dead soul. The use of such supernatural ghosts allows Emily Brontë to create contrasts and clashes between the halves who believe their rights have been violated. In *Wuthering Heights*, Brontë depicts the clash between two male characters who are in love with Catherine and the story displays the fight between these two males over generations.

We observe supernatural elements accompanied with Emily Brontë’s Heathcliff in the following lines:

“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!” (Bronte, 1847, p.213)

It is Heathcliff who begs Catherine to haunt him and act against the natural life norms and do a supernatural act that is doable only in a gothic genre. This is the beginning of another supernatural concept that is eternal life. Heathcliff believes that he is going to live with Catherine if they can lie next to one another in the grave while one side of their coffin is knocked out so that they can lie for eternity. The Gothic type, first addressed by Horace Walpole's *The Palace of Otranto* in 1764, is an unobtrusively intrusive sort, which gives the reader a reality that does not correspond with conventional social and moral standards. The Gothic novel is interesting as a result of its rejection of any normal scholarly shows, and its disobedience of acknowledged moral and social codes. The Gothic novel frequently incorporates numerous sayings normally acknowledged as interests, like phantoms, vampires, and frenzy. The Gothic sort is portrayed by feelings of naturalism, ferocity, strength, longing, wonder, secret, sensualism, supernaturalism, perversion, and Satanism. The Gothic novel frequently has a setting that is gradually imploding; a palace in ruins or a house in rot, like the home of *Wuthering Heights* itself. Maybe the most well-known component of the Gothic novel is the presence of extraordinary components, like phantoms and spirits. Phantoms are an exemplary illustration of interest: ontological offenses which challenge nature by being alive and dead simultaneously. Apparitions reject the laws of the universe by possessing the universe of the living when they ought to have passed to the universe of the dead. Phantoms and different types of the "undead" deny physical, worldly, and spatial limits. Moreover, the Gothic novel is extraordinary in the manner in which it presents the powerful.

Furthermore, Emile Brontë's adoption of Gothic techniques has not been by any means a stumbling-block to using other significant techniques such as symbolism. These are the most important symbols recurring throughout the Gothic novel *Wuthering Heights*: Ghosts symbolize lost souls, memory and the past in *Wuthering Heights* supporting the themes of love and obsession and good versus evil. Cathy's ghost lingers in Heathcliff's memory galvanizing memories of the past and of love's haunting obsession. It actively, vengefully pursues Heathcliff in the end and is also present in Cathy and Heathcliff's desire to be on the moors haunting them together like lost souls roaming between the earth and heaven. Another symbol is weather, wind and trees. Emily Brontë uses weather to produce tone, reflect the plot and mirror the characters' emotions. Typically storms and rain symbolize angry, violent or

passionate emotions and breezes and calm weather reflect peace, hope and goodness.

Wind and trees symbolize how the emotions of one character shape or disfigure the growth of another as much as how the emotional and physical environment plays a role in shaping or contorting a character's disposition. The moors are another key symbol: Moors are barren strips of land unsuitable for planting that cover England. They are used to symbolize the idea of betweenness between life and death, between good and evil for Cathy and Heathcliff. The moors are a place of freedom from their unhappy home, life and from the difference in their social circumstances that divide them. Ultimately, Heathcliff and Cathy's love of roaming the moors reflects their rejection of both heaven and earth, roaming between them as if in a kind of purgatory.

Dogs symbolically represent instincts often protective or violent ones, juxtaposed with training and obedience. For example, Hareton has turned into a loyal watchdog first by Heathcliff and then by Catherine. Interactions with dogs also mark vital transitions, either of plot or of a character's perceptions as when the unfriendly dog at the books opener, shows Mr. Lockwood that he is in an unfamiliar territory. Dogs also symbolize individuals treating other individuals as less valuable and less worthy of happiness and fulfillment and more like possessions to own, control or abuse. Hair is another important symbol: Blond hair or light hair symbolizes Thrushcross Grange the Linton family indulged privileged good angels, weakness gentleness and education, but black or dark hair symbolizes Wuthering Heights, the Earnshaw family privileged thwarted or taken down in status evil Devils strength passion and rejection of Education. The symbol shines when Catherine's blond hair is observed, dangling and mingling with heritance, and dark hair at the novel's end is representing love overcoming evil and a restored peace and unity.

Another detail related to the gothic style in the novel is the mystery. The mystery is seen everywhere throughout the novel. A reader may be excited by the facts which make the story so exciting. First of all, it concerns the structure of it, because the narration is composed in a circle of events which begin with present observation, past problems, and again features take place in the present. The difficult in some respects representation of characters' relationships are also supposed with the mystery of Wuthering Heights.

