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## MASTER THESIS

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A Psychoanalytical Study of the Theme of Revenge in Emily Bronte's novel *Wuthering*

*Heights.*

Case Study: Catherine's and Heathcliff's Character.

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**Dedication:**

**This modest work is dedicated first to my dearest family specially my parents who support me financially and even morally.**

**To my sisters mainly Chaima who rose my spirits all the time.**

**To my Fiance.**

**And I am here today because of their invocations, and their good expectation towards me.**

**I would like to thank my friends and colleagues for their help to continue the work.**

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### Abstract

This paper aims to prove the specificity of Emily Bronte's only novel *Wuthering Heights*. Through the diversity of themes, the personal themes of love and revenge, it explores the historical background of the times and common problems. The love between Catherine and Heathcliff dominates the novel. The whole dissertation rounds on how Emily Bronte represents the theme of revenge, and to reach that point is to pass through British gothic writings, characterization method. Moreover; the Freudian psychoanalysis of characters using defence mechanisms. The end of both Catherine and Heathcliff lives does not mean the end of revenge, but contrariwise, revenge takes in grow with their children. *Wuthering Heights* is an important contemporary novel through its accurate and true portrayal of British early life that allows a glimpse of history. Indeed, its own literary value makes the text transcend entertainment and became high-quality literature.

**Key Words:** Catherine, Defence Mechanism, Freudian Psychoanalysis, Heathcliff, Revenge, *Wuthering Heights*.

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# **General Introduction**

### General Introduction

Gothic literature tackles many literary devices and themes running deep through gothic novels, one of the main non-physical themes is revenge. Gothic writers explore this theme and its outcomes on the characters' psyche and the narrative line, and Emily Bronte is no exception. As a gothic writer, Emily gives a huge space to revenge, its causes and its outcomes. By tackling the theme of revenge, Bronte opens the doors for the investigation and exhibition of what happens inside the characters' inner lives and how they deal with such conflicts between contradictory feelings; such as love, hate, jealousy.

*Wuthering Heights*, in particular narrates the inner conflicts that happen inside two lovers who seem to love each other, the same drive for love could be a fuel of their hate and jealousy.

First of all, gothic fiction sometimes called gothic horror in the 20<sup>th</sup> century, is a genre of literature and films that covers horror, death and other times romance. It started as a sophisticated joke. In particular, gothic literature in its first beginning comes as a movement which focuses on destruction, decay and chaos as well as irrationality and passion prior to reason. Indeed it is the gauge for the historical, sociological, psychological and even political background of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. Examples of best gothic works; *Frankenstein*, *Castle of Otranto* and *Wuthering Heights* no exception.

British gothic fiction is shaped from several aspects; characterization is a method used to specify those points; it is a description of distinctive nature or feature of someone or something, it creates a certain fictional character. Therefore, characterization needs a psychoanalytic approach in order to have what is called



general insight about British, gothic, fictional character. Supporting claims by Freud's theory "defence mechanism" in particular; and giving a clear, rigorous image about characters. Furthermore, analyzing a character means to go beyond his life behaviours; As it is examined in the coming lines. Mainly both protagonists; Catherine Earnshaw and Heathcliff. Trying to draw the way they represent revenge as a key theme which dominates the whole novel. Freud's psychoanalytic studies and efforts contribute to fresh reader's thought and push them to read about.

### **Literature Review**

*Wuthering Heights* is a British masterpiece 'novel' that fills the researcher with emotion. After reading it comes to the reader a kind of confusion about what he had just experienced. It had a Gothic nature; enjoyable in its events, dynamic, likable characters from the narrator to the servants to the main characters, but terrible in its wickedness. It is a mixture between, love, sorrows, passion, redemption and revenge. *Wuthering Heights* holds all meaning as a turning point to different people who have various Interpretations and backgrounds. Reading the novel twice is to give a chance to the reader to go deeply through lines and delves to reach a peak of impressions and affection.

*Wuthering Heights* is a novel by the English poet and novelist Emily Bronte, initially published in 1847 and referenced in books, movies and even anime; it tells a destructive, pure

love of couples Catherine Earnshaw and Heathcliff. Regardless he was adopted by Catherine's father, Mr Earnshaw, Heathcliff's love was growing day by day, while Hindley Catherine's brother was close and he considered as an ambiguous card in the novel.

Emily's novel took its name from the place of events in England (the Yorkshire moors during 19th century. It is a flashback recorded in diary entries with the unilinear time. Its characters are headstrong, living risk, free and full energy especially the lovers Catherine and Heathcliff since their childhood both were spirited, they used to abandon all the world towards to be a pair; despite the spiteful Hindley; Heathcliff was spontaneous in his treating with his owners' family.

Nelly's narrative takes place before Lockwood's narrative. Nevertheless, its events get smoothly but it has been shaped as a complex mass and delivering with absorbing, thrilling. In a way Wuthering Heights is inheritance gothic tradition in fiction; "Wuthering Heights reflected by Emily Bronte's personality' in words if ink and shadow. (Umbreen, par.3)

Most critics and scholars have been stuck in the novel's extra ordinary power in the characters of Lockwood Linton; through their traditional gender, roles while the characteristics are overturned. And some alleged that the novel itself is a rebellion against

traditional values. It depicts different aspects of two ancient families (Earnshaw and Linton),

And what come after was a war. Regarding the structure of the novel, some critics believe that it a carefully constructed novel in English literature, while others claimed that it is splendid imperfect novel; in which Bronte loses her control over occasionally.

### **Structure of the Study:**

This research is divided into three chapters; two theoretical and one practical. The first chapter is devoted to have an overview of British literature in general, Gothic British literature, and major themes in Gothic literature With its famous writers. The second chapter is mainly devoted to explore the different aspects of the novel; For instance; the writer s biography. Also, it would handle with the summary of *Wuthering Heights*, its setting point of view, themes, characters, and critical reviews. The third chapter is about the analysis of the theme of revenge in *Wuthering Heights* mainly in Catherine's and Heathcliff's characters. In other words, in this work, the **researcher's attempt** is to explore the representation of Revenge through the character's speech, behaviour, and internal makeup.

