

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

<https://llrjournal.com/index.php/11>

**LOVE, REVENGE, AND SELF-DESTRUCTION: A THEMATIC AND
PSYCHOLOGICAL ANALYSIS OF HEATHCLIFF IN EMILY
BRONTË'S *WUTHERING HEIGHTS***



Alia Rehman^{*1}, Hira Javed², Iram Ayaz³

^{*1}Lecturer, Department of English Language and Literature,
Women University Swabi, Khyber Pakhtunkhwa, Pakistan

²M.Phil. Scholar, Department of English, Qurtuba University of
Science and Information Technology, Peshawar, Khyber
Pakhtunkhwa, Pakistan

³Lecturer, Department of English, Government Girls Degree
College Dargai, Khyber Pakhtunkhwa, Pakistan

^{*1}aliawgst@gmail.com, ²khattakhira4@gmail.com,
³iramayaz0987@gmail.com

Abstract

The paper discusses a thematic and psychological analysis of the notions of love and revenge in Emily Brontë's Wuthering Heights, with particular attention to the figure of Heathcliff. It aims to study how intense frustrated love becomes transformed into destructive vengeance and the way such a vicious circle furthers violence, suffering, and ruination throughout generations. Qualitative research methodology is employed in this study because close textual reading and thematic analysis, as its tools, are necessary to trace causes, development, and consequences of revenge within the narrative. Analysis reveals that the vengeful behavior of Heathcliff originates from social alienation, class prejudice, childhood abuse, and emotional betrayal, mainly Catherine Earnshaw's denigrating her emotional commitment for social status. The research further discusses an intriguing connection between obsessive love and revenge; it indicates how passion, when strangled by social mores, acts as a catalyst for cruelty and moral degeneration. Most importantly, this study suggests that Brontë had denounced revenge as a self-deprecating impulse, and how such a cycle of revenge is retarded in the second generation through mutual comprehension, forgiveness, and nourishing love. By placing revenge as the central thematic force of the novel, this research contributes to a deeper understanding of Wuthering Heights as a psychological and moral exploration of human passion, suffering, and the possibility of redemption.

Key words: love, revenge, social alienation, class prejudice, childhood abuse, violence

Introduction

Introduction of the study:

Literature is a world where ideas reside. On the other hand, man is blessed with the capacity to explore ideas and to enjoy the ideas explored by others. The sublime means which dresses these ideas with words and sounds is literature. Literature has touched almost all aspects of life in different forms and manifestations. But the major forms which are widely read, understood and known to the readers and writers are poetry, prose and drama. The proposed study is limited to the field of fiction. Revenge is one of the psychological terms mostly used by novelists and dramatists in literature. Revenge is mostly introduced in the middle of the novels and dramas with the rising action as both internal and external conflicts and then is finally known at the climax. The very psychological term that the study works on is in the novel "Wuthering Heights" written by Emily Bronte. Wuthering Heights is a revenge novel often uses feelings of hatred to produce tension and pain in the plot. "Wuthering Heights" is strengthening the story's confrontation with contempt for other characters of Heathcliff. "Wuthering Heights" explores the cause of Heathcliff's hatred and the impact of Heathcliff's hatred on other characters throughout the story. The relationship between Heathcliff and other characters also implies a general theme. Things compete with the effects of poisoning and there is nothing that has their life ". This frustrating love story, Emily Brontë's "Wuthering Heights", happened in the desolate wilderness of Yorkshire, England, Heathcliff, Katherine, with Hindley. Emily Bronte ignored

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

the repressive practices of the time and used passion as part of the novel tradition, so she was declared "a romantic rebel". Unlike stereotype novels, *Wuthering Heights* does not have real heroes or villains. The tale of the story is very unique and different, because there is more than one narrator. While Nelly Dean tells the story, the role of Blount, Rockwood is used to explain the introduction and decisive part of the novel. Interestingly, Nelly Dean was used for prejudice.

Although her first and only novel, Emily Brontë's *Wuthering Heights* attracted enormous attention. Evidently, that attention was in the form of both positive and negative criticism, where the latter outweighed the former quite heavily around the date of its release in 1847. Additionally, since its publication various character and thematic analyses of the work have been put forth. As such, a recurring theme in the novel has to do with the power of destruction, or as Melvin Watson justly claims in his article on "Wuthering Heights and the Critics," the novel "is a study of the development and issues of evil, of anti-social passions, of hate and malice, working freely, based and unfolded by exceptional strength and ability" (Watson 254). However, whereas the sentence just quoted provides an apt summary of the novel's subject matter, Watson loses his footing when he agrees with Mrs. Robinson, another critic of Emily Brontë's work: "She insists rightly that Heathcliff is the central figure and that he harms no one seriously who had not either harmed him or asked for trouble and that his punishment is the wrecking of his own life and a lifelong torment" (Watson 250). Leading into the subject of this dissertation, one of the most notable critics of *Wuthering Heights*, Philip Drew, clarifies the fault of this observation when he says that "One can see that this is simply an inaccurate account of the novel, but as Watson's article shows, it may fairly be taken as representative of much recent criticism of *Wuthering Heights*" (Drew 372). Drew then poses the question, "Why, in short, have critics responded so readily to Heathcliff as the hero of the novel and paid so little attention to his more conspicuous qualifications to be considered the villain?" (372). This question is critical to the topic of this thesis, since in it attention will be primarily directed at Heathcliff, who, it is maintained, is the story's anti-hero and arch-villain; it is through him that the reader is led into a world full of trouble, a place of abusers and the abused, a place of total annihilation. The notion of ruination and self-torment in relation to Heathcliff's character is discussed in specific terms: his destructive impact on the characters of both the young and the old Catherine, on Hareton and Hindley Earnshaw, on Edgar and Isabella Linton as well as on his own son, Heathcliff Linton, will be demonstrated, and it is argued that through the process of harming others, Heathcliff gradually approaches complete self-destruction. In addition, Heathcliff's development from a likable and sympathetic character to the opposite are discussed, as Heathcliff moves from having the reader on his side during the period of his ill-treatment to a state in which his repulsive behavior has pushed off any kindly felt sympathies after he has ravaged and ruined those around him, and done so deliberately. To obtain this goal, various perspectives are introduced, either to be acquiesced with or contradicted, or both. While Heathcliff is initially one of the story's most sympathetic characters, grief-instigated vengeance soon inhabits his mind as he adopts a destructive mentality to bring misery and ruin to the lives of his neighbors, relinquishing the compassion of the reader on his road to self-ruination.