Mystery provides in a reader a piece of supposed from the very beginning hidden facts about the psyche of Heathcliff and other characters in relation to the place full of moors and fog. Thus, a horrific performance in the dark sceneries described by the author leads to concrete features of the novel. The mystery seems to make the conceptual performance of the story more applied to the outrageous reality of the intentions being incorporated in the main characters of the story. It is seen in the way of how Catherine seeks the place where she lived before, meaning her home. The tentative and too patterned with particular details and facts description of her barriers on the pathway to the silence and happiness of life promotes an additional outlook on the mysterious framework of the novel.



CONCLUSION

The main target of this research is to discuss how the Gothic supernatural elements in relation to the Victorian context affect incidents, plot, characters and most of all the settings in *Wuthering Heights*. This thesis analyzes each form of Gothic supernatural clarifying its effect on both the writer and the reader at the same time. It delves into the core of Gothic supernatural as an indicative style in the world of literature. The research also spots light on the characteristics of Gothic supernatural such as blurred lines between fiction and reality, involvement of the author, intrusions in the narrative, rejection of the conventional plot, shedding light on imagination rather than reality, posing questions to examine the relationship between fiction and reality, using self-reflection to send implied messages to the readers, employing a narrative style which draws readers' attention to the work of fiction, and allowing readers to draw their previous experiences.

Besides, the research explains some meaningful strategies such as the style of literature which blends terror and romance. It typically features supernatural discourses, graveyards, specters, devastated landscapes and disintegrated wrecks in order to impart the effect of congenial horror. Gothic novels generally present supernatural components, sinister settings, and menaces to young women, frequently entailing confinement in a secluded dwelling.

Furthermore, the thesis illustrates the literary devices that are observed in the novel; especially flashback that overwhelms the novel. It sheds light on other strategies such as multiple narrators or characters who tell stories, a practice of illustrative styles, mixing of genres, languages, speech styles, ways of telling stories, disruption of time, space, and relationships in a literary work. The research also contemplates on how far the novel belongs to Victorian characteristics of literature as well as how revolutionary it is. It explains why Gothic supernatural is regarded to be a useful and valuable tool of reading, thinking, and writing. In addition, the thesis focuses on the Gothic characteristics mentioning that supernatural examines the relationship between reality and fiction, existence and human beings, certainty and possibility, life and death, and so on. Also, the thesis studies the purpose of using the supernatural since it has a vital role in helping the author of the literary work to send

his direct and indirect messages to readers as well as enabling readers to enhance their visualization and perception to everything around them. The research provides a deep analysis of the chosen novel in terms of characters, themes, techniques, visual images, and illustrates the effect of the aforementioned points in enriching the novel with supernatural Gothic along with its forms.

A huge range of writers who were contemporary to Emily Bronte and lived after her admit that the novel is full of details and the ideas in it seem to predict the next period of world literature in the twentieth century. The novel is rich in particular themes for consideration. However, among suggested themes, the gothic coloring of the novel, the versatile manner of narrative in the novel together with the applicable mastership as of characterization and peculiar Emily Bronte's approach to create a background for relationships between the characters more colored with dark and mysterious features of the gothic romance. However, the themes of love and conflict are imposed in the novel with particular points on the impeccable depiction of the details in it. Gothic motives in the novel *Wuthering Heights* make it more related to the Romantic rather than to the Victorian manner of writing. Brontë contrasts good versus evil by the use of ghosts to symbolise lost souls, memory, and the past in *Wuthering Heights*, to help Heathcliff take vengeance on those who have not directly betrayed his love in the second generation. Catherine's ghost haunts Lockwood. Emily Brontë divides the natural world from supernatural elements that she introduces into the novel by assigning a third narrator who narrates the novel from the lens of a natural world. This is confirmed by Głowiński who claims that in a chronological, third-person narration the author separates the two worlds: the real one and the other one.

From first sight, the novel seems to maintain the features of the particular way of life widely shared by the aristocratic top of British people. The idea of it manifests the life of people in terms of the locality in Yorkshire County with its moors and peculiar climate full of constant rains and fog. A reader gets the description of this place as the illustration of a late medieval castle among forbidding terrain. The gothic or even neo-gothic elements are apparent in Bronte's featuring of the story and its peculiar way of description of the characters' behaviors living in that place. The pressure of the walls and the urge for freedom in feelings are depicted in the story.