### **Statement of the problem:**

Revengeful people always want to harm others, who are considered to have done bad things to them; it can be seen as a motivation for aggression, a source of psychological distress or a key factor in the philosophical discussion of punishment and justice. Emily Bronte contends the background of each character in her novel *wuthering Heights* emphasizing on Catherine and Heathecliff; she points out their good and bad impressions mainly revenge which dominates the whole events , using foreshadowing and suspension of disbelief. She reveals an important life lesson ;

love is not sufficient for happiness. Starting from the point of innocence; romance turned gothic and blooming into obsessive revenge. Succinctly, the madness of revenge gives a way to the aesthetic and psychological power as if it supports the story of the novel and its main characters.

**Research Question :** To What Extent Does Emily Bronte Represent the Theme of Revenge in *Wuthering Heights*?

**Sub Questions:**

1. What are the characteristics of British gothic literature?
2. How does *Wuthering Heights* investigate the theme of revenge?
3. How does the theme of revenge depicts Heathcliff and Catherine in the novel?

**Aims of the Study:** This Research aims to:

1. Have an overview of British Gothic Literature.
2. Have information concerning the inner state of mind of the character who took revenge.
3. Assess the outcomes of revenge on the main characters “Catherine and Heathcliff” and

On the flows of events of that story.

**Purpose of the Study:**

The conducted research is not one of its kind, of course, several works were conducted on *Wuthering Heights*. However, the contribution of this work is modest compared to previous works, since the researcher’s task is to exhibit Catherine and Heathcliff ‘s state of mind; before, during and after revenge. Thus, the psychological insight about the characters would adapt and shape the psychoanalytical narrative.

**Suggested Methodology:**

The analysis of this research is dependent on the use of two approaches which are characterization and psychoanalysis, mainly Freudian theory. The previous mentioned, is applied to know the background of each character, Catherine and Heathcliff. Also, to draw a clear framework on the characters particularly. The Freudian theory would investigate the state of mind of the two characters based on external (behaviour and speech) and internal attitudes (inner thoughts and conflict). It follows the life of Heathcliff's mysterious psycho-person, from childhood to his death in his late thirties. He is adopted by Earnshaw family and then is reduced to the status of a servant, running away when the young woman he loves decides to marry another.

**1.**

## **Chapter one**

### **Theoretical Framework:**

### **On Gothic Literature**

## 1. Introduction

In a broad sense, literature is a set of written works. It may be used for several works that are particularly considered to be an art form such as; prose, novels, plays and poetry. It can be classified according to whether it is fiction or non-fiction but sometimes, it is found according to historical period or their insistence on certain aesthetic characteristics or even expectations. This chapter explores the origins of Gothic as an utterance; its etymology and shows how gothic developed through history of literature during 18<sup>th</sup> century; how it invades Europe and Britain in particular. This study is constructed to convey gothic several aspects ;its characteristics, themes and attempt to study what gothic has to do with language and style to reach vague spaces, in addition to listing some of the main gothic writers.

## 2. Historical Background of Gothic Literature

A grotesque form of dark romanticism, that appeared in the 1700s and later merged with larger romantic movements. (Dr.P.Chattop Adhyay.p1). The first appearance of gothic literature emerged with the British writer Horace Walpole's Otranto Castle; which was published in 1764, he used this term in the subtitle "a gothic story" . He believed that the term gothic comes from the meaning of barbaric or middle aged while many people even believe that their stories do hold the truth. Also, the history of love, death and supernatural factors are fascinated and used by this novel. ( P.Chattop 1).

Gothic as a concept has different meanings in different context. Goths were old Germanic tribes came to Europe in the mid eighteenth century. (Andrew smith.2). As it is associated with the spectacular ancient traditions of northern architecture at the time, it serves as a suitable general description of innovative literary forms.[ David Punter.7]. Over the last decades gothic in Britain and America was a turning point of academic interests of 20<sup>th</sup>, and it is easy to forget that the English gothic genre was by no means the only example of a popular aesthetic of horror in late 18<sup>th</sup> and early 19<sup>th</sup> century in Europe.

Horace Walpole's *Otranto Castle* represents the main elements of gothic; fear of terror, anxious demons, a strong desire for woman, paranoia and unchanging attitude as well as suspicion and determination this issue in its use ashes permeated. (Elmandi . 68).

Gothic literature is primarily devoted to stories of terrors; it includes the darkness of human nature, and the supernatural powers irrational or distractive desires. According to Epidem gothic maybe emerged as a sort of historical or sociological index, as long as it serves managing cultures disturbances and traumatic changes; a gothic writing is difficult to be defined as a homogenous category because of its changed feature, emphases and disclosed meanings, it is a mode that exceeds genres and categories restricted neither to a literary school nor to historical period. (Emandi.6).

Gothic literature can be traced back to various historical cultural and artistic precedents that serve as an impetus for the European movements, also, it comes about a time in the west; when the oldest structure of the Christian religiosity and social hierarchies seemingly predator mind of the advantages of hereditary aristocrats. (Jerrold.1).

Scholars composes gothic literature in responses to anxiety over the change in social and political structure, which brought about by such events as the French revolution 1. Gothic world depicts people's fear of what is coming and possibility of losing; which may be a as result of social ,political change, also it could be shaped in the desire to return to the age of fantasy . Hence, writers were able to both; expressing the anxiety generated by the upheaval and increase society's appreciation and desire for change.(Jerrold.1).

In France; a tradition of sentimental adventure stories which contained more than the occasional macabre had existed and became popular particularly in Britain. The reading public in Germany devoured a succession of novels and tales for instance; featuring knights; which caused sense of vagueness in gothic writings at that time.(Jerrold.1). Scholars compose



gothic literature according to anxiety over the change in social and political structure brought about by such events as; the French revolution.(Jerrold.1).

For C.F .Bootting gothic writing is difficult to be defined as homogenous because of its changing features, and its disclosed meanings. It is a mood that exceeds genre and categories restricted neither; to a literary school, nor to a historical period. According to Epidem gothic may be envisaged as a sort of historical or sociological index, as long as, it serves to manage culture's disturbances, its thematic preoccupation allows researcher to track social anxieties at one remove. (Emand. 68).

Furthermore, Gothic literature is primarily devoted to stories of terrors; the darker and abnormal forces of human nature; irrational or destructive desires.(Jerrold.3).

Gothic novels are usually set in medieval gothic castles. Most of time ; characters are kings or girls in distress as an example; a Heroine becomes involved with stern, attractive character, while gothic stories are usually set in southern catholic countries such as Italy. Being a genre of contemporary fiction is typically related to the experience of an often indigenous.( Gonzalez.11).

