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The symbolism of the countryside in the novel *Wuthering Heights* by Emily Brontë
(Bakalářská práce)

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Prohlášení

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Introduction

This bachelor thesis focuses on the symbolic value of the countryside presented in the novel *Wuthering Heights* written by Emily Brontë. In order to disclose the symbolism hidden in the portrayed landscape it was necessary to explore the world of the Brontës especially their immediate natural and home environment. Consequently the subsequent study is divided into the four separate units each of them containing some specifying subparagraphs.

The thesis opens with the section called 'Introduction to the world of Emily Brontë' that covers not only the historical background but also the detailed personal information about the Brontë family including their education, their plausible sources of inspiration and lastly their literary career. In this part I would like to reveal some unknown life circumstances, which are not easily found in the most biographies, and to compare Emily's world with her fiction.

The 'Countryside of Yorkshire' is the theme of the second part of this paper. The whole storyline of *Wuthering Heights* takes place in the one particular region of England and that is Yorkshire, the West Riding part, which was the home of the Brontë sisters. The geography and the nature are omnipresent in the book and are deeply significant for the action and the characters. Firstly, this part depicts the Yorkshire geography that is supported by the maps available in the attachment and secondly I discuss the Yorkshire landscape and its interpretation in the novel.

The third part of this thesis will be dedicated to the examination of those two Yorkshire houses, *Wuthering Heights* and *Thrushcross Grange*; that in the narrative feature remarkably contrastive quality and as well possess the certain symbolic value. At first I examine their possible inspirational sources, secondly at disposal stays the analysis of the schematic structure supported by the quotation of the descriptive passages that will be finally completed by the distinctive characteristic of their inhabitants.

This bachelor thesis closes with the theme of how the nature is reflected in the characters. I will concentrate on the prominent characters of the novel and I would like to state to what degree they are affected by the nature. The concrete examples of the nature influences will support the idea of the countryside symbolism.

The aim of this bachelor thesis is to explore the nature introduced in the novel *Wuthering Heights* and to display its influential symbolic quality.

1. Introduction to the world of Emily Brontë

1.1 England in the 18th/19th century and the Brontës

The lifestyle of the Brontë family significantly affected their literary works. Accordingly it is absolutely necessary to discuss the needed personal information together with the historical background. The first and the eldest member of the family was Patrick Brontë, born in 1777. He was the only one who outlived all the other seven relatives, dying 1861. This span of eighty four years includes two different historical-cultural periods namely The Romantic Period (1785-1830) that gradually passed into The Victorian Age (1830-1901). From the historical point of view in Romanticism we can speak about the time of revolutions from which the Industrial Revolution completely changed the existing social system dividing the society into the capital and the labour class. In the literature excelled poets like Wordsworth, Coleridge, Byron, Percy Shelley, Keats and Blake. Their works are marked as the fundamental part of Romanticism that often rejects all kinds of order, idealization and rationality. This movement prefers the individual, subjective, emotional, spontaneous, irrational and imaginative approach. Since “the Brontë household was mainly kept in touch with the current literature, the criticism, poetry and fiction of their day”¹, it is plausible that they were influenced by the contemporary literary trends. In addition they were “devoted admirers of Scott and Byron; the imaginary world about which Emily wrote, was full of wild love and isolation, remorse and cruelty. There are echoes of Wordsworth, whom they also read, in both *Wuthering Heights* and the poems.”² Therefore we can specify Emily’s novel as the book of the later Romantic Movement. However, the Brontës are also major writers of the Victorian novels. Such novels focus mostly on the society and on its social relationships often including the romantic hero who has to define his place in the class system. During the Victorian era the industrial revolution was advancing, England represented the leading world power and when Emily was nineteen years old Victoria assumed the reigns of England. The first railways were opened, the quantity of controversial bills was passed, England recorded the huge technological and scientific progress and as far as in the late Victorian period the world started to be engaged with the “Women Question”. In the year 1837 Charlotte, Emily’s older sister, wrote to Poet Laureate of the United Kingdom, Robert Southey, to ask him what woman should do to make a career as a writer. He answered that “literature cannot be the

¹ Mary A. Ward, Introduction, *Life and works of the sisters Brontë*, by Ward (New York and London: Harper & Brothers, 1990) xviii.

² Angela Smith, *Literature Guide, Wuthering Heights by Emily Brontë* (London: Longman, 1991) 11.

business of a woman's life, and it ought not to be.”³ The Brontë sisters were raised in the belief that only their brother Patrick Branwell had the right to be educated and to gain the strong position in the society. For this purpose the sisters “veiled their own names under those of Currer, Ellis and Acton Bell. They did not like to declare themselves women, because they had a vague impression that authoresses are liable to be looked on with prejudice.”⁴ The masculine pseudonym of Bell could have been inspired by Arthur Bell Nichols, the vicar of the Haworth parish and the later husband of Charlotte Brontë. Their novels appeared in 1847 and the year later they revealed their true identity.

In spite of the fact that England went through all that innovative processes and manifested the considerable improvement, it was mainly the matter of the biggest industrial cities as London, Manchester, Liverpool, Birmingham and others. The contemporary spare population enabled the existence of the vast areas of the wild nature. The people living in the small villages in the remote districts of England, e.g. in the mountains or on the moors experienced those industrial changes only partially for there were no public transport, no cars and no mass media but the newspapers. This is the case of the Brontë sisters especially of Emily who enjoyed loneliness, hard work and in particular the walks in the rural landscape. Her only connection with the society was the newspapers and the church.

Their family house was located in the similar desolate place, in Haworth. During the years 1820-1861 it was small and crowded industrial village in the middle of Pennines in the West Riding of Yorkshire. The closest township Keighley was four miles away. “For medical advice, for stationery, books, law, dress, or dainties, the inhabitants had to go to Keighley.”⁵ After 1830 Keighley joined the railway infrastructure, which made the travelling more comfortable and faster. The nearest main city was Liverpool, sixty-three miles away from Haworth. Such journey on foot took approximately three days depending on the weather conditions.

Haworth is situated on the steep hill surrounded by the bear highlands and the open moors. (The detailed description of the nature will be mentioned in the chapter ‘Countryside of Yorkshire’.) On its summit we could find the family house of the Brontës, so called Parsonage, the church and rather depressing graveyard. (See image 2.1.3) According to Mrs. Gaskell’s description the Haworth Parsonage was “an oblong stone house, facing down the

³ Elizabeth Cleghorn Gaskell, *The Life of Charlotte Brontë*, 1857, *Project Gutenberg*, Oct. 2012, Project Gutenberg & PROMO.NET, 2 Nov. 2012 <<http://www.gutenberg.org/files/1827/1827-h/1827-h.htm>>.

⁴ Currer Bell, *Biographical Notice of Ellis and Acton Bell, Wuthering Heights*, ed. Ian Jack (1850; New York: Oxford University Press, 2009) 302.

⁵ Gaskell, *Life*

hill, with the front door right opposite to the western door of the church, distant about a hundred yards. The graveyard goes round house on all sides but one. The house consists of four rooms on each floor and is two stories high.”⁶ As we look on the picture (image 2.1.3) we can immediately feel the unpleasant and the distressing atmosphere. Today there is the Brontë Parsonage Museum administrated by the Brontë Society and the house and its environment appears differently. Inconceivable is the fact that the churchyard was the principal reason of the high mortality rate in Haworth. Its unfavourable location on the hill above the village caused the constant pollution of the water supplies and made from Haworth an unhealthy town. The most common diseases were typhoid fever, consumption and tuberculosis. In view of one can only hardly cultivate the moors; the monotonous food (porridge, potatoes) resulted into the vitamin deficiencies. Also the hygiene and the sanitary conditions did not exist therefore the life expectancy was only twenty-five years and the deaths in the Brontë family were nothing unusual.

1.2 Members of the family

The history of the Brontës⁷ begins in Ireland were Patrick Brontë⁸, the head of the family, was born to a low-income family. However, after some apprenticeships he studied the theology and the history at the Cambridge University. He obtained Bachelor of Arts degree and started his career as a poet, a writer and later became the Anglican curate. This curacy put his family into the unusual position in the society. Though their house belonged to the largest houses in Haworth, in comparison to the wealthy traders they represented the lower class. The sisters had to earn a living and the only available jobs for women were teacher or governess. “The Brontë family’s social status was a peculiar one. The clergy were gentry, and in Haworth there was little opportunity to mix with the ordinary people as well as with the other members of the gentry. Mr. Brontë’s peculiar ancestry, the death of Mrs. Brontë, the absence of any nearby relatives, the backwardness of Haworth, and the relative poverty of the living

⁶ Gaskell, *Life*

⁷ The name Brontë developed from the older Irish form of the name – *Ó Pronntaigh* that was anglicised as *Prunty* and sometimes *Brunty*. Patrick spelled his name in a bewildering variety of ways throughout his life. The change toward the ultimate form of Brontë began as early as 1791.

See Kathleen Constable, *A Stranger Within the Gates, Charlotte Brontë and Victorian Irishness* (Lanham: University Press of America, 2000) 24-25.

⁸ Patrick Brontë came from Co. Down in Ireland with the unpromising name of Patrick Prunty or Brunty, which he happily changed to Brontë.

See George Sampson, *The Concise Cambridge History of English Literature* (Cambridge: Cambridge University Press, 1946) 786.

there meant that the Brontës had very few friends in any class.”⁹ Wherefore Emily could not influence her future isolation for actually being born into the seclusion. The population of which she was member of might be in no way characterized as the proper Victorian. *The Life of Charlotte Brontë* by Elizabeth Gaskell describes the Yorkshire society as following: “the natives of the West Riding relies upon themselves and seeks no help at the hands of their neighbours. It is wild and rough population. Their accent and tone of speech is blunt and harsh. It can be attributed to the freedom of mountain air and of isolated hill-side life and also to their rough Norse ancestry. Their feelings are not easily roused but their duration is lasting.”¹⁰ This behavioural characteristic of such peculiar Yorkshire community might remember us of the protagonist Heathcliff who possess much of the above mentioned qualities.

The separation played the great role in the lives of Emily and her sisters because it granted the wide space for the fantasies and the imagination providing the basis for their poetry and novels. Emily had never fully entered to the social life of the middle or the upper classes nor was familiar with the Victorian standards. The nature, the emotions and her home environment meant everything to her. Those are the causes why *Wuthering Heights* seemed shocking to the conservative Victorian society. The earliest reviewers (mostly unknown or anonymous publishing during the years 1847-1848 in the *Spectator*, *Examiner*, *New Monthly Magazine* etc.) did not believe that somewhere lived such rude and rough people. They saw Yorkshire as a foreign country and the true literary qualities were recognized as far in the beginning of the twentieth century. “*Wuthering Heights* was not really appreciated until the end of the nineteenth century, when Mrs Humphry Ward in her prefaces to the Haworth edition, clearly placed Emily in a higher category than Charlotte as a novelist.”¹¹

Emily Jane Brontë was born in 1818 at Thornton as the fifth child of Patrick and Maria Brontë. Two years later Mr. Brontë undertook the position of the perpetual curate in Haworth and the whole family had to move there. Mrs. Brontë died in 1821 leaving her husband alone with six children. Luckily her sister Elizabeth Branwell came to Haworth to help Mr. Brontë with raising the children. Later they also employed the maid Tabitha Aykroyd who stayed with them for thirty years. Mr. Brontë thought that “children should be brought up simply and hardily: so they had nothing but potatoes for their dinner... He wished to make his children

⁹ Tom Winnifrith, and Edward Chitham, *Charlotte and Emily Brontë: Literary Lives* (London: Macmillan, 1989) 115.

¹⁰ Gaskell, *Life*

¹¹ Winnifrith, and Chitham, *Literary Lives* 118.

hardy, and indifferent to the pleasures of eating and dress.”¹² Mrs. Gaskell who personally knew Mr. Brontë depicted him as follows: “His opinions might be often both wild and erroneous, his principles of action eccentric and strange, his views of life partial, and almost misanthropical... he had strong and vehement prejudices... and did not require companionship, therefore he did not seek it, either in his walks, or in his daily life.”¹³ Nevertheless his children loved him especially Emily who cared after him and ran the whole household when he stayed alone in the parsonage. She inherited lot of aptitudes from her father predominantly that reserved unsocial character and the strong passion for the freedom which they both, Emily already in her early age, found on the nearby moors. “Mr Brontë was an active walker, stretching away over the moors for many miles, noting in his mind all natural signs of wind and weather, and keenly observing all the wild creatures that came and went in the loneliest sweeps of the hills.”¹⁴ Charlotte Brontë described Emily alike: “My sister Emily loved the moors. Flowers brighter than the rose bloomed in the blackest of the heath for her...Liberty was the breath of Emily’s nostrils, without it, she perished...”¹⁵ Emily left her home only three times, the longest period took ten months when being in Brussels with Charlotte where she literally faded. Such state of mind might be called as the extreme kind of the home-sickness. “She was never happy till she carried her hard-won knowledge back to the remote English village, the old parsonage-house, and desolate Yorkshire hills.”¹⁶ On one hand she was a shy, weak, introvert girl who can never abandon her home but on the other hand intelligent, high-principled and disciplined. While cooking she read books in German, or when being bitten by the wild dog she cured her injury by applying a hot iron on it. Emily possessed the immensely strong character as may be seen in Charlotte’s sentences. “Never in all her life had she lingered over any task that lay before her, and she did not linger now... Stronger than a man, simpler than a child, her nature stood alone. The awful point was, that while full of ruth for others, on herself she had no pity; the spirit was inexorable to the flesh...”¹⁷ Emily might be from this aspect considered as having rebellious disposition. Her violent temper and the yearning for the liberty support that thought. If one rebels it means that he acts against some order or the rule. Emily broke e. g. the social rule by avoiding everyone except her family and animals. Further the rebellion requires freedom and wants to achieve it

¹² Gaskell, *Life*

¹³ Gaskell, *Life*

¹⁴ Gaskell, *Life*

¹⁵ Currer Bell, *Extract from the Prefatory Note to ‘Selections from poems by Ellis Bell’, Wuthering Heights*, ed. Ian Jack (New York: Oxford University Press, 2009) 311.

¹⁶ Bell, *Extract* 312.

¹⁷ Helen Small, Note on the Text, *Wuthering Heights*, by Small (New York: Oxford University Press, 2009) xxiii.

anyway as well as Emily who as the deeply emotional being found her freedom in the unspoilt countryside that represented inseparable part of her life. She was “herself a native and nursling of the moors.”¹⁸ Hence her novel *Wuthering Heights* contains many portrayals of the landscape either dramatic or calm, which dispose of the symbolic value and are frequently expressed by the behaviour of the characters.