Nevertheless, the aim of the researcher is to point out those elements, figures of speech and relating factors which introduces and gives birth to revenge.

Scope and importance of the study:

The study is of great importance as it reveals the unknown aspects of the novel. Also, it is an addition

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

to the existing body of knowledge and research. The study can also be helpful in easily understanding the novel, and help the readers in enjoying the novel more and more.

Moreover, this study proves to be helpful to English literature students in lessening the hindrances in the way of appreciating a novel and its theme.

The study is equally important for researchers as they may conduct further research in the light of this research. Lastly, it enlightens ways to understand literature and thus life. Thus, a common man can also benefit from this venture.

Objectives of the research:

Following are the main objectives of the proposed research study:

- To explore the connection between love and revenge in the novel.
- To dig out the journey of revenge passing through three generations which are new to the genre of the narrative aspect of literature.
- To find out the causes of Heathcliff's revenge in "Wuthering Heights".

Research questions:

The following research questions are explored in the research work:

- In what ways or how is revenge connected to love?
- How is the journey of revenge across three generations portrayed, which introduces new dimensions to the genre of literary storytelling?
- What causes Heathcliff's revenge in "Wuthering Heights"?

1.1 Delimitation

The current research work was limited to the globally acclaimed Novel of Emile Bronte "Wuthering Heights". The whole aspects of the novel cannot be touched upon therefore the current research work was delimited to the aspect of finding the theme of revenge and causes and that how is it connected to love.

LITERATURE REVIEW

Related literature

The novel Wuthering Heights is written by Emily Bronte. She presents the deep, passionate love as well as highlights the dark and evil nature of a human. Not just the story of love, but an enormously fervent story of love and fixation, and shorn of all well-mannered notions which emphasizes akin as well as a beast in the man. The entire story contains deep emotions, eating of the heart (jealousy), and panic, anxious love, gloomy and degraded Heathcliff. The story revolves around the behaviors and characters and a life which is warped by fate. The novel faced much criticism by critics.

Watson (1949) observes that so many critics compare Wuthering Heights with the Charlotte's Jane Eyre and finally they declare that Jane Eyre is more superior to the Wuthering Heights. Wuthering Heights is a pleasant novel with the artistic touch of gothic atmosphere, gothic imagery and passions with a bleak, gloomy and windy night. It is full of horror landscapes and whispered sounds that permit your heart to be seized. And drive you into madness. The portrayal of the characters is so cruel. Somehow the characters are responsible for their tragic end. And almost all haunted by their

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

emotions and fates. There are no suspicions that love is so passionate in this novel, but at the same time violent too. That later reveals its wild aspect. The use of diction in this novel by Emily Bronte is fantastic. And she also employs interesting description techniques. This makes Emily different from her contemporaries. The technique of narration called suspension of disbelief used by Emily Bronte in *Wuthering Heights*. Without any complaint she did a fine job with this technique. It keeps the novel efficient well. But there are some arguments of critics regarding the structure of the novel. Some of them believe that it is a very carefully constructed novel in English literature (Varghese, 2012). But on the other hand others say that it is a splendid imperfect novel in which Bronte loses her control over the setting and other conventions of novel occasionally. (López, & Corazón, 2013). The novel provides a very comprehensive interpretation which presents the whole novel as unified.

The in-depth analysis of the novel reveals that Emily was concerned with what life actually, means for her. She focused on her character's lay in the universe. In which everything is alive, but not intellectual and is animated by spiritual force and one of the forces is a storm. That is harsh, cruel, and wild. The world of our experience is one of the faces of it, full of discord. But that is only because of in the overcrowded condition of their earthly personification. These rules are diverted from following the course that their nature dictates and get in each other's way. They all change from positive into negative forces. The calm becomes a source of weakness, not of harmony in natural scheme; the storm is a force not a fruitful energy.

Oates (1982) observes that the canny Physicality of *Wuthering Heights* is different from the Gothic as well as different from Shakespeare's tragedies, where the presentation is implied with the endurance of good. But not persuaded that is, survival is authentic and not just a thematic opportunity. We cannot say that it is a contrast of its origin. *Wuthering Heights* strikes as so only one of its kind, and surprising. This novel is not directly a contrast to the general hypothesis, and not very much complicated to be managed with the number of things.