Gothic novels continue to evolve; their main elements have undergone a prosperity of domestication, characters have become middle-class, castles have become ordinary houses and the most terrifying monsters are hidden in everyone's body, not just creul people can hold evil souls and bad intentions but the truth that good people may have dark sides and it can be more grave than monsters themselves .

In addition to some basic concepts gothic literature contributes to this sense of fear and anxiety, which are typical characteristics of the gothic field; overuse transcendence of boundaries and in the plot of the novel. People are afraid to express the return of repressed things in Freud's terms, and the confrontation between people and environment is external.

Some of the most famous studies have put their own classification, and therefore use such things as black gothic, explanatory gothic, Satan gothic, imitated gothic or even female gothic. But in fact, Gothic is broad and complex attempts to provide a clear definition. Early gothic romances can easily become the object of irony ; their plots surplus and die and the great example of what is said; novels such as ; High Hopes and House of absurdity. The gothic atmospheric machine continues to haunt gothic writers as the Bronte sisters and Nathaniel Howe for instance. (written by encyclopaedia. Britanica. gothic novels).

### **3.Characteristics of gothic literature:**

It is usually known that the eighteenth century is called the age of reason. Johan Georg Hamm 1730,1780 denied the abstract concept of rationalism, and insisted on rational experience and imagination . he opposed Richard price for his contemporary work that he thinks it is rational as well as , the source of human behaviour during the eighteenth century feeling as Alexandar's Pope essay on human ; where he claims that self-love is the source of movement and a kind of soul and the rule for a more balanced reason. An other imaginative particularity appears that period, is melancholic culture; which characterized by depressed mood, or Hallucinations and delusions.(Raskauskiene.7).

When talking about ambiguity and complexity of that time , it seems to be related to the characteristics considered by Bertrand H Bronson ; the instability of thoughts and feelings , in addition to the lack of faith in god which replaced external nature domination where the tendency of losing control of emotions makes people appeal to rational methods softly. The transformation was widely created by David Hume in the mid century. Also poems and novels in particular have a trend of freedom and romantic imagination which led to the wonderful travel book. (Raskaustiene.8).

Horace Walpole is already a well known connoisseur, admitted to being counter- arrogant and influential. In his novel; Castle of Oranto Walpole denotes to write as a revolt against all

critical rules, he attempts to create a narrative line, hoping that he would bring his position into the whole anaesthesia. Besides, he sees that; gothic writer's story may be shaped in dreams.( Raskaustiene.12.13).According to him; the gothic houses filled with exquisite things, were quickly considered eccentric that leads people to choose gothic, controversial and gothic praise through small and spectacular buildings .(Ketton-Cremer.12).

Gothic literature has to do with both hybrid and romance, it is seen as a set of impulses for an intimate relationship between text and reader. According to Scott as well; the purpose of gothic writer is to wind up reader's feeling till he become identified with ruder age. For many concerned critics gothic represented fairy-tale world created by imagination which was irrelevant from social norms but made it more threatening, while others claims that its escape from the real world and has a deeper moral purpose for indirect critique of things as they are.

In Punter's description gothic is not an escape from the reality but a deconstruction of it as an attempt to rebuild life with a new form. The gothic was as a rebellious in letters. Its language is contemporary parallel particularly where its impact in France was in politics. Nevertheless, It challenged notions of aesthetic and psychology.( Kenneth Graham.9). All in all, gothic fiction is not about confusion; it is written from confusion. ( Robert Keily.3).

Basically, gothic novel deals with supernatural events, or events happening in nature which can not be easily explained, or over man which have no control, it works with a plot of suspense and mystery. Gothic literature is required common elements which characterizes the gothic novels; gloomy decaying setting, secret paths in haunted houses, curses or prophecies. But the most known characteristic is supernatural; the exploration of nature and intense emotions as madness.(Bruhum.266).

To speak about setting, it is usually related to the weather to provide gothic atmosphere and expressing the feelings of the character through the use of metonymy. Most of time, it is bad climate to ensure physical and psychological response in reading. ( Irina.Rata.110).

Another aspect of gothic novels are types of characters ;which are the protagonist; whether it is male or female and the evil force that may control character's movements.

Gothic characters are powerful, domineering, impulsive men, represented by descent nobles, rigid Catholics, unconventional people or beggars. On the one hand, these characters incurred resentment, but on the other hand, they aroused a certain amount of admiration. Moreover, male characters are heroes and villains who do not succumb to suffering, or transcend the boundaries of human nature, while female characters are usually young, pious, orphan, innocent, persecuted or on the run, and are almost always in trouble, in need of salvation, threatened by men or supernatural forces.( Irina Rata 110).

Sometime, events of gothic novels may be linked to past; often there is some of dark or sad history attached to the location. Frequently it is a death, or concerns to death; it occurs when the entity as a ghost continues to interact with the human world after death. Moreover, gothic fiction focuses on making mistakes through the use of monsters, for instance, Frenkenstein by Marry Shelly; who used a sense of revenge with incredible power and absorbed, reliable language to commit reader's thinking errors.

#### **4. British Gothic Literature:**

The historical origins of gothic writing rising along with the English novel are the prelude to romanticism during the eighteenth century .The narrative gothic engages issues of beauty, while the character of the sublime and the grotesque were as a political dynamics of British culture; The thing that makes the period replete of personal interests and no place for doubt, where the gothic writings go side by side with political portion.

Gothic writing determines that there is a particular stand of gothic fiction that is more political than other stands. It is covered by aesthetic mask that is characterized by love for the occult and certain dark fashion as; dramatic makeup and wearing black clothing.

Widely, gothic has always response to the conventions which embody cultural persistence. From the beginning, gothic writing was essentially anti- realistic and it was a pioneer incompatibility with modernist writing. This later began to be incorporated in 1890 in a visible form in UK. (Jerrolf.3).

Both classical gothic novels and modern novels have no difference; it includes; the dynamic family, the limitations of reason and passion .It encompasses; the definition of national status and citizenship and the cultural effects of technology. (Guide to gothic literature.June.2004).

During the twentieth century, concerning theory and clinical practice gothic can be analysed through modern psychoanalysis, forming the best interpreter of human coercion and oppression.

Both, the historical experiences of psychoanalysis and gothic thought that attributed to works of Sigmund Freud ; are mixed together and turned upside down , and captured the past-present simultaneously.( Bruhm.267). The gothic appearance is likely to mark changes intime, which actually destroys the sense of linear process that people might use, thus putting individual personal history together (Bruhm.268). The British gothic literature presents a clear examination of dismissive critical reception history of gothic field.( Loewn.2).