1.3 Education

As mentioned above the education was mainly men’s business, however their father wanted to have wise and intelligent descendants so he bought and borrowed lot of books for them. Aunt Branwell gave the children lessons from the alphabet and the arithmetic; she taught them sewing and embroidery. Since the father and the aunt subscribed to the different magazines, the family stayed in touch with the outer world. “The Brontë were avid readers and nothing came amiss to them – from their old favourite Scott and all the Romantic poets to Gothic fiction, from Shakespeare and Jacobean drama to articles and reviews in Blackwood’s and Fraser’s Magazines.”¹⁹ Those were the most available periodicals, which were the only contemporary source of information; they provided a huge space for the discussion and the polemics. On account of the seclusion from the other children and all the society, the eccentric father and the sharp aunt, the Brontës were calm and grieved kids who educated themselves, “the children did not want society...Maria read the newspapers, and reported intelligence to her younger sisters which it is wonderful they could take an interest in...They took a vivid interest in the public characters, and the local and foreign politics discussed in the newspapers.”²⁰ Thanks to that early development of the knowledge Emily was then able to quickly master the German and the French language and to play the piano. By virtue of the father’s low income the girls had to find some relevant job. So that they tried to apply their skills and education as the school mistresses and governesses but Emily experienced dejection when out of home. Consequently there originated an idea to establish the Sunday school in their parsonage that unfortunately broke down too. In 1842 their aunt died; meanwhile Charlotte continued her studies and praxis in Brussels, Emily stayed at home in Haworth keeping the house for her father. “It was Emily who made all the bread for the family; and anyone passing by the kitchen door might have seen her studying German out of an open

¹⁸ Currer Bell, *Editor’s Preface to the New Edition of Wuthering Heights, Wuthering Heights*, ed. Ian Jack (New York: Oxford University Press, 2009) 307.

¹⁹ Patricia Thomson, “Wuthering Heights and Mauprat,” *The Review of English Studies* February 1973: 24. JSTOR. Knihovna Univerzity Palackého, Olomouc, CZ. 14 March 2011 <<http://www.jstor.org>>.

²⁰ Gaskell, *Life*

book, propped up before her, as she kneaded the dough...”²¹ The only chance for the decent living was their brother Branwell, considered to be a genius, who tried the career of a professional portrait artist. Regrettably he fell into the debts and was dismissed from his next job for having love affair with the employer’s wife. He returned to Haworth and was unable to earn his living because of his addiction to alcohol and opium. Due to those drugs he decayed for the last three years of his life. “The degenerate behaviour of the brother for whom they had sacrificed their own opportunities was their greatest trial at this time.”²² Emily took care of him and in her novel there is the one character that must have been inspired by Branwell and it is Hindley and his dissolute life that ends with drinking himself to death.

1.4 Inspirational sources

As stated above the children were intelligent and well-read. They could converse about the politics, society and other issues with their father from their early age. In addition Mr. Brontë himself was the published author. It did not take long and they made the first attempts to write their own small stories. It was their everyday hobby and defence against the solitude. The children made up their own imaginary worlds, which was often extraordinary fusion of the reality and the fantasy. In 1826, when Emily was seven years old, Mr. Brontë brought home twelve toy soldiers. It should be the gift for Branwell but all the children immediately started to play with them and thus unwittingly supporting their creative processes of imagination. “Papa bought Branwell some wooden soldiers at Leeds; when papa came home it was night, and we were in bed, so next morning Branwell came to our door with a box of soldiers. Emily and I jumped out of bed, and I snatched up one and exclaimed, ‘This is the Duke of Wellington! This shall be the Duke!’...Branwell chose his and called him ‘Buonaparte’.”²³ Those soldiers presented the ground for their further writings. The toys got names and they lived in the landscape inspired by *Arabian Nights* and by the map of Africa from the *Blackwood’s Magazine*. Every narrative was carefully noted into the little book that was hardly readable, containing the amount of illustrations, schemes and maps. Later on Emily and Anne developed their own imaginary country called Gondal. Even if the action took place on some island in the North Pacific the climate and the surroundings fits to the Yorkshire pattern. The Gondal Saga contained “very adult passions, resulting in rivalry and

²¹ Gaskell, *Life*

²² Smith, *Literature Guide* 7.

²³ Gaskell, *Life*

hatred between kinsfolk, murder, treachery, jealousy.”²⁴ All those negative emotions and evil deeds are simply to be traced in *Wuthering Heights* nearly on the every character even on that positive ones. Hence Charlotte felt the need to vindicate Emily’s at that time outraging novel: “Her imagination, which was spirit more sombre than sunny, more powerful than sportive, found in such traits material whence it wrought creations like Heathcliff, like Earnshaw, like Catherine. Having formed these beings, she did not know what she had done.”²⁵

Those children’s playing-out of fantasies has to be regarded as one of the inspirational sources for *Wuthering Heights*. Other resources were the newspapers, the magazines and the books mediated by their father. Since Patrick Brontë worked as the curate he gathered many stories “from parishioners, about the doings of certain inhabitants of the further-flung places around Haworth – stories which made one shiver and shrink from hearing but which were full of grim humour – she took their violence as a truth.”²⁶ The family servant Tabby also narrated the interesting tales, “of family tragedies, and dark and superstitious dooms, the material of the ballads, long lost to literature before the eighteen and early nineteenth centuries.”²⁷ She respected the folk traditions and was quite superstitious, which is likewise reflected in *Wuthering Heights* predominantly in the case of Nelly Dean. The final source may be the landscape and the nature which Emily admired and some of its natural principles applied on the protagonists of her novel.

1.5 Literary Career

As argued in the previous passage twelve years old Emily was concerned with the Gondal fantasy that slowly evolved into the writing of the poems. It became their everyday occupation as Charlotte once noted: “The highest stimulus, as well as the liveliest pleasure we had known from childhood upwards, lay in attempts at literary composition.”²⁸ Being young the Brontë sisters used to show each other their writings but later they composed secretly. After the long period of the separation by 1845 the sisters rejoined at home and Charlotte “accidentally lighted on a volume of verse in her sister Emily’s handwriting. She thought them condensed and terse, vigorous and genuine. They had also a peculiar music – wild, melancholy, and elevating.”²⁹ It lasted long until Charlotte persuaded Emily to publish their

²⁴ “The Victorians,” *The Penguin history of literature*, Ed. Arthur Pollard, Vol. ix (New York: Penguin, 1993) 146.

²⁵ Bell, *Editor’s Preface* 308.

²⁶ Helen Small, Introduction, *Wuthering Heights*, by Small (New York: Oxford University Press, 2009) ix.

²⁷ Alan Horsman, *The Victorian novel* (Oxford: Clarendon Press, 1990) 165.

²⁸ Bell, *Biographical Notice* 301.

²⁹ Bell, *Biographical Notice* 301.

poems and in 1846 *Poems by Currer, Ellis, and Acton Bell* got out. Hardly anyone noticed that collection and the sisters focused on the prose. It seems that Emily might have begun *Wuthering Heights* already about 1845. This novel rose from her poems and also preserved lot of its poetic qualities. “The poems have the same limitations as the novel; they are most at home with elemental and extreme emotions – the intense love, extreme hate, suffering, fortitude or grief. They work by suggestion rather than reason, and depend upon a close union between man and nature.”³⁰

Emily’s poetry evolved into her only novel *Wuthering Heights*, published for the first time in 1847. It should have been the three-novel set with the three different novels by the Brontë sisters. Unfortunately Charlotte’s novel was rejected and so remained only the two volumes, *Agnes Grey* and *Wuthering Heights*. To fill up the remaining space it might have been possible that Emily artificially prolonged her novel. As a proof, “Edward Chitham, a modern critic, advances a theory, that the whole of the second-generation narrative in *Wuthering Heights* was an afterthought.”³¹ To support this I must note that my publication of *Wuthering Heights* (published in 2009) is divided into the two volumes, the first of them having fourteen chapters, the second nineteen. “Chitham suggests, Emily undertook to revise and expand *Wuthering Heights* from a single-volume narrative, ending presumably in Catherine’s death, to one that would fill two volumes. By doing so, she would have been turning a concentrated story of love, betrayal, and haunting into a far more psychologically complex narrative of revenge – ruthlessly pursued, ultimately abandoned.”³²

Wuthering Heights embodies enormously complex structure. It is named after a house situated on the Yorkshire moors. As a true opposite in all the views there is a second manor, Thrushcross Grange. Accepting of an orphan to the Heights became fatal two the both houses and their inhabitants that revolt against each other. The family tragedy accompanied by the deep, violent, conflicting and complex emotions ends with for Heathcliff liberating death that is shadowed by the new cheerful affectionate relationship of the young generation. As the title prompts the nature will guide us through the whole novel; wuthering standing for the violent and uncontrollable nature as well as the affections and the heights representing the difference in the terrain or in the social status. The novel has an exquisite logic and is well-thought-out especially on its symbolic level connecting the characters with their natural environment. *Wuthering Heights* “is widely regarded as a masterpiece of an imaginative order superior to

³⁰ “The Victorians” 169.

³¹ Helen Small, *Introduction* xv.

³² Helen Small, *Introduction* xvi.

that of most novels – more powerful, more in touch with elemental forces of nature and society, and deeper in symbolic value.”³³ Thanks to its poetic language is Emily distinguished for her “ability to encapsulate something vital in a vigorous metaphor or simile.”³⁴ As the example we can mention Catherine’s comparison of her love to Linton and to Heathcliff, “the foliage in the woods... the eternal rocks.”³⁵ There are several examples of such symbolism that will be discussed in the following chapters.

One year after the publication of *Wuthering Heights*, after Emily’s death, Charlotte felt the need to vindicate the work of her sister Emily. She begun to create the new edition where she corrected e. g. the punctuation, the paragraphing, she simplified Joseph’s dialect and added “Biographical Notice of Ellis and Acton Bell” and “Editor’s Preface to the New Edition”. This edition of 1850 became for considerable time the only accepted one.

³³ Joseph Carroll, “The Cuckoo’s History: Human Nature in *Wuthering Heights*,” *Philosophy and Literature* 2008: 32. Literature Online. Knihovna Univerzity Palackého, Olomouc, CZ. 29 Nov. 2009 <<http://lion.chadwyck.co.uk>>.

³⁴ Smith, *Literature Guide* 64.

³⁵ Emily Brontë, *Wuthering Heights* (New York: Oxford University Press, 2009) 73.

2. Countryside of Yorkshire

2.1 Yorkshire country

Yorkshire is the largest historic country of the United Kingdom and is divided into the three ridings: the West, the North and the East Riding plus the city of York, which are now part of North West England. The largest city Leeds lies in the West Riding. From the topographical point of view the Yorkshire countryside consists of the vast dales, windswept moors, limestone crags and steep hills. “It comprises four broad belts each stretching from north to south: the high Pennine moorlands in the west, dissected by the Yorkshire Dales; the central lowlands—including the Vale of York—draining into the River Humber estuary in the southeast; the North York Moors and Yorkshire Wolds in the east; and, in the far southeast, the Holderness plain along the North Sea.”³⁶ All this natural sceneries are protected by the North York Moors and the Yorkshire Dales National Parks that were established in 1952 and 1954. This region also possesses the title the Garden of England and particularly the area of Keighley, Bradford, and Halifax is called the Brontë Country. Today people visit Yorkshire for its rich history, picturesque countryside and for the famous Brontë family. The difference between Emily's two hundred years old country and nowadays region is visible only on the advanced level of the civilization and on the presence of the tourism; however they still share one quality: the overwhelming nature. Emily was fascinated with it as well as the people today. Except for the fact that the Brontë's ferocious and untouched landscape caused the isolation of the houses, villages and its inaccessibility in the winter months.

When we go more far into the history we discover that in the twelfth- and thirteenth-century Cistercians and Benedictines founded the Yorkshire abbeys and they described that countryside as follows: “a place uninhabited for all the centuries back, thick set with thorns, lying between the slopes of mountains and many rocks jutting out on both sides; fir rather to be the lair of wild beasts than the home of human beings.”³⁷ This phrase ‘wild beast’ can be understood as the reference to the Wuthering Heights character of Heathcliff. The novel contains several allusions on his diabolical nature, other characters depicts him as the wild beast and do not believe in his humanity. The parallels between the nature and the characters will be explored in the last chapter ‘Nature reflected in the characters’.

³⁶ “Yorkshire”, *Britannica Online*, Web. 01 Nov. 2012, Encyclopædia Britannica, 1 November 2012 <<http://www.britannica.com>>.

³⁷ Susan Stewart, “The Ballad in Wuthering Heights,” *Representations* Spring 2004: 86. JSTOR. Knihovna Univerzity Palackého, Olomouc, CZ. 14 March 2011 <<http://www.jstor.org>>.

Six centuries later we can observe the analogical scenery. For the lack of quality images from that period I have to for now take advantage of more quotations to support my argument and to create the perfect visualisation of the contemporary countryside. These descriptions will help you when comparing the real nature with the fictional one presented in the book. According to Gaskell “the Yorkshire can hardly be called ‘country’ any part of the way. For two miles the road passes over tolerably level ground, distant hills on the left, a ‘beck’ flowing through meadows on the right...As the road begins to ascend, the vegetation becomes poorer, it does not flourish, it merely exists; and instead of trees, there are only bushes and shrubs about the dwellings. Stone dykes are everywhere used in place of hedges... All round the horizon there is the same line of sinuous wavelike hills, of similar colour and shape, crowned with wild, bleak moors.”³⁸ To conclude this landscape discussion, the common adjectives used for the West Riding nature are: adventurous, unspoiled, and dangerous. Emily and her sisters were part of it; their house was situated on the moors, regularly they took a walk into the heather and they travelled with the coach across the rural landscape. Some assumptions claim that especially the journey by the coach from Haworth to Cowan Bridge provided the main geographical material for the *Wuthering Heights*.

Such diversified countryside may be full of the traps and baits and people who are not familiar with such treacherous type of the terrain can easily get lost, one can fall into the bog and drawn or during the winter steps down from the road and sinks into the deep snow and freezes to death. However, the heather and the surrounding dales colourfully blossom in the summer months and lure for the walks and relaxation on their soft moss. Emily was particularly keen of the countryside, the map “Locations near Haworth” (Image 2.1.1) shows the contingent locations that Emily could have known. Today when visiting Yorkshire you can also absolve so called “Brontë Way”, the sixty-nine kilometres long way that guides you from Bristol (West Yorkshire) through the places which the Brontës might have visited. It includes “Top Withens” (Image 2.1.2), the potential inspiration for the house at *Wuthering Heights*, which I discuss later in the chapter confronting *Wuthering Heights* and *Thrushcross Grange*, “Haworth Parsonage” (Image 2.1.3), “Saint Michael Church and All Angels Church” where Emily’s father preached. Furthermore you can admire the amazing natural highlights of the region: “Penistone Hill” (Image 2.1.4), “Ponden Kirk” (Image 2.1.5) plus the neighbouring uplands and moorlands. “Peniston Quarry lay near the Brontë Parsonage and provided millstone grit for local buildings. Elizabeth Gaskell walked with Charlotte on

³⁸ Gaskell, *Life*

Penistone Moor. The cave here is ‘Ponden Kirk’, a millstone grit face at the head of Pondon Clough, on the moors above Stanbury.”³⁹ In the novel you will find the mention about Penistone Crag with the fairy cave. It is both the mysterious place and the lime resource. The next place on the map is “Brontë Waterfall” (Image 2.1.6), favourite place of the sisters. “The rugged bank and rippling brook were treasures of delight. ...There was always a lingering delight in these spots –every moss, very flower, every tint and form, were noted and enjoyed. Emily especially had a gleesome delight in these nooks of beauty. ...They called it ‘the Meeting of the Waters’. It was a small oasis of emerald green turf; seated here we were hidden from the world, nothing appearing in view but miles of heather, a glorious blue sky and brightening sun.”⁴⁰

Emily experienced the absolute isolation in the middle of such ambiguous countryside. Her only diversion was the rambling through the nature that is both wonderful and scary. The roaring thunderstorms, heavy rains, chilly strong winds blamed for the absence of the trees, powerful blizzards and snowstorms that haunt the moors, all that bad-weather alternates with the periods of the warm sunshine, pleasant breeze, loquacious rillet and blooming heather. There is plenty of time available for observing the nature and its vital power, which together with the imaginative processes of your mind can lightly create the background for a narrative. At home you hear stories about the foreigners that were entrapped and deaden by the nature or you get knowledge of the bad habits and inappropriate behaviour of your neighbours. Further you transfer some weather and other landscape characteristics, as the strength, changeability, inhospitality, instability, harshness, violence etc., to your human characters and the result is then an outstanding emotional story, as *Wuthering Heights*.