It is a romance tale that brilliantly challenges the previous romance and gothic tales. The novel reveals the temperamental opposites; innocence that was lost and a necessary defeat of childhood. *Wuthering Heights* as a manuscript is very strong. Not a single component is without evidence that is untamed, puzzled, displaced and improbable. A man has the ability to affect others by his own actions and intention. That can be good or can be worse, which harms others. And choices are very much available for all, either to choose good or evil. Destructive path was chosen by Heathcliff.

As Þórarinnsson, (2013) says that his cruel behavior brings destruction upon him and also upon those who are close to him. Furthermore, he says that throughout the novel, he tries to prove himself as a wicked person. Love has both the power of the positive change as well as negative. Unhappily it affects Heathcliff negatively.

Muller (2012) believes that Heathcliff is not corrupt by birth, but he is cheated by Catherine. So he now does not care about anything because he has to take revenge.

LANGUAGES

Wuthering Heights is narrated by two quite different characters, includes Yorkshire dialect (which adds to the exploration of class differences in the novel) and is dominated by religious imagery.

Religion

Religious imagery appears throughout *Wuthering Heights*. Heathcliff describes Cathy as his "soul"

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

and his "heaven", sacrilegious references that demonstrate the depth of his feeling and the fact that this love will damn him and is ultimately wrong. Religious imagery dominates from the outset, in the description of Lockwood's dream and onwards. Joseph is also constantly referring to religion and sin: his Biblical vocabulary emphasizes the motif of the afterlife in the novel, and the question of right and wrong.

Dialect

Some of the book is written in strong Yorkshire dialect, particularly Joseph's speech and sometimes that of Hareton. Nelly Dean also uses dialect but to a lesser extent. This phonetic representation of the accent can be difficult to figure out, but serves as a reminder of class. The middle-class characters in the book talk 'properly' in contrast to the working-class characters that use dialect. So dialect adds to the setting -an important part of the book -making it more powerful.

Narrative techniques

The language of the novel changes according to the two different narrators. Nelly Dean's language is mildly Yorkshire and is generally simple and direct. She describes things vividly and with great detail. Lockwood, on the other hand, uses more complex Latinate vocabulary: his two-paragraph description of the Heights is an excellent example of this. The sections which are in Lockwood's voice have far more punctuation, including colons, dashes and semi-colons. His language tells us that he is an educated, civilised man. One of the key narrative techniques in the whole book is the use of dialogue. Events are told in characters' own words, in the direct way that they happened. This is mostly due to Nelly Dean's vivid narration and adds to the novel's immediacy and authenticity

METHODOLOGY

Nature of Research:

This research is qualitative in nature, as this method of inquiry involves the why and how aspects of decision making along with what, where, when and who this is theoretical base work, all the possible factors involve in revenge as a theme and other relevant aspects would be explored. And also it's accumulation of knowledge for addition to the human store, and exploration for the ease of people in field of fiction.

Data Type and Source:

The data is qualitative in nature and have been gathered from authentic sources like libraries, media prints, Internet library sources, and previous relevant research would be utilized as sources of information.

Data Analysis and Procedure:

Close reading is used as the method of analysis for the collected data. Word by word and sentence by sentence perusal is conducted of the piece of literature of Emily Bronte's novel 'Wuthering heights'.

Qualitative research

Qualitative Research is a method of inquiry which is adopted in various academic disciplines. It begins with various assumptions, a world view, the possibility of a theoretical lens, and the study of

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

research problems inquiring into the meaning of an individual or a group as in an association to a society or a human problem. In-depth analysis of human behavior and the motivating factors governing such behavior can be well understood. This method of inquiry involves the why and how aspects of decision making along with what, where, when and who. The report consists of the voices of the participants, the re-flexibility of the researcher, the complex descriptions and interpretation of the problem and in fact it extends the literature to call for an action.

Qualitative Research traverses the totality of a situation by bringing in symbiotic interactions between various participants. It helps in large data analysis in a more scientific and empirical manner. Out of the different forms of analysis in qualitative research; thematic analysis, which has a wide range of flexibility, has been employed here. Pinpointing, examining and recording themes inside a given data are given greater weight age in thematic analysis.

Themes form the core as they help in narrowing down the researcher to a specific question. The themes also take up the various categories for a complete analysis. The thematic analysis gives a greater assignment on the organization and description of a situation and from henceforth a solution or a call of action can be derived which has the potential of offering a permanent solution to the problem under consideration. Along with the explicit meaning the implicit meaning of the whole process can be easily derived with the help of this kit. By comparing different themes to establishing a relationship between different themes the analysis involved here is of greater benefit to lay out a conclusion based on various circumstances and scenarios. Thematic analysis can be further broken down into various subordinate themes which further help in solving complex coordinates. A main theme which forms the umbrella to all the subordinate themes is given the maximum quota whereas the subordinate themes are given quotas according to the circumstance and scenarios in which they are placed in. By this way the historical phenomenon, geographical settings, religious practices, tradition and customs; all depending upon a broad factor known as the time scale, can be used for analysis of a much broader & in-depth study of a scenario involving a possible call of action in the future.

Data Analysis

Overview

This chapter introduces the presentation of findings and textual analysis on the basis of closer and comprehensive reading of research topics. This chapter marks the end of research as well as the commencement of analysis of research findings. In this research, the learner has managed to summarize the gathered research information in this research work from a text book, i.e., *Wuthering Heights*, authored by Emily Bronte on the topic 'Revenge in *Wuthering Heights*'.