Special point of view, gothic fiction allowed writers and even readers to explore what is called simulation through the medium of storytelling. In a way, gothic literature elicits personal pleasure from natural beauty and subverts that aesthetic reaction by creating delight and confusion from horror, the later is called sublime; it is a tool of gothic narratives.

With another way, gothic fiction elements appeal intellectually and spiritually to the readers. Reading gothic narratives involves the engagement of the reader's own mind and soul. It gives a clear insight about gothic field by giving rise to gothic literature.

British gothic influenced philosophy, art,, music, architecture and literature as a whole; it is the reason of what makes gothic field became popular and known as the gothic fiction. In fact British gothic is considered as a basic pillar for the gothic Domain.

### **5. British Gothic Literature Major Themes:**

Mystery and fear are an important component that can inspire gothic stories and make people feel suspense and fear. Any understanding of science is incomprehensible since the gothic atmosphere makes full use of this principle, and many gothic works encompass scenes and events such as; funerals, flashing candles, evil potions and other terrifying terms. As an example; Radcliff's work; the mysteries of Udolpho; where all the strange and hunting atmosphere took place.( Chattopadhyay.1).

Omens and Curses; an other main theme in gothic literature; that is foreshadowing that a literary installation suggesting to be used will appear in the form of vision, curse and omen, in addition to tragedy and bad luck ; which are overlapped ,and both are designed to delay the lives of the main characters(Chattopadhyay.2).

Supernatural activity and romance; where much of the charm of gothic literature comes from . Paranormal and inexplicable events, such as; inanimate objects in life, ghosts, spirits and vampires, such as Bram stoker's gothic; Dracula. Furthermore, both gothic and romantic literatures share the same characteristics in a way or an other. But gothic novels are full of abnormalities; often causing sadness and tragedy . Gothic writers express superb emotions in dramatic gestures; this passionate language helped to express many inner Panic and horrors. Hence, a great number of the 20<sup>th</sup> century gothic novels describing mental illness and have themes of ; madness and emotional distress.(Chattopadhyay.3).

Nevertheless, most critics have found useful ways to maintain an understanding of the cross historical genre of gothic. Its deployment and settings may change while its picture still maintains a high state in the event of existence, also its settings are still full of fear and

contemplation. Gothic still exhibits extremely high obsession, despite social aggression which is able to change from time to another. (Hurlyey.193).

Partially, the gothic has understood a cyclical tree-like, fusion of reader's reading anxiety caused by reading; for instance, the book of gothic writings may be related to Britain statu's as a dominant power helve in the form of minimal displacement, under cultural pressure.(Hurley. 193.194).Gothic may be manifested out of consciousness and then transformed into grotesque intuition; as if a depression back again and shaped in fear or desire which may identify the monster, . This later can be shaped in historical images.( Hurly.197).

According to Sage and Smith; gothic is about the past of willingness to operate a unique gothic language; a language which is primarily from the codex Argentous and is the only East Germanic language with certain sizeable text corpus; different, understandable language.

From another aspect, scholars suggested that gothic writers should avoid the blurring of the boundaries between men and women; where the two are related to copying, mirroring or even making gender conflicts between others.(Hurley. 211).

## **6. Elements of Gothic Literature:**

Gothic literature originated in Europe in the 18<sup>th</sup> century, and it originated from the romantic literary movement, this genre emphasises strong emotions, combining terror with pleasure and death with romance.

Gothic novels are rooted in the fusion of old and new. Therefore, it usually occurs during the historical shifting period from the end of the middle ages to the beginning of industrialization. Contemporary, technology and science coexist with the ancient background. This strange pairing helps create the sense of bordon and alienation that gothic is famous for. Even though humanity's technological advertisement sees to make the present in grow, but the truth is that present can not stand without past , and both are overlapped.

Characters in gothic novels usually find themselves in unknown places because they and readers leave behind the safe world they know and their refuge to fall back on are ghosts which are their home in this type of game. They are used to explore the themes of trapping and alienation, while omens, curses and superstitions add a further air of mystery. An oxidation can occur continuously between competitors called; Horror Gothic and Terror Gothic ; the horror occurs where characters and readers are mainly about worrying suspense that threatens their life, what makes them looking for safety suggestions from express. The second is where the main characters serve a physical or psychological dissolution of violence. Thereby, significantly breaking life, Causing serious shock, even resistance.( Jerrold.3). Also, the scenery and the environment can sometimes be regarded as the decorative aspect of gothic novels. The most important feature of this generation is both of her or his self.(Elmandi.71).

The combination of reality's stabilization and excess technology and reality's dendritically anchoring has the main function of creating suspense that directly causes gothic emotional fear ( Elmandi.72). Gothic literature elements may include various types of characters such as; tyrants, Byronic heroes, magicians or villains; also, high and overwrought emotion; which is associated with the concept of revenge. It may have been depicted in persecuted and relative friends. It is obviously outstanding and can be carried out by mortals and spirits. ( No author, gothic lit Para 23,25,28).

The gothic ideology is in the middle between revolutionary and conservative; often there is sufficient compatibility between them because, both are derived from mixed words and gestures. With another words, differences between people have a long history. Therefore, gothic people looking is different; with awe, oppressed behaviour and cross borders( Jerrold.13).



## 7. **Wuthering Heights as a Gothic novel:**

Gothic has become unusually adapted by universal circumstances in the 19<sup>th</sup> century ;major European literary works produced rich local variations of gothic ( Soltysik.11). speaking about *Wuthering Heights* ; it is characterized by mysterious and terrifying atmosphere with a pseudo-medieval state, as a multi-generational gothic romantic novel presents the doomed love between Heathcliff and Catherine.(Mushtaq Ahmed Khadim.1).

The novel deals with the concepts of paranoia, taboos and barbarians. Also, it takes persecution as a theme and full of ambiguity. Primarily, *Wuthering Heights* is a British romantic novel, but the main background and story line show that it is a gothic novel from all angles.

## 8. **About Language and Style:**

Gothic writing is difficult to define with homogeneous categories , because it changes the characteristics ,emphasis and meaning, and thus goes beyond the categories that neither restrict the literary category nor the history of literature (Elmandi.68). The fact contemporary readers like to read novels, for instance; *Dracula*, proves that there is no difficulty in this kind of literary atmosphere and the distance from the real world is not enough in human reality (Elmandi.68) .