Just as the matter of interest it was not only the Brontës who took inspiration from the landscape, “many writers note the wildness of the region and its changeableness from infernal to paradisaal conditions. Its wooded glens, rushing streams, bog-holes, caves, and marshes form a litany in various books published before 1845.”⁴¹ It is nothing exceptional because the nature, its description, isolation of the society and the emotions are the distinctive marks of The Romantic Period (1785-1830).

³⁹ Ian Jack, Explanatory Appendix, *Wuthering Heights*, by Jack (New York: Oxford University Press, 2009) 332.

⁴⁰ Gaskell, *Life*

⁴¹ Christopher Heywood, “Yorkshire slavery in *Wuthering Heights*,” *The Review of English Studies* May 1987: 38. JSTOR. Knihovna Univerzity Palackého, Olomouc, CZ. 14 March 2011 <<http://www.jstor.org>>.

2.2 Yorkshire landscape and its interpretation in *Wuthering Heights*

Above I discussed the real countryside of actual Yorkshire and in the following passages I will be exploring the fictional landscape that is depicted in the novel in order to enable the vivid comparison. In those thirty-four chapters I have found lot of extracts and indications painting the nature, which are helpful for the interpretation of the overall atmosphere of the novel. I carefully examined chapter by chapter with a view to trace the most accurate portrayal of the countryside that will be further analysed.

Already the first chapter answers the question what is *Wuthering Heights*. We learn that it is the home of Mr. Heathcliff, the protagonist. More relevant is here the upcoming explanation of this leading adjective: “‘Wuthering’ being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there, at all times indeed: one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few, stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun.”⁴² To draw near that situation, the house must be located on the top of some hill and attacked by so strong wind causing that the surrounding dwarfish trees and the thornbush are unnaturally folded. There is also hidden symbolic present which is developed later in the chapter seventeen where Heathcliff takes over the care after Hareton, the son of Heathcliff’s deceased step-brother Hindley. “Now, my bonny lad, you are mine! And we’ll see if one tree won’t grow as crooked as another, with the same wind to twist it!”⁴³ This statement describes the Hindley’s mistreatment of Heathcliff that will be revenged with Heathcliff’s mistreatment of Hareton. Speaking about the atmospheric tumult and the strong wind we should imagine not only the weather conditions but also the violent human behaviour typical of Heathcliff who terrorize the other characters: “just as the trees are distorted by the physical climate of the place, the behaviour of the inhabitants is distorted by the emotional climate. The name of the place reflects its situation and climate: ‘wuthering’ is a dialect word for stormy.”⁴⁴

The chapter two brings expressions as: “bleak hill top with the earth hard with a black frost, heath and mud, snow-storm, be weather-bound, to cause the cloud, dark night coming down prematurely and sky and hills mingled in one bitter whirl of wind and suffocating snow,

⁴² Brontë, *Wuthering Heights* 2.

⁴³ Brontë, *Wuthering Heights* 165.

⁴⁴ John Mahoney, *Letts Explore Wuthering Heights* (Gosport: Ashford Colour Press Ltd, 1994) 2.

buried roads...”⁴⁵ In such way depicts Mr. Lockwood, the tenant, his visit to Wuthering Heights. The weather is rough and the storm is getting near hence he has to spend more time at the Heights. Mr. Lockwood tries to apply the civilised social conventions as the official introducing, shaking hands, and the conversation. Unfortunately he is not familiar with the continual, spiteful, inhospitable and unsocial atmosphere of the inhabitants and with his attempts to know the family he causes the cloud, which means the awkward silence and the uncomfortable situation. Here again the symbolic level of the dismal weather that transfers into the unacceptable behaviour of the characters. Those detailed descriptions of the nature together with the personifying elements (e. g. suffocating snow) help to actually liven up the fiction.

The third chapter is particularly wild what concerns the weather. Lockwood sleeps at the Heights and has a terrible nightmare that is again supported by the dreadful weather outside: “the gusty wind, and the driving of the snow; I heard, also, the fir-bough repeat its teasing sound...”⁴⁶ Evidently the violent atmospheric conditions are applied to strengthen the critical situations of the narrative as well as the weather terminology we usually encounter by the highly emotional conduct of the inhabitants of the Heights. (Intentionally I speak about the characters living at Wuthering Heights because as we get to know later, the persons from Thrushcross Grange are of the milder temper). The examples are: already discussed “...if I had caused the cloud...”⁴⁷, “...thundered Heathcliff with savage vehemence”, “...wind whirled wildly...”, which is also the alliteration imitating the real sound of the wind, “Heathcliff just finishing a stormy scene...”⁴⁸, “Hindley lavished on her a torrent of scornful abuse...”⁴⁹, “I should wake a domestic storm...”⁵⁰, “...brought sunshine into a desolate house...”⁵¹, “Hareton grew black as a thunder-cloud...”⁵², “and my young lady, lightening into sunshine again...”⁵³ or “...Catherine’s heart was clouded now in double darkness.”⁵⁴ This chapter ends with Lockwood’s departure where he depicts how the moors and the swamps appear after the snow storm. “I declined joining their breakfast, and, at the first gleam of dawn, took an opportunity of escaping into the free air, now clear, and still, and cold as

⁴⁵ Brontë, *Wuthering Heights* 6–11.

⁴⁶ Brontë, *Wuthering Heights* 20.

⁴⁷ Brontë, *Wuthering Heights* 9.

⁴⁸ Brontë, *Wuthering Heights* 23–25.

⁴⁹ Brontë, *Wuthering Heights* 77.

⁵⁰ Brontë, *Wuthering Heights* 98.

⁵¹ Brontë, *Wuthering Heights* 167.

⁵² Brontë, *Wuthering Heights* 172.

⁵³ Brontë, *Wuthering Heights* 204.

⁵⁴ Brontë, *Wuthering Heights* 206.

impalpable ice. ...the whole hill-back was one billowy, white ocean, the swells and falls not indicating corresponding rises and depressions in the ground – many pits, at least, were filled to a level.”⁵⁵ The unpleasant environment, the attack of dogs, the horrible nightmare, the grim weather, all that is replaced by the period of the calmness and Lockwood finally arrives at his homely Grange. As he is a foreigner he sinks into the deep snow and stays sick for a long time and since now the story narrates Nelly Dean, his servant at the Grange.

“A high wind blustered round the house, and roared in the chimney: it sounded wild and stormy, yet it was not cold, and we were all together...”⁵⁶ This extract from the chapter five foreshadows rather emotional situation respectively the death of the old Mr. Earnshaw. Just another proof that the nature goes hand in hand with the plot as the intensifier of the events that go along with the strong human affections.

In the ninth chapter we encounter similar intension made by the natural phenomena: “It was a very dark evening for summer: the clouds appeared inclined to thunder...the growling thunder, and the great drops that began to plash around...about midnight the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder, and either one or the other split a tree off at the corner of the building; a huge bough fell across the roof, and knocked down a portion of the east chimney-stack, sending a clatter of stones and soot into the kitchen fire.”⁵⁷ *Wuthering Heights* experiences the most devastating storm so far. Since it is the heaviest one something extremely significant must happen and that is the climax of the narrative: Cathy Earnshaw engages with Edgar Linton and tells Nelly, Heathcliff hears it, goes mad and runs away. The nearly inseparable couple, Cathy and Heathcliff, who spent together lot of time on the moorland, is now disrupted because of Heathcliff’s poor servant status that puts Cathy to shame. Cathy feels horrible and tries to call Heathcliff back, she is unsuccessful and falls ill. The parents of Edgar visit her but catch a fever and die. Three years later there is a wedding and Nelly goes with Cathy to the Grange. It is truly converting chapter, full of the new striking episodes and such tremendous storm served as an excellent introduction for the following drama.

Mr. Lockwood narrates the beginning of the next chapter. He complains about everything because of his illness. Nothing satisfies him that is why by him described landscape looks like this: “Oh, these bleak winds and bitter, northern skies, and impassable

⁵⁵ Brontë, *Wuthering Heights* 26.

⁵⁶ Brontë, *Wuthering Heights* 37.

⁵⁷ Brontë, *Wuthering Heights* 75.

roads...”⁵⁸ Nelly continues with the story that concentrates on the landscape of the Grange and on the young married couple: “...beyond the garden trees and the wild green park, the valley of Gimmerton, with a long line of mist winding nearly to its top (for very soon after you pass the chapel, as you may have noticed, the sough that runs from the marshes joins a beck which follows the bend of the glen). Wuthering Heights rose above this silvery vapour...Both the room, and its occupants, and the scene they gazed on, looked wondrously peaceful.”⁵⁹ It is worth mentioning that not only the wretched weather can accompany the substantial change of the plot. I have just quoted image of the perfect harmony, which in this case poses the contrastive function: Mr. Heathcliff appears, wants to fulfil his diabolic plan and in one moment destroys the three years long peaceful atmosphere.

The chapter fifteen mentions the occasion when “the weather was so warm and pleasant...”⁶⁰, once again the expression of the contrast. The inhabitants of the Grange go to the church and Mr. Heathcliff, who is forbidden to visit the Grange, comes secretly to meet collapsed Catherine, which ends by her falling senseless. That night she delivers her daughter Cathy and dies. It is already chapter sixteen, where we experience the pleasant weather for the third time. “Next morning – bright and cheerful out of doors...”⁶¹ I assume that this delightful countryside reflects the final peace of the deceased Cathy, who was long downfallen by her psychical disorders aroused from the Edgar – Heathcliff dilemma. At the end of this chapter you find the restful depiction of the landscape enclosing her grave: “It was dug on a green slope, in a corner of the kirkyard, where the wall is so low that heath and bilberry plants have climbed over it from the moor; and peat mould almost buries it.”⁶² Even if everything seems to be calm, Heathcliff wishes Cathy to never find her rest and to haunt him till his death. The weather also supports this mourning period.

The nature after the burial changes to the worse, on the opening of the seventeenth chapter: “That Friday made the last of our fine days, for a month. In the evening, the weather broke; the wind shifted from south to northeast, and brought rain first, and then sleet and snow. On the morrow one could hardly imagine that there had been three weeks of summer: the primroses and crocuses were hidden under wintry drifts: the larks were silent, the young leaves of the early trees smitten and blackened – and dreary, and chill, and dismal that

⁵⁸ Brontë, *Wuthering Heights* 80.

⁵⁹ Brontë, *Wuthering Heights* 83.

⁶⁰ Brontë, *Wuthering Heights* 137.

⁶¹ Brontë, *Wuthering Heights* 145.

⁶² Brontë, *Wuthering Heights* 149.

morrow did creep over!”⁶³ That is quite detailed description suggesting some novelty in the narrative and namely the arrival of the character Mrs. Isabella Heathcliff, the sister of Edgar Linton, to the Grange. She married Heathcliff from the romantic foolishness and then he kept her like his hostage at the Heights being extremely brutal to her. She finally escaped from Wuthering Heights and flights as far as possible from him. Six months after Cathy’s death dies her brother Hindley who ruled the Heights. He drinks himself to death and the master of Wuthering Heights becomes Heathcliff who then takes vengeance on his step-nephew Hareton. It is truly dreary and dismal development of the plot exactly as the weather implied.

The action now takes place at Thrushcross Grange and it is just the eighteenth chapter where we first see Penistone Craggs, which are also the part of the Yorkshire scenery. They allure the young Cathy with their golden rock and she becomes obsessed with them; however she is not allowed to travel there for the immediate closeness of Wuthering Heights. Her father conceals the existence of the Heights and their inhabitants to secure Cathy from Heathcliff. “The abrupt descent of Penistone Craggs particularly attracted her notice, especially when the setting sun shone on it and the topmost Heights, and the whole extent of landscape besides lay in shadow. I explained that they were bare masses of stone, with hardly enough earth in their clefts to nourish a stunted tree....The moors, where you ramble, are much nicer; and Thrushcross park is the finest place in the world.”⁶⁴ The distant Craggs tempt Cathy by their apparent beauty, however when you come closer you see only the dangerous barren cliffs. That reminds me the protagonist Heathcliff, who after three years of his absence returns as a wealthy and well-behaved gentleman. His outer appearance is wooing nevertheless his inner demon devours you. Accordingly Nelly strictly recommends Cathy the Grange and its outstanding countryside as the park, the moors, the orchards etc. Moreover all of the inhabitants of Thrushcross are noted as nice and kind people.

The other notable depiction of the nature might be found in the chapter twenty two. It is early autumn and it gets chilly and damp. Edgar turns sick spending the whole winter in the bed and Nelly goes with Cathy for a walk to the park. The weather reflects Edgar’s ill-health and Cathy’s sorrow. “On an afternoon in October, or the beginning of November, a fresh watery afternoon, when the turf and paths were rustling with moist, withered leaves, and the cold, blue sky was half hidden by clouds – dark grey streamers, rapidly mounting from the west, and boding abundant rain...”⁶⁵ Based on that weather description the torrential rain is

⁶³ Brontë, *Wuthering Heights* 150.

⁶⁴ Brontë, *Wuthering Heights* 168.

⁶⁵ Brontë, *Wuthering Heights* 202.

inevitable. As I stated above the nature mirrors and accompanies the various emotional and striking episodes of the plot in order to prepare us for the considerable change that is often intensified by the strong wind, thunder, storm, heavy rain etc. From the beginning of this chapter we are awaiting rain and expecting some serious situation to happen. The first signal of rain may be Cathy's tears. She bursts into tears because of her gravely ill father and the thought of staying alone on the world completely crushes her. The author presents us with the two contradictory images portraying the light-hearted and the sorrowful Cathy once again by means of the landscape terms that vividly evoke the atmosphere. "One side of the road rose a high, rough bank, where hazels and stunted oaks, with their roots half exposed, held uncertain tenure: the soil was too loose for the latter; and strong winds had blown some nearly horizontal. In summer, Miss Cathy delighted to climb along these trunks, and sit in the branches, swinging twenty feet above the ground...she would lie in her breeze-rocked cradle ... watching the birds, joint tenants, feed and entice their young ones to fly..."⁶⁶ On one hand, that was the picture of free-minded and spirited Cathy enjoying her life. Nelly then continues with her narration and shows Cathy the last blue-bell. In fact this flower symbolise Cathy herself, not only in that they both look weak and weary but she is also the last one of her family. "There's a little flower, up yonder, the last bud from the multitude of blue-bells that clouded those turf steps in July with a lilac mist."⁶⁷ On the other hand these passages depict the image of worried and gloomy Cathy who now asks the question what happens if all her beloved die and she outlives them as that blue-bell. Her inner dialogue and her contemplation on such bitter subject of the solitude is expressed and supported by the following excerpt: "...she continued sauntering on, pausing, at intervals, to muse over a bit of moss, or a tuft of blanched grass, or a fungus spreading its bright orange among the heaps of brown foliage..."⁶⁸ Cathy bursts out crying and Nelly calms her down by her plain common sense. Finally Cathy understands the circle of life and is again cheerful, which bring us again to vital and joyful Cathy. Here I would compare her moody nature to the unpredictability and changeability of the weather, abrupt period of the clouds replaced right away by the lively sunshine. "My young lady, lightening into sunshine again, climbed up, and seated herself on the top of the wall, reaching over to gather some hips that bloomed scarlet on the summit branches of the wild rose trees..."⁶⁹ Once again is Cathy full of energy and wild as that rose tree. Her hat falls down to the road and she jumps for it. Unfortunately the rampart is too high

⁶⁶ Brontë, *Wuthering Heights* 202–203.