In our application process for the qualitative study based on thematic analysis, the novel in its entirety deals with the theme of violence. In the novel, a point comes when the effort put forth by the author is completely under attack due to the satanic elements in the novel, because nowhere in the novel do the characters display love or affection. Even at some places in the novel where love develops between two characters, the elements of the society that have been imbibed for generations come into effect and bring an end to the sole places in the novel that indicate the presence of love and affection.

Wuthering Heights, as a typical Victorian novel, tends to be thickly plotted, crowded with characters, and of an improving nature, with a central moral lesson at heart. Still, due to the fact that it doesn't

really include all of the standardized concepts of a Victorian novel, it cannot be considered a typical Victorian novel.

Written by a reclusive twenty-eight-year-old who was a mystery even to her family, *Wuthering Heights* is generally considered a masterpiece that stands outside the mainstream of Victorian literature.

Every single character is significant to the analysis of the elements of violence and hatred, since even the kindest of them expresses these elements. Still, it all starts with the main characters, Catherine and Heathcliff. The most impressive character in the novel is Heathcliff, because his entire life is a mystery. The housekeeper comments on his life as a history of a cuckoo in the other birds nest (Brontë, 1994). The hatred he develops in his soul ruins not only his enemies but also his own spiritual peace. His main guilt is the fact that he doesn't have the strength to turn the hatred into love, and deserts the love that causes his pain. The character of Catherine leaves almost the same impression as the character of Heathcliff. She is apparently his alter ego. The responsibility for everything that happens to her is nobody else's but hers. She consciously makes mistakes and does things that she doesn't even desire, like when she is well aware that her love for Linton is like the foliage in the woods (Brontë, 1994) and she still marries him. Edgar and Isabella Linton, despite being kind-hearted, are not as strong characters as Heathcliff and Catherine are. They are not antagonists. Still, they don't get the sympathy of the reader. Their sensibility and gentleness are not exciting and their high position in the society is repulsive. Hindley Earnshaw is Catherine's older brother and Heathcliff's worst enemy. He is arrogant and ruthless, even to his own son. His violent behavior is just an attempt to hide weakness and uncertainty.

Until his death, Hindley leads a violent drunken existence indebted to his enemy (Bloom, 1988).

Cathy Linton, Hareton and Linton Heathcliff are the children of the first-generation characters. Despite having the elements of violence and hatred, they are led by more positive emotions. The second generation story brings new hopes and the proof that after all suffering caused by tragic love and hatred, tender love and good wins after all.

Nelly Dean and Lockwood are the voices of reason in the story, and therefore they are not thoroughly elaborated within this topic.

The elements of violence and hatred in *Wuthering Heights*

The central theme of the novel is: When faced with adverse circumstances, love gets transformed into selfishness and hatred. Violent passions and cruelty permeate the whole novel. The intensity of violence and cruelty goes beyond every limit, and the strength of hatred is greater than the intensity of the greatest love. Despite these two statements, there are underlying causes that lead to the culmination of hatred.

Components of violence and hatred in their early years

The display of violence and hatred is evident right at the beginning of the story when Mr. Earnshaw brings Heathcliff home. The jealousy of Catherine and Hindley towards their father's love for Heathcliff leads them to view this poor boy with contempt. But the love of Catherine and Heathcliff does not remain long in this manner.

Violence is on the receiving end. He seems to be a taciturn child, even during the times when he was beaten up by Hindley. Maybe he was quite accustomed to that (Brontë, 2007).

He gets treated so poorly that he grows into a violent and angry man in the years to come. Joseph, the

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

servant, also treats Heathcliff so harshly that he has a hurting arm. Hence, Heathcliff lacks knowledge of a better way of expressing himself than by being coarse. Heathcliff also never learns to be kind or wants to learn how to be so.

The main characters in **Wuthering Heights** are naturally wild; their actions take place through impulse.

At the age of fifteen, Catherine was the queen of the countryside. There wasn't anyone as pretty as her, but she was not an easy person to like. She loved doing everything her way, and she could be very rude (Brontë, 2007).

Catherine is acting rashly and physically slaps Nelly many times in the cheek. She is not that physically strong, but sometimes her temper can make her be violent to the people around her.

Little Hareton sat alongside me on the floor. On noticing my tears, he himself began crying. Catherine grabbed him by his shoulders and shook him so hard that he looked ill. Edgar attempted to hold her back, and then Catherine's anger turned to Edgar (Brontë, 2007).

Even then, when Catherine and Heathcliff pretend to be like gentry, they cannot destroy their unruly temper. That is observed in the portion where Catherine, with her injury, stays at Thrushcross Grange for a brief period.

So, when Catherine came back, we anticipated a wild, senseless little savage, rushing about the house. Instead, from the top of a handsome pony, she alighted, a very dignified young lady, brown curled hair hanging from the cover of a feathered hat: Brontë 2007.

Nevertheless, it may be told from her frisky behavior after several months, Catherine is as savage like she used to be before spending time at Thrushcross Grange and that her sophistication was something temporary.

While Catherine stays at the house of Lintons, Heathcliff suffers. Hindley treats him poorly and beats him whenever he gets a chance.

He had become ten times more wild, and nobody had cared for him in Catherine's absence (Brontë, 2007).

Catherine and Heathcliff's tempers lead to a lot of inevitable quarrels. Two wild people like them can never be calm and peaceful. At that respect, it could have been assumed that something bad would happen.

The elements of violence and hatred in their adulthood

All that happens to Heathcliff in his young life makes him a cruel person. The mature Heathcliff is harsh on Hindley. Even Heathcliff degrades Hindley's son, Hareton, though he likes him for his resemblance to Catherine and himself.