It may take into account various historical or sociological indicators, as long as it can provide services for managing disturbance and traumatic changes in a culture; its themes can enable researcher to keep in touch spiritually and seek spiritually as a new contact (Elmandi.68). Goths; represent a degrading effect on the receiver rather than producing excessive or correct responses. Therefore, researcher may talk about the persecuting intentions of gothic novels which will have a lasting impact on readers through dramatic actions. ( Elmandi. 70).

Language develops an atmosphere which may be acceptable or unacceptable and the later is determined to some extent by the reader while time and space define the universe. Within this atmosphere even if the language that is expected by the recipient is disgusting, it will have unpleasant connotations to certain extent. Language may prevent ontological doubt, and it masters a narrative reveal of monsters ,in addition to a form of hegemony which is deeply ingrained. Moreover, gothic novels have become the most suitable literary types for exploration and have unveiled the doctrine of the limitations)Elmandi,71(.

## **9. Conclusion**

As it is mentioned above, the chapter discusses a main literary genre; which is gothic literature that took place over the world, Britain in particular. It is clear that gothic novels and stories represent plenty of characteristics which are interpolated within several texts and historical periods using strong emotional responses. Gothic literature is unique; it allows readers to follow the story and be engaged the whole time; the loneliness of the protagonist and the dramatic feature create a sense of high emotions which make any gothic work full of life. Thus, as the researcher justified; the what and how gothic became a partner in the universal literature.

**2.**

## **Chapter Two**

### **Wuthering Heights in Context**

## 1. Introduction

Characterization is a construction of a character in fiction through describing the destructive nature of him. It is defined as a main literary device that is used in literature as a medium between the reader and the writer through interpreting certain details related to that character within the story; in which the author is able to present what the personality of the character is. Besides, this chapter is going to manipulate the term of gothic literature, its origins and uses in English literature. The following discussion is about characterization; key terms and methods in details as well. In addition, It speaks about characterization and psychoanalysis, which is known as a set of psychological theories and treatment methods that is originated by Sigmund Freud; its main claim is the faith that individuals share unconscious thoughts and desire that are may be traced back to influencing factors like the past. The chapter is also tackles about all aspects of *Wuthering Heights* elements, events, plots and characters. This chapter clarifies different views and interpretations of several critics and theorists; also, the research deals with points of views to deliver information critically about the author Emily Bronte.

## 2. Definition of Characterization:

Characterization is a feature can be defined as any action taken by the author when describing the character. It is divided into direct and indirect features; that may be in both forms; which are; telling the reader directly and content displayed by an other sources. Furthermore, it can be conventionally divided into five main categories; physical description, Action, Reaction, Thought and Speech. (Reams 4).

The description of the character feature is a device used to highlight its details and determine its meaning; this is the initial stage of the author to introduce characters and gradually put forward his own thoughts in order to examine its aspects. Aristotle points out in his *Poetry* that during the middle of 15<sup>th</sup> century, the concept of literary tools is that tragedy is

not a representative feature of people; but action and life. Therefore, the claim to the superiority of the painted figures is uncontroversial. (Culpeper).

Characterization is a device used to gradually highlight literature and specify the details of the characters. After introducing the character, the author expresses doubts about his behaviour, then as the story develops process of the character that is followed and a representation of literature and its tools in the mid 15<sup>th</sup>s. Aristotle further points out in *Poetry* that tragedy are a manifestation, not a person but action and life. Hence, the domination of plot character is asserted as a plot driven narrative. ( Ashx. file).

For Bacon, the term character refers to people's misunderstanding of animals and things. While the protagonist refers to the person who represents the main feature in the story, usually the protagonist will conflict with another character. From another angle, the method to write the name of the writer is to use the stored character value, sentiment, goal to the reader (Para 2-3).

Edward Quinn, is A tradition function; usually includes descriptions of characters but many modern works use concrete descriptions. An expression of status is sometimes obvious in the name of character. Charles Dickens, as an example, perfected the technique by using suggested names, rather than, describing the character directly in his work (72-73).

The structure and interpretation of characters in the novel, or the description of fictional characters seems to have penetrated into many disciplines and are accessible from many sides. A representation is particularly important in two fields; cognitive features and dramatic features and both hold plenty of pragmatic problems; the first is to combine language analysis with cognitive consideration to clarify the structure while dramatic stylistics are where the characterization is central issue.

Characters have what to do with language; they are usually not filtered by the narrator. In addition, research on the language of text has taken advantages of the potential provided by

classic practical utterances and frameworks. (Culpeper 1). The psychoanalytical idea about characterization is related to the acquisition of the character's consciousness given by the narration mode. It is relevant to representation because understanding the inner life of a character is an important factor in representation and it is likely to lead to a full effect and Tone of the character. (Culpeper 170).

### **3. Key Terms of Characterization:**

A writer can use direct or indirect characterization to hint a character amenity. Direct characterization refers to the information that the author transmits immediately to the reader and the medium is the process of narrating itself which puts the reader in the closest image. Direct characterization makes a better understanding of characters. However, most of information about the character are difficult to understand.

When the author shows the role of the character in indirect characterization, the reader is then asked to explain the role of the character. In addition to that there is a large number of writers use personalized feature to read and write about characters; this is the correct interpretation of the information by the reader; it encompasses name, job, habits, thoughts and home. The name of the character conveys his image. If the character holds a strong name, the reader will interpret the name in a good manner, but if he has faint name the connotation will be bad.

Another feature of characterization which is character's actions may compromise all content about the character's thoughts and behaviours. It enables the reader to shape character's personality. When explaining the characterization tools used by the author, the reader may clearly understand the story about the characters and the important point is that a good understanding of characters is due to the characters' personality which promotes the occurrence of conflicts.

Bacon asserts that during the process of analysing characters, the researcher might find dynamic as well as static characters. Dynamic character refers to changeable character while static character stays the same along the events. This type of characters exists only in stories and novels, despite living in reality.(Para.14). Regarding the dramatic narrative works that are represented by characters; readers believe that these characters have a special moral and unique feelings. These ideas come from people's views and their intuitive ways of dialogue, and their attitudes to understand characters. Characterization for Kartika Peni, is meant to reveal the identity and personality of such characters (20).

The danger of viewing a character as a fictional existence is due to the fact that it may obscure the role that actual humans usually play in all representations. Emmot affirms that people's imagination can be considered to reflect human's physiological and psychological behaviours. And it is difficult to ignore or deny what readers do in the process of reading. For instance, watching movies and trying to explore characters through it, although their images are fictitious and most of the images are realized through knowledge about people in real life (Culpepper 2).