⁶⁷ Brontë, *Wuthering Heights* 203.

⁶⁸ Brontë, *Wuthering Heights* 203.

⁶⁹ Brontë, *Wuthering Heights* 204.

that she can not return. Meanwhile Nelly looks for the keys to open the nearest gate; Cathy is as playful as a young foal to shorten her waiting. Her joy is suddenly ruined with the intervention of Heathcliff trotting on his horse. This is that implied climax, ‘abundant rain’, we were anticipated. Cathy knows Heathcliff but she is forbidden to just think of the Heights more to speak with Heathcliff. He tells her lot of lies about his son Linton only to make Cathy blame herself and feel sorry to allure her back to the Heights to his put-up trap. After Heathcliff’s departure “...the rain began to drive through the moaning branches of the trees, and warned us to avoid delay.”⁷⁰ The rain may echo the ambivalent psychological status of Cathy. Firstly she is aware of not to be allowed to pay a visit at the Heights and secondly on account of Heathcliff’s alarming information about Linton she must see her cousin again. I presume that the author used deliberately this unusual collocation, ‘the moaning branches’, as the foreshadowing of something evil. Otherwise why should the branches moan? The chapter ends with Nelly and Cathy travelling to the Heights and this is that wrong decision that leads them into the bane.

The miserable weather stretches over the next chapter guiding Nelly and Cathy to Wuthering Heights. “The rainy night had ushered in a misty morning – half frost, half drizzle – and temporary brooks crossed our path, gurgling from the uplands.”⁷¹ It does not seem to be the ideal weather for a trip. May be that these unpleasant conditions together with the brooks are trying to discourage and save Nelly and Cathy from the danger that waits on them at the Heights.

It is only a few chapters later, the chapter twenty six, when Heathcliff imprisons Cathy and forces her to marry his son Linton while Mr. Linton dies. It is just “the moors, to where Cathy and Heathcliff escaped for peace and freedom when they were young, are now used by Heathcliff as the setting for Cathy’s abduction.”⁷² Owing to the immense significance of the moors I would like to focus on this topic afterwards. The drama ends with the death of the both her father Mr. Linton and her husband Linton. She is doomed to live together with her brutal and insane father-in-law Heathcliff and her uncivilised and rough cousin Hareton. The deceased Cathy haunts Heathcliff and eventually comes for him. After his death Cathy becomes the master of the Heights and falls in love with Hareton.

In the chapter number thirty Mr. Lockwood happens to be near Gimmerton and from the curiosity rides to the Grange and the Heights. He depicts the landscape as following: “It

⁷⁰ Brontë, *Wuthering Heights* 206.

⁷¹ Brontë, *Wuthering Heights* 208.

⁷² Mahoney, *Letts Explore* 53.

was sweet, warm weather – too warm for travelling; but the heat did not hinder me from enjoying the delightful scenery above and below...In winter, nothing more dreary, in summer, nothing more divine, than those glens shut in by hills and those bluff, bold swells of heath.”⁷³ Such overwhelmingly positive depiction must anticipate some beneficial change. Lockwood himself is shocked by the atmosphere at Wuthering Heights. “That is an improvement! ... a fragrance of stocks and wall flowers, wafted on the air, from amongst the homely fruit trees.”⁷⁴ Lockwood can not believe his eyes; he looks for Heathcliff but instead meets Nelly. She narrates him what happened in his absence. When she gets to the death of Heathcliff she portrays the atmosphere subsequently: “We were in April then: the weather was sweet and warm, the grass as green as showers and sun could make it, and the two dwarf apple trees, near the southern wall, in full bloom.”⁷⁵ Likewise the impending rain suggests the negative development of the plot, the depiction of this beautiful landscape can mean the happy ending and that is Heathcliff’s death, terminating the period of the terror at Wuthering Heights. In addition the novel ends with the wedding of Cathy and Hareton.

In the last chapter Nelly talks about the country superstitions. Allegedly the ghosts of Heathcliff and Cathy ramble on the moors in the rainy nights. “Catherine and Heathcliff are destined to haunt the moors whose wildness reflected the tempestuous nature of their love.”⁷⁶ On one evening, “a dark evening threatening thunder...”⁷⁷ a young boy actually sees them. It can also stand as another excellent example of how the grim weather signifies the negative action in the novel. The last sentences are pure portrayals of the landscape, which confirms the author’s obsession with the nature. It is the final monologue of Mr. Lockwood where he describes the countryside and expresses his opinion on the rambling ghosts. “I lingered round them, under the benign sky; watched the moths fluttering among the heath, and hare-bells; listened to the soft wind breathing through the grass; and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth.”⁷⁸

Most of that narrated climatic changes and described domestic routines of those Yorkshire countrymen, different for each season, are provided by the character Ellen Dean. She was born in Yorkshire, dwelled there all her life and also helped to raise the newborn children Hareton and then Cathy. Whatever occurs, Nelly is continually present through the whole narrative outliving most of the members of the both families. Hence she knows best the

⁷³ Brontë, *Wuthering Heights* 271.

⁷⁴ Brontë, *Wuthering Heights* 272.

⁷⁵ Brontë, *Wuthering Heights* 290.

⁷⁶ Mahoney, *Letts Explore* 62.

⁷⁷ Brontë, *Wuthering Heights* 299.

⁷⁸ Brontë, *Wuthering Heights* 300.

local landscape and practically no weather or countryside detail can escape her acute sense of the experienced observer. By virtue of her intimate knowledge we are able to brightly imagine all those Yorkshire sceneries. However, it is not only those landscapes that points out on the Yorkshire region. The character of Joseph speaks in the Yorkshire dialect that is hardly readable and for the reader almost incomprehensible. “Whet are ye for? T’ maister’s dahn i’ t’fowld. Goa rahnd by th’ end ut’ laith, if yah went tuh spake tull him.”⁷⁹ Fortunately the explanatory notes attached to the novel might help you with the translation. The other example may be noticed on the character of Hareton who is mocked for his “frightful Yorkshire pronunciation.”⁸⁰ So far I mentioned the landscape portrayals and the distinct dialect as the representatives of the Yorkshire countryside. Notwithstanding the author recorded in the novel few superstitions and folklore specific for the region: “Ah, they put pigeon’s feathers in the pillows – no wonder I couldn’t die!”⁸¹ In the eighteenth chapter Hareton speaks about “the mysteries of the Fairy cave, and twenty other queer places.”⁸² There was the tradition that anyone going through the tunnel will marry within the year.⁸³ Some of those were then in the year 1911 written down and explained by Richard Blakeborough in *Wit, Character, Folklore and Customs of the North Riding of Yorkshire*.⁸⁴

It comes to this, that the participation of the Yorkshire countryside in *Wuthering Heights* leaks into more spheres than only in that natural one causing its ubiquity throughout the novel. Presumably this piece was written with the aim to never leave the surrounding of the Yorkshire moors. You barely find any episode taking place outside the moorland. Not counting Mr. Lockwood (only the listener and observer), the Yorkshire characters always returns home: old Mr. Earnshaw with his three day long Liverpool journey, mysterious three years long disappearance of Heathcliff, Hindley’s university period, Edgar’s visit of Isabella. This rule does not apply to runaway Isabella because she dies far way off the Heights. Nevertheless any of those temporary absences is further expanded, you find only the small note about the reason of their departure. However, arriving back to Yorkshire they bring within some kind of surprise that causes fairly the new story development. Mr. Earnshaw brings Heathcliff who later overrules the moors, Heathcliff comes back as a wealthy gentleman and revenges on the Earnshaws and the Lintons, Hindley is accompanied by his new wife Frances giving birth to Hareton, the last of the Earnshaws, and finally Edgar returns

⁷⁹ Brontë, *Wuthering Heights* 6.

⁸⁰ Brontë, *Wuthering Heights* 194.

⁸¹ Brontë, *Wuthering Heights* 108.

⁸² Brontë, *Wuthering Heights* 175.

⁸³ see Jack, *Explanatory Appendix* 332.

⁸⁴ see Jack, *Explanatory Appendix* 331.

with poor and weak Linton Heathcliff that at last ensures Heathcliff the ownership of the both houses. The novel takes place exclusively in the country of Yorkshire. Charlotte Brontë commented on it subsequently: “It is rustic all through. It is moorish, and wild, and knotty as a root of heath.”⁸⁵

The moorlands and the heather create the dominant part of the Yorkshire countryside. The analysis of the chapters showed that the word ‘moor’ appears in the text forty times, the word ‘wild’ forty four times and together with the terms ‘heath’ and ‘marsh’ you will get the great list of the references to the moors. Most of them are of the symbolic value connected with the emotional state of the characters. The heather is traditionally connected with the wildness and freedom. Therefore Heathcliff and Catherine haunt them even if it is windy, rainy or chilly. They perceive it as the break-away from the everyday terrors at the Heights where they must obey and follow the orders. The moorland offers the unbound, unlimited, untameable and uncontrollable power that enforces both the body and the soul of its regular guests. Consequently the characters dispose with the considerable strength that enables staying there for the whole day or night. They amuse themselves by running across the heather looking for the small birds and their nests, making long walks, lying on the grass and watching the sky or creating dreams about their lives.

Bringing this countryside issue to an end I would like to synthesize the essential concepts. The complex storyline resorts in the region of Yorkshire distinguished by the inhospitable, unpredictable and changeable climatic conditions that together with the unspoiled, rough and dangerous landscape constitute not only the vigorous nature background but also the symbolic representation of the emotional temper of each character. Moreover the weather might anticipate the fundamental changes of the plot. The symbolism of the nature with regard to the characters will be examined later in the last chapter ‘Nature reflected in the characters’.

⁸⁵ Bell, *Editor’s Preface* 307.

3. Wuthering Heights versus Thrushcross Grange: The contrastive analysis of the houses, their dwellers and their surroundings

3.1 Eventual inspiration for the houses at the Heights and at the Grange

As previously discussed Emily Brontë drew largely from her experience of the homeland Yorkshire region. For her narrative she applied her own remarks on the landscape observation as well as she was attentive to the neighbouring farms and mansions meanwhile travelling to nearby Law Hill where working as a teacher. In the environment of Haworth there were several other houses that might have been visited by Emily. Unfortunately none of them can count as the source of the direct inspiration because of the numerous discrepancies between the real and the fictional buildings. One can call it rather the mixture of the various architectural elements of more residences.

The novel pays much more attention to the external description of Wuthering Heights than to Thrushcross Grange. Considering the wild weather conditions, violent affections, it was necessary to emphasize the need of the strengthened construction that survives such inhospitable atmosphere. The house located at Wuthering Heights is frequently connected with above cited 'Top Withens' (Image 2.1.2) and 'High Sunderland Hall'. (Image 3.1.1, see map 3.1) The farm of 'Top Withens' stays abandoned at the remote windswept hill exactly as the Heights. Nevertheless the size and the exterior do not correspond with Wuthering Heights. On the contrary 'High Sunderland Hall' is fairly large for a farmhouse but its exterior also possesses the carving of griffins. The house of 'Ponden Hall' (Image 3.1.2) can represent both the Heights and the Grange. The proportions and shape of the building speak for Wuthering Heights in the meantime its extensive library reminds us of Thrushcross Grange. The house at the Grange might have developed from the mansion called 'Shibden Hall' (Image 3.1.3). Its grandiosity, irregular ground plan and the parkland area of thirty six hectares echo the features of Thrushcross Grange. However, the Grange boasts with the significantly extensive park (two miles to the entry gate) and with other adjacent estates.

3.2 Schematic structure of the novel considering the residences and their inhabitants

Focusing on the scheme of the plot we discover the perfect symmetry of the various elements – residences, characters, incidents etc. The author deliberately employs considerable amount of the doublets that is best shown on the genealogical table. (See img 3.2) On the left side there is the farm house Wuthering Heights with its first inhabitants Mr. and Mrs.

Earnshaw that is in the novel contrasted with Thrushcross Grange, the family mansion of the Lintons. Both those households bear two children, one girl and one boy. The first Earnshaw's descendants are Hindley and Catherine whereas the first generation of the Lintons includes Edgar and Isabella. The second generation begins with Hareton Earnshaw (the son of Hindley and Frances), continues with Cathy Linton as the product of the marriage of Catherine Earnshaw and Edgar Linton, that on one side connects both families and on the other side causes the revenge of Heathcliff (adopted son of the old Mr. Earnshaw) who on this purpose marries Isabella, which gets us to the last member of the second generation and that is Linton Heathcliff. In so far we have two distinct buildings (farm × manor), each surrounded by the diverse landscape (rugged × beautiful) echoing the human nature of its dwellers (formidable × gentle), inhabited by the two different families (Earnshaws × Lintons) of the two various generations. The driving force of the entire storyline is Heathcliff. His humiliation done by Hindley was the cause of Heathcliff's vengeance consisting of the painful degradation of the both descents. The narrative closes with the wedding of Hareton Earnshaw and Cathy Heathcliff that enables the regeneration of the original Earnshaw family with the difference of moving themselves to the Grange. That contrastive analysis may be supported by the theory of Lord David Cecil (British biographer, historian and academic) who among others wrote an essay on *Wuthering Heights*. "...the book transposes to the human world the principles of storm and calm from nature. In this analysis *Wuthering Heights* and its inhabitants represent storm, Thrushcross Grange and the Lintons, calm, and, just as in nature, these principles clash and yet ultimately become reconciled."⁸⁶ This implies that Emily Brontë composed her novel purely on the contrapositions derived from the nature, which she then extended on nearly every segment of her narrative. The upcoming section will deal with the concrete proofs of the mentioned contradictory relationships between the two households.

3.3 *Wuthering Heights* farm house opposed to Thrushcross Grange mansion

The visualisation of the location of those houses with its surrounding area drafted exactly according to the novel can be found in the map 3.3.

⁸⁶ Herbert Goldstone, "Wuthering Heights Revisited," *The English Journal* April 1959: 48. JSTOR. Knihovna Univerzity Palackého, Olomouc, CZ. 14 March 2011 <<http://www.jstor.org>>.

3.3.1 Description of the contradictions

Intentionally I have created the following outline of the main distinctive features to provide the direct and useful comparison of those houses. There are also visual images available, see images 3.3.1a/b/c.

Wuthering Heights

- Farm house; lower social status
- Blunt, brutal, violent; hard physical work (servant Joseph – close bond to the master)

Landscape: wild, stormy, windswept, crooked firs, thorns, bleak hill top, moorlands
("The edge", "the Blackhorse marsh") boggy ground

Exterior: narrow mullioned windows, large jutting stones

Interior: messy kitchen ("a dingy, untidy hole"), not enough rooms

Adjacent units: wall, gate with chain, wicket, barn, stables, milking place etc.

