

UNIVERZITA PALACKÉHO V OLOMOUCI
Pedagogická fakulta
Katedra anglického jazyka

Pavλίna Horáková

3. ročník

Obor: Speciální pedagogika pro 2. stupeň základních škol a střední školy
a anglický jazyk se zaměřením na vzdělávání

**The Portrayal and Comparison of the Female Characters
in the Novels by Emily Brontë ‘Wuthering Heights’ and
Jane Austen ‘Pride and Prejudice’**

Bakalářská práce

Vedoucí práce: Mgr. Josef Nevařil, Ph.D.

Olomouc 2014

Prohlášení:

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a použila jen prameny uvedené v seznamu literatury.

V Olomouci

Acknowledgement:

I owe thanks to Mgr. Josef Nevařil Ph.D. for his valuable advice and support throughout my work.

Table of Contents:

Introduction	5
I The authors' lives and their comparison	6
1 Jane Austen's life within the family	6
1.1 Early life	6
1.2 Adulthood	6
1.3 Jane Austen as a woman	7
1.4 The writer's lost love	8
2 Emily Brontë's life full of hardship	9
2.1 The Brontë Family	9
2.2 Childhood and Gondal saga	9
2.3 Struggle in adulthood.....	10
2.4 Emily Brontë as a woman.....	11
2.5 Yorkshire nature	11
3 The comparison of the writers	13
3.1 Family life.....	13
3.2 Experience	13
3.3 Social Life.....	14
II The Female characters in the novels	16
1 The main female hero in Jane Austen's Pride and Prejudice	16
1.1 Elizabeth's family background	16
1.2 First impressions	17
1.3 Proposals to Elizabeth.....	18
1.4 Elizabeth's Prejudice	19
1.5 Elizabeth's Principles	20
2 The main female hero in Wuthering Heights	22
2.1 Childhood.....	22
2.2 Catherine's relationship with Heathcliff.....	23
2.3 Catherine's Relationship with Linton	25
2.4 Catherine within Religion	26
2.5 Catherine links with Wuthering Heights	27
3 Comparison of the main female heroines	29
3.1 Family	29
3.2 Character	29
3.3 Appearance	30

3.4 Comparison with the authors	30
4 The other female characters in the novels	32
4.1 Other Female Characters in Pride and Prejudice and their comparison	32
4.1.1 Jane and Elizabeth Bennets	32
4.1.2 Mrs.Bennet and Mrs.Gardiner	32
4.1.3 Lydia Bennet and her comparison with other heroines	33
4.1.4 Minor Female Characters in Pride and Prejudice	34
4.1.5 Charlotte Lucas.....	35
4.2 Other Female Characters in Wuthering Heights.....	36
4.2.1 Nelly Dean.....	36
4.2.2 Cathy Linton and her comparison	37
Conclusion	39
Bibliography	40
Anotace	44

Introduction

Jane Austen's books have always belonged to my favourite ones. My previous stay in England and visiting places in this connection have made it easier to form an impression of what the writer's life was like and how it influenced her literary work. So choosing the topic associated with her name is well-founded. Emily Brontë attracts my attention more as a person than writer because her life-story is connected with Yorkshire countryside – where I have spent memorable moments with my English friends.

Emily Brontë's work gives only one alternative whereas there is a wide range of possibilities for the examination in Jane Austen's work. Having the number of novels from which to choose, I eventually decided in favour of her greatest novel *Pride and Prejudice*, which, in my view, produces the most complete picture of diverse female characters that I consider women of clear minds, both typical and exceptional at that time.

The aim of this final thesis, therefore, is to examine and compare the female characters in Jane Austen's *Pride and Prejudice* and Emily Brontë's *Wuthering Heights*.

The first chapters of the project make a reference to the authors' lives and on the basis of their comparison is conducted an analysis that examines their family background and events, contributing to the creation of their female characters.

Admiring the heroines, women readers are often attracted by the idea of romance and love in these novels but through romantic relationships the writers are trying to communicate, leaving us a message that should not be forgotten. What I intend to do in the second part, is to ascertain the information about the heroines' nature, behaviour, action and fate to find out whether impressions and hopes of their relationships correspond to the romantic ideas indeed. I intend my findings to discover the writers' message and inspiration for the creation of the loving relationships of their main heroines which have gained in popularity over recent years.

The final part deals with minor female characters who also attach great importance in the project. I concentrate on special features that I consider significant for the process of making their natures, having an effect on the way they behave and act, in view of similarities and differences that influence their lives and through their comparison to judge the woman's position in these days.

The result of this examination enables me to compare the writers with their female characters and helps to form the presumable picture of the woman in the society at the end of the eighteenth and in the first half of the nineteenth centuries.

I The authors' lives and their comparison

1 Jane Austen's life within the family

The chapter deals with significant parts of both the writer's childhood and adulthood to set her family life which influenced her education and work. I will introduce the author as a woman, living in the early nineteenth century, with all her expectations, love, disappointment or opportunities, later placed and experienced by her heroines. The study of the writer's personality and physical attraction is trying to find out any resemblance between the author and her female characters.

1.1 Early life

As a daughter of the Oxford educated rector of an Anglican parish, she grew up in the county of Hampshire, sharing a lively household of six brothers and sisters. The Austens had a wide circle of relatives whom they regularly exchange letters and visits. As a result of that the Austen children lived in a place which was filled with people and their home life at Steventon was cheerful and loving (Cecil, 1978).

The particular style of living was not luxurious but they did not suffer from money worries and their children fully used any enjoyment which the country society offered. According to the custom of the time, the girls embroidered, sketched and played the piano together with dancing, dining out or playing in amateur theatre performances. The children could also use their father's extensive library who made reading aloud an important part of the family life (Bradbury, 2003).

In Austen's times there was no requirement for academic education of women and they had little opportunity to use their knowledge except to attract husband (Nandana, 2012). So it is obvious that a marriage was on her mind from the young age, as being used to play and inscribe her and her future husband's name in her father's parish register (Fedrizzi, 2013).

1.2 Adulthood

Growing up in the knit-close family, Jane formed two exceptional bonds. Firstly, it was the relationship with her only sister, Cassandra, her closest friend throughout the life. As two sisters in a large family of brothers, their friendship meant a great deal to each other than to anyone else. Jane respected her sister's judgements even when she was known as a writer. Their relationship was also supported by the fact that they both remained unmarried (Cecil, 1978).

Secondly, it was her father, George Austen, who encouraged her writing by buying journals and writing paper, which were high expenses, to support her literary interest and help her literary gift to be developed (Hindley, 2013). In 18th century there was no place for women in

public life (Wiprecht, 2007), so he must have been proud of his daughter's achievements when he asked to get her *First Impressions* published at his expense (Mudrová, 2010).

Staying twenty six years at Steventon, her life seemed to be undoubtedly monotonous, but Jane Austen did not fight with her fate, not suffering from restrictions and accepting her place in the world. What is more, she was prepared to examine the world while enjoying herself (Mc Coy, 1992).

The writer came near to marriage once in her life. In 1802 Jane Austen refused her only marriage proposal from an old family friend, Harris Big-Wither, not-ready-witted and romantically handsome man but being ready to provide her with a good life. Finally, not persuaded about the good reason for their marriage, she risked her reputation by cancellation of her engagement and stayed true to her principles and heart (Cecil, 1978).

1.3 Jane Austen as a woman

When talking about Jane Austen, much attention is also paid to her appearance. The best known is probably a small pencil and watercolour sketch, showing the writer as a demure unmarried woman (Kaplan, 2012).

Another discovered lost portrait of the author is almost its opposite, presenting the author with a gentle, pretty face, very much alive and full of energy, which introduces a question about the writer's actual personality, presenting her as a confident woman, being proud of her work instead of writing secretly in her room without belief in herself. Being presented as a professional woman novelist was a matter of greatest importance to her as it is evident from her letters (Kaplan, 2012; *Memoirs of Jane Austen*, chapter V, 1871).

Talking about the writer's appearance, it is questionable whether she bore resemblance to her literary heroines. Following what was said by her relatives or friends, she had some identical features with some of them. *'Her face was too full and round-cheeked - but this was more than compensated for by a more brilliant complexion, a livelier expression and the general effect her personality conveyed of glow and health and animation. She was a brunette with a clear olive skin, dark hair clustering around her face in natural curls, bright hazel eyes like her father's and a tall graceful figure'* (Cecil, 1978, p. 66).

As for the writer's personality, Edward Austen-Leigh, her nephew, says about the author: *'According to the ideas of the time she was well-educated, though not highly accomplished, and she certainly enjoyed that important element of mental training, associating at home with persons of cultivated intellect'* (*Memoirs of Jane Austen*, chapter III, 1871).

1.4 The writer's lost love

Considering her romantic look, she would obviously have hoped for her love in her teens. Without doubt, she was interested in young men like other girls of the period and with her physical attractions, she had no troubles in getting on with them and was likely to consider any young man as a possible future husband (Cecil, 1978).

In 1795 Thomas Langlois Lefroy, twenty-year old Irishman, came into her life. Being a nephew of a powerful statesman and banker, he was supposed to start an excellent career to be able to provide his ten siblings with money. Jane Austen as a female writer did not clearly meet his family expectations (Cecil, 1978).

Whether it was the mutual attachment, as recent discoveries suggest, or only flirtation, which is obvious from Austen's letters, biographers dispute. Arguments rely on the writer's letters in which she wrote to her sister about only '*a light-hearted affair*' (Cecil, 1978, p. 76). Nevertheless, it kept existing for about a year, so evidently, her feelings seem to have become more serious (Cecil, 1978, p. 76).

Besides, the statements in her letters express belief that her feelings will be reciprocated. '*I rather expect to receive an offer from my friend in the course of the evening. I mean to confine myself in the future of Mr. Tom Lefroy*' (Walker, 2005). In one of her letters, the writer refers to his wearing a very light coat similar to one of the literary character, Tom Jones, who wears a similar coat when being wounded. As an admirer of Tom Jones, Tom Lefroy could have expressed his feelings in this way (Walker, 2005).

The author's life was very cheerful and inspiring although limited both either by her social class and the area of south England. But living in a little town all her life enabled her to study people's behaviour, being deep in thought and everyday conversation. Even if being unmarried, she had a clear imagination of an ideal relationship to which she stayed devoted, challenging the generally accepted model of that society.

2 Emily Brontë's life full of hardship

To judge the possibilities and benefits leading to the fulfilment of the writer's desires, it is important first to examine her family at first. Then I am to mention the period of her childhood, which was essential for the development of her work. The last two parts discuss various aspects of her character that combine to make her different from other people in her times but typical for the countryside which she loved.

2.1 The Brontë Family

The family history began not in Yorkshire which is connected with the Brontë sisters but in Ireland where their father was born in Cork in Northern Ireland. The Brontë parents both had Celtic roots as the writer's mother, Maria Branwell, was born in Cornwall, the homeland of Celts (Mengham, 1988).

When it comes to Patrick Brontë's personality, he was very determined, realizing his career move *'in the snobbish early nineteenth century'* (Bentley, 1969, p. 8), as he rose from humble origins and finally graduated from Cambridge University. The Brontë children could actually see their father's books at home because he was a published author of his poetry and tales (Bentley, 1969).