The narrative level is particularly related to the character's form of expression, the narrator filters, the learning methods, knowledge and backgrounds of the character. Moreover, the narrator provides information about the role either by participating as a self-narrator of the story, or in a role outside the story. An interesting consideration that affects the way the receiver obtains any information from the narrator is the relationship with reality.

#### **4. Methods of Characterization:**

The representative cues based on the narrative control of characters; whether they are used for the orientation of the character itself or for the orientation of the writer; whether, they are explicit or implicit. The characters choice of behaviour is controlled by the narrative. Both character's discourse and the narrative one are overlapped. However, in a sense, the character

can provide certain clues, such as long dialogues in dramas and novels; in which the character can control his or her choices.

Characterization, as a feature, can be divided into several main categories; physical description, reaction, thoughts and speech in particular. Physical representation is the basic element of character as seen from the first glance in real life. The only source of preliminary evaluation is appearance. On the other hand, the behaviour of certain character in the story reflects character's impression and personality. (Reams 4).

### **Reaction:**

Ream says that according to Newton's third law, any action has a response; a physical and emotional response to the outside world and the response to the external counterpart that enables readers to obtain a lot of information. Indeed, when the news is released; the character is frustrated where a change occurred and revenge is expected to repair a natural response (8-9).

### **Thoughts:**

Reams also highlights that thoughts are deemed a way of representing thinking and a method that depends on the story and perspectives. Some stories can only access the inner thought of one character, while others allow plenty several characters (10).

### **Speech and Dialogue:**

Reams mentions that inner language and dialogue between characters' and their thoughts; is vital in characterization. The interaction of characters with others can be determined by how they feel and where they come from. It is obvious that those who are good at speaking to the narrator are clearly heard. His new language is often spoken eloquently using formal grammar and carefully selected words, and it is likely to be far away despite loud views. The narrator believes that characters may be feudal, hostile and non intelligent that allows the author to create a kind of organic characteristics (13-14).



According to Reams, the use of character images in the novel is helpful to the author's idea. This idea is fuelled from the belief that they should establish their own character in the context of the novel. At this point, it becomes clear why the style of the author is varied. The latter happens due to the writers' strive to move towards goals that differ from their roles as writers but this does not need to be done. On the other hand, the so called indirect representation is actually is different than direct representation. Indirect indicates no clear direct statement where characteristics of character may be expressed in reader's mind (27-28).

Regardless to the early literary studies of the Greek philosopher Aristotle later in the 19<sup>th</sup> century and with the rise of realistic novels, the influence of the plot on the characters grew immensely. The character description has been changed. Some characters appeared in the narrative, and typefaces that were regarded as transcriptions also appeared. This concept is originally proposed by Carl Gung, who suggested multiple models to define the hidden psychology of human beings; for example, creator, lover or a hero. (Florman Ben ).

To Adams , characters are shown in dramatic narrative works. Readers believe that these characters have special moral and emotional qualities, which are based on what people say; which adumbrates that; each character may has an instinctive way of thinking and behaviour motivation (Sara swati 3). For Klerec, typical characters in literary works in novels basically are limited by specific characteristics and are called flat characters while round characters represent complex mass of characteristics of motivation. (Kartika Bene. 3).

## **5. Psychoanalytical Approach:**

What is important to know, is that Psychology is the study of mind and falls under the academic umbrella; some parts of it follow the scientific path; through explain mind works and what reactions are resulted.

Med Mahroof emphasizes the idea that English literature comprises several modern theories; psychology is one of them. It is considered to be a theory of personality dynamics

that dominates psychological analysis. As it is known, the academic domains of literary theory have been adopting the impending relation between literature and the novel. The psychological interpretation has become a systematic way to find the implicit meaning of any literary work. It helps to find out the comprehensive factors of the author's personality that assists to publicize his experience from birth to book period. Besides, psychoanalysis aims to determine that human behaviour is a result of certain interaction between conscious and unconscious. (Para.1).

For De Saussa, Freudian psychology is a science based on the unconscious *Id* and the conscious (self). It examines Freud's views from a modern perspective and predicts the relevance of psychoanalytic theories. He proposes a new way of thinking and analysing verbal and non- verbal action.(para.1). Modern philosophy is a theory that is concerned with human mind. There is a lot of knowledge related to the state described in modern psychology and the question about the same person related to the Freudian unconscious problem [para.2]. In psychoanalysis, consciousness is sometimes absent and other times are present while the human mind is almost all of the time in the unconscious state (3).

De Soussa has noted and asserted that the analysis of consciousness has more important implications for the concept of unconsciousness state. (para. 4). Freud reduced the stream of consciousness to the newest epistemological tool for understanding certain fields of individual's mental state. He denied that all states are conscious and ontological. However, all states of consciousness are perceivable (para.15).

According to Freud, psychoanalysis is a form of processing, a theory and a survey tool. He used three aspects of psychoanalysis to improve the understanding of human psychological function. In Freud's unique theoretical insights on the human condition, there is a new historical concept that is human are first animals controlled by instincts. (Theadora Kenny 1).

The purpose of Freud's psychoanalysis is to cement the phrase of the effect related to affective store. This process was later called **catharsis**, and the process of bringing repressed trauma into conscious memory which called **evacuation**. Psychoanalytic unconsciousness is a puzzling phenomenon since Freud started psychoanalysis more than century ago; it has made considerable progress, and there are many different psychoanalysis traditions and schools of practice and theory. However, some of Freud's primitive ideas like dynamic unconsciousness, development methods in addition to defence mechanism are still the basic tenets of psychoanalytic thought (Dahl 343).

Psychoanalysis of human behaviour forms the basis of overall relocations such as; expressionism and surrealism and has been the basis for modern writers including James Joyce and Thomas Mann. Specifically speaking, Freudianism is the only systematic point of view in the human mind (Quinn 342). From the perspective of sensitive and complication, interests and tragedy, psychoanalysis should stand in a messy and confused psychological point of view and this is the cultural history of centuries.

But he often expressed enthusiasm for critics. Specially professional psychologists who applied literature in a way that reduced the author's or text's or even both mental psychology computational research, thus, threatened literature to lose itself complexity. The result was the proliferation of psychoanalytical cells, and Freud's view clearly shows that philosophers and poets have long discovered the subconscious. (Quinn 342).