Thereupon, the depiction of the protagonist, Heathcliff, is concerned with his desire to share the high feeling of love and understanding within the family of Earnshaw. Weather-bound Lockwood endures a horrific night in Wuthering Heights. The occupants' hostile conduct, which is mirrored by the hostile environment, makes him unable to comprehend them. A tree is hit by lightning when Heathcliff vanishes, there is a storm when Catherine is buried, and there is another storm when Cathy decides to wed Edgar. The lightning and storms represent the emotions of the story's protagonists and paint a detailed picture of the Gothic environment.

The writer provides a wide scope of details about the characters and she masterly uses the stylistic devices for the abbreviation of the characters' fates and their inner dilemmas. In this respect, the gothic elements are concerned widely with the notion of the moors surrounding the mansion where The Earnshaws live. The central role of this element can be referred to as the dark features of the novel. The protagonist is fully concerned in the novel with the coldness and mysteriousness of the moors throughout Wuthering Heights. In fact, his relations with Catherine, Mr. Earnshaw, and even with Hindley are associated with this element in the novel.

Nonetheless, even the name of the protagonist speaks about the darkness of the story and about his life doomed to be within moors, meaning the first part of his name heath. The gothic shape of the novel is also incorporated with the house where The Earnshaws live and the ghost-like character of it. Thus, the discussion between characters is provided on grounds of the so-called legend of Wuthering Heights and its pressure on the main motives of love, hatred, indifference, and priority of family values. Moreover, it is seen in the apt use of antonomasia, as a stylistic device for making more emphasis on the primordial role of characters in the novel. Heathcliff is the character that comprises in his name own destiny and the evaluation of his place among his related enemies.

The method of analysis in this thesis is based on a qualitative approach to delve deeply behind the Gothic supernatural elements in *Wuthering Heights*. This research analyzes various quotations from the novel to find an answer for multiple questions. For example, what are the styles and purposes of myth and supernatural power in *Wuthering Heights*? What are the attributes of myth and supernatural power?

What strategies does the writer use in handling myth and supernatural power throughout the novel? In what way is myth and supernatural power a method of projecting a literary work? What principal themes are found in *Wuthering Heights* and what purpose does each theme have? What are the main techniques in *Wuthering Heights* and what purpose does each technique have? What is the role of visual images in enriching the novel with myth and supernatural power? How do myth and supernatural power help in the progress of action throughout the novel? Eventually, what message does the language in *Wuthering Heights* convey?

Looking at the structure of the novel, the development of actions is actually supposed from the very beginning with Catherine's imprisonment by Mr. Heathcliff. This idea drives a reader to understand the same features in the gothic romance, when imprisonment, castles, and particular characters serve for the idea of making the whole concept of the story seem like it is supposed to be according to the Gothic style.

One more thing which makes the story similar to the gothic romance is the terror which is indicated in it. First of all, terror is implied in the novel physically as well as psychologically. The imprisonment of Catherine is one side of the discussion. In this respect, a reader discovers her sufferings about the situation. Moreover, the theme is emphasized with the proper feelings of the characters according to this situation. Second, Catherine feels constant terror from the side of her father due to his detrimental attitude toward her. In this respect, there emerges the "generation gap" situation which is entirely unsolved among different generations in a definite family. Mr. Earnshaw and Catherine are diametrically opposite according to their views about life and people. The romantic nature of Catherine is limited by the family traditions and the supremacy of the father's opinion. Thus, she is able solely to endure this negative feature of her life.

This research also aims to let English major students become aware of the characteristics of Gothic supernatural art. Emily Bronte uses this technique in her novel to send several messages and hints to her readers; she wants them to learn the pros and cons of the myth and supernatural style. As a result, Bronte sheds light on the issue of Jealousy as the cornerstone of the disputes between Hindley and

Heathcliff and between Heathcliff and Edgar. The thesis is vital and important for English major students and post-graduate students for many reasons. Firstly, it gives them many information regarding supernatural Gothic and its style in the world of literature. Secondly, the research contains an analysis to many indicative quotations in *Wuthering Heights*. Thirdly, the thesis spots light on the patriarchal families and social classes. Fourthly, it analyzes the most important themes that cover the Victorian Age. Fifthly, the research shows readers how language is considered to be an important tool in affecting people and their feelings. Sixthly, the thesis analyzes the literary aesthetic elements available in *Wuthering Heights*. Seventhly, it discusses some necessary literary techniques and their functions in the novel. Eighthly, it teaches English major students how to look beyond the words and find the essence of their meanings. Ninthly, it showcases how supernatural Gothic style is regarded to be a powerful style that helps readers to contemplate and analyze the literary text. It also explains how visual images have a great contribution in enriching the novel with Gothic and many other literary aesthetic elements. Also, this research enlightens the way of English major students in the world of literature by motivating them to read, search and travel deeply beyond the words' meanings to produce a prolific content of writing.