Mr. Brontë wife's social background is different as her family was prominent in Cornwall. Surviving letters that she wrote to his husband demonstrate her as a charming and sympathetic woman, well-read and very intelligent. Unfortunately, giving birth to six children, she died shortly after moving to Haworth (Bentley, 1969).

Elizabeth Brawell, Mrs. Brontë's sister, a stern and strict Calvinist, was to look after children. However, the children seemed to join together against their aunt because their using Irish and Yorkshire forms of speech suggests that she had less impact on them than Tabby, being a faithful servant of the Brontë family for thirty years (Mengham, 1988).

There is little known of Tabitha Aykroyd, working as a housekeeper, who mainly influenced two of the Brontë children, Emily and Charlotta. As a native of Haworth, she took the children for walks on the moors, telling them stories about local relationships and disputes. Despite her belief in Christian teachings, she was firmly attached to the ancient traditions of the countryside (Gaskell, 1857).

2.2 Childhood and Gondal saga

Considering three deaths within three years, apart from Mrs. Brontë, two other siblings died of tuberculosis, the harsh regime and bad experience at Cowan Bridge School, where Charlotte

and Emily nearly died and growing up in the joyless countryside of the gloomy moors, the writer's childhood was dismal. (Mudrova, 2010).

To escape their isolated childhood the Brontë siblings made up a mystery world that seemed to be more genuine than the strict life on the parsonage. Creating stories, their wooden soldiers presented famous people who they knew from their domestic reading (Bentley, 1969). Unlike Charlotte and Branwell, who made the Angria, the land controlled by male figures, Emily and her sister Anna invented Gondal and its inhabitants, governed by muscular and dangerous female characters (Christine, 2010).

Being more attracted by a female power than the male domination in Angria, proves that the writer was affected in the childhood by the deaths of her closest relatives with the result that she produced and let die a range of mothers in her novel, fighting with life on earth, however, more linked with mortality than beauty, as Gondal queen or Catherine Earnshaw (Chichester, 1991).

2.3 Struggle in adulthood

The only contact, which the Brontës had with the outer world, was through their education. But staying away from home for a long time was rare or even impossible for Emily as she loved native Yorkshire hills.

Being fond of learning German and German literature, she was determined to devote time to further education in Brussels. However, not being prepared to make concessions and adapt the rules of the society when wearing the old-fashioned clothes which she was laughed at or unwilling to change her anti-social and single-minded behaviour which ruined every occasion of making new friends, she made herself an unpopular person, even though respected for challenging work and original mind (Gaskell, 1857).

Returning home for her aunt's funeral, she refused to go back, taking on the traditional woman's role, connected with looking after the house and the people living in it. Apart from her ill father, and short after her brother, Branwell who was in need of nursing as gradually his life was ruined, it was also Charlotta, approaching her for guidance after her unhappy affection for her teacher in Brussels (Mengham, 1988).

The breakthrough in the writer's life could be considered the accidental discovery of her poetry, which led to its publishing, under pseudonym Ellis, which helped to show the writer that her writing was meaningful so by the end of 1846, the novel was ready to release but it did not meet with the critical success in the moralistic England of those days (Mudrová, 2010).

Nevertheless, none of the sisters shared the fact of publishing in the family until their brother's death. From that moment the writer's fate was sealed as having caught a cold at the funeral, she bore up under the strain of illness, till the end in charge of running the household,

obstinately refusing any help of a doctor, she died shortly at the age of thirty, leaving her last poem, *No Coward Soul is Mine* which gives an idea of her bravery and foresight (Mudrova, 2010; Bentley, 1969).

Reading elegant poetry always puts a question about the authors, to know how they felt and why they behaved in the way they did. Emily Brontë was assumed to be the most poetic personality of all the siblings and her emotive character is obvious in all her poems but foremost in the novel, *Wuthering Heights* (Coote, 1991).

2.4 Emily Brontë as a woman

'*Space-sweeping soul*' (Bentley, 1969, p. 88), her own phrase about a philosopher, suits her perfectly because her deep thoughts on life, death or immortality are compared '*to that of Wordsworth or Shakespeare*' (Bentley, 1969, p. 88).

On the other hand, the woman, being easily upset, possessed a strong personality, including physical strength. As the only person in the family, she was able to control her violent brother's behaviour. The story about her applying pressure of a hot poker to her wound to prevent infection after having been bitten by a dog on the moors, is the evidence of the brave (Gaskell, 1857).

By comparison, she was described as an extremely quiet and shy person, with no friends outside her family, suffering from homesickness and being unable to bear a humiliating position of a governess, or even a schoolteacher (Mudrová, 2010).

As regards to her appearance, Ellen Nussey wrote about her first impression of the writer. She acquired '*a lithesome figure*', '*like Charlotte, she lacked a good complexion; her hair, a darker brown than Charlotte's, was in the same unbecoming curl and frizz as her sister's, but her eyes were beautiful - kind, kindling, liquid eyes; which sometimes appeared dark blue, sometimes dark grey*' (Bentley, 1969, p. 45-46).

Despite her pleasant appearance, there is no evidence for the fact that she had an admirer or even lover and even though her poems are very passionate and full of exciting ideas they do not prove any reference to her secret love (Duncan, 2010).

2.5 Yorkshire nature

Examining the writer's character requires the study of the Yorkshire character in general that is closely connected with the Yorkshire nature itself which produces with the help of inspiration and serves as the setting of her great novel (Wainwright, 1992). Looking back at the Yorkshire character as it was seen in 1892, it is necessary to admit that the opinion has outlived up to the present (Turner, 2008).

What made an unfavourable impression in 1892, were the manners of Yorkshiremen as they were considered to be rough in a way of speaking, which was more visible between Yorkshiremen and strangers. As they expected to be treated equally, any patronizing made them angry as it was considered to be unfair without knowing their minds (Rev.M.C.F. Moriss B.C.L., M.A., 1892), which is obvious from the writer's behaviour when she is away from home.

As for the writer father's Irish roots, the natures of the Irishmen and Yorkshiremen differed, while the former was likely to become easily excited due to Celtic temperament, the latter nature was unhurried and prudent (Rev.M.C.F. Moriss B.C.L., M.A., 1892).

The writer's shyness has also being discussed. However, according to Morriss, Yorkshire cautiousness was a kind of timidity that was often misunderstood by other people. So Yorkshire people are not quick enough to understand and follow abstract principles, only based on general ideas. They look at them through the man who is supposed to present them but being disappointed by the man, they do not care for them (Rev.M.C.F. Moriss B.C.L., M.A., chapt. IX, 1892).

The last feature of the Yorkshire nature, to be mentioned in connection with the writer, is independence, giving enough space for '*making*' her own '*way in the world and struggling battles of life*', (Rev.M.C.F. Moriss B.C.L., M.A., chapt. IX, 1892), however denounced at that time.

Emily Brontë inherited persevering and freakish nature, together with the pride of regional identity and the dialect of the region, so typical of Yorkshire people, who are at variance with other British inhabitants even today. Therefore the writer's character had mixed feelings as she was connected with temperamental Celtic roots but living in the Yorkshire countryside. Being under the influence of dramatic deaths in the family at very young age, she formed her own judgement of the soul and its mortality, making up her own Gondal world, which is apparent in her creation. Growing up into a different world, with its strict rules, made her think differently, taking account of her strong character and having examples of strong women in her own family, she formed her own world in the middle of her beloved countryside, not being able to accept the order of the outer world.

3 The comparison of the writers

The lives of the authors resemble each other in general outline because both the writers produced their work in the period of 18th and 19th centuries, even if realizing that Emily Brontë began to write about forty years later than Jane Austen. But their lives were also very different in some features as proved the previous chapters so I would like to summarize all these similarities and differences to examine situations and events that affected and influenced their lives and led to their significant work.

3.1 Family life

The place of an old rectory evokes various imaginations in our minds nowadays and for many people it can be the idea of a romantic place with a typical Georgian building near an ancient church in a beautiful garden. (Alun-Jones, 2013).

Being born into large families and brought up at rectories, both the writers experienced life which was hard-working and simple. Like other traditional family homes of church ministers, the look of their rectory was imposing but it did not correspond with the interior where rooms were small and cramped (Mudrová, 2010; Alun-Jones, 2013).

Considering the number of children in each family, there was not enough room for people in them, which resulted in catching illnesses as for the constant gradual deaths of the Brontë siblings. The priest or vicar was a man with a high respect as a member of the community but rarely rich, so he had to put a lot of effort into a job (Priesthood in the 18th and 19th centuries, 2002).

On the contrary the rectory provided an ideal opportunity for education and made literary work of famous writers available for the members of the vicar family. So the writers were offered the perfect background for literary life, besides, both the writers' families encouraged them and made them believe the writing is a good way to do. (Mudrova, 2010).

The writers' permanent sociability within their families brought them precious relationships. Not by chance, the sisterly love appears in *Pride and Prejudice*, in common with Mr. Bennet's paternal love to Elizabeth. Together with Brontë, whose poetry would probably have never been printed without the sisters' cooperation as they worked together towards what they were aiming at (Bentley, 1969).

3.2 Experience

However there were also strains in lifetime experiences which marked both the authors' lives. Emily Brontë experienced a set of deaths in quick succession which influenced her writing.

The job of caring for an ill person is evident in the novel as Edgar's nursing Catherine or Cathy's nursing Linton. Similarly, tragic deaths are not omitted in the novel either (Mudrova, 2010).

Jane Austen went through similar experience when her father died, leaving his family consisting of three women, almost without funds. To be respectable in those days, it was impossible for middle class women, even unmarried, to work so they remained dependent on her brothers' financial help which meant cutting down their expenses and moving several times (Cecil, 1978).

As opposed to that, in the Brontë family, it was of no use of relying on the brother's help so the Brontë women more or less supported the man who was unaware of his sisters' success in literature (Mudrova, 2010). Similarly, in *Wuthering Heights*, one of Catherine's reasons for marrying Edgar Linton was the idea to support Heathcliff financially (*Wuthering Heights*, 1994).

Unlike Austen's warm relationship with her father, Brontë probably experienced her father's isolation when he shut himself off from the outside world after his wife's early death. There is statement that he blamed the children for her physical exhaustion, resulting in her death, and often criticised them '*as interruption to the comfort of the household*' (Gaskell, 1857).

The role of mother is impossible to find in *Wuthering Heights* because the writer had no real experience with maternal love since the age of four. Interestingly, Austen was under little influence of her mother as well because their relationship was half-hearted (Mudrová, 2010). The absence of mothers is obvious in all her novels and those mothers, who we find in them, are unable to give an advice or any education.

Far from it, substitute mothers of any sort, who work as respectable role models, appear in both the writers' novels, while in Austen's *Pride and Prejudice*, Mrs Gardiner is a minor character, Nelly's character in *Wuthering Heights* is important and these maternal figures do not cause motherhood itself to be in a negative state (Benson, 1989).