Thrushcross Grange

- Grand mansion, aristocratic, opulent; nobility
- Civilized, gentle, kind, literate (books); snobbish class attitudes (lot of servants)

Landscape: an enormous park, a garden and wild green park, the plantation, the orchards, pleasant Gimmerton valley

Exterior: great glass panes, walled court with numerous projecting portions, a porch

Interior: splendid drawing room, massive library, range of rooms, family portraits on the walls

Adjacent units: wall, gate, porter's lodge, stables, carved monument within the church

At first I would like to discuss Wuthering Heights, the farm house near the Pennines. Since it is the farm we are for now speaking about the lower social status. However, the master of the house, the farmer, possesses the fields, barn and stables, which suggest the wealthy farm. Nevertheless only their hard physical work can ensure their living. Probably it was built in 1500 by Hareton Earnshaw according to the inscription on the portal. How the name prompts house is occupied by the family of Earnshaws. The exterior with its narrowed windows, jutting stones and the adjoining wall with the locked gate looks like some massive, burly, gothic, terrifying and old fortress that as we later find out may actually function as the prison. (In the novel the Heights are often labelled as the "infernal house" or "the Hell"). Its remote location, on the edge of the society, outside of the civilized world supports that idea.

The house is situated on the bleak hill, windswept by the wild storms and violent thunders, surrounded by the moorlands, heather, marshes and bogs. Such landscape can indicate the social manners of the Heights. Those hills, called Wuthering Heights, represent the complete isolation, the periphery of the society, or on the contrary signalize the superior level of the inhabitants of the Heights and their common sense with regard to the Victorian society (the Lintons) that was absolutely bound by the social conventions, by the acceptable manners of behaviour and was known as having snobbish attitudes. Further the moors and heather are uncultivated and infertile land, nearly nothing can be planted there. As stated above such nature is dangerous, has lot of insidious traps, there are marshlands where one can drown, and merely no clues for the orientation as the landscape is the same. All these elements are reflected in the characters itself, the Earnshaws and descendents of the Lintons, are or become harsh, cruel, strong and passionate. Comparing them to the moorland they can not be cultivated and never become a proper example of the Victorian society. Its dwellers ignore all the social rules and are bound with the countryside, we can not be well acquainted with their thoughts and behaviour as well as it is hard to orientate on the moors.

Gradually we are getting to the imposing mansion of Thrushcross Grange that belongs to the aristocratic family of Lintons. It is situated in the pleasant, sheltered valley of Gimmerton and consists of the huge park, the orchards, the plantations and the garden. Their immense fortune is among others defined by the property of the carriage and of the private monument within the church. For the extensive size of the building there is need of more servants who would care after the nobility. In contrast to Wuthering Heights the Grange offers its dwellers large amount of the rooms including the drawing room "...ah! it was beautiful—a splendid place carpeted with crimson, and crimson-covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers."⁸⁷; and including the library (Greek, Latin, French books) that symbolizes the presence of the culture turning those inhabitants into the cultivated and literate members of the society. The family portraits on the wall evoke the homely atmosphere, the situation that is unimaginable at the Heights. Hence is the Grange titled as "the beacon-light."⁸⁸ In contrast the life at Grange seems to be calm, gentle, and merciful, its dwellers are civilized and cultivated. Unfortunately those qualities cause also the weakness and the passivity.

⁸⁷ Brontë, *Wuthering Heights* 41.

⁸⁸ Brontë, *Wuthering Heights* 161.

The juxtaposition of those two households mirrors two different social conditions with its distinctive values. The passive gentility of the Victorian society presented by Thrushcross Grange is contrasted with the impulsive energy expressed by the Brontë's world of Wuthering Heights.

3.3.2 The theme of imprisonment at the Heights and at the Grange

The ideas of the entrapment, prison or prison break are recurrent theme in the entire novel. What is appalling about this topic is the fact that not only the inhabitants of the Heights feel to be trapped but also the characters of the Grange seem to have similar sensations as regards both the physical and the mental imprisonment. The first mention occurs in the chapter seven where during the Linton's call at the Heights, Heathcliff is brutally removed to the attic: "but as the prisoner had never broken his fast since yesterday's dinner, I would wink at his cheating Mr. Hindley that once..."⁸⁹ The chapter eleven brings us to another lockout that happens at the Grange together with the confrontation of Heathcliff and Edgar in the kitchen. Catherine locks the kitchen door and observes those two men arguing after she breaks down and the Grange becomes for her as some kind of the domestic jail that she never leaves and eventually dies there. "...the thing that irks me most is this shattered prison, after all. I'm tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there..."⁹⁰ On the contrary considering Isabella she succeeds in her escape from the assumed prison at the Grange, nevertheless she suffers the sheer hell in the gaol of Wuthering Heights. Fortunately she is able to run away heading to the already discussed "beacon-light" of the Grange. The next chapter, eighteenth, describes the situation of young Cathy who is kept safe from the disruptive influence of the Heights, however in the chapter twenty three Cathy is unstoppable and wishes to see Linton again and to care after him. "I can get over the wall," she said, laughing. "The Grange is not a prison, Ellen, and you are not my jailer."⁹¹ If only could Ellen control Cathy they would not be trapped at the Heights. It is awfully clever of Heathcliff how he lures his victims with the misuse of his terribly ill son Linton. Cathy and Nelly accompany Linton to the house of Wuthering Heights and immediately they are imprisoned for the night. In the morning Cathy is forced to marry Linton and Nelly is kept for five nights in some small chamber. "...she must either accept him or remain a prisoner, and

⁸⁹ Brontë, *Wuthering Heights* 53.

⁹⁰ Brontë, *Wuthering Heights* 141.

⁹¹ Brontë, *Wuthering Heights* 213.

you along with her, till your master dies. I can detain you both, quite concealed, here.”⁹² To explain their prolonged absence Heathcliff conceives the plan of how he saves Nelly and Cathy from the drowning in the marshes. Meanwhile Cathy’s detention her father Edgar slowly dies, accordingly they try to persuade Linton to help them escape: “‘Master Linton,’ I cried, seeing we were regularly imprisoned, ‘you know what your diabolical father is after...’”⁹³ In the early morning Cathy secretly flights from the Heights just to see her father dying; after the funeral follows her violent deportation to the ‘wuthering jail’ that lasts till the death of Heathcliff. His psychological prison is represented by Wuthering Heights where he expects his beloved Catherine to return home. Once he intensely feels her presence he dies and rejoins her. The criminally insane prison closes up and the periods of the warm and friendly atmosphere come round to the Heights.

3.4 The inhabitants of Wuthering Heights in contradiction to the dwellers of Thrushcross Grange

The Heights and the Grange differs from each other not only in the size, shape, location and weather conditions but also in their occupants who are of the extremely diverse temper. Those houses represent the two distinct alien worlds, notwithstanding the high rate of the particularly inappropriate intermarriages leads to the contamination and subsequently to the destruction of the fragile emotions of the Grange residents who are violently brought to the Heights. Such process functions vice versa as well. The following general charts illustrate the inhabitants of the both households, their unions and their adaptable characteristics.

I.

Born at	Wuthering Heights	Thrushcross Grange
1 st generation	Hindley Earnshaw Catherine Earnshaw Heathcliff	Edgar Linton Isabella Linton
2 nd generation	Hareton Earnshaw	Cathy Linton

⁹² Brontë, *Wuthering Heights* 243.

⁹³ Brontë, *Wuthering Heights* 240.

II.

Intermarriages	Wuthering Heights	Thrushcross Grange
1 st generation	Catherine Earnshaw + Edgar Linton » » » Catherine Linton	
	Heathcliff + Isabella Linton Isabella « « « (Mrs. Heathcliff)	
2 nd generation	Linton Heathcliff + Cathy Linton Catherine Heathcliff « « « (Mrs. Heathcliff)	
	Hareton Earnshaw + Catherine Heathcliff = Catherine Earnshaw	» » » Mr. and Mrs. Earnshaw

III.

Qualities	Wuthering Heights	Thrushcross Grange
	disorderly, comfortless home wilderness, degeneracy	wealthy, respectable home elegancies and comforts
Weather	rough, dismal, inhospitable, miserable, unpredictable, fierce, violent, heavy, stormy	fine, lovely, sunny, calm, mild, bright, warm, pleasant
Appearance	dishevelled, scruffy, robust	handsome, attractive, kempt, smart, pale, delicate
Emotions	deep, intense, profound, passionate, violent, raw, conflicting, destructive	positive, fragile, painful
Other	brutish, ill-educated, crude, unbound, infernal, vindictive, barbarian, harsh	dignified, polite, educated, accomplished but cowardly and weak

The second chart focuses on the unions of the both families. We are speaking exactly about the four marriages, the first three can be considered inappropriate because it connects the utterly opposed characters and qualities. This gets us to the third chart describing the mentioned oppositions. The first marriage forced Catherine Earnshaw to remove to Thrushcross Grange whereof qualities suppressed those wild of Catherine making of her the dignified young lady. Isabella's intermarriage with Heathcliff becomes absolute disaster. The Heights means Isabella's prison and Heathcliff terrorizes her changing the young princess to the degenerate martyr. Their son Linton Heathcliff has to marry Cathy Linton. It is the analogical situation where again the princess of the Grange marries the savage of the Heights. Linton's fragile constitution is swallowed up by Heathcliff's evil influence. The last wedding of Hareton Earnshaw and Catherine turning them into Mr. and Mrs. Earnshaw seems to be fairly natural. Both of them inhabit the same place and share most of its characteristics. Noteworthy is certainly the great deal of the confusing name repetitions. There are two Catherine Linton, two Mrs. Heathcliff and two Catherine Earnshaw, the first of them on the beginning of Nelly's narrative and the second one at the ending of the novel completing the whole family circle. The more detailed information considering the characters will be provided in the next section.

4. Nature reflected in the characters

In the upcoming part I would like to analyze the characters of the novel and to examine to what degree they are affected by the nature. This theme guides us through the entire narration. Emily Brontë's writing style reminds us of that of a poet; typical are those long natural depictions and the flowery language containing the weather or the earth imagery. In the certain situations we can observe the interplay of the natural world with the human world (the stormy weather accompanying the dramatic events). The careful examination of the novel brings me to the conclusion that the description of the nature and the human character reciprocate. I have already discussed the landscape qualities and in the previous chapter I have begun with the analysis of the characters, which I want to go through in the following paragraphs. Firstly I only outline the relevant participants with the minimum of the action for better orientation and secondly the concrete examples of the nature influences will support my idea of the interaction of the characters and the nature.

4.1 Central characters within the narrative

The moving power of the narration is unambiguously Heathcliff. Being a cuckoo, dark-haired and his gypsy visage ensure him the position of an outsider. He is raised by Mr. and Mrs. Earnshaw together with their own children Catherine and Hindley. Catherine understands Heathcliff and the strong passionate bond evolves between them. They spent most of the time together rambling moors, watching birds and etc. However, Hindley becomes jealous on Heathcliff who is favourite of Mr. Earnshaw. They undergo the considerable amount of the fierce disputes and after the death of Mr. Earnshaw, Hindley takes over the household. Heathcliff is humiliated and his degradation to the role of the sheer labourer disables him the possible marriage with Catherine who is fascinated by the wealthy family of the Lintons. When Heathcliff overhears Catherine saying she marries Edgar he runs away and comes back three years later as the perfect gentleman. He visits Catherine at the Grange and then he gambles with Hindley and wins the right to own the Heights. He revenges on Hindley and on his son Hareton who is degraded in the same way as Heathcliff. The new master of the Heights excels in the violence, savagery and barbarism being often expressed by the animal imagery. His vengeance continues in the winning Catherine and in the moral destruction of Edgar. Unfortunately Catherine dies and Heathcliff's mourn causes another brutal period of horror. He married Isabella Linton and carried her to the Heights where he

imprisons her and psychically tortures her and Hindley as well. Isabella flees, Hindley dies and Heathcliff still waits for his beloved Catherine. Years later he takes vengeance on the second generation of the Lintons and Earnshaws. His son Linton is dragged to the Heights and the daughter of Edgar is also trapped there and forced to marry the son of Heathcliff who dies too and Cathy has to live together with uncultivated Hareton in the infernal conditions of the Heights. Heathcliff achieves everything what he wished, he ruined the both families nevertheless he can not find the peace which means for him the reunion with the deceased Catherine. When he sees himself in Hareton and discovers the relationship between Hareton and Cathy he starts to change. Heathcliff feels the presence of Catherine's ghost which arouses in him the warm emotions and he eventually dies with the smile on his lips because joining Catherine.

Catherine Earnshaw shares her energy and passion with Heathcliff. Unfortunately she chooses the social status of the Lintons over the degraded Heathcliff even though she can exactly express her love to Heathcliff. Her calm, passive marriage with Linton ends with her early death. She gave birth to a child Cathy Linton that inherits the wild and curious character of her mother that brings her to the Heights. Catherine then only figures as the ghost who wants to return back to Wuthering Heights and to Heathcliff.

Edgar Linton comes from the higher society, is wealthy, cultivated, well-behaved but inactive and cold. He falls in love with Catherine, marries her and then functions as the third member of the love triangle. After Heathcliff's arrival the action centres on the relationship of Catherine and Heathcliff while Edgar is being left apart. Edgar tries to banish Heathcliff but his weak nature disables it. He brings up his daughter alone and again his fragility can not protect Cathy from the disastrous influence of Heathcliff. Edgar's death causes that the Grange belongs to the son of Heathcliff. The sister of Edgar Linton, Isabella, falls in love with her romantic ideal, Heathcliff, and her importance remains in the giving birth to the heir of the Grange, Linton, captured later by Heathcliff who in this way gains all the belongings of the Lintons.

The second generation includes Cathy Linton, Linton Heathcliff and Hareton Earnshaw. Both Cathy Linton and Linton Heathcliff share the qualities of the two families, the Lintons and the Earnshaws. Cathy is kept at the Grange without knowing anything about the Heights. However on her trip she finds Wuthering Heights and since then she is tempted to that house despite her father's prohibition and Nelly's warning. On the other side Linton inhabits the Heights and his father Heathcliff fully controls him. For Linton's inherit the

Grange Heathcliff arranges the forcible marriage of Cathy and Linton. After the death of Linton Heathcliff inherits the Grange and becomes the master of both houses.

4.2 Reflection of the nature in the principal characters

In the previous chapter contrasting Wuthering Heights and Thrushcross Grange I have explained the distinctive oppositional qualities concerning those two houses. The wild, barren, bleak, rugged landscapes with the inhospitable, extreme, fierce weather are the characteristics of the Heights. On the contrary the Grange is located in the beautiful green fertile valley. My comparative analysis proved that the surrounding environment becomes immensely influential not only on its permanent but also on its temporary inhabitants as I explain thereafter. The nature projects into the text by two different ways. At first there is the already mentioned poetic language employing nature metaphors and simile. These may be traced up in the parts of the narrative process: “thundered Heathcliff with savage vehemence.”⁹⁴ This example shows how the substantive ‘thunder’ is typical for the atmosphere of the Heights, implying the behavioural qualities of Heathcliff. Further the characters use a great amount of detailed comparisons, always including the landscape or the countryside as its comparative element. The second way of the projection is expressed by the activity and vigour of the story participants. Whilst the ancestral inhabitants of the Heights embody the physical strength and the inexhaustible energy, the residents at the Grange symbolize the calmness and the fragility of the delicate landscape. The next paragraphs introduce chapter by chapter the especially notable quotations.

In chapter four Nelly narrates to Mr. Lockwood about the features of Heathcliff: “Rough as a saw-edge, and hard as whinstone.”⁹⁵ The whinstone means the dark-coloured rock that for its hardness is nearly unworkable. Such a natural element perfectly represents Heathcliff's nature. Conversely, “he was as uncomplaining as a lamb”⁹⁶ as Nelly described when taking care of him in his sickness. However, that lack of complaints symbolizes again his roughness.