Freud's application of the concept may be divided to three main features; focusing the author's psychoanalytical conflict work occurs; only when dealing with real people. The analysis will be collecting information about the character, besides, focusing on the demands of the work and reader's fear. According to Norman Holland, the reader is the one who brings the fantasy, anxiety and unknown prejudice to the culmination (342).

Freudian interpretation is the most common psychological reading in the symbiotic relationship between Catherine, Heathcliff and Edgar ; which is manipulated in details in Freud's introduction to psychology. (Freud Para.1). Freud's analysis believes that the *ego* must be a male in order to successfully deal with the world to survive. The female ego must live through the male that appeared in Catherine's selfish acquaintance with Heathcliff and Edgar. Catherine neglected Heathcliff, because realistic assessment of her future can clearly recognize the social benefits of marrying Edgar, in addition to the degradation of the self (Para. 2).

## 6. Point of View:

*Wuthering Heights* most content is written from Nelly's point of view. She did tell the story from third person perspective. The ideas of all actors are present in the story, but this is only what Nelly feels at that moment and later on Lockwood's narration comes after. When Emily wrote the book, she saw the effect of this change; which was a shift from motivated, ancient class to new one. The novel is also gradually improved with the shift from ancient culture and strict, conservative patriarchal family life to further urban life. Moreover, the cultural background and social environment of *Wuthering Heights* moulds live soft characters to different degrees.

Many people ignore opinions when considering books. However, viewpoints can give readers an understanding of the story and can change the overall tone of the story according to the narrator. In *Wuthering Heights*, there are many different perspectives from different characters; therefore, readers can truly immerse themselves in the novel.

*Wuthering Heights* is full of false leads-although Heathcliff himself 'though not the only one' which committed many false leads. There is a special falseness which occurs due to the disturbing complicity with Heathcliff as an endangered adolescent, who returned from Thrushcross Grange is hung under a chandelier, checked that he is a burglar, and told Nelly

that the reason for not being invited to stay ; is the appropriate ways for their Lear (Lee 5). In other ways, *Wuthering Heights* anticipated many of Barth's complaints, although it caused more problems for readers; goal is the complacency hypothesis that shows knowledge of the author's own life, works and insights that are override readers to read the novel.

According to Burth's point of view, the literary image found in ordinary culture usually revolves around the voice of the author, his character and even his own enthusiasm besides the interpretation of the work is always carried out by the character who created it ; just like it is always in creation (197-143). For Lee, Hills Miller believes that Lockwood may be the spokes person for readers in the novel, but this is problematic because Lockwood is born as a followed character, but soon he becomes contempt. He has a nose bleed from his bad temper, and started yelling because of his own confusion, his depth of violence was beaten by King Lear (Lee 7).

Barthes defined the author as capitalism that insists on ownership. *Wuthering Heights* arrived at the cultural temple clearly deprived of ownership. Readers sometimes face random phenomena and seen to be non seen narrators. To Barthes, behaviour is a means to liberate words from their original source. He argued that is no more to act directly to reality but non transitive where a disconnection occurs and the sound loses its origin and writing process get started (8).

Bronte's works held a sense of tyranny that has no more existence at work, but absent. Moreover, it may dominate the readers. Although Barthes shapes the writer in the popular illusion and fiction, he wrote in a way that would help confessional regret but he couldn't deal with Emily Bronte's silence. And research can hardly rely on data about her own life or getting opinions from privileged source. There are few personal letters about real views on her own art (7).

Bronte's novel needs independent thinking and creative readers whose need an unforgettable novel. (10). The decisive relationship is the destination of the words in the text i.e., the reader rather than the origins (the author of the text) so that the interpretation can be freely performed but the only basic thing is the construction of the text and its unity. However, this unified method and antecedent is completely another matter (10).

From an other angle, the criticism of *Wuthering Heights* see it as more interesting satire with equal weight. Miriam Allot, considered the novel difficult, while Hills Miller named it complicity of praise. F.R Leavis, who is deemed to be the influential and insightful critic, talked in his book about the genius of Bronte. He spent some time recognizing the genius parts of Emily Bronte life ,but later on, he referred to the oval *Wuthering Heights*. Emily Rena Dozier, asserted that unless *Wuthering Heights* is coherent, that does not mean it is reader's fault (13). She points out that the novel has its energy; and this unique personality resists people's expectations to some extent. (13).

## **7. Gothic Elements in Wuthering Heights:**

*Wuthering Heights* is known for its grandeur. Its typical features include various, framed narratives, extra ordinary characters, ghosts and Sadism, which is also a theme of revenge. They all illustrate the reason of why the novel is usually placed within the gothic style. The novel and its relation with the gothic style have been discussed in multiple methods. Moreover, most studies proved that exploring creativity is the aim behind using gothic form by Emily Bronte, where her novel has reached a certain level of innovation. (Oda Para.1).

For instance, M Fenton expatiates [handles] the way Emily Bronte created a vivid character in her wildness scene mixed up with tragic and romance. While Patrick Kelly differentiated the sublime in *Wuthering Heights* from the gothic through Catherin's Queot as the deepest character mystery ; 'no matter what out soul and spirit is made of, but his and mine are one'.(Para. 2).

Emily Bronte, even unknowing, was impacted by the family environment of the gothic Heroine. *Wuthering Heights* has to do with Heroines who have basic positive power which helps them to fight Heathcliff's negative power, since he reflects their reality while the good side; the power that the rigid tragic heroine does not own and does not allow them to remain the same. (Para. 36).

Deliberately, Emily chooses to keep her creation closer and in touch to gothic style without using its features, but instead transforming it through her own imagination. To Marianne Thormahlen, Emily may have registered the impatience felt by many readers of gothic novels and the overly reciprocal commentary provided by writers like Ann Radcliff. (Oda 39). Emily tried to build a world which gothic architecture was neither ignored nor unconditionally approved. Besides, Emily's interested lies not only using the gothic style itself but in finding new things within it. Some scholars asserted that she is mainly influenced by gothic sublime in the ecstatic feature not by aesthetic, happy endings. (Para. 39).

For the setting, *Wuthering Heights* occupies a few square miles of the Yorkshire moors in which the environment is a basic feature because the region is isolated, in addition to the harsh climate have made the country's character sparse. When the novel was published, readers in cities and outdoors are shocked and influenced by locked world like animism.

Bronte, Nelly Dean and Lockwood's narratives vividly describe the forces and events of nature in order to show the relation between external and internal worlds in the novel. As Virginia Woolf comments on the novel taking into account that Bronte aims to convey something to her characters not only as impressions of hate or love but as one entire human race. She describes the magic that Bronte almost possessed while Barbara Benedict illustrates that Bronte is a curious, ambitious female security expert, but her curiosity has grown stronger and she has created her own unique reality.