3.3 Social Life

There is a big difference between the writers' social lives. While Austen's life was full of meeting and talking to a range of people, all failed Brontë's sojourns away from home proved that she was unable to accept the rules of the society due to a strong attachment to the native countryside although her character was not weak at all as she was valued for her logic and a capability (Gaskell, 1857).

Jane Austen's love of home was very similar as she led more of an average villager's life. With her limited experiences and because of her little travelling, she described the social environment that she lived in, the middle society of small towns and villages in the country, without paying attention to the events of the present time. (Cecil, 1978).

In comparison with Austen, the writer of *Wuthering Heights* found inspiration on her beloved Yorkshire moors, at first secretly thinking up mythic lands with her siblings, and later on she turned for her exciting ideas to the internal world, using her thoughts in her writing (Mengham, 1988).

As a woman of considerable intellect, instead of being concerned about the restriction of the society, Austen enjoyed the world, observing and portraying it. In her novel *Pride and Prejudice*, she shrewdly valued life of the then society, with all its opportunities, but not trusting romantic craze of that time, understanding that each of the ways through life is uneasy (Hejlickova, 2007).

Emily Brontë expressed disapproval of the society, ruled by men, where there is no place for showing strong female feelings as in *Wuthering Heights* which is far from a romantic story but an honest, direct and well-thought narration which had admiration of those interested but in view of the nineteenth century without general enthusiasm (Barnard, 1997).

To start with the conclusion of this chapter, I have to admit that growing up at an English rectory in the 18th and 19th century had its pros and cons. As for the women's knowledge that was not required in these days, it was an ideal place for a particular kind of teaching and training. Going through strains benefited their imaginations in a way, which contributed to their own judgement of the society and enabled them to create their female characters, introducing the thoughts and ideas through them in the novels.

II The Female characters in the novels

1 The main female hero in Jane Austen's *Pride and Prejudice*

The following section, divided into two parts, deals with the main heroine of the novel. To become familiar with important details of her life, I am going to study her home environment where she was influenced and formed her ideas. The first version of the story, named *First Impressions*, is not accidental because the feelings had an impact on the heroine's action in the story and are studied in the next part. *Pride and prejudice* in the title of the novel are other keywords by which Elizabeth Bennet was accompanied during her decisions while she is aware of the moral principles of that society.

1.1 Elizabeth's family background

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in a want of a wife' (*Pride and Prejudice*, 1996, p. 5). The very first sentence of the book ironically introduces the view of the nineteenth century community of people who are 'in position of a good fortune' and those who admire them because the incomes and properties are desirable for their daughters and can bring them financial security (Wang, 2007).

The writer gives us a picture of Elizabeth's family in which every person arouses our interest. Mr. Bennet, as an educated clergyman and a person in a possession of authority, should be a member of '*a group of upper professional families*' (Wang, 2007, p. 71) but the opposite is true. Having no power and enough money to provide his wife and five daughters, he only depends on his earned income and without a son, he is rather to save than spend the money even if required to provide it for the sign that shows his position of genteel class. (Wang, 2007).

The Bennets' unequal marriage does not bring good effects of the family either because their marriage that Mr. Bennet hoped for has not happened according to his imaginations, which leads to his disappointment in his foolish wife of '*mean understanding, little information, and uncertain temper*' (*Pride and Prejudice*, 1996, p. 7). Apart from his library, he finds entertainment in his heavy sarcasm and ends up having no respect and love for his wife, making her and his daughters the subject of irony (Southam, 1976).

However, it is necessary to accept the truth that Mrs. Bennet's marriage is unhappy for her either. Her husband married her for '*youth and beauty*', which later on resulted in '*an end to all real affection for her*' (Duncan & Stasio, 2007, p. 140). So her pride of physical feelings is devaluated, which has an effect on the way she behaves and thinks in her family. So whenever she is '*discontented, she fancied nervous*' (*Pride and Prejudice*, 1996, p. 7), showing to be

emotionally harmed (Willis, 1975). But as Mr. Bennet, she has her amusement in '*visiting and news*' as she is full of activity '*to get her daughters married*' (Pride and Prejudice, 1996, p. 7).

It is impossible for the Bennet women to deal with a marriage without dealing with money despite their feeling love towards the men they admire. At the same time they are modest in the behaviour towards them, not having such an advantage and opportunity in a marriage, as Mrs. Bennet states, when talking about rich Miss Bingley (Wang, 2007).

1.2 First impressions

Matching people together is organized through dancing, as a social custom, so balls present the places, indicating what people dance together, which woman is chosen by the man and during this occasion women can be persuaded. Dance floor is also the place where it is not only required to choose a dancer but it is possible to feel the touch of the partner's hand. To sum up, it is a suitable place for the first impressions of the first meetings (Chandler, 1975).

However, meeting Mr. Darcy, Elizabeth finds him rude and unfriendly and her conviction for his showing sense of importance and value is even deep when he finds her only '*tolerable but not handsome enough to tempt*' (Pride and Prejudice, 1996, p. 13) him to dance with her. Although she tells about it '*with great spirit among her friends*' (Pride and Prejudice, 1996, p. 14) to amuse them it is probably from that time when she feels the first sign of an unreasonable dislike of him (Duncan & Stasio, 2007).

Compared with Mr. Darcy, Elizabeth sees his friend, Mr. Bingley, as a charming and friendly man, who is fond of dancing and at the ball he clearly reveals his preference for her sister Jane by dancing twice with her which is considered as a sign of a greater interest in a woman. Watching Jane and knowing her nature well, Elizabeth identifies that Mr. Bingley kept Jane's attention by his pleasant manners even though she has no desire for noticing her affection in public (Bonaparte, 2005).

Feeling happy about one another's attraction she does not take into consideration her best friend's passing reference to Jane when Charlotte Lucas states that Jane should attract her mate in the more appropriate way than she does while Elizabeth argues that the sister's treatment corresponds with her temperament (Duncan & Stasio, 2007).

While Mr. Bingley is valued by Elizabeth as a pleasant man, she is upset by Mr. Darcy's behaviour and even shocked to hear about his refusal to give Mr. Wickham inheritance as it should be. Her strong feeling in favour of Wickham develops incorrect judgement of Mr. Darcy. Add to this, her offended pride allows her to misconstrue both the men's stories (Bonaparte, 2005).

By comparison with Mr. Wickham, who ‘...was the happy man towards whom almost every female eye was turned...’ (Pride and Prejudice, 1996, p. 75), Mr. Collins, Mr. Bennet’s nephew, was of no account to the young ladies, and Elizabeth, dancing with him, found ‘*the moment of her release from him extacy*’ (Pride and Prejudice, 1996, p. 73). So later on, she is unpleasantly surprised by Charlotte’s decision to accept Mr. Collins’s offer, shortly after she herself rejected his proposal. As she is unimpressed of their mutual pragmatic approach and self-interest, she refuses to acknowledge the positive results for Charlotte and her family (Garbitelli & Kries, 2010).

1.3 Proposals to Elizabeth

By means of proposal scenes in *Pride and Prejudice*, the heroines come to the fact of making public the expectations of their love or marriage. The final proposal scenes, as the second Mr. Darcy’s proposal to Elizabeth and Mr. Bingley’s proposal to Jane, are absent but they are not speechless because the writer, not being without emotion, leaves the space to substitute it with the reader’s imaginations, expecting his or her involvement (Stout, 2009).

All characters’ action is based on assumptions, which is supported by Mr. Collins’s proposal to Elizabeth. His conjectures that Elizabeth is to agree with his offer is firm and he is determined to display his intension in any possible way as he is persuaded that women show a good sense of style when they behave like Elizabeth. Despite all her efforts to tell him that she is unwilling to marry him, he keeps talking with presumption that she is delaying her answer to become his passion greater (Bonaparte, 2005).

Mr. Darcy’s first proposal to Elizabeth is not far from Mr. Collins’s attempt even if it is not so ludicrous as Mr. Collins’s. Nevertheless, it is based only on his own desire, paying no attention to Elizabeth’s feelings and similarly he has no doubts about his success. He is absolutely sure when he says: ‘*In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.*’ (Pride and Prejudice, 1996, p. 185). Faced with a strong emotion, his first sentences can be suggested as sincere in his expression but with his going on, he says things so insensitively that they are likely to upset Elizabeth than persuade her (Stout, 2009).

Speaking about his passion, the only thing he agitates for, is his desire no matter what she thinks. All his speech results from his superior position and social differences between them although Elizabeth shows clearly that ‘*it is not behaviour, not rank that makes the gentleman*’ (Chandler, p. 98, 1975).

It is evident that besides the social difference, women’s status is another topic in their discussion to be mentioned. It is an argument over a woman’s inferiority that Mr. Darcy advises,

demonstrating legal male rights, and makes Elizabeth perform her female role. Taking up her conventional defensive role, she sets a number of reasons for her acting and criticizes Mr. Darcy, as a perfect male example, who is unable to identify her mind and all of her feelings (Chandler, 1975).

1.4 Elizabeth's Prejudice

The process of improving and developing, which Elizabeth undergoes and brings her closer to Mr. Darcy, requires mutual self-understanding, without thinking that they are better than other people, and finally their love leads to the correct understanding and respect for each other. Through her better awareness, Elizabeth eventually recognizes the fact that the prejudice, resulting from her pride, supported by Mr. Wickham's story, allowed her thoughts to be interpreted in a wrong way, as they were not controlled by her reason (Searle, 2006).

Without possessions, Mr. Wickham is not considered to be a suitable mate for marriage but he needs to marry to have a secure income and a safe place for himself. That is why the female characters must be attracted by his personality and self-assured manners in case he was not refused. Saying nice things to please her, he arouses Elizabeth's preference for his person, and at the same time he supports her pride, as well as her prejudice against Mr. Darcy (Duncan & Stasio, 2007).

Developing her first impressions of these men, at first she finds their characters easy to read. Completely sure about her thoughts, Elizabeth is in the opposition to any other possibility, insisting on the only way in which all the information is explained. Only after her examining the set of facts that are known about the two men's past lives, she discovers the information that is valuable and useful (Bonapate, 2005).

Elizabeth's attraction for Mr. Wickham reminds of her mother and young sisters' enthusiasm for men in military uniform but she remains calm, not showing her emotion for him owing to Mrs. Gardiner's *'caution'*: *'Do not involve yourself, or endeavour to involve him in an affection which the want of fortune would make so very prudent'* (Pride and Prejudice, 1996, p. 142). Although she does not think deeply about him when Mr. Wickham places his feelings to a wealthier mate she still has a good relationship with him while her thoughts about Mr. Darcy do not change (Willis, 1975).

Being faced with the choice of mate in Mr. Darcy, there is another reason why she refuses him. It is the matter of her parents' unsuccessful marriage due to which Elizabeth feels the same lack of his respect for her as of her father's for her mother (Duncan & Stasio, 2007).

1.5 Elizabeth's Principles

What happens to her in the future depends on her reading the letter from Mr. Darcy in which he explains the events from his position. At first she misreads the letter as it is uneasy for her to judge its words from a different point of view, without her emotion and unbiased. When Mr. Darcy apologizes for his involving himself in Mr. Bingley and Jane's relationship, insisting on her sister's showing little interest in his friend, Elizabeth is likely to be affected. But when she evokes Mr. Wickham's story, she suspects there is dishonest behaviour in one of these two versions, not telling her what is true. Only after her second reading she is able to comprehend his explanation (Bonaparte, 2005).