It's a decision that is essential for the religious beliefs of all the characters in the novel. She makes a mistake. She marries Edgar Linton, leaving her true love, Heathcliff. After that, Heathcliff decides that he wants revenge for all those people who wronged him, including his love, Catherine. Her love has changed to hatred, which turns him into a very violent person. According to Charlotte Bronte, Heathcliff is just a demon.

Both Catherine and Heathcliff are to be blamed for the unfortunate love affair that happened to them. Their love is as fiery and powerful as the wind from the north; therefore, they have the ability to bring destruction to everyone they come across. The fact that he cannot be with Catherine makes Heathcliff destructive and even more determined to get his revenge against those whom he holds

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

responsible for his wretched life. Catherine tells him that sometimes she has the feeling that his true passion is hate, rather than love.

Judged by his bare deeds, Heathcliff seems to be a monster of evil (Bloom, 1988).

Catherine and Heathcliff are well-aware of their nasty behavior. Catherine dreams that she is in heaven and feels like she doesn't belong there.

If I were in heaven, Nelly, I should be extremely miserable... I dreamt, once, that I was there... heaven did not seem to be my home; I broke my heart with weeping to come back to earth, and the angels were so angry that they flung me out, into the middle of the heat on the top of Wuthering Heights... (Brontë, 1994).

Heathcliff, monstrous to people he hates, gets his revenge by letting things take their own course.

He lets Catherine marry Edgar and remain married to him. He lets Isabella's passion satisfy itself. He lets Hindley Earnshaw drink himself to death. He lets Linton die (Bloom, 1998).

He seeks to get revenge by possessing everything that belongs to his enemies in order to have control over them. This gives him power. Power and hatred together give him great satisfaction.

Heathcliff marries Edgar's sister Isabella to torture her with repulsion. He first lies that he will love her, and later states that Catherine is the only woman he will ever love.

He wants Catherine to be miserable and bear the consequences of her own choice. He is aware that he is his only hope to attain happiness in his life, and yet his feelings of hatred based on betrayal overcome his feelings of love. He wants to give her a reason to regret what she has done in his life.

Heathcliff can certainly be regarded as an intrepid Byronic hero, an apostle of love, who refuses to give in, even if it means causing pain to others and disregarding the codes of civilized human beings. (voices and visions, 2004).

Unfortunately, Heathcliff's sadistic streak involves much more than his revenge mandate toward Cathy. It also has a very strange and ironic aim toward regaining his lost intimacy with Cathy as pointed out by Bloom in 1988:

There are many conflicts that arise within the novel. There is a conflict within each character. It is not just a conflict between the characters.

The line which separates Catherine from the outside world is transcendental and problematic. After being shocked by the fight between Heathcliff and Edgar, she decides to become ill and die. In this way, Catherine becomes self-destructive.

...and Catherine refused to eat... On the third day, Catherine unlocked her door. She had finished her water that always stood in her room in a jug, and she wanted some more, as well as some soup. She believed she was dying. I decided she had only told me that in order to worry Edgar. I believed she was telling a lie, so I kept it to myself, and brought her some tea and dry bread. She ate and drank eagerly, and then sank back on her pillows again, groaning.

Oh, I will die, she exclaimed, since no one cares anything about me. I wish I had not eaten that (Brontë, 2007).

Catherine is being selfish and capable of shameful conflict, so everything she does is violent and impulsive. She rankles herself just to gain notice. In the end, that becomes the main physical reason for her death.

Violent arguments ensue, and Cathy self-destructively hastens her own end through rage and starvation (Bloom, 1988).

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

Although both Catherine and Heathcliff are extremely violent and hateful, they are still human beings with the need for affection. After Cathy's death, Heathcliff's whole life is concentrated on the suffering caused by his loss, and on the violence of his desire to get Cathy back. Without her, he grovels into an abyss of nothingness. (Bloom, 1988) The obsessive love for Catherine is shown in Heathcliff's words after he finds out she is dead:

Catherine Earnshaw, may you not rest as long as I am living! You said I killed you, so punish me, then! I know that ghosts have wandered on earth. Oh, God! It is awful! I cannot live without my soul! (Brontë, 2007).

His love for Catherine Earnshaw is the only principle of his being. Heathcliff is cruel to her, and doesn't let her be happy. And yet, he loves her.

Harold Bloom discusses the term love in this case.

This passion is so monumental and so destructive, of everyone, that it seems inadequate and imprecise to call it love (Bloom, 1988).

A clear example of Heathcliff's most violent physical act is the capture Catherine's daughter Cathy. He hits her badly after she defends his own son Linton from him.

Ignoring this warning, she grabbed at his hand that held the key, scratching and biting in trying to get it. She did not see his face, but I did. It was full of hate. He opened his hand, letting her get the key, but then he gave her two terrible blows across the head (Brontë, 2007).

The intensity of Heathcliff's hatred can be seen in the next quotation:

The master grew pale and rose from his chair, looking at her with hate in his eyes. He was about to strike her. He had his hand in her hair. Hareton tried to free her, begging him not to hurt her. Heathcliff's black eyes flashed. He seemed ready to tear Cathy to pieces (Brontë, 2007).

In this story, love and hatred are interweaving. Love causes hatred. Hatred causes violence. Violence causes misery. Even the kindest person expresses violence.

Although Edgar Linton is a calm man, during his quarrels with Catherine he raises his voice and says unspeakable things. He hates Heathcliff and becomes furious when Catherine talks about him. He is even willing to fight with Heathcliff. Though, he is timid by nature and not used to violence.