The eighth chapter concentrates on the triangle Catherine – Edgar – Heathcliff. So far there existed only the intense relationship between Catherine and Heathcliff who passed the most of their time gambolling together on the moors. Once Catherine was trapped at the Grange whose calming and cultivating influence causes the transformation of the wild,

⁹⁴ Brontë, *Wuthering Heights* 23.

⁹⁵ Brontë, *Wuthering Heights* 29.

⁹⁶ Brontë, *Wuthering Heights* 33.

uncontrollable, spontaneous, natural child into the dignified, cultivated, young lady. When returning home to the Heights her newly adopted social manners restricted her in the developing relationship with Heathcliff. The more is Edgar with his family introduced to the Heights the less is Heathcliff visible in the house. Catherine chooses to spent time with educated and civilized Edgar than with impulsive and savage Heathcliff. The contrast between those men depicts Nelly with the help of the landscape terminology: “Doubtless Catherine marked the difference between her friends, as one came in and the other went out. The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley; and his voice and greeting were as opposite as his aspect.”⁹⁷

The following chapter expresses Catherine’s desperate situation. She accepts Edgar’s proposal nevertheless she still possesses the deep feelings to Heathcliff. She commits herself to Nelly without knowing about Heathcliff’s presence. Catherine’s prophetic dream mirrors again the Grange – Heights opposition using the earth imagery: “I was only going to say that heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy.”⁹⁸ The heaven may symbolize her future loving husband Edgar and her new comfortable and pleasant home Thrushcross Grange. Notwithstanding she makes the wrong choice and desires to come back to the heather at Wuthering Heights representing her true vigorous temper. Catherine decided to marry Edgar on purpose to gain the social status of the lady but her bond to Heathcliff constitutes the passionate and overwhelming love which can be derived from her monologues: “Whatever our souls are made of, his and mine are the same; and Linton’s is as different as a moonbeam from lightning, or frost from fire.”⁹⁹ The words describing Edgar are the moonbeam and the frost speaking for his tranquillity, passivity and coldness. On the contrary the lightning and the fire reflects the strength, passion, energy and warm feelings. The next quotation records the quality of love to Edgar and Heathcliff: “My love for Linton is like the foliage in the woods: time will change it, I’m well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary.”¹⁰⁰ The usage of the images of the foliage and the rocks perfectly renders both the essence of the relationships and the physical and mental condition of its subjects. (The foliage represents the fragile, instable, and resistless principle; the rocks bring the collocations like

⁹⁷ Brontë, *Wuthering Heights* 61.

⁹⁸ Brontë, *Wuthering Heights* 71.

⁹⁹ Brontë, *Wuthering Heights* 71.

¹⁰⁰ Brontë, *Wuthering Heights* 73.

hard, jagged and rough) Unfortunately Catherine though succumbs to the superficiality and removes to the Grange where we will observe the consequential reflections.

The chapter ten introduces Mrs. Catherine Linton inhabiting the house of Thrushcross Grange. Her original spontaneity and impulsivity is tamed by the soothing environment of the Grange. Both the servants and her relatives try to satisfy the lady in every manner and this situation is as well compared to the nature processes. “They were both very attentive to her comfort, certainly. It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn.”¹⁰¹ The thorn corresponds with Catherine’s disposition, they share features as keen, wild and dangerous. Such plausible danger mentions the following citation: “the gunpowder lay as harmless as sand, because no fire came near to explode it.”¹⁰² Catherine’s character reminds the gunpowder. The Grange functions as the stabilizer of the balance, harmony and peace. Regrettably the fire appears in the role of Heathcliff returning after three years to Yorkshire. Catherine finds her lost fire and inevitably follows the explosion of the former passionate feelings. For Heathcliff’s sophisticated and dapper look Isabella falls in love with Heathcliff mistaking him for the ideal of the romantic hero. Catherine protects her and provides the detailed and truthful description of Heathcliff’s nature: “He is an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone. I’d as soon put that little canary into the park on a winter’s day, as recommend you to bestow your heart on him! It is deplorable ignorance of his character, child, and nothing else, which makes that dream enter your head. Pray, don’t imagine that he conceals depths of benevolence and affection beneath a stern exterior! He’s not a rough diamond—a pearl-containing oyster of a rustic: he’s a fierce, pitiless, wolfish man.”¹⁰³ The first sentence of the citation (after the creature) can be considered also as the depiction of the landscape and the nature making of this the concrete evidence of how the nature is reflected in the character. Likewise the image of the wolf thoroughly catches Heathcliff’s personality.

The climax of the eleventh chapter is undoubtedly the kitchen scene where figures the love triangle. Catherine meets Heathcliff in the kitchen in order to forbid him to marry Isabella. To this dispute enters Edgar and Catherine locks them there. Strong Heathcliff starts to mock forceless Edgar shaking with anger. The fight ends with Heathcliff departure. “Cathy,

¹⁰¹ Brontë, *Wuthering Heights* 81.

¹⁰² Brontë, *Wuthering Heights* 81.

¹⁰³ Brontë, *Wuthering Heights* 90.

this lamb of yours threatens like a bull...Your type is not a lamb, it's a sucking leveret."¹⁰⁴ The action takes place at the peaceful Grange therefore there exists no possibility of the truly violent struggle as e.g. compared to the Heights and the uncertain death of Hindley. Heathcliff firstly used the term lamb but Edgar's extreme weakness and cowardice better expresses the image of the sucking leveret. After that distressing incident Catherine decides to revenge on them by wearing herself to death. She again recalls the contrast between her and Edgar: "Your cold blood cannot be worked into a fever: your veins are full of ice-water; but mine are boiling, and the sight of such chillness makes them dance."¹⁰⁵ Catherine's nature origin awakens. Since she has met Heathcliff, her fire, Catherine restores her energy and passion. Her sentence suggests that she hates Edgar and approaches more to Heathcliff and to Wuthering Heights.

That restoration of her earlier impulsive qualities is noticed in the chapter twelve when delirious Catherine slowly dies. "Oh, I'm burning! I wish I were out of doors! I wish I were a girl again, half savage and hardy, and free; and laughing at injuries, not maddening under them! Why am I so changed? Why does my blood rush into a hell of tumult at a few words? I'm sure I should be myself were I once among the heather on those hills."¹⁰⁶ Once she was born as the natural child she can not forget that enjoyed liberty and spontaneity when rambling on the moors. She is not able to deny her capricious nature; moreover she does not realize how unfavourable the influence of the Grange was. Only the death redeems her. She is buried on the moorland ensuring her the desirable presence of her loved heather.

The thirteenth and fourteenth chapter focus on the personality transformation of Isabella. Her hopeless love to Heathcliff permits her to secretly elope with him in spite of the fact that he hangs up her little dog. In the homely atmosphere of the Grange she acts the role of the princess leading luxurious life surrounded by the flock of servants and doing whatever she wishes. As soon as is the rotten, proud, high-headed and classy lady exposed to the malignant impact of Wuthering Heights she realizes that only the adaptation to those savage conditions can save her. After few weeks spent in the hell Nelly pays a visit at the Heights meeting Heathcliff who entitles Isabella as: "pitiful, slavish, meanminded brach."¹⁰⁷ Isabella as the temporary inhabitant of Wuthering Heights completely surrenders to the harsh climate and to Heathcliff, taking up part of his savage character. As Catherine merged with the calm principle at the Grange as well Isabella accepted the stormy environment of the Heights.

¹⁰⁴ Brontë, *Wuthering Heights* 101–102.

¹⁰⁵ Brontë, *Wuthering Heights* 104.

¹⁰⁶ Brontë, *Wuthering Heights* 111.

¹⁰⁷ Brontë, *Wuthering Heights* 133.

Discussing the burning desire to see Catherine Heathcliff expresses his view on the Catherine – Edgar relationship once again with the natural metaphors. “And Catherine has a heart as deep as I have: the sea could be as readily contained in that horse-trough as her whole affection be monopolised by him. Tush! He is scarcely a degree dearer to her than her dog, or her horse.”¹⁰⁸ Edgar as the master of Thrushcross Grange embodies qualities as the tranquillity, fragility, weakness and coldness; his substantiality is not acquainted with the sense of the wild passion therefore the comparison to the loyal pet. Heathcliff seriously doubts that such faint husband can bring Catherine back to life: “And that insipid, paltry creature attending her from duty and humanity! From pity and charity! He might as well plant an oak in a flower-pot, and expect it to thrive, as imagine he can restore her to vigour in the soil of his shallow cares?”¹⁰⁹ Heathcliff hints to Edgar’s frailty and helplessness, consequently Heathcliff wishes to see Catherine hoping that his strength and the manifestation of the passion may help her to recover.

Contrariwise the demonstration of the uncontrollable intense emotional process is presented in the next chapter. Heathcliff inwardly enters the Grange to view his beloved. Holding and embracing dying Catherine Nelly interrupts to lead him out from the mansion before the master returns. Nelly was stunned by his furious reaction: “he gnashed at me, and foamed like a mad dog, and gathered her to him with greedy jealousy. I did not feel as if I were in the company of a creature of my own species.”¹¹⁰ Repeatedly we can observe the contrasts between Edgar and Heathcliff newly represented on the image of the dogs. While the loyal trained dog stands for Edgar, the mad foaming dog symbolizes Heathcliff. Such characteristics accurately coincide with their above discussed temper. Whilst is Catherine dying Heathcliff lingers all the night in the close proximity of his beloved. Undoubtedly Heathcliff’s essence must consist of the natural elements for the nature is comprised in his character as points the following citation: “He was there—at least, a few yards further in the park; leant against an old ash-tree, his hat off, and his hair soaked with the dew that had gathered on the budded branches, and fell pattering round him. He had been standing a long time in that position, for I saw a pair of ousels passing and re-passing scarcely three feet from him, busy in building their nest, and regarding his proximity no more than that of a piece of timber.”¹¹¹ That situation denotes Heathcliff’s strength of will, the unearthly devotion and his ability to merge with the surroundings. Concerning the Catherine it seems that there exists no

¹⁰⁸ Brontë, *Wuthering Heights* 132.

¹⁰⁹ Brontë, *Wuthering Heights* 135.

¹¹⁰ Brontë, *Wuthering Heights* 141.

¹¹¹ Brontë, *Wuthering Heights* 146.

earthly boundaries for Heathcliff, chilly wind, freeze or blizzard can not prevent him from seeing Catherine. His increasing desire for the reunion with Catherine haunts him until his last days. In the chapter thirty three Heathcliff hallucinates and liken her to omnipresent element. “What does not recall her...In every cloud, in every tree—filling the air at night, and caught by glimpses in every object by day—I am surrounded with her image!”¹¹² Since her burial she happens to be in fact the part of the nature and according to Heathcliff’s wish she tortures him by her presence. His death enables their unification so that the ghostly couple ramble the moors once again.

The chapter seventeen introduces the noteworthy tropology including the natural phenomena. After Hindley’s death Hareton happens to be an orphan and Heathcliff takes revenge on him as Hindley did to Heathcliff. “Now, my bonny lad, you are *mine*! And we’ll see if one tree won’t grow as crooked as another, with the same wind to twist it!”¹¹³ Hareton is symbolized by the tree that is exposed to the extremely forceful wind represented by Heathcliff. Accordingly Hareton shares with Heathcliff the analogous fate, despite the tough work and the degradation Hareton possesses the strong attachment to his master.

Twelve years old Cathy Linton, the daughter of deceased Catherine, figures in the eighteenth chapter. Being lured by the golden craggs she finds herself for the first time at Wuthering Heights. Immediately the little princess learns about her rough and rude cousin – servant she is disgusted and offensively walks off with Nelly to the Grange. Hareton’s characteristic concisely explained Nelly in her comment: “Good things lost amid a wilderness of weeds, to be sure, whose rankness far over-topped their neglected growth; yet, notwithstanding, evidence of a wealthy soil, that might yield luxuriant crops under other and favourable circumstances.”¹¹⁴ Nelly understands Hareton as the wealthy soil alluding to his hidden potential, as far as the weeds symbolizing Heathcliff and his prohibition of any form of the education disappear, Hareton may eventually prosper. That scenario actually happens after the death of Heathcliff. Hareton’s evolving love relationship with Cathy Linton, his studies of the books and the planting of the decorative flowers completely changes the general picture of Wuthering Heights making of it the comfortable home.

The chapters twenty till thirty deal with the enforced relation between Cathy and Linton Heathcliff. They as the couple suggest the repetition of the former generation of Catherine and Edgar Linton that is manifested by the analogous oppositional qualities. Linton

¹¹² Brontë, *Wuthering Heights* 288.

¹¹³ Brontë, *Wuthering Heights* 165.

¹¹⁴ Brontë, *Wuthering Heights* 173–174.

presents the reflection of the Lintons family carrying their delicate features and the lack of energy. He is mocked by Heathcliff from the first moment: “Where is my share in thee, puling chicken?”¹¹⁵ In addition Heathcliff shows his disgust and disappointment by speaking about Linton as about ‘it’. The title of “abject reptile”¹¹⁶ wins Linton from heated Cathy who becomes furious about his apparent indifference. By contrast Cathy inherits the characteristic of the Earnshaws who are distinguished with the fresh vigour, restless energy and with the deep affections as demonstrated on the upcoming example. “She bounded before me, and returned to my side, and was off again like a young greyhound and watching her, my pet and my delight, with her golden ringlets flying loose behind, and her bright cheek, as soft and pure in its bloom as a wild rose, and her eyes radiant with cloudless pleasure.”¹¹⁷ Such description fits to the free-minded, powerful Cathy. However, when imprisoned at the Heights and forced to marry Linton while her father dies at the Grange Catherine’s light-hearted profile vanishes and is replaced by the long period of the distress at the Heights as Nelly notes: “Catherine’s face was just like the landscape—shadows and sunshine flitting over it in rapid succession; but the shadows rested longer, and the sunshine was more transient...”¹¹⁸ Not only her face but also her behaviour starts to adopt the rotten and gloomy mood of the Heights as well as her aunt Isabella. Anew we encounter the fact that the different natural environment counterworks with the states of mind of its inhabitants.

The vivid example of how the nature is reflected in the characters may be observed in the chapter twenty four where Cathy compares her powerful image of how she would spend her day to that of Linton. “He said the pleasantest manner of spending a hot July day was lying from morning till evening on a bank of heath in the middle of the moors, with the bees humming dreamily about among the bloom, and the larks singing high up overhead, and the blue sky and bright sun shining steadily and cloudlessly. That was his most perfect idea of heaven’s happiness: mine was rocking in a rustling green tree, with a west wind blowing, and bright white clouds flitting rapidly above; and not only larks, but throstles, and blackbirds, and linnets, and cuckoos pouring out music on every side, and the moors seen at a distance, broken into cool dusky dells; but close by great swells of long grass undulating in waves to the breeze; and woods and sounding water, and the whole world awake and wild with joy. He wanted all to lie in an ecstasy of peace; I wanted all to sparkle and dance in a glorious jubilee. I said his heaven would be only half alive; and he said mine would be drunk: I said I should

¹¹⁵ Brontë, *Wuthering Heights* 183.

¹¹⁶ Brontë, *Wuthering Heights* 235.

¹¹⁷ Brontë, *Wuthering Heights* 188.

¹¹⁸ Brontë, *Wuthering Heights* 234.

fall asleep in his; and he said he could not breathe in mine, and began to grow very snappish.”¹¹⁹ Linton as the representative of the calm principle chooses from the nature only the static circumstances as the sun that shines steadily, the cloudless sky and above all the peace. On the other side Cathy expresses herself by the use of the dynamic principle containing the wind, the clouds and the wildness. Although there exist the two utterly opposed principles, calm contra wild, influencing the characters according to their present occupied environment, the Grange versus the Heights, with the union of Cathy, bringing to the Heights little piece of the ‘calmness’ (specially morality and education) from the Grange, and Hareton those principles equilibrates causing welcoming and congenial atmosphere at Wuthering Heights.