At a given moment when Elizabeth knows that her pride and prejudice induced her to read the letter falsely for the first time she states that *'till this moment'* she *'never knew'* herself (Pride and Prejudice, 1996, p. 202).

Rereading this letter, she realizes clearly what she had construed was based on wrong ideas. Before the second reading, Elizabeth produces Mr. Wickham's character according to his charming manners. Only now, she is finding the evidence in the letter that Mr. Darcy is right when thinking *'too ill'* of Mr. Wickham (Pride and Prejudice, 1996, p. 195; Bonaparte, 2005).

Becoming aware of that, Elizabeth does not renounce her duty, realizing what she knew about Mr. Wickham's character had only been said by him. She herself made no attempt to gain any facts or details about him by her own efforts. Sharing her thoughts with her sister is no help for her as Jane believes in the good of each person's nature (Searle, 2006).

Before meeting at Pemberly, Elizabeth starts to admit different Mr. Darcy's behaviour. At first, Elizabeth learns about Mr. Darcy's generosity through his housekeeper, which is similar *'testimony'* which was offered to Elizabeth in Mr. Darcy's letter through his cousin Colonel Fitzwilliam (Pride and Prejudice, 1996, p. 197), which she probably realizes in front of Mr. Darcy's picture at Pemberley. *'There was certainly at this moment, in Elizabeth's mind, a more gentle sensation towards the original, than she had ever felt in the height of their acquaintance'* (Pride and Prejudice, 1996, p. 240; Bonaparte, 2005).

Eventually, coming to see each other's virtues and being about to get engaged, Lydia and Mr. Wickham's elopement seem likely to cause family disgrace, which any bond between Elizabeth and Mr. Darcy that might exist, is very difficult to accept. Faced up to the fact, she realizes that their beginning relationship, also on account of Mr. Darcy's high rank position, must be brought to an end (Garbitelli & Kries, 2010).

When Elizabeth warns her father about Lydia's going to Brighton, appealing not to allow her to leave, she shows more ability than him who is unable to see the danger. Elizabeth also stands in total contrast to her father when they get to know about Lydia's elopement. While their father

is angry and shocked and unwilling to forgive her, Elizabeth advised him to accept Lydia with her husband, showing her deep sympathy for her (Searle, 2006).

Feeling sorry about the missed opportunity, she learns about Mr.Darcy's presence at Lydia's wedding, which makes her find out his reason for it. Mr.Darcy, taking an active part in the lives of Elizabeth's relatives who he had no respect for, pays Mr.Wickham's debt for the handled marriage. When Elizabeth is thanking him for his involvement in the matters of her family, he answers: *'Much as I respect them, I believe, I thought only of you.'* (Pride and Prejudice, 1996, p. 346; Duncan & Stasio, 2007).

Elizabeth Bennet like other girls in her environment is in pursuit of a husband. Unlike the other ones, she does not reconcile herself to a relationship, which is acted contrary to her convictions, which places her in a difficult position. Her meeting Mr. Darcy is a battle of wits as she is different from the women that he knows. Being in the process of deciding, she is unwilling to accept compromise even though facing up with problems.

2 The main female hero in *Wuthering Heights*

The examination of the main heroine is divided into five parts. The first part is concerned with her childhood because I am to analyse the way in which other family members behave towards her and the way in which she as a child is cared for and formed, realizing her role in the society. Next I focus on her relationship with Heathcliff, the study of her nature and the reasons why he meets with her rejection. In the same way I will examine her relations to Edgar Linton, together with the motives for marrying him, as well as the damage of their marriage. I will also occupy myself with the influence of religion or her association with nature, which is discussed in the last two parts.

2.1 Childhood

In the mid-eighteenth century the theme of childhood became the centre of attention among writers because of the rise of the middle class by which children were regarded as heirs. Brontë saw the things in the same way as the subject of childhood forms a large part of the novel. At the time of the novel publication, childhood was believed to be morally pure and inexperienced. As opposed to this idea, Catherine's childhood was full of unacceptable behaviour, admiring herself and childish love for Heathcliff (Seichepine, 2004).

Being children, Catherine and Hindley, grow up together with a girl-servant in the family, Nelly Dean, who is naturally their friend. Growing up, she is always more Catherine's companion than a servant (Hu, 2009).

In fact, the early loss of Catherine's mother causes that she is brought up in a patriarchal environment. So Catherine has no possibility to identify with her mother and learn her gender role which is essential for her future behaviour. As a result, when dealing with problems of her relationships which she is faced to, she tries not to hurt anybody and continues with them even if the only space, she saves for herself, is inside, which has destructive effects on her (Crouse, 2008).

Catherine, as a child, is described as '*a wild, wicked slip*' as Nelly states in *Wuthering Heights*. In comparison with that, Nelly gives another Catherine's description when says: '*I believe she meant no harm; for when once she made you cry in good earnest, it seldom happened that she would not keep you company, and oblige you to be quiet that you might comfort her.*' That means that she was thought to be '*a passionate as well as innocent child*' (Fisk, 2006, p. 134).

A Victorian child-heroine, quiet and easy controlled, would never answer back to her father. If Catherine is asked to '*be a good lass*' on the night when her father dies, she answers: '*Why cannot you always be a good man, father?*' (*Wuthering Heights*, 1994, p. 50). Her father's

following death represents in which condition the patriarchal society will be unless the female passion is tamed (Fisk, 2006).

While Catherine father's punishment occurs through saying her prayers, her brother controls her behaviour by refusing her relentlessly. So Catherine and Heathcliff, as *'ill children'*, are punished by Joseph, who is aware of Catherine's inferior status, because of Hindley's negligence to his sister (Hu, 2009, p. 11).

Nelly hopes that Catherine's wild nature is going to be suppressed by patriarchal society therefore she tends to give her instructions on how to behave to be acceptable. Being criticized for her passion all the time and warned against her dangerous and unpleasant behaviour, she becomes frustrated because she does not comprehend the reason for continuous warnings, showing her dislike in response to it, she tries to hurt male characters, symbols of *'a patriarchal religiously conservative society'* (Fisk, 2006, p. 134).

Joseph's sermon arouses her first indignation because Catherine, not very keen on reading, has a different idea of education, looking for knowledge and experience outside. As Catherine is punished for it, she puts on her own revenge *'turning Josephs's religious curses into ridicule'* and *'drawing caricatures of him in her Testament'* (Fisk, 2006, p. 136). Staying overnight at Wuthering Heights, Lockwood finds a book in which Catherine says: *'I reached this book, and a pot of ink from a shelf, and pushed the house-door ajar to give me a light, and I have got the time on with writing for twenty minutes'* (Wuthering Heights, 1994, p. 33-34). Her opposition to male authority is introduced through scribbled words in the margin, breaking limits which forbid women's writing (Fisk, 2006).

As opposed to that, Catherine's childhood attachment to Heathcliff is exceptional and even stronger under the regime of her brother, Hindley, who introduces a new rule in the family. His intension, to keep the children apart, fails. Being in opposition to the adults, they become less socialized, as the moors is the only place for them to be themselves. In fact, her attachment to him enables the adults to have her under control (Mengham, 1988). The extract is as it follows: *'She was much too fond of Heathcliff. The greatest punishment we could invent for her was to keep her separate from him; ...'* (Wuthering Heights, 1994, p. 49).

Finally, the ghost of a child reminds of Catherine's childhood when she cries to be allowed to enter the room. But Lockwood, the second narrator in the novel, is not amenable to persuasion, explaining that the ghost made him feel extreme fear. (Mengham, 1988).

2.2 Catherine's relationship with Heathcliff

As Catherine matures, her relationship with Heathcliff does not change but becomes the deeper the bigger the efforts of the others are to separate them, which is evident from the first

lines of Catherine's diary. The state of being joined together is indicated when Catherine joins together their pinafores to divide their hiding place in the dresser from the other people in the household (Wuthering Heights, 1994, p. 33). In a similar way, the children get away on the moors, putting over themselves a dairywoman's cloak which provides them shelter from rainy weather (Wuthering Heights, 1994, p. 34; Fisk, 2006).

The act of using clothes is the sign of their exceptional unity but also their division from the society of others. Catherine gradually disputes about social conventions, sharing her feelings with Heathcliff who is the only person, holding her in position, that as a woman, she has an equal right to sexual expression (Fisk, 2006).

After her stay at Thrushcross Grange, Heathcliff is embraced and kissed by her at once, up to his dirty look which stops her from touching him, which means that her passion for him is socially unacceptable (Fisk, 2006). Catherine is brutally frank in her treatment of Heathcliff while his affection for her is evident. It is necessary to contest her statement about Heathcliff that *'he does not know what being in love is'* (Wuthering Heights, 1994, p. 80) which proves her anxiety over their future relationship and later is firmly stated in Catherine's trying to make Isabela lose her hope about Heathcliff (Tytler, 2006, p. 168-169).

Consulting Nelly, whether or not to marry Edgar Linton, Catherine shows signs of her passion for Heathcliff, when she states: *'I am Heathcliff'* (Wuthering Heights, 1994, p. 81). What she says, represents her moving promise not to leave Heathcliff. Her love for him goes beyond the limited human knowledge and is more a spiritual way so her mind is never going to abandon Heathcliff in her marrying Linton (Phillips, 2007).

Catherine even admits the idea of not marrying Linton *'if it meant the loss of Heathcliff'* (Mengham, 1988, p. 48). She forms in her mind a plan which is out of reality, assuming that her future husband will accept Heathcliff. In addition to that, trying to find a logical reason for her action, she proclaims: *'Whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother's power'* (Wuthering Heights, 1994, p. 81).

In fact, Catherine rejects Heathcliff because of his lower rank, feeling certain that nothing can force them apart, not even her. Lying on a death-bed and speaking to Heathcliff who saw her action as a betrayal of their love, she cannot see it like him, not even the fact of leaving him because their relationship is based on their shared perception that they are identical, not taking into consideration any empirical changes (Phillips, 2007).

However, it is obvious that she asks for forgiveness because she partly takes the blame for Heathcliff's adversity but she also makes a remark about her own remarkable endurance. She tells Heathcliff: *'If I have done wrong, I'm dying for it. It is enough! You left me too: but I won't upbraid you! I forgive you. Forgive me!'* (Wuthering Heights, 1994, p. 144), (Phillips, 2007).

It is apparent that after getting married to Linton, she still *'had seasons of gloom and silence'* (Wuthering Heights, 1994, p. 89) which develop from lost sexual passion. The strong feelings, happening as a result of Heathcliff's arrival, bring Catherine suffering and consequently cause her death of mental exhaustion (Fisk, 2006).

In her final moments, Catherine is sure that her death sets her free from tension and it is the only way how to keep her promise of love to Heathcliff. She wants to die to get back her lost freedom, sharing with Heathcliff in the childhood. Her idea gives her strength that they are united after death even if separated into different bodies (Seichepine, 2004).