For Hindley and Heathcliff, family relationships seem insignificant. They do horrible things to their own children. Little Hareton is afraid of his father because his father always threatens him to break his neck. There's a part where Hindley takes Hareton in his arms and goes upstairs. He shakes Hareton until he falls from his hands.

Heathcliff tortures and hates his son Linton, because of the resemblance to the appearance of Linton's Uncle Edgar.

He lets the creature die, so that Thrushcross Grange may fall into his hands (Bloom, 1988).

Hindley hates the fact that Heathcliff is the new owner of Wuthering Heights, the place that once belonged to him. At one moment he tries to kill Heathcliff with a knife and a gun, but he fails. That is the last violent thing Hindley tries to do.

After all violent deeds, Heathcliff gets property of everything, including Thrushcross Grange and Wuthering Heights. He fulfills his intentions. Heading towards death, he gives up hatred and concentrates on his love for Catherine.

Heathcliff's thirst for revenge is only checked when he senses the imminence of his own death, and with it a final reunion with his ghostly beloved (Bloom, 1988).

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

The elements of violence and hatred of their children

Young Catherine, Hareton and Linton are not violent and filled with hate like their parents. There is hatred between them, as well as love; these emotions, however, are not intense as compared to those of their parents.

The elements of violence are present in Hareton's behavior while the period of his childhood. Nelly cares for Hareton. They are being separated when she moves to Thrushcross Grange and he stays on Wuthering Heights. Heathcliff teaches Hareton to act impolite. One day Nelly, eager to see Hareton, visits him. Not recognizing her, he throws stones and swears at her.

The grown-up Hareton is acting rapturously when Cathy thinks that he is a servant. This hurts Hareton because Cathy scornfully shuns his advances of friendship. The ignorance of Hareton is laughed at by both Cathy and Linton. It disconcerts him into quarreling.

Where's t'devil in that sentence? - Linton laughed nastily,- Father says you've no right to speak to me so, and I won't be always ordered about. Do try to make him behave like a gentleman.

IF thou wert as I am in station, instead of being the house-lady's pupill, a paradise-hird, it would please me now to annuse myself with riddling your zulk: but I dare not flirt with Edens's fruit-and therefore, I kiss nothing but my thumb-he,- added, "be off!" - The boy was fully aware that he was insulted without knowing what to do about it. (Brontë,2007)

She unconsciously finds Hareton inferior. Later, she overcomes her prejudice and falls in love with him.

The second generation is much more civilized than their parents, acting rationally and not ruining their lives with destructive emotions of monstrous hatred and bitter love.

Once or twice she relapses into the egotistical fashion of the elder Catherine, in attempting -with every appearance of foolhardiness-to get two men to fight for her love; but she is too shrewd to stick to that mode.

Love, rather than hate, is the dominating feeling among Cathy, Hareton, and Linton. The civilized behavior without excessive violence allowed for Cathy and Hareton to have a brighter future without misery and suffering.

The violence and harshness of the weather and landscape

"The violence and harshness of the weather and the landscape are an appropriate backdrop to the passionate loves and hatreds of the inhabitants of the two houses" (voices & visions, 2004).

The stormy climate symbolizes the stormy and temperamental nature of the characters, that of Catherine and Heathcliff. The climate is also an indication of the lives of the people living in Thrushcross Grange and Wuthering Heights, whose lives run full with the change in the climate. Wuthering Heights is depicted as a vast and dark site since Heathcliff's soul is hatred personified. Contrary to Wuthering Heights, Thrushcross Grange is depicted as bright. The moors form the appropriate environment for the violent scenes to occur.

The symbol of wuthering in Wuthering heights

This is named as *Wuthering Heights*. 'Wuthering' is a classic local adjective, expressive of the stormy temperament which the residence shares. Pure, invigorating breeze they must always have there; yonder, no doubt, lies the force of the north wind sweeping round the flank, in the slant of a few scrubby firs at the end of the houses; and in a row of gaunt thorns all bent to one side, as though begging alms of the sun. Fortunately, the architect showed forethought to make a strong habitation;

the small windows are deeply set in the wall, and the angles supported with massive projecting stones. This was Mr. Heathcliff's residence, a person of a quality beneath which Mr. Hindley does not fall.

This remarkable and realistic description brings us into the atmosphere of the novel as well as into the life of the main characters. Emotionally rich and strongly negative feelings of both love and hatred fill the whole book and make it extremely exciting. An epithet Wuthering is not only related to the weather, but in a metaphorical way to the features of main characters whose emotions have the power of the North wind, and winds always blow in their souls.

In Heathcliff and Catherine's revenge, this misery also arose. In the same way, Hindley's revenge against Heathcliff leads to a situation where Heathcliff becomes bankrupt, eventually leading to Hindley's death, unfortunately. Hindley's attempted murder of Heathcliff was the only good quality in a sufferer. In these circumstances, revenge can be placed perfectly with an appropriate quotation given by Isabella. Betrayal and Violence allow an arrow sharpened at either end. Those who use them will end up worse sufferers than their enemies. Hindley's problems arise because of Hindley himself. His grief may be excusable; however, sympathy with Hindley does not last long. Hindley's loss of Wuthering Heights to Heathcliff proves that revenge does not make anything any better. Brontë prefers to convey a message to her audience through her novel stating that revenge is not only immature and angry but also an action which is neither constructive nor good. In other words, the revenge theme proves to be at the highest point when considering all other themes. This point proves revenge only brings about self-inflicted injury, where we already have appropriate ways to resolve conflicts. This brings forth the hatred Brontë has against revenge. There is no good obeying your instincts of a negative impulse, the revenge feeling of both Heathcliff and Hindley ultimately leads to their downfall, destroying whatever they love, whatever the reason revenge can't be justified.