At the conclusion of this last section I would like to bring the most salient facts together. The analysis of the narrative discovered the existence of the two contradictory conditions, the calmness and the wildness, governing the overall structure of the action. Being short Thrushcross Grange is ruled by the calmness, which means on one hand the lovely weather, the beautiful landscape, the cultivated inhabitants and on the other hand it brings the negative qualities as the inactivity, the weariness and the lack of emotions. Conversely the wildness takes control of Wuthering Heights causing the wretched weather, the rugged landscape, and the rough residents but providing the impulsivity, the strength, the violent emotions and the passion. In addition the natural processes including the storms, winds, sunshine, landscape or the typical features of the animals project into the personalities of the characters.

¹¹⁹ Brontë, *Wuthering Heights* 218–219.

Conclusion

The aim of this bachelor thesis was to explore Yorkshire nature and its representation in the novel *Wuthering Heights* written by Emily Brontë in order to provide the analysis of the symbolic value of the depicted countryside. The landscape constitutes the basic foundation for the entire storyline. Nearly every page of this fiction contains passages with the intense descriptions of the natural surroundings that co-act with the action of the novel.

In my study I progressed systematically. The first objective was to state what could be the probable author's inspiration for that exceptionally high use of the natural phenomena. The inquiries of the historical, social and family background revealed that Emily's lifestyle comprised the total isolation; she spent all her life in the detached house surrounded by the vast open moors and by the steep bare hills. The lack of the social interaction, Yorkshire neighbourhood and her vital sense for the nature provided Emily the necessary material for the novel. The next step included getting knowledge of Yorkshire geography. For this purpose I searched out articles and images (see 'Illustrations') in encyclopaedias that actually matched with the portrayals recorded in the novel.

The reading of *Wuthering Heights* further discovered the existence of the two notable houses: Wuthering Heights and Thrushcross Grange. The contrastive analysis of these residences disclosed that the novel dispose of the clear schematic structure (two houses, two families, two generations). Additional study of this problematic warned that those doublets embody exactly opposed relations. (the Heights = lower status, poor, violent inhabitants × the Grange = gentry, wealthy, educated, mild dwellers) Only that opposition brought me to the exploration of the countryside at the Heights and at the Grange. Finally I was able to identify the symbolism of the nature. I vindicated my idea when deeply focusing on the action of the characters who behaved according their natural environment.

To conclude this, the plot of the novel *Wuthering Heights* originated in the nature. The dismal, inhospitable, violent weather; the desolate, windswept moors and wild, bleak hills represent the environment of the house at the Heights. Contrary the Grange is located in the splendid valley with the green park, the gardens and the orchards. The symbolism consists in the fact that those two distinct surrounding areas influence the psychological and physical strengths of its inhabitants and visitors. Literary the nature raised its children endowing them with either forceful characteristics of the wind, blizzard, moors or weak qualities of the fragile flowers. For that reason I understand the storyline as the elemental duel of the tranquil and

violent forces, where the periods of the peace alternates with the dark times and eventually after the death of the strongest the struggle ends with the equilibrium of the principles. The thorough analysis of the novel leads me to the conclusion that the symbolism of the countryside lies in its massive elementary effect on the human character.

Shrnutí

Cílem této práce bylo představit téma symboliky krajiny v románu *Na Větrné hůrce*, který byl napsán v roce 1847 britskou spisovatelkou Emily Brontëovou. Z důvodu přehlednosti se tato bakalářská práce dělí na čtyři hlavní oddíly. První část se zabývá soukromým životem autorky a její rodinou, další sekce se soustředí na popis krajiny anglického Yorkshiru a jeho následného ztvárnění v románu. V třetím oddíle dochází ke konfrontaci dvou protikladných sídel a k hlubší analýze důležitých souvislostí spojených s těmito domy. Poslední část práce se zabývá přírodou románu a jejím vlivem na chování postav.

Pro román *Na Větrné hůrce* je typické, že téměř na každé straně díla čtenář narazí na pasáže popisující krajinu či přírodní jevy. Tyto popisy jsou vyjádřeny květnatým jazykem, obsahují řadu metafor a působí opravdu realistickým dojmem. Není divu, že Emily Brontëová sklidila velký úspěch za její živelné líčení přírody. Z tohoto důvodu jsem se rozhodla, že se prvotně zaměřím na její soukromý život, abych odhalila původ její náklonnosti k přírodě. Důležité bylo poučit se o dané době, proto má práce začíná literárně-historickým přehledem Anglie na přelomu 18. a 19. století. I když se tehdy mluvilo především o Industriální revoluci, vědeckém pokroku a o zlepšení životních podmínek, jednalo se o záležitost pouze velkoměst. Proto je podstatné podotknout, že se Emily v roce 1818 narodila v malé vesničce Thornton, v Yorkshire a o šest let později se její rodina přestěhovala do vesnice Haworth, která se nacházela na strmém kopci obklopená vřesovišti, nekonečnými kopci, daleko od jakékoliv civilizace. Otec rodiny Patrik Brontë pocházel z chudé irské rodiny, ale jeho teologické vzdělání v Cambridge mu umožnilo získat pozici vikáře. Se svou rodinou bydleli na malé farnosti, v těsné blízkosti kostela a hřbitova. Status vikáře zajistil, že jeho děti přicházeli do kontaktu s ostatními obyvateli jen zřídka. Emily měla dalších pět sourozenců, a aby všechny děti dosáhli aspoň minimálního vzdělání byly poslány do penzionátu. Kvůli špatným hygienickým podmínkám, dvě nejstarší dcery zemřely a Emily a její sestra Charlotte se vrátily domů. Poté navštěvovaly vzdělávací ústav v Law Hill a později odcestovaly do Bruselu. Nicméně Emily nikdy nevydržela být dlouho mimo domov. Její smutek ji vždy přivedl zpět do Haworthu, kde nakonec zůstala a vedla domácnost svému otci.

Pan Brontë požadoval od svých dětí disciplínu a skromnost. Jakožto vikář musel mít celkový přehled o dění v soudobé Anglii, proto si předplácel různé noviny, které pak četly i jeho děti. Jejich domácí knihovna zahrnovala známé představitele anglického romantismu,

taktéž podporovala jejich prvotní vzdělání. Dalším zdrojem inspirace pro psaní románu byli malí vojáčci, které pan Brontë donesl svému jedinému synovi Patrikovi. Děti si začaly vymýšlet imaginární světy, mocné hrdiny a zajímavé příběhy. Emily a její sestra Anna stvořily svět jménem Gondal, který zahrnoval hluboké vášně, srdceryvné příběhy, násilí a zlobu. Tato kreativní tvorba společně s bezprostřední blízkostí divoké přírody a s izolovaností od společnosti stvořila základ románu *Na Větrné hůrce*. V tomto díle byl zpočátku hodně kritizován hlavní protagonista Heathcliff, především jeho zvrácenost, násilí, prudká a nezkrtná povaha, nemilosrdnost a bezcitnost, která čtenáře vždy zaskočí. Emily mohla získat povědomí o takovém zvláštním chování z vyprávění svého otce vikáře, jež zaslechl mnohé zvrhlé historky od svých farníků. I dílo *Život Charlotty Brontëové* od Elizabeth Gaskellové popisuje prostředí soudobého Yorkshiru, nejen přírodní podmínky, ale také jeho kruté a surové obyvatele. Tento úvod do světa Emily Brontëové mi značně pomohl v pochopení jejího života a osvětlil mi možné zdroje inspirací pro napsání jejího jediného románu.

V dalším oddíle práce se dostávám ke krajině samotného Yorkshiru, rozkládající se na severu Anglie při pobřeží Severního moře. V současnosti je tamější příroda chráněna dvěma národními parky. Obrazová příloha na konci práce obsahuje nejen fotografie této neposkvrněné krajiny, ale i historické mapy tohoto kraje a další místa, která Emily pravděpodobně navštívila a kterými se pravděpodobně nechala inspirovat při psaní románu. Studium jejího života odhalilo její lásku k přírodě. Již její otec byl vášnivým milovníkem přírody a ona nebyla výjimkou. Na vřesovištích a v kopcích trávila převážnou většinu dne, sledovala změny počasí, pozorovala živočichy a rostliny. Oblíbeným místem se staly místní vodopády, o kterých se dočteme i v biografickém díle od Elizabeth Gaskellové. Další část tohoto oddílu se soustředí přímo na ztvárnění krajiny v románu. Pečlivé čtení díla mě upozornilo na nespočet líčení přírody. V první řadě se jednalo pouze o normální popisy okolního prostředí, aby si čtenář mohl danou krajinu představit. Dále jsem zaregistrovala, že když se v díle objeví nepříznivé a škaredé počasí jako prudký víchř či bouře dojde i v samotném ději k podobné změně. Práce obsahuje konkrétní příklady, jak klimatické podmínky dokáží odrážet významné události dějové linie. V neposlední řadě sama autorka používá velmi květnatý jazyk a značné množství přírodních metafor nebo přirovnání, a to i v běžných slovních spojeních. Veškeré citace podporující má tvrzení jsou k dispozici právě v této části.

Třetí oddíl práce se zabývá místem, kde se děj odehrává. Vyprávění je založeno na existenci dvou domů. První z nich se jmenuje Větrná hůrka, pojmenován podle kopce, na kterém se nachází. V údolí se rozprostírá druhé sídlo, Drozdov. Hned první stránky díla jsou

věnovány detailnímu popisu Větrné hůrky. Hůrka musí odolávat nepříznivým vlivům podnebí, panují zde prudké vichry, které jsou hlavním důvodem holých pahorků. Najdou se zde jen rozsáhlá vřesoviště a zakrslé stromky. Naopak Drozdov je charakterizován jako pánské sídlo s rozlehlým zeleným parkem, sady a zahradami. Po celou dobu děje je Hůrka chápána jako temné místo a Drozdov jako nebeská zahrada. Tento rozdíl v přírodních podmínkách definuje další vývoj románu. Na Hůrce žije rodina Earnshawů, která je později potlačena do pozadí a vystřídána, již výše zmíněným, zvráceným Heathcliffem. Drozdov obývá rodina Lintonů, jedná se o rodinu s vysokým postavením a s vybraným chováním. Nicméně jsou líčeni jako slabí, nudní, rozmazlení lidé bez emocí. Na druhou stranu rodina Earnshawů oplývá vášní, prudkými emocemi, fyzickou silou, pevným duchem. I oni mají svou slabinu a to nevychovanost, nevzdělanost a nespoutanost. V obrazové příloze je k dispozici genealogická tabulka obou rodů a také mapa lokací domů. Tento oddíl také obsahuje přehlednou tabulku možných protikladných rysů jak samotných domů, tak jejich obyvatel. Je očividné, že Emily Brontëová vybuodovala svůj příběh na základě následujícího schématu. Dvě různé krajiny, dva protikladné domy, dvě odporující si rodiny. Má práce se zakládá na představě, že se veškerá dějová linie odvíjí právě od tématu přírody. Krajina, počasí a okolní příroda jakožto bezprostřední okolí obou domů značně ovlivňují jejich domácí atmosféru. V díle se často vyskytuje motiv uvěznění. Slabí a křehcí Lintonovi jsou na Hůrku dovedeni a drženi v zajetí násilím. Další studium děje mě přivedlo k myšlence, že se nejedná jen o fyzické uvěznění, ale i o psychický stav, který se objevuje převážně u Earnshawů. Kateřina Earnshawová se provdala do Drozdova, avšak její nezkrotná povaha touží po volnosti a útěku zpět na Hůrku a do vřesovišť. Nápodobně i její dcera narozená v Drozdově zdělila část ze své matky a prahne po útěku do přírody. Na druhou stranu Isabela Lintonová, snacha Kateřiny a manželka Heathcliffa je uvězněna v pro ni pekelném prostředí Hůrky. Motiv vězení mě přivedl k nápadu, zaměřit se na postavy, které změnilly své původní přirozené prostředí. Zde jsem došla k jasnému závěru, že aktuální prostředí zcela pohltilo nově přistěhovanou osobu. Nespoutaná, divoká Kateřina se na Drozdově promění v milou, důstojnou paní, zatím co rozmazlená princezna Isabela docílí zvrácenosti a nevychovanosti.

Zkoumání změn chování v závislosti na přírodě je tématem čtvrtého oddílu. V něm se plně věnuji postavám díla. První bod popisuje nejdůležitější postavy v rámci dějové linie. Každý protagonista je zvláště detailně rozebrán z hlediska jeho chování, povahy a role v díle. Následně jsem analyzovala kapitoly po kapitole a uvedla ty nejdůležitější citace zmiňující vliv krajiny na dané postavy. Veškeré citace v sobě vždy zahrnují jistou symboliku, která se přímo

váže na různé projevy přírody. Tento poslední oddíl podporuje mé předchozí tvrzení, ohledně přírodního prostředí a jeho ohromném vlivu na postavy díla.

Symbolika krajiny v románu *Na Větrné hůrce* vychází z faktu, že hlavní roli v díle hraje právě krajina. Má práce mě dovedla k závěru, že se zmíněná symbolika dá pochopit ze třech různých úhlů. Za prvé, příroda pomocí změn počasí reflektuje vývoj dějové linie. Smrt, odchod je doprovázen bouřlivým počasím, naopak domácí pohoda a štěstí je podpořena dlouhým líčením skvostné krajiny. Například „nařikání větví stromů“ symbolizuje negativní událost v ději. Druhý úhel pohledu zahrnuje metaforická slovní spojení, užitá v dovětcích a v dialozích. V prvním případě vypravěč využívá komentářů jako „zachmuřil se jako bouřkový mrak“ či „Heathcliff zahřměl.“ Dále dialogy také obsahují jistou symboliku, například, když Kateřina srovnává svou lásku k Lintonovi k listí v lese a lásku k Heathcliffovi k věčným skalám. A v neposlední řadě je třeba zmínit krajinu a její vliv na obyvatele. Symbolika zde spočívá v charakteristice přírodních jevů a jejím přenesením na postavy. Uvádím zde příklad pro Hůrku a její přirozené prostředí. Vřesoviště jsou neúrodná půda symbolizující volnost a svobodu. Bouře se vyznačuje prudkým nezkrotným vichrem, ničivou silou a nemilosrdností. To vše je promítnuto do povahy protagonistů. Kateřina a Heathcliff jsou nepředvídatelní, nezkrotní, sdílí prudké emoce a oba milují pocit volnosti, který si dopřávají právě venku v přírodě.

Má bakalářská práce se zabývala důkladnou analýzou románu *Na Větrné hůrce* se zaměřením na krajinu a její symbolickou hodnotu. Výsledky mého průzkumu potvrdily roli krajiny jako hlavního činitele díla. Příroda reflektuje nejen důležité zvraty děje, ale prosakuje i do chování postav.