The idea, having supernatural context, is supported by their physical ferocity to each other in the scene of their last meeting. *'Her present countenance had a wild vindictiveness in its white cheek, and a bloodless lip, and scintillating eye; and she retained, in her closed fingers, a portion of the locks she had been grasping.'* It is obvious that the impossibility of their love expressed itself in the burst of their physical strain (Mengham, 1988, p.51).

2.3 Catherine's Relationship with Linton

Catherine's first meeting Edgar Linton occurs through the window when she and Heathcliff, standing outside the window, can see the children in the house, arguing over a small dog that is nearly split between Edgar and Isabela. Similarly, Catherine is split between Edgar and Heathcliff later on. But at that time Catherine is fascinated by the *'splendid place'* (Wuthering Heights, 1994, p. 53). Heathcliff's remark that *'if Catherine had wished to return, I intended shattering their great glass panes to a million of fragments'* (Wuthering Heights, 1994, p. 56) confirms the fact that she *'does not wish to return - she prefers to stay on the other side of the window'* (Mengham, 1988, p. 33).

Later on, on mutual visits Catherine experiences the change of her beliefs when she comments the difference between Edgar, an educated gentleman, and Heathcliff, who is deprived from the possibility of teaching, becoming unsocialized gradually. That is why when she faces up Heathcliff's comment on her spending a lot of time with Edgar she reproaches him for *'his lack of culture'* (Mengham, 1988, p. 37).

Introducing social principles to her behaving towards Heathcliff, by which he is judged now, is the help of which a decision is made. Catherine loves Edgar *'because he is handsome, and young, and cheerful, and rich...'* (Wuthering Heights, 1994, p. 78). When Nelly confronts her with the fact that *'he won't always be handsome...'*, Catherine answers: *'He is now; and I have only to do with the present'* (Wuthering Heights, 1994, p. 78). It follows from this that her love for Edgar has empirical determination, based on experience such as his looks, wealth and intellect (Phillips, 2007).

Catherine's expectation of becoming '*the greatest woman in the neighbourhood*' (Wuthering Heights, 1994, p. 78) is fulfilled, and being joined in marriage with Edgar, Catherine experiences intellectual development, financial freedom, and finally a kind of satisfaction, as we can deduce from Nelly's statement: '*I believe I may assert they were really in position of deep and growing happiness*' (Wuthering Heights, 1994, p. 89).

Provided that their marriage is only on the empirical foundations there is no communication between the empirical and spiritual interests. However, she does not betray herself because the way in which she loves Heathcliff is the state of being sensible in her love for her husband (Phillips, 2007).

The fact of Heathcliff's arriving gives rise to a difficult situation when Catherine is faced a real problem, being asked by Edgar to choose between him and Heathcliff. As she is engaged in two loves it is impossible for her to love Edgar without her love for Heathcliff and the other way round. She admires in him what is absent in her relationship to Edgar and is absolutely delighted, welcoming him as a lost lover and ignoring forthcoming problems (Tytler, 2006).

Catherine is convinced of Edgar's love for her as she flippantly proclaims before Nelly: '*I tell you, I have such faith in Linton's love, that I believe I might kill him, and he wouldn't wish to retaliate*' (Wuthering Heights, 1994, p. 94). These words are so different from the statement that she makes during her final illness, showing that she is not satisfied with his indifference. '*No, I'll not die-he'd be glad-he does not love me at all – he would never miss me*' (Wuthering Heights, 1994, p. 112). What she says does not point to the lack of interest in him (Tytler, 2006).

2.4 Catherine within Religion

In nineteenth century the Church of England, closely connected with the government and high class, has a great influence, taking into consideration that it has a commitment to provide people with education. Showing a deep respect for God and religion, people as good Christians, feel moral responsibility to their fellow citizens, e.g. a servant to a master or a master to a servant or a parent to a child (Cecil, 1980).

So Catherine's behaviour and further action is based on her experience of interpretation of Christian teachings. But Joseph's preaching the religious scriptures is only cautionary and his constant warnings to the children about possibilities of continuing punishment, are counterproductive. The effects of religion, allowing nothing that gives pleasure, have adverse consequences for Catherine (Tytler, 2007).

The concept of 'good and evil' is based on Catherine's ideas rather than facts, which is shown in her dream which she refers to Nelly: '*If I were in heaven, Nelly, I should be extremely miserable*' (Wuthering Heights, 1994, p. 79), which is the evidence of her unrelieved and strong

opposition to convention. This place is not associated with happiness as she continues, *'heaven did not seem to be my home and I broke my heart with weeping to come back to earth'* (Wuthering Heights, 1994, p. 80). She believes that Wuthering Heights is the only place where she can be happy and comfortable, *'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'* (Wuthering Heights, 1994, p. 80), (Seichepine, 2004). The ill treatment of Catherine and Heathcliff during Mr. Earnshaw's death also influences their imagination of the after-life which is quite different from orthodox religion (Tytler, 2007).

Catherine's love is not possible to succeed in her life, therefore she looks for death to be free as in her way of thinking, it is not heaven or hell she is hoping for but reconciliation between her and Heathcliff (Wang, 2012).

However, the environment, from which Catherine comes, is also affected by superstition that is deeply entrenched in people's minds, connected with traditional folklore (Tytler, 2007). Ghosts are introduced as help in a difficult situation of the heroes, not approving of death, preventing them from constant separating. Catherine's ghost is not supernatural apparition because it only occurs in Lockwood's nightmare or Heathcliff's tortured mind (Inman, 2008).

2.5 Catherine links with Wuthering Heights

The countryside of Yorkshire moors corresponds not only with Catherine's vivacious childhood, but with its stormy weather, predicts her dramatic life in the future. Even if her childhood relationship with Heathcliff is associated with the nature, the scenes with each other do not appear in the outside environment which is mostly presented by Nelly's language in her narration (Mengham, 1988).

Catherine's feelings in the countryside are different from the ones at home where she is oppressed, not being given the same freedom and rights as out on the moors with Heathcliff. Nelly comments that *'it was one of their chief amusements to run away to the moors in the morning and remain there all day, and the after punishment grew a mere thing to laughed at'* (Wuthering Heights, 1994, p. 52; Mengham, 1988).

One of Catherine's wandering with Heathcliff finishes at Trushcross Grange where being caught by their dog she is forced to stay in a close space of their house while Heathcliff runs away on the moors. In common with this place, limited by convention, she is introduced to her traditional female place in the society (Crouse, 2008).

Trushcross Grange, showing the image of what Victorian life should be, is pleasant and fragile, as well as its inhabitants. In similar way, Wuthering Heights, firmly accepting local

customs and beliefs, with its severe atmosphere, represents the nature of its dwellers (Lorcher, 2012).

Later Catherine looks back on the moors as the only time when she is not forced to behave in a particular way by those who achieve to control her, and the only place where she feels her connection with Heathcliff most strongly (Inman, 2008). But the moors symbolize danger as well when love between Catherine and Heathcliff put other heroes, linked with their impulsiveness, in situations in which they are damaged (Lorcher, 2012).

In the nineteenth century Catherine's behaviour was quite different from the usual model of a woman. Having a difficult and rebellious nature, she did not realize her role as a woman in her childhood without her mother, being unaccepted by male members of the family which results in her opposition towards men which was contradictory to normal standards of behaviour. Her only partner in her rebellion is Heathcliff but when rejected by her, he takes fierce revenge and becomes destructive of others. Her connection with *Wuthering Heights* and at the same time with Heathcliff confirms the fact that she is connected with her childhood all her life.

3 Comparison of the main female heroines

The chapter deals with the women's characters and their appearance, examining their bonds and analysing their imagination of a good relationship. Firstly, I will analyse their family background that is influential for the heroines' roles in the society. Then I am to mention their personalities and appearance that contribute to the heroines' confidence and abilities that enable their growth in the novels. Finally, the comparison with their authors will allow me to find out how much the writers' experience was linked with their heroines action.

3.1 Family

Both the women are particular to their age with hope to experience a real loving relationship. Born into different families, they are not offered the same kind of upbringing and education which differs in the ways of finding out their gender roles in the society (Tytler, 2006).

Lively atmosphere in Elizabeth's family learns her to accept moral rules and the fact that there are five sisters and a mother in the household, she is gradually getting used to her gender role. Taking after her father as she has his acumen and his wit, which makes her his favourite daughter (*Pride and Prejudice*, 1996; Mudrova, 2010).

Similarly, Mr. Earnshaw prefers Catherine to Hindley but she is constantly warned against her passionate behaviour by him and being brought up without her mother in a patriarchal family, her role as a woman is suppressed. (*Wuthering Heights*, 1994).

But Elizabeth is not on good terms with her mother either and she also realizes that her parents' marriage is not equally matched and that her father's behaviour results from his unhappy relationship. At the same time she sees her mother's unreasonable manners which show no her sympathy and understanding so she is often distressed and embarrassed by the behaviour of her mother and of her sisters (Southam, 1976).

This fact leads to Elizabeth's proper thinking about her future mate because she wants her relationship to be based on mutual understanding instead of romantic infatuation (Duncan & Stasio, 2007). She does not seek a kind of compromise but an equal partnership founded on friendship and love (Garbitelli & Kries, 2010).

3.2 Character

Having a spontaneous and vivacious character allows Elizabeth to be able to speak her mind freely. Moreover she is witty and intelligent which enables her to be confident in conversation and not to be afraid of giving arguments. At first she is prone to be proud of her quick ability to

make decisions about the social behaviour or intentions of others before she admits her incorrect judgement (Bonaparte, 2005; Chandler, 1975).

Catherine's wild and free-spirited nature of a child is satisfied with what she has at Wuthering Heights until she experiences the world at Thrushcross Grange, which causes her quick change from an uncontrolled child into a dignified woman, happening within three weeks. The change is inevitable but her character is in an inner fight as she must leave her childhood imaginations and succeed in a domineering patriarchal system (Fisk, 2006; Mengham, 1988).

3.3 Appearance

There is little detail about Elizabeth's look in the novel, leaving it on the reader's imagination, with reference to her dark and fine eyes, having a *'beautiful expression'* and although her figure has *'more than one failure of perfect symmetry'*, still being *'light and pleasing'* (Pride and Prejudice, 1996, p. 20). She is also mentioned to be the second prettiest daughter of the Bennet family (Elizabeth Bennet: *'As delightful character as ever appeared in print'*, 2009, online).

Reference to Catherine's beauty is also mentioned right in the novel. Nelly states that *'she had the bonniest eye, the sweetest smile and lightest foot in the parish'* (Wuthering Heights, 1996, p. 49) while Heathcliff describes her long locks of beautiful dark hair. In fact, the most significant feature of her look is her eyes, as with Elizabeth, inherited in the Earnshaw family, owned not only by Catherine but her brother Hindley and later on her nephew Hareton (Wuthering Heights, 1994).

3.4 Comparison with the authors

Elizabeth and her author both lived in the large families and they realized the standards of the society. They had more average or normal rather than special and unusual features, being aware of their female roles in the society, having no problems and being ready to enter it (The authors' lives and their comparison; The female characters in Jane Austen and Emily Brontë's novels).