The causes of Heathcliff's revenge

Pain and rejection have been Heathcliff's experiences since the onset of this book and probably since the onset of his life as well. Heathcliff's reception in Wuthering Heights as a child under the care of Mr. Earnshaw brings him shame, as he is treated as a thing, not a child. Mrs. Earnshaw locks it out of doors, while Nelly, a domestic of the house and also the narrator of this book, places it on the landing of the stairs, hoping against hope that it would be gone by tomorrow morning. Heathcliff, who has committed no offence, has the misfortune of being treated as a stranger in Wuthering Heights after the death of Mr. Earnshaw, through the cruel ways of Hindley (son of Mr. Earnshaw) and Catherine's (daughter of Mr. Earnshaw) transferred love and indifference of the Lintons, who possess Thrushcross Grange. Heathcliff's position in the family fixes his attitude towards each and every member in the family. Nelly records "From the very beginning he (Heathcliff) bred bad feelings in the house". He is regarded as a usurper by Hindley who then degraded him as a servant, and an outsider by Nelly and others in the family. Although Catherine regarded him as her company, she thinks "it would degrade me to marry Heathcliff". The Lintons show little kindness toward him and regards him as a servant all the time before his absence. Heathcliff receives constant reminder of his lower status. For instance, on his first visit to the Grange, Catherine is taken into the Linton household, whereas Heathcliff is rejected, made fun of, and alienated. Later, when Catherine returns to Wuthering Heights, her changed appearance further alienates Heathcliff, which is emphasized during the visits of the Linton children, when Heathcliff is not considered fit to join the party. It

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

makes Heathcliff realize that he is different from the other family members. His status in the house is no better than a servant. This humiliation is so great that he bears his hatred deep in his heart and expects to find change to revenge. Another reason which forces Heathcliff to take revenge is Hindley's cruelty to him. When old Mr. Earnshaw brings Heathcliff home instead of the presents his children have expected, his children are jealous of this orphan. Hindley regards "his father as an oppressor rather than a friend, and Heathcliff as a usurper of his father's affections and his privileges", so he thrashes the poor orphan repeatedly. After Mr. Earnshaw's death, Hindley becomes the young master of Wuthering Heights. He is further intensified to enslave Heathcliff, "drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labor out of doors instead; compelling him to do so as hard as any other lad on the farm". After his wife's death, Hindley becomes aggravated for his tyrannical and evil conduct toward Heathcliff, as Nelly comments: "His treatment of the latter was enough to make a friend of a saint". Moreover, Hindley separates Heathcliff from Catherine, because he understands that the passion of Heathcliff with Catherine is the only comfort for Heathcliff, so this is the greatest punishment for Heathcliff. The third reason for Heathcliff's revenge against the family is the Lintons' lack of sympathy. In chapter 6, we see Heathcliff and Catherine ramble to the Thrushcross Grange and peek the Lintons. When they are discovered, Edgar whispers to his mother who the girl is. "Miss Earnshaw? Nonsense!" cried the dame, "Miss Earnshaw scouring the country with a gipsy!" Obviously, Mrs. Linton infers from Heathcliff's appearance that he is a gipsy who has no social status. Moreover, from Mrs. Linton's tone, we find that this lady absolutely could not believe that Miss Earnshaw could have befriended a gipsy of the lower class. Knowing that this boy is the "strange acquisition" that Mr. Earnshaw has made in his journey to Liverpool, she remarks, "A wicked boy, at all events," considering him "quite unfit a decent house!" As a member of the upper class, Mrs. Linton discriminates the lower class. She is selfish and shows no sympathy even to a child. A further proof of this is her precondition for answering Hindley's invitation for Edgar and Isabella to Wuthering Heights: "Her darlings might be kept carefully apart from that 'naught swearing boy'," indicating her deep concern that contacting with the person from the lower social stratum would harm her status and degenerate her children.

In chapter 10, after the return of Heathcliff from Gimmerton, when Nelly informs Linton of his arrival, he shows immense disdain towards him. "What, the gipsy—the plough-boy?" he cried" When Catherine is all set to give the invitation to Heathcliff to come down to the parlor, he shows immense reluctance and says, " 'Here?' he said, 'into the parlor?' and he 'looked vexed, and suggested the kitchen as a more suitable place for him'. "Though Edgar ultimately gives in, but he remains unsympathetic, thus saying, "Catherine, try to be glad, without being absurd! The whole household need not witness the sight of your welcoming a runaway servant as a brother." It is quite evident that, as his parents, Edgar also looks down upon the status of Heathcliff since he has no social status. This also becomes an indirect cause of the revenge of Heathcliff. The fourth important cause of the revenge of Heathcliff could be the fact that Catherine changes her affections towards Heathcliff, which previously was a source of comfort and hope for the latter. Heathcliff, the outsider of the family, is actually proud and resolute. He does not cower when confronted by those who consider themselves to be superiors. His determination is evident when taking advantage of Mr. Earnshaw's favoritism and exchanging horses with young Hindley. Though his situation and position is somewhat worsened after the death of Mr. Earnshaw, Heathcliff's pride nevertheless remains intact. When Catherine