Illustrations

Image 2.1.1 – Locations near Haworth

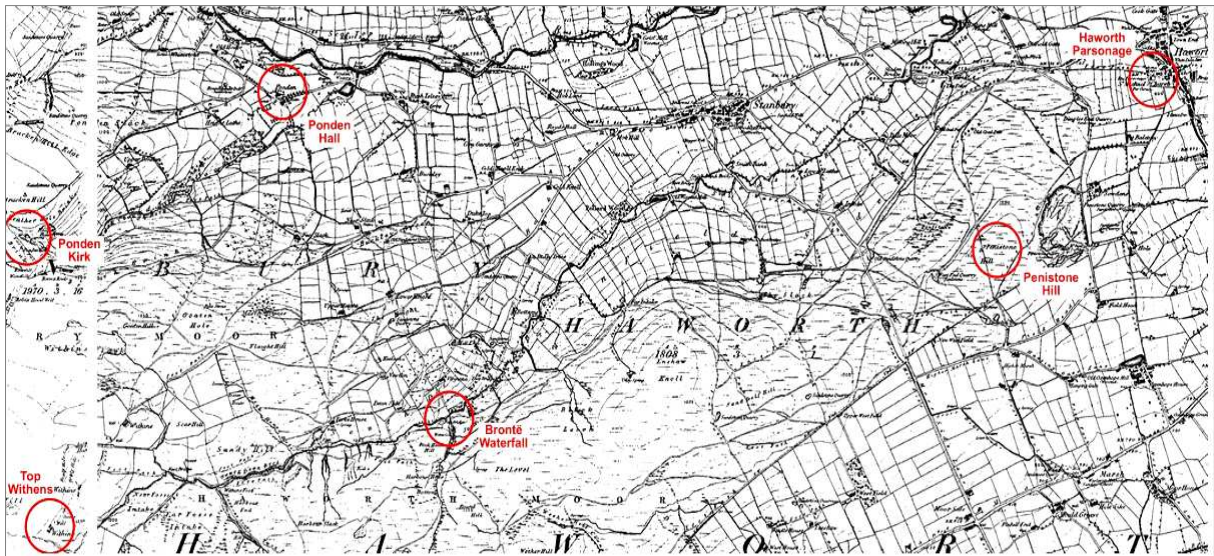


Image 2.1.2 – Top Withens



(1920s)

Image 2.1.3 – Haworth Parsonage



(Mrs Gaskell's drawing)

Image 2.1.4 – Penistone Hill



Image 2.1.5 – Ponden Kirk



Image 2.1.6 – Brontë Waterfall

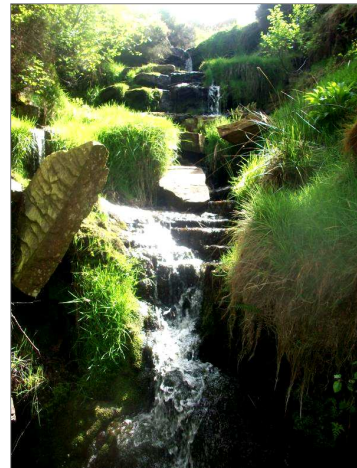


Image 3.1 – Locations near Halifax

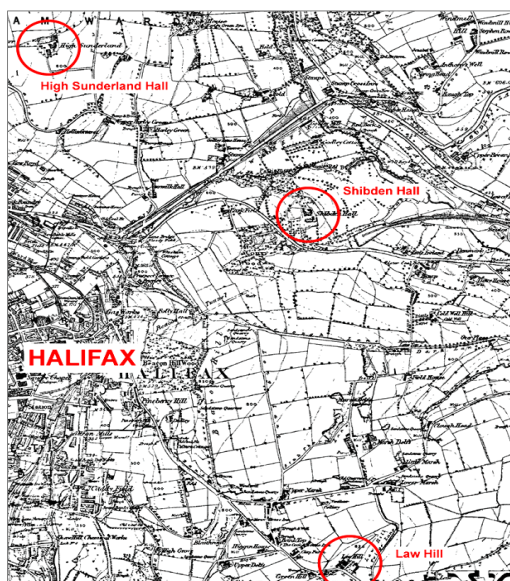
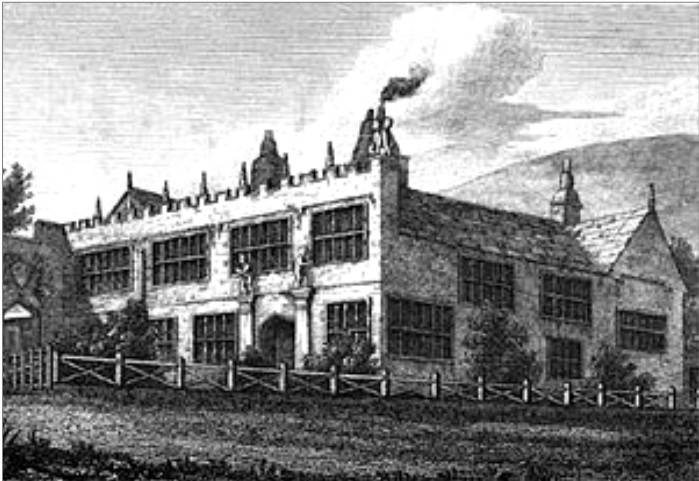


Image 3.1.1 – High Sunderland Hall



(1818)

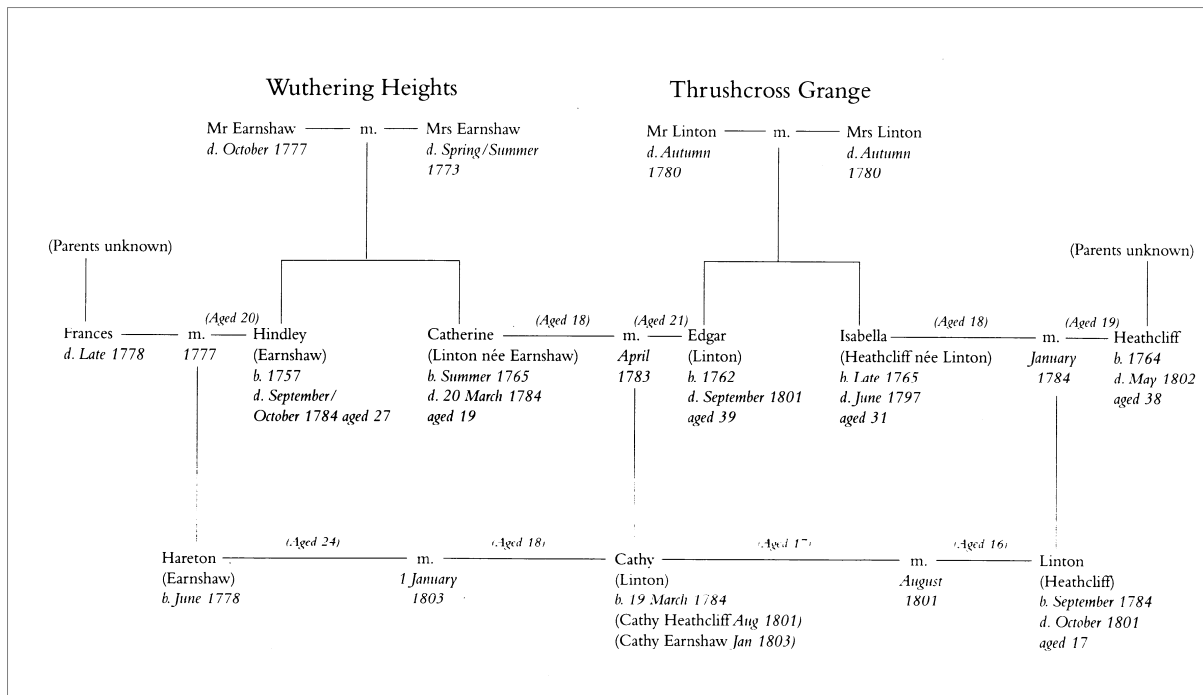
3.1.2 – Ponden Hall



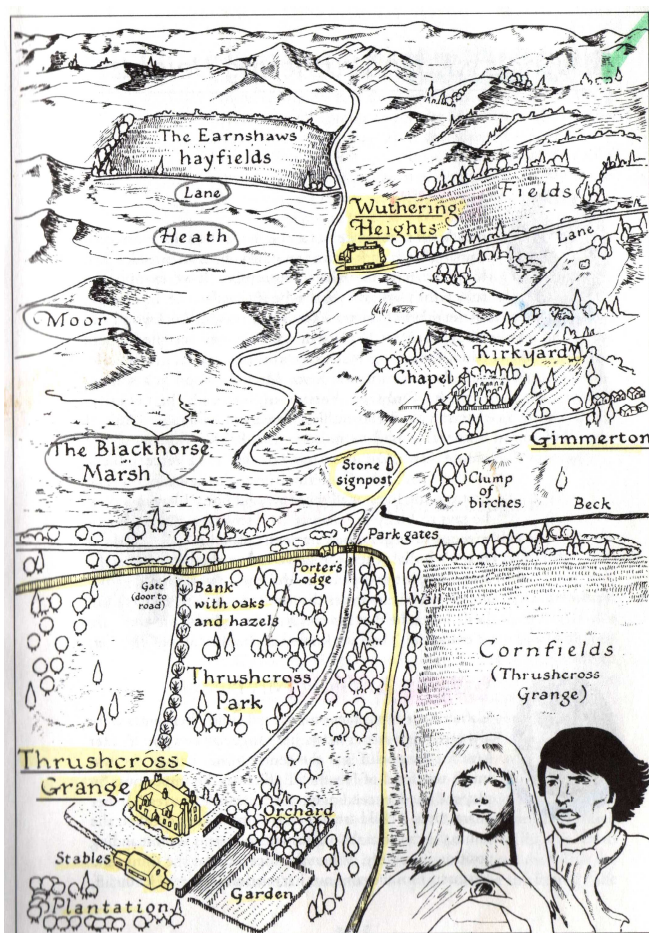
3.1.3 – Shibden Hall



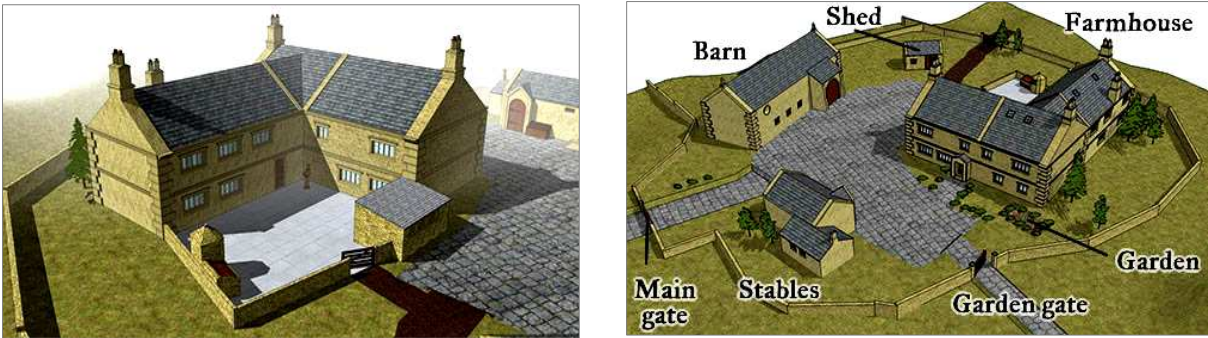
3.2 – Genealogical table



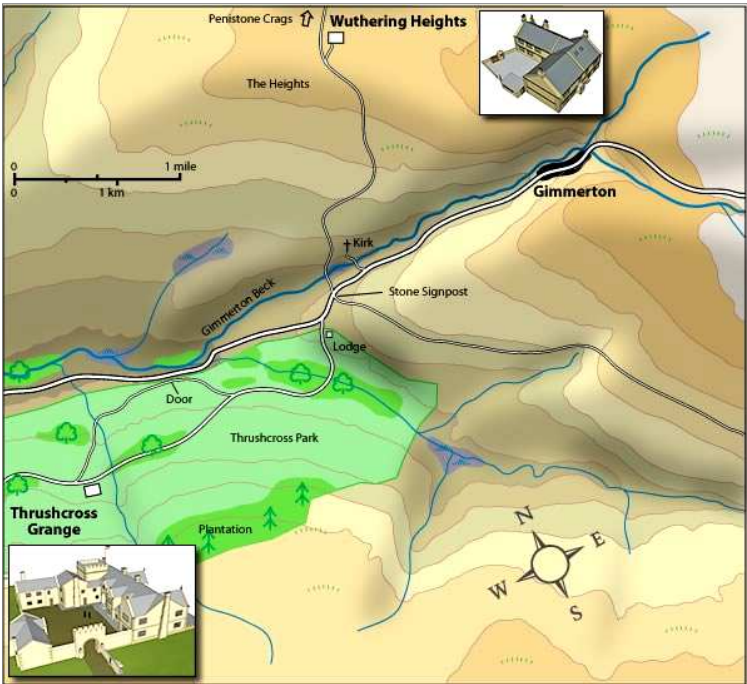
3.3 – Countryside visualisation in *Wuthering Heights*



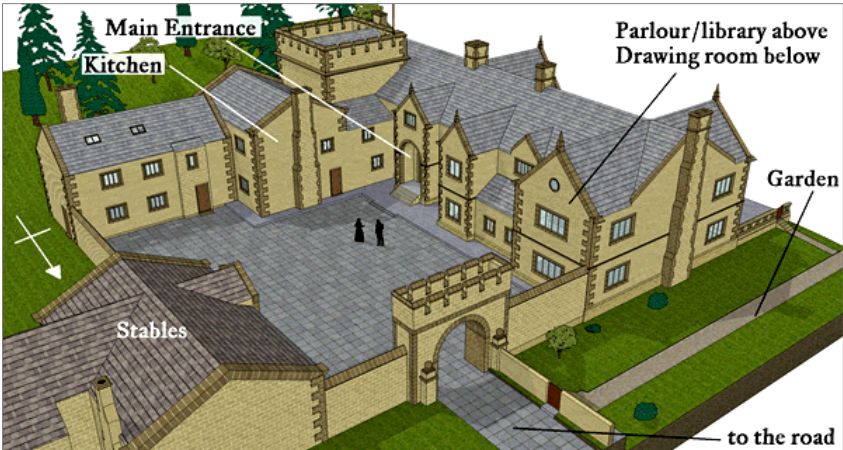
3.3.1a – Wuthering Heights House



3.3.1b – Landscape of *Wuthering Heights*



3.3.1c – Thrushcross Grange House



Yorkshire countryside





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Annotation

This bachelor thesis deals with the theme of the symbolism of the countryside in the novel *Wuthering Heights* written by Emily Brontë. The first section of this study focuses on the life and experiences of Emily Brontë revealing her attachment to the nature bringing us to the description not only of Yorkshire geography but also to the fictional Yorkshire countryside. The analysis of the two residences, Wuthering Heights and Thrushcross Grange, discovers the existence of the two completely different families with two generations of descendants each inhabiting absolutely opposed natural environments. The thesis explores the massive impact of the countryside on its residents and closes with the concrete examples of how the nature is reflected in the characters.

Key words: Emily Brontë, Yorkshire, countryside, symbolism

Anotace

Tématem této bakalářské práce je symbolika krajiny v románu *Na Větrné hůrce* od Emily Brontëové. Práce se zprvu zabývá osobní životem autorky a její mimořádnou náklonností k Yorkshirské krajině, která se odráží i v jejím díle. Anglický kraj Yorkshire, jeho přírodní podmínky a konkrétní citace krajiny vylíčené v románu jsou tématy druhé části práce. Třetí část se soustředí na srovnání domů na Větrná hůrce a na Drozdově. Tyto dvě residence představují dva protiklady, jejichž podstata je přímo určena přírodním prostředím, které je obklopuje. V závěru práce odhaluje symboliku této krajiny a její vliv na chování hlavních postav díla.

Klíčová slova: Emily Brontëová, Yorkshire, krajina, symbolika