Catherine and her writer, without a mother example in the family, had no knowledge about their social roles. Therefore it was much harder for them to accept their women roles as well as the rules of the society (The female characters in Jane Austen and Emily Brontë's novels).

As for their relationships, both writers very close family ties and their relatives became their life-long friends in both cases. The same sort of friendship appears in both novels, referring to Elizabeth and her sister or Catherine and Heathcliff or Nelly (The comparison of the writers).

Both the writers had little or no experience with loving relationships but introducing their thoughts and opinions in the novels they confirm the right of any woman for a worthwhile relationship, regardless morals of a society (The authors lives and their comparison).

Giving an idea of her imagination about a relationship between male and female, based on friendship and mutual love, Austen also warns against a mere passing infatuation which is in the contrary with romantic ideas of that time (Garbitelli & Kries, 2010).

Having compared the main heroines with my present study, I am convinced that all the heroines' action is tied in with the authors' lives. There is a hope for Elizabeth in a reconciliation with Mr. Darcy which expresses the author's belief in the better relationship between a man and woman. However, Catherine's love, ending with her death, has no hope, only after death there is an idea of a reconciliation with Heathcliff. At the end of Brontë's novel there is a hope for the next generation within the period of twenty years, referring to Cathy and Hareton's relationship which shows the author's belief in the improvement of the woman's position but in a much longer time.

4 The other female characters in the novels

On the basis of the main character I am going to work with other female characters in a way of comparative method. Through the comparison I will analyse the details of their thoughts and judgement, concerning their differences and similarities. I also devote attention to minor female characters, having the negative function in the novel.

4.1 Other Female Characters in *Pride and Prejudice* and their comparison

The Bennet women present a typical gallery of real characters which are portrayed through their speech with their positive and negative features. The writer allow them to change and develop throughout the whole novel and that is also why they seem so real, helping to introduce the life of women of the period.

4.1.1 Jane and Elizabeth Bennets

Jane Bennet represents an idea of a typical female beauty of that time, passively longing for a man she loves, hardly expressing her feelings even to her beloved sister, Elizabeth. As she is not the main heroine of the novel, she is surely not the writer's ideal pattern as Elizabeth. Unlike Elizabeth, she reveals no excitement, nervousity or upsetting, which makes her a friendly and polite woman but her words '*I hope*' and '*I trust*' (Bonaparte, 2005, p. 145) prove that she is unable to take any decision and as a result of that she can influence her sister's behaviour or opinion very little (Duncan & Stasio, 2007).

Mr. Bingley's disappearing from the neighbourhood is considered by Jane as a lack of his love for her, which is her uncorrect opinion that is only formed by her guessing. So even though she is a reasonable person, her judgement is based on the wrong thought. By comparison, Elizabeth is more active in her judgement by asking Mr. Darcy a lot of questions to know more about his character as she states in their discussion: '*I am trying to make it out*' (*Pride and Prejudice*, p. 92).

Both the sisters are also in the process of growing, concerned with principles of right and wrong behaviour as Elizabeth comes to her correct judgement of Mr. Darcy over a period of time, Jane succeeds in rejecting to be cheated by Miss Bingley on another occasion because she is always, as Elizabeth states, '*to take the good of everybody's character*' (Searle, 2006, p. 27).

4.1.2 Mrs.Bennet and Mrs.Gardiner

The resemblance between Mrs. Bennet and Lydia is obvious in the novel. So what her daughter represents at present reminds us Mrs. Bennet's ideals in the years before her marriage.

She says: *'I remember the time when I like a red coat myself very well'*. By encouraging of Lydia's leaving for Brighton, she only fulfils her own dream of going there, knowing that her husband would never plan it himself (Willis, 1975, p. 110).

Expecting *'a military hero'* (Willis, 1975, p. 110), who Mr. Bennet hardly represents, and even though Mrs. Bennet is in the marriage with a man of good abilities, he makes weak aspect of his wife or daughters' character the area of his sarcastic remarks, constantly teasing them, without all his self-control, instead of his warning to them about their behaviour (Southam, 1976).

Unlike Mrs. Bennet, Mrs. Gardiner and her relationship with Mr. Gardiner give a possibility of a happy marriage and there is no doubt that they are contented together (Pride and Prejudice, 1996, p. 231).

Mr. and Mrs. Gardiners' interest in Elizabeth's relationship with Mr. Darcy also proves that they are on close and friendly terms with each other (Chandler, 1975).

The Gardiners are not only substitute parents, as they succeed where the Bennets fail, but also social epitomes of the period. Mr. Darcy's act of accepting them as representatives of a lower class which becomes more important in the society, is of great interest, showing that he is concerned with humanistic ideals (Chandler, 1975).

4.1.3 Lydia Bennet and her comparison with other heroines

Lydia and Georgiana are not ordinary examples of the families which are unable to find the right way between control and spontaneity. So finally, what happens and cannot be stopped and changed for Lydia, it is believed to be a change for the better for Georgiana (Chandler, 1975).

Taking no account of their natures, as Lydia's impulsiveness and Geogiane's shyness, they are very similar to each other in many ways. Firstly, they are nearly at the same age when being enticed by Mr. Wickham's promises and secondly, their upbringing contributes to the similar behaviour and action (Chandler, 1975).

Similar to Georgiana, Lydia is not the only one who is to blame for her unsuitable behaviour as she is not old enough to comprehend all the principles concerning right and wrong behaviour in the society and that is why unaware of the fact that by her eloping with Mr. Wickham, she puts her family in a dangerous situation in which things are likely to change for all members of the family, above all her sisters' chances of being married (Garbitelli & Kries, 2010).

In point of fact, being only sixteen, her system of values has not been formed without her parents' help (Wang, 2007). Receiving less attention from them than her more rational and responsible older sisters, Jane and Elizabeth, with whom Lydia is not on close friendly terms, she is uneasy to be controlled and in addition to that, she is supported by her ill-advised mother,

especially in her behaviour with men. Unlike Jane and Elizabeth, Lydia is unable to form her own sensible decisions and recognize what is undesirable (Willis, 1975).

4.1.4 Minor Female Characters in *Pride and Prejudice*

Evolutionary psychology says that women in all cultures were less advantaged in the possibility of choosing a partner than men, which is obvious for all adult female characters in the novel where one of the most efficient methods which belongs to women are derogatory remarks, used as a plan to achieve a particular purpose, showing that a rival has no worth (Duncan & Stasio, 2007).

An notable upholder of these words and actions in the novel is Caroline Bingley, criticizing Jane for having no social contacts or later on that she is not well-informed about London streets. Similarly, she deludes Jane into thinking that her brother, Mr. Bingley, and Georgina have a close relationship which is about to be developed into their marriage in the future (Duncan & Stasio, 2007).

As well as Elizabeth is the object of her derision a few times, making a comment on her walking to Netherfield. *'Very nonsensical to come at all! Why must she be scampering about the country, because her sister had a cold? Her hair so untidy, so blowsy!'* (Pride and Prejudice, 1996, p. 36). As the word *'blowsy'* was connected with beggars in the eighteenth century, Mr. Darcy has to speak in her defence, taking into consideration that he would never allow Georgiana to do such a thing. (Chandler, 1975, p. 96).

Similar to Caroline Bingley, whose criticism emerges from her jealousy, Lady Catherine de Bourgh acts on behalf of her daughter, Miss Anne de Bourgh, because her future is involved. As she is sure that her daughter and Mr. Darcy *'are destined for each other by the voice of every member of their respective houses'*; and then she asks herself *'what is to divide them?'* (Pride and Prejudice, 1996, p. 337). Being aware of her daughter's rival, in her speech to Elizabeth, she blames Elizabeth for humble origins and refers to Lydia and Mr. Wickham's wedding as a *'a patched up business'* (Pride and Prejudice, 1996, p. 336), calling her family in question: *'And is such a girl to be my nephew's siter? Is her husband, is the son of his late father's steward, to be his brother?'* (Pride and Prejudice, 1996, p. 336). Rousing Elizabeth to stubborn opposition, Lady Catherine finally tries to intimidate her into making a promise that she will not marry her nephew but she fails. Telling Mr. Darcy about her obstinate refusal at a later time, she achieves the very opposite (Duncan & Stasio, 2007).

In striking contrast to her sisters, Mary Bennet, whose character is based on her plainness, stands out of them, described as *'the only plain one in the family'* (Pride and Prejudice, 1996, p. 25). So being unable to repel by her beauty, she tries to hold other people's interest by

her knowledge and achievement. Unfortunately, the act of her performing in public is always embarrassing despite her trying very hard which produces a caricature of her in the novel. What she has to deal with is again her family which gives her no support so her accomplishments have no results on her audience (Lajqi, 2008).

In fact, all her comments are not considered to be wrong. As Mary spends a lot of time reading, giving a lot of examples to support what she says but her constant memorising, without being able to comprehend, is useless and therefore not worth saying. The ideas are expressed clearly and exactly as statements that are accepted as true, without critical thinking about them (Bonaparte, 2005).

4.1.5 Charlotte Lucas

Being a close friend of Charlotte Lucas, Elizabeth must know and share all her thoughts but she still feels shocked to hear that Charlotte accepts Mr. Collin's proposal very soon after he was rejected by Elizabeth. Even though Charlotte's relation towards Mr. Collins is without emotions, it brings positive things for both herself and her family. Charlotte and her mate act out of self-interest because it is useful for both of them. While she is finding encouragement in this bond, Mr. Collins officially agrees to Lady Catherine's plan that as a clergyman he should be married. Although the two are not interested in each other, the marriage presents advantages for both of them (Garbitelli & Kries, 2010).

As Charlotte believes that '*hapiness in marriage is entirely a matter of chance*' (Pride and Prejudice, 1996, p. 24), she decides for Mr. Collins after careful consideration. During her deeply thinking she certainly reveals all weaknesses and strengths of such a marriage, realizing her age of twenty-seven, not having much choice of men because of her plain look or her low income, which presents her with a problem of a better opportunity in the future (Southam, 1976).

However, Charlotte's marriage is not a romance she is not punished by this bond, as she solves her problems in practical and sensible way, and there is also disposition to have a family in her situation because the author does not repudiate such an idea, compared with Lydia whose marriage occurs unexpectedly, because of sensual pleasure, and who is left with no clear prospects at the end of the novel (Garbitelli & Kries, 2010).

As the main heroines, the minor female characters are portrayed through their speech and dialogues and therefore I examined them in a comparative way with heroines who are either quite different or very similar in their action. As they bear positive and negative qualities as nobody is only evil or only perfect and good. Similar to the main heroines their characters change or develop throughout the novel.

4.2 Other Female Characters in Wuthering Heights

I will make an examination of two minor female characters who I consider significant for the comparison with the main heroine. I chose these women for some reasons. Nelly is very close to Catherine, having a role of a substitute mother and influencing in many ways her fate. The other is Catherine's daughter, Cathy, who is a woman of the same temper as Catherine but I am to point out the similarities and differences in the way of Cathy's action, in comparison with her mother.

4.2.1 Nelly Dean

Nelly, as an internal narrator, is not to be overlooked because she has a great effect on people in the story. Compared with Mr. Lockwood, she is more reliable narrator, knowing all the details about the masters, hidden from others. For that matter, she is the only witness of all the events, being able to describe them, regardless of the fact that all information about the characters is formed according to her morality, religion and superstition (Hu, 2009).