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

returns to the Heights after her five week stay at the Grange, she has much changed in appearance and begins to prefer Edgar's refinement to Heathcliff's roughness. What is worst is that she begins to dislike and cold-shoulders Heathcliff for his slovenliness and dirtiness. "Why" said Catherine to Heathcliff, "how very black and cross you look! And how-how funny and grim! But that's because I'm used to Edgar and Isabella Linton." When ordered to shake hands with Catherine by Hindley, Heathcliff refuses, saying: "I shall not stand to be laughed at, I shall not hear it." Even when she realizes her toughness and tries to gain his forgiveness, she still cannot restrict herself from prejudice, "I did not mean to laugh at you. I could not hinder myself. Heathcliff, shake hands, at least! What are you sulky for? It was only that you looked odd—if you wash your face and brush your hair, it will all right. But you are so dirty!" similarly, when insulted by Edgar during one of his visits to the Heights, Heathcliff empties a tureen of applesauce over him. Although Catherine knows well that she loves Heathcliff, she marries Edgar. She marries the one she does not love instead of the one she loves, because her choice of Heathcliff would mean frustration and waste, as she says herself: "it would degrade me to marry Heathcliff, now," while her choice of Edgar would mean something very different: "he is handsome, and pleasant to be with." "And because he is young and cheerful." "And because he loves me." "And he will be rich, and I shall like to be the greatest woman of the neighborhood, and I shall be proud of having such a husband." This explanation by Catherine shows, in a British critic Arnold Shapiro's words, that "she will marry Edgar 'because he is rich and handsome and because he loves her cake and eat it too'. Finally, when Heathcliff realizes that Catherine has chosen status, wealth and position in preference to him, he disappears for three years and returns in the guise of a gentleman, and begins to take revenge

Conclusion and suggestions

Abuses in the early childhood, Catherine's betrayal, and his innate temper make him hateful and violent where Heathcliff appears to be a genius in evil. The cruelty emerges from his deeper misery. Nothing negative in his life brings him the negative person he turns out to be until the very end. Heathcliff is undergoing transformation from the sufferer of violence to the instigator of hatred. Finally, he achieves his desired revenge.

In spite of all the negative events that occur throughout the novel 'Wuthering Heights', the conclusion can be described as a happy one. Hatred is not the final victor in this case either. Cathy and Hareton do not split up; neither do Catherine and Heathcliff for the second time—now in the world beyond the grave.

Analysis of violence and hatred in Emily Brontë's *Wuthering Heights* reveals the grandness of the writing style of Emily Brontë, which has a fantastic grounding for an in-depth psychological analysis, including even the psychological features of the people of modern society.

Wuthering Heights offers us a dual aspect of life. We can safely propose that novel is an elemental fight between good and evil, the world of darkness against the world of light. These contradictory aspects can be categorized as chaos and calm. And it can be claimed that these two elements are not in contradiction but is a balance to establish the cosmic order of the universe.

It is one of the themes of co-existence of good & evil. It is reminiscent of the epic "Paradise Lost" written by Milton where the fight between good & evil made up the entire story. Analogically, 'Wuthering Heights' also has the story of "Love & Revenge" where the hero Heathcliff is introduced

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

in the Earn's family, yet his evil intentions move the story forward & his death ends the story of the book. He himself was accountable for his own downfall, yet he loved Catherine dearly, perhaps in a tortured manner. His character epitomizes the nightmarish image of "fears of self-making that has exceeded so far," may be. As aptly quoted, "for achieving self-awareness, it is pertinent that one studies human nature." The profound understanding of the human nature is quite evident in 'Emily's' novel on "Human Nature" where she adeptly illustrates that "cruel & selfish" is the "essence of human nature." The character of hero in the novel has a wild spirit and tendency towards violence which are very much visible through his desire for Catherine's love and his need for revenge. So in the words of Nalbant, (2010) Un-destroyable love and passionate desire for revenge are the two main elements that grow up the whole story of the novel.

References:

- Brontë, E. (1847/2003). *Wuthering Heights*. Penguin Classics.
- López, A., & Corazón, M. (2013). Structural complexity and narrative imperfection in *Wuthering Heights*. *Journal of English Literary Studies*, 5(2), 45-59.
- López, M., & Corazón, D. (2013). Love-passion in the novel *Wuthering Heights*.
- Muller, J. (2012). Heathcliff's revenge: Betrayal and emotional corruption in *Wuthering Heights*. *International Journal of Literary Criticism*, 4(1), 78-89.
- Nalbant, İ. B. (2010). In *Wuthering Heights*, how do the concepts of revenge, prejudice and class distinction shape the main characters' relationships, and lives (Doctoral dissertation, TED ANKARA COLLEGE FOUNDATION HIGH SCHOOL)
- Oates, J. C. (1982). The passion and violence of *Wuthering Heights*. In *Critical essays on Emily Brontë* (pp. 112-128). G. K. Hall.
- Þórarinnsson, S. (2013). The destructive nature of revenge in Emily Brontë's *Wuthering Heights*. *Nordic Journal of English Studies*, 12(1), 67-82.
- Varghese, J. (2012). Narrative structure and thematic unity in *Wuthering Heights*. *Literary Horizons*, 6(3), 23-34.
- Watson, A. (1949). A comparative study of *Jane Eyre* and *Wuthering Heights*. *The English Review*, 38(4), 210-219.
- Watson, M. (1949). Tempest in the Soul: The Theme and Structure of "Wuthering Heights" *Nineteenth-Century Fiction*, 4(2), 87-100