The research begins with an introduction concerning the novel as a tragic and gothic love story that abounds in powerful and complicated sentiments. Heathcliff the rescued gypsy, later established as an outcast, bears the traits of a Byronic Hero. Then there is the gloomy effect and the supernatural element. The novel takes place in a far-off setting, isolated from civilization and the wearies of society. The setting tells about the moors, hills, storms and desolate atmosphere. *Wuthering Heights* is not merely a romance; it deals with such themes as hate, retaliation, class struggle, difficult affairs, and a lot of complicated issues. The basic theme of the narrative is Heathcliff's and Catherine's love. The novel's ending gloom and miniature of suffering. The novel excels in analyzing the characters, motives and reactions of many characters.

For instance, after taking a little break, Lockwood discovers that Heathcliff is envious of his adventures. Heathcliff pleads with Catherine to come to him rather than running away from the ghost out of fear. Later, we discover that Catherine vowed to

haunt Heathcliff and wouldn't sleep until he was buried with her. He urges her to do so immediately after her death, stating that he believes in spirits and that he can not live without her. Heathcliff refuses any nourishment and requests to be left alone while he is at the scene of his death. Heathcliff scares Nelly the following morning during breakfast when he claims to encounter an apparition. Although she can not see anything, it appears like Heathcliff is speaking with it. As he has always wished, Heathcliff appears to be truly plagued by Catherine. It appears as though Heathcliff had at last made a connection with Catherine and the rainy weather when he is discovered dead the next morning with the window open and his body dripping wet. Through these uncanny episodes, Heathcliff's overwhelming love and desire for Catherine are made evident.

The ominous character of Mr. Heathcliff's passion for Catherine is one of the features which support the idea of the gothic coloring of *Wuthering Heights*. Constant reasoning about possible escape does not leave Catherine when she is imprisoned. In this respect, the novel is full of evil and vices. It can be estimated as the description of how peoples' passion or desires turn into extremes. This feature leaves a place for a reader to think and imagine over the picture of Catherine's conditions for life while being imprisoned and her struggle due to the impacts of evil destiny. It all seems like madness to her, because she feels helpless about the situation with Mr. Heathcliff. On the other hand, a reader may feel the decay which is considered with the place of *Wuthering Heights* and its affection on people living there. A glimpse at the destination of this particular locality may be unintentionally supposed in a negative evaluation.

The first chapter of this thesis introduces, defines and analyzes the supernatural and the gothic in *Wuthering Heights* as far as the main themes, characters, dialects, techniques, images, and meaningful figures of speech. The importance of this chapter is that it gives English major students a full-fledged image to understand the novel and infer how the above cited elements lend a helping hand in enriching the novel with all images of myth and supernatural power like beasts, devils, zombies, ghouls, phantoms and fairies. It also discusses how *Wuthering Heights* diverges from the Victorian camp.

The second chapter highlights myth supernatural and the gothic in *Wuthering Heights* as well as the contrasts and symbolism in the novel. It analyzes the several definitions of myth and supernatural power along with their functions in *Wuthering Heights* providing extensive examples from the novel. It also deals with many points related to gothic and supernatural power such as its features, techniques, devices and purpose. This chapter highlights gothic and supernatural power as a means of examining literary works. It helps researchers and English major students to grasp the notion of gothic and supernatural power and its impacts on literary writing.

Based on what is mentioned above, English major students should take into their consideration all the features of the gothic and supernatural power style when they analyze works of literature. Besides, this would be helpful for teachers in explaining the gist of the literary work. As a result, they will broaden their students' perception by enabling them to think critically and for sure brilliantly.

Finally, Emily Bronte deserves to be called the domestic goddess since she succeeds in capturing the readers' imagination by writing a novel full of gothic and supernatural powers such as *Wuthering Heights*. Emily Bronte's style of writing is deep, witty, indicative, and suggestive; this grants her a colossal fame. She mirrors thorough psychological dissections throughout *Wuthering Heights*. By using a narrative style, Bronte spots light on various issues further than being a romantic love story. such as the ever-prevailing issue in Victorian literature: social class, hatred, revenge, and so on. Indeed, Bronte uses her ability of writing to reflect upon the Gothic works of art are so-called because they incorporate elements of gothic architecture, are dark, frightful, and mysterious, and offer endless opportunities for horrifying and exciting imagination. *Wuthering Heights* is a Gothic novel in part because of the author's upbringing on the untamed moors, the romance's location on the English northern moors, the mad, unhinged people who exhibit intense emotions, the ruthless retributions, and the eerie plots and otherworldly situations.

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