Even though she is conventional, obeying an order and rule, she often goes beyond what is allowed to a servant while deciding what to hide or reveal to her master. Basically, she is very satisfied with getting involved in other people's lives, showing almost greed for problems in their relationships or even having a particular effect on them. (Mengham, 1988).

Nelly's involvement in the relationships of the characters makes their problems to be stirred up. Giving no information to Catherine about Heathcliff's presence when she makes a statement admitting the real nature of her feelings for him and Edgar, Nelly makes the run of events happen. If she had told Catherine the truth, she might have stopped from misunderstanding of the situation. However, the most blaming is Nelly's disregard for Catherine's illness and her attempt to starve herself later on (Mengham, 1988).

Nelly is a typical example of a patriarchy's housekeeper, being given a job to maintain men's households and able to deal with a confused situation by organizing things that cause problems. So after Catherine and Edgar's marriage, Nelly moves her loyalty to the master of the house as he has both class and property, being a legitimate heir of Thrushcross Grange, and she performs her duties according to patriarchal principles (Hu, 2008).

Nevertheless, Nelly betrays her master by arranging a secret meeting between Heathcliff and Catherine at the Grange and similarly, she encourages the younger Cathy to deceive her own father about her visits to the Heights, which finally helps Cathy's falling into Heathcliff's trap. (Tytler, 2010).

Nelly's nursing role is presented throughout the novel as a mother role is absent. Hindley's son, Hareton, and Catherine's daughter, Cathy, both are Nelly's nursed children after their

mothers died. Nelly, in her role as a foster mother, finally achieves the result that was intended in a patriarchal society as the two are united in a marriage, regaining their properties, which means that they are successful when they have a mother to guide (Hu, 2008).

Nelly's strong feeling of sympathy for people who suffer and her desire to help is obvious as well as her ability of making decisions even in difficult situations. But sometimes she has to change her behaviour to those who are in her less sympathy so she makes compromises in order to reach an agreement with the conventions, which lead to her lies and betrays to prevent herself from becoming disloyal to her adopted system of values (Mengham, 1988).

4.2.2 Cathy Linton and her comparison

Mr. Lockwood's statement tells the reader that the daughter's character reflects the same images of her mother. *'I should be in curious taking if I surrendered my heart to that young person, and the daughter turned out a second edition of the mother!'* (Wuthering Heights, 1994, p. 139). Later on he does not believe Nelly's description of Cathy when he says: *'She is a beauty, it is true; but not an angel'* (Wuthering Heights, 1994, p. 249), (Seichepine, 2004).

Although Cathy is not so passionate as her mother, as she is a combination both parents, she becomes more passionate during the story's development. Being forced to move to the Heights, she recognizes the advantage of her intelligence which was considered to be valuable at the Grange and she starts to behave in a confident, criticizing Hareton for his neglect (Fisk, 2006).

Despite her being kept only within the grounds of Trushcross Park until the age of thirteen, she is attracted by the rocks of Peninston Crag, which have been mentioned by a maid. Cathy claims that she wants to walk there when she is *'a woman'* (Wuthering Heights, 1994, p. 166). The local legend has it that lovers who walk into the dark cave at the lower part of the rock, that is identified as Ponden Kirk nowadays, are to get married within a year (Mudrova, 2010, p. 160). Cathy's mother is also beset by the vision of *'the cave under the Peninston Crag'* (Wuthering heights, 1994, p. 114). The fact that Hareton takes Cathy on their first meeting there means the beginning of their relationship later on. Cathy's first adventure, when she leaves the real line of the Trushcross Grange, is also like her mother's entering the same grounds.

Compared with her mother, Cathy feels exactly the same at the Heights what Catherine experienced in the house at the Grange when she had been pulled in. Similar to her, Catherine is also astonished but the other way round. It is obvious that the women's existing feelings, hopes and beliefs are destroyed in this way and they feel extremely shocked. While they delude themselves at the Grange, they are disenchanted at the Heights. (Mengham, 1988).

That is why Cathy is more attracted by Linton who seems to assign to the fact of belonging to a high social class but his character is weak in contrast with Cathy's liveliness. Despite his

nature, she is fond of him because the love occurs to her by means of letters, based on a lack of knowledge about Linton's real character. At this point, Cathy's love for Linton bears a resemblance to Isabella's passion for Heathcliff as it was not based on much information about his nature either (Mengham, 1988).

However, Cathy and Linton's love is more love of a mother and child than love between two lovers and she reminds him of his mother. She feels her moral responsibility as a parent so even if speaking of herself as a woman she treats Linton as a child. Evidently, the most pleasant activity for them is sharing imagined things through Cathy's reading fiction to Linton as they are out of touch with reality (Mengham, 1988).

On the other hand, Hareton is not good enough to deserve her respect or attention because he is uneducated, being unable to understand and enjoy literature. Despite his effort to be also thought important and making progress in reading, he only provokes an unkind refusal and disapproving in her. (Seichepine, 2004).

Up to this point, Cathy is unable to succeed in controlling a problem of narcissism in a similar way as her mother as she represents her self as being perfect or even better than others, making a categorical statement of her rejection. Suffering from psychological discomfort, she is trapped between minds as her mother (Seichepine, 2004).

However, Cathy's obstinate refusal is in direct contradiction to what she had offered to Linton as her selfless and unbiased services, which reveals her ability to understand what occurs and eventually leads to reconciliation between Cathy and Hareton. The marriage allows Cathy and Hareton to become a part of culture again and moreover Cathy stops feeling angry with Heathcliff for what he did.

To sum up these two characters, Nelly as a substitute mother of both Catherine and Cathy, more a friend than a servant but she is also to be blamed for the development of the story, a typical representative of a traditional male society while Cathy represents hope for the future as a combination of the gentle father and passionate mother but as the story develops she has the same vivacious nature but her generous and caring character with mutual understanding, representing female and male society.

Conclusion

The first time I read the novels I would never thought about the possibility of making a comparison between these, as I thought before, different female writers. They appeared to be different but after the detailed examination they have a lot of things in common.

All their heroines become involved in a mode of behaviour and communication that one would expect to be called feminist, but not in the period of the writers. From my point of view, only determined and outstanding personalities were not afraid of introducing totally opposed ideas to a well-established model of a male society. Unable to decide their own future and make own choices and as I believe, the only way how to present their independent minds was through the literature which in the course of time exerts its influence on the society, bringing about changes.

The portrayed women were considered to keep their thoughts to themselves and obey a male order which belonged to virtues of a woman, together with a marriage as the only option for her. But the study shows that they are confident, having own beliefs and although accepting their role of a woman, as Elizabeth in *Pride and Prejudice*, they object to comply with their role to get a husband, which leads to an open exchange of traditional roles of male and female.

Examining Elizabeth and Catherine's behaviour, I come to a conclusion that they both give men a lesson, inspiring them to change their views and actions towards women. Another thing is that the heroines serve as examples for the other female characters in the novels, representing a new model of their marriage, without an overbearing male role, as hope for the future, and at that time, showing female readers a possibility of entering a bond of marriage with equal emotions.

Catherine's struggle of love, I can see as an inner struggle of a woman within herself, trying to find a better position in the society. The fact that the writer let her die, is not meaningless because in my opinion, Catherine is not ready to change her role while her daughter is hope for the future. Through Catherine's love we also have to realize the writer's love to the nature, expressing her objection to the society that destroys what is honest and pure in a man.

Both the forward-looking writers introduced not only a romantic relationship between a man and woman but above all they formed the thought of progressive heroines, whose thoughts are openly stated, without caring if the society was shocked, which was the idea ahead of its time.

I would like to say that the similarities of the writers' heroines are more important than the things in which they differ and their authors, as women writers, have the greatest respect, in a century when respect was so valuable and prepared the ground for female writers of the next century, creating strong female characters, rising above for centuries.

Bibliography

ALUN-JONES, Deborah. *Behind the Rectory Walls* [on-line]. 2013 [cit. 2013-04-19]. Dostupné z: <<http://www.ft.com/cms/s/2/9e4f549e-a1f3-11e2-8971-00144feabdc0.html#axzz2jwpuqEiU>>

A Memoirs of Jane Austen. 1871 [on-line]. 2006 [cit. 2014-01-10]. Dostupné z: <<http://www.gutenberg.org/files/17797/17797-h/17797-h.htm>>

A Page of Portraits of Emily Brontë – Wuthering Heights [on-line]. [cit. 2013-10-23]. Dostupné z: <<http://www.wuthering-heights.co.uk/emily-portraits.php>>

AUSTEN, Jane. *Pride an Prejudice*. London: Penguin Books, 1996. ISBN 0-141-43951-3.

BARNARD, Robert. *Stručné dějiny anglické literatury*. Praha: Brána, 1997. ISBN 80-85946-83-1.

BENSON, Mary Margaret. Mothers, Substitute Mothers and Daughters in the Novels of Jane Austen. *Persuasions* [on-line]. 1989, no. 11 [cit. 2013-10-22]. Dostupné z: <<http://www.jasna.org/persuasions/printed/number11/benson.htm>>

BENTLEY, Phyllis. *The Brontës and Their World*. London: Thames and Hudson, 1969. ISBN 0 500 13024 8.

BONAPARTE, Felicia. Conjecturing Possibilities: Reading and Misreading texts in Jane Austen's *Pride and Prejudice*. *Studies in the Novel*. Summer 2005, vol. 37, no. 2, p. 41-161. ISSN 00393827.

BRADBURY, Malcom. *Atlas literatury*. Praha: Ottovo nakladatelství, 2003. ISBN 80-7181-829-1.

BRONTË, Emily. *Wuthering Heights*. London: Penguin Books, 1994. ISBN 0-14-062012-5.

BRONTËOVÁ, Emily. *Na Větrné hůrce*. Praha: Leda, 2009. ISBN 978-80-7335-193-9.

CROUSE, Jamie S. 'This Shattered Prison': Confinement, Control and Gender in *Wuthering Heights*. *Brontë Studies*. November 2008, vol. 33, no. 3, p. 179-191. ISSN 14748932.

CHRISTINE, Alexander. *Tales of Glass Town, Angria and Gondal. Selected Early Writings* [on-line]. 2010 [cit. 2013-10-21]. Dostupné z: <<https://www.google.cz/#q=reviews+about+gondal+saga>>

DAY, Martin S. *History of English Literature 1660-1837*. New York: Doubleday & Company, 1963. ISBN 63-18042.

DAY, Martin S. *History of English Literature 1837 to the Present*. New York: Doubleday & Company, 1964. ISBN 63-7694.

DELANEY, Denis, WARD, Ciaran, FIORINA, Carla R. *Fields of Visio*. Harlow: Pearson Education Limited, 2003. ISBN 0582819075.

DUNKLE, Clare B. *Background material for the House of Dead Maids* [on-line]. 2010 [2013-10-29]. Dostupné z: <<http://www.claredunkle.com/design/maidsbrmyths.htm>>

Elizabeth Bennet: 'As delightful character as ever appeared in print' [on-line]. 2009 [cit. 2014-03-20]. Dostupné z: <<http://austenprose.com/2009/06/19/elizabeth-bennet-%E2%80%9CAs-delightful-a-character-as-ever-appeared-in-print-%E2%80%9D/>>

FEDRIZZI, Nina. *How to Tour Jane Austen's Countryside* [on-line]. 2013 [cit. 2013-10-16]. Dostupné z: <<http://www.smithsonianmag.com/travel/Jane-Austens-English-Countryside-188361401.html>>

FISK, Nikole P. 'A Wild, Wick Slip She Was': The Passionate Female in *Wuthering Heights* and the *Memoirs of Emma Courtney*. *Brontë Studies*. July 2006, vol. 31, no. 2, p. 133-143. ISSN 14748932.

FLOOD, Alison. Jane Austen's Biographer Discovers 'Lost Portrait'. Biographer Dr. Paula Byrne is convinced that imaginary portrait was actually drawn from life. *The Guardian* [on-line]. 2011, December 2011 [cit. 2013-10-12]. Dostupné z: <<http://www.theguardian.com/books/2011/dec/05/jane-austen-lost-portrait>>

GARBITELLI, Mary Beth, KRIES, Douglas. Virtue and Romance: Allan Bloom on Jane Austen and Aristotelian Ethics. *Modern Age*. Winter 2010, vol. 52, no. 1, p. 25-36. ISSN 00267457.

GASKELL, Elizabeth. *The Life of Charlotte Brontë*. 1857 [on-line] [cit. 2014-02-10] Dostupné z: <<http://lang.nagoya-u.ac.jp/~matsuoka/EG-Charlotte-1.html>>

GREEN, Dudley. *Patrick Brontë: Father of Genius – A Review*. 2008. [on-line] [2013-04-19] Dostupné: <<http://bronteblog.blogspot.com/2008/08/patrick-bront-father-of-genius-review.html>>

HEJLÍČKOVÁ, Iva. Svět podle Austenové. *Cinema*. 2007, vol. 17, no. 10, p. 54-57. ISSN 1210-132X.

HINDLEY, Meredith. The Mysterious Jane Austen. *Humanities*[on-line]. 2013, January/February 2013, vol. 34, no. 1 [cit. 2013-09-16]. Dostupné z: <<http://www.neh.gov/humanities/2013/januaryfebruary/feature/the-mysterious-miss-austen>>

HORSMAN, Alan. *The Oxford History of English Literature. The Victorian Novel*. New York: Oxford University Press, 1990. ISBN 0-19-812216-0.

INMAN, Laura. 'The Awful Event' in *Wuthering Heights*. *Brontë Studies*. November 2008, vol. 33, no. 3, p. 192-201. ISSN 14748932.

Joe Spence on Jane Austen and Tom Lefroy [on-line]. 2007 [cit. 2013-10-16]. Dostupné z: <<http://becomingjane.blogspot.cz/2007/05/notes-taken-from-becoming-jane-austen.html>>

JOHNSON, Claudia L. *Jane Austen to the Life? The Times Literary Supplement* [on-line]. 2013, August 2013 [cit. 2013-10-16]. Dostupné z: <<http://www.the-tls.co.uk/tls/public/article1305725.ece>>

KAPLAN, Deborah. 'There She Is at Last': The Byrne Portrait Controversy. *Persuasions* [on-line]. 2012, vol. 34, p. 121-33 [cit. 2013-09-16]. Dostupné z: <<http://www.jasna.org/persuasions/printed/number34/kaplan-d.pdf>>

- LEBROVÁ, Dobromila. Emily Brontë, anglická spisovatelka a básnířka – 190. výročí narození. *Pozitivní noviny* [online]. July 2008 [cit. 2012-08-18]. Dostupné z: <<http://www.pozitivni-noviny.cz/cz/clanek-2008070099>>
- LORCHER, Trent. *Wuthering Heights Quotes with Analysis* [on-line]. 2012 [cit. 2014-02-18]. Dostupné z: <http://www.brighthubeducation.com/homework-help-literature/46685-themes-in-wuthering-heights/?cid=parsely_rec>
- LORCHER, Trent. *Understanding Symbolism in Wuthering Heights* [on-line]. 2012 [cit. 2014-02-18]. Dostupné z: <<http://www.brighthubeducation.com/homework-help-literature/46491-understanding-symbolism-in-wuthering-heights/>>
- LORRING, Raina. *Poetry Analysis a Death Scene by Emily Brontë* [on-line]. 2012 [cit. 2012-10-25]. Dostupné z: <<http://www.humanities360.com/index.php/poetry-analysis-a-death-scene-by-emily-bronte-6683/>>
- MENGHAM, Rod. *Emily Brontë. Wuthering Heights*. London: Penguin Books, 1988. ISBN 0-14-077165-4.
- MITTON, G. I. *Jane Austen and Her Times*. Chapter 5 – *The Novels* [on-line]. [cit. 2013-10-17] Dostupné z: <http://mask.rozet.ru/Literature-Blackmask/British-Irish/Austen_Jane/Jane_Austen_and_Her_Times.pdf
<<http://www.mollands.net/etexts/mitton/mitton5.html>>
- MORRIS, B. *Yorkshire Folk-Talk*. 1892 [on-line]. 2014 [cit. 2014-03-28]. Dostupné z: <<http://www.genuki.org.uk/big/eng/YKS/Misc/Books/FolkTalk/Chapter9.html>>
- MUDROVÁ, Iva. *Tři anglické lásky*. Praha: NLN, 2010. ISBN 978-80-7244-064-7.
- NANDANA, N. G. Emphasis on Education in Jane Austen's Novels. *International Journal of Scientific and Research Publications* [on-line]. March 2012. vol 2, no. 3 [cit. 2013-09-20]. Dostupné z: <http://www.ijsrp.org/research_paper_mar2012/paper43.html>
- Oxford Advanced Learner's Dictionary*. Seventh edition. Oxford: Oxford University Press, 2005. ISBN 0-19-43 1659-9
- PHILLIPS, James. The Two Faces of Love in Wuthering Heights. *Brontë Studies*. July 2007, vol. 32, no. 2, p. 96-105. ISSN 14748932.
- Priesthood in the 18th and 19th centuries* [on-line]. *Microsoft Encarta Reference Library*. 2002 [cit. 2013-04-19]. Dostupné z: <<http://www.newman-family-tree.net/Priesthood.htm>>
- REYNOLDS, Emma. *'The Teenage Jane Austen': Fresh Evidence that Divisive Portrait of girl may really be the much-loved author, Aged 13* [on-line]. 2012, June 2012 [cit. 2013-06-06]. Dostupné z: <<http://www.dailymail.co.uk/news/article-2156805/The-teenage-Jane-Austen-Fresh-evidence-divisive-portrait-13-year-old-girl-really-loved-author.html>>
- SCHAFFER, Talia. *What Traditional Marriage?* [on-line]. April 2013 [cit. 26.2.2014]. Dostupné z: <<http://www.berfrois.com/2013/04/talia-schaffer-romantic-marriage/>>
- SCHMIDTOVÁ, Shannon McK., RENDONOVÁ, Joni. *Literární toulky světem*. Praha: Euromedia Group, 2009. ISBN 978-80-242-254-7.

- SEARLE, Alison. The Moral Imagination: Biblical Imperatives, Narrative and Hermeneutics in *Pride and Prejudice*. *Renascence*. Fall 2006, vol. 59, no. 1, p.17-32. ISSN 00344346.
- SOUTHAM, B. C. *Jane Austen: Sense and Sensibility Pride and Prejudice and Mansfield Park. A Selection of Critical Essays*. London: The Macmillan Press, 1976. ISBN 0-333-15590-4.
- STOUT, Janis P. *Jane Austen's Proposal Scenes and the Limitations of Language* [on-line]. 2009 [cit. 2014-02-28]. Dostupné z: <file:///C:/Documents%20and%20Settings/WarezBos/Dokumenty/Downloads/Jane_Austen_s_proposal_scenes%20(2).pdf>
- THE *Brontë Sisters: What did the Brontë Sisters Look Like* [on-line]. 2011 [2013-10-23]. Dostupné z: <<http://kleurrijkbrontesisters.blogspot.cz/2011/04/under-construction.html>>
- TYTLER, Graeme. 'Nelly, I am Heathcliff'!: The Problem of 'Identification' in *Wuthering Heights*. *Brontë Studies*. Winter 2006, vol. 47, no. 2, p. 167-181. ISSN 00263451.
- TYTLER, Graeme. The Role of Religion in *Wuthering Heights*. *Brontë Studies*. March 2007, vol. 32, no. 1, p. 41-55. ISSN 14748932.
- TURNER, Luke. *Things I Have Learned. Tony Christie on Yorkshire: The People, Places, Puddings & Pints* [on-line]. 2008, November 2008 [cit. 2014-03-27]. Dostupné z: <http://thequietus.com/articles/00727-tony-christie-on-yorkshire-the-people-places-puddings-pints>
- WAINWRIGHT, A. *Pennine Way Companion. A pictorial guide*. London: Michael Joseph Ltd., 1992. ISBN 0-7181-4009-5.
- WALKER, Linda.R. Jane Austen and Tom Lefroy: Stories. *Persuasions* [on-line]. 2006, vol. 27, no.1 [cit. 2013-09-11]. Dostupné z: <http://www.jasna.org/persuasions/online/vol27no1/walker.htm>

Anotace

Jméno a příjmení:	Pavčina Horáková
Katedra:	Katedra anglického jazyka
Vedoucí práce:	Mgr. Josef Nevařil, Ph.D.
Rok obhajoby:	2014

Název práce:	Charakteristika a srovnání ženských postav v dílech Emily Brontëové "Na větrné hůrce" a Jane Austenové "Pýcha a předsudek"
Název v angličtině:	The Portrayal and Comparison of the Female Characters in the Novels by Emily Brontë 'Wuthering Heights' and Jane Austen 'Pride and Prejudice'
Anotace práce:	Předmětem této bakalářské práce je srovnávací analýza ženských hrdinek v románech Emily Brontëové Na větrné hůrce a Jane Austenové Pýcha a předsudek. Práce se rovněž zabývá životy obou autorek a analyzuje a srovnává povahy, jednání a osudy s jejich románovými hrdinkami
Klíčová slova:	Jane Austenová, Emily Brontëová, Elizabeth Bennetová, Catherine Earnshawová, rodinné zázemí, osobnost, vzhled, Pýcha a předsudek, Na větrné hůrce, sociální třídy, manželství, románové hrdinky
Anotace v angličtině:	The final project deals with the female characters in the novels by Emily Brontë 'Wuthering Heights' and Jane Austen 'Pride and Prejudice', their analysis and comparison. It is also focused on the authors' lives, their natures, action and fates in comparison with their heroines
Klíčová slova v angličtině:	Jane Austen, Emily Brontë, Elizabeth Bennet, Catherine Earnshaw, family background, personality, appearance, Pride and Prejudice, Wuthering Heights, social classes, marriage, female characters
Přílohy vázané k práci:	-
Rozsah práce:	44 s.
Jazyk práce:	Anglický jazyk