The novel is full of annoying, hostile characteristics is endlessly burdened with false violence and relation against each other, and the actor does not consonant to any recognizable group of public attitudes. But, despite the existence of uncivilized characters, the novel has ambiguous moral concepts. The novel trades with eternal themes and endless interest by social class. (Mushtaque Ahmed 1).

### **8. The Horror Elements in *Wuthering Heights*:**

Gothic narrative novels involve the idea of delusions, savages and sectarians. Its characteristics include supernatural dramatic stories as a new form of writing during the late 1880's. David Daiches agrees on the view that supernatural elements of certain gothic story can be resulted from curses. He explains the view of family and home and even the wild concepts in Emily Bronte's novel. To Woolf, Bronte also deals with enthusiasm of human coexistence in order to protest the sovereignty of environment by human psych (Ahmed, Mushtaque 2). Supernatural may change into a ghost shape or previously, unanimated objects.

Arnold Kettle explains the resilience of the change when he asserted that Heathcliff shifted to devil towards all of people around him as; Isabella and Heriton; and that thing helps to identify and notice him easily. To Ellis, gothic consists extra-ordinary adaptation to the formal realism model to portray horrible passion by innovating, supernatural, terrifying and unspeakable gothic attempts (2).

#### **Death and Destruction of Lives:**

In Emily Bronte's novel, the character spends most of time searching for fate and death, which causes a similar tragedy and adds a colour to the novel (2). Bettina. L. Knapp pointed out the myth beyond time, and this mysterious background comes from the depth of the characters archetype friends. (Knapp 107). *Wuthering Heights*' setting and the use of natural images help to assess the impact of human life on the environment, and reconstitute the



natural influence that is constituted by its internal world. The novel's narrative form is puzzling in a another narrative form; which is the embodiment of the gothic style.

Concerning the British culture curiosity, it also contains the form of supernatural phenomena, the image of woman, and the character of Heathcliff; ambition can be seen as a perceivable violation of species and kinds. (Mushtaque Ahmed 2).

Although gothic novels were originally used formally for their supernatural functions, scholars often use them repeatedly. In the same time, it is proposed that supernatural elements appear in gothic novels, as deleting equipment for the novel. The experiences Lockwood passes through in the gothic area that is inside the posterior realistic tendency; which provides reader with a standard format and can be seen every day; so that reader's views on action come from most of the people in gothic actions and are therefore consist with others ; as Lockwood's experience came into being. In addition to that, gothic atmosphere is often spread through setting up out dated spaces. (Skjaldardotti 7).

## 9. Critical Reviews About the Novel:

*Wuthering Heights* is a tragic novel, beautiful and complicated with poor initial evil; from the narrator to the server to the main character, the novel's expectation is the unsuitable character, and each represents a way to highlight the error. (Unbreen. Para.5-6).

In order to study and explain the structure of the novel especially in the middle of 20<sup>th</sup> c, the so called new critical literature began a lot of interesting research. It is seen as an example of romantic literature, a tragedy or as a significant gothic feature. *Wuthering Heights* is confused, out of touch and unbelievable; the people who make up the drama have a fierce dispute over instinct, much crueller than the ideas before Homer's time, but it is not that there is insufficient evidence of ability (Anonymous 8). It is highly indicated book; it holds all the all the meanings of conventional criticisms that are confusing. But, it is impossible to start without finishing.

Many experts and critics have analysed *Wuthering Heights* from different angles. For the English critic Cecil, Emily is a mystery herself while Keitel believes that the novel is an appropriate feature within the theory of conflicted class. (Basirizadeh 1623). She wrote about her painful height which causes a remarkable social distractions in her life (1628). When she writes about a kind of natural civilization, she does not avoid the bad things. Nature can see that it is beautiful, but it is difficult to avoid the development of natural civilization, where it may lose its credibility. (Basirizadeh 1632).

The prototype of *Wuthering Heights* fell on the gothic novel; it contains all literary elements, such as symbolism, dark and classic gothic novels. It is unique for plenty of reasons and proposed by multiple different narrators. Nelly Dean and Lockwood used flash back in delivering its events smoothly. The language is incredible, in addition to fresh and powerful figure of speech and literary images which contribute constructing the text style. (Sunita Sinha 2). In contrast, the events of the novel are full of contradictions; the environment of the farm is in contradiction with the heights and the companions of people and their life paths.

When the novel was published, critics were surprised by its peculiarities of the characters and the frustrating environment. Moreover, the author uses features of supernatural deep bonding effect. All of injustice, abhorrent hatred, revenge, class conflicts, complex relationships and many; all are pillars of the novel starting from innocence redemption and getting access to retaliation (3). The weather portrays the barren life on the heights ground, while the storm on the hill side reflects the sentimental turbulence in the living character.

The extremely natural use of the propeller made the incident extremely serious, which exacerbated the pain and appeal of information and all characters remain in touch with pain along the novel (Sunita 4). The novel can be considered as a story to dealing with the life and history of two families within the frame work of M r Lockwood's visits to Yorkshire region

(6).since love is a central theme and central basis of the plot. It can not refutes the argument that it is related to pesticides (6).

## 10. Conclusion

Previously, the investigator defined what characterization is. The researcher has attempted to provide comprehensive overview about psychology as a whole starting from its early beginning to reach its features and other several aspects; Sigmund Freud in particular, in order to get a look on his theories of the conscious, unconscious and personality. Also, this chapter discussion has been about the different critical reviews on the novel and the author within the gothic literature. The study, indicates gothic elements in British novels mainly *Wuthering Heights* by Emily Bronte and trying to discover for what reasons are use. The research also aimed to detect in what extent Emily uses gothic and aptness spell out her contribution to English gothic literature which can be dependent on the ability of receptiveness of readers.

**3.**

## **Chapter three**

### **Psychoanalytic Examination of Catherine's and Heathcliff's Revenge**

## 1. Introduction

Ultimately, this chapter investigates three main features. In the very beginning it puts in the reader's hands an analysis of revenge as a concept. The first element is Freudian psychoanalytical study of Catherine's character in the one hand, and a brief description for her mental appearance, on the second hand. While the second element is about, Heathcliff's representation of revenge. The third element is about the influence of the two main characters over their relatives which passes later on, through their sons.

## 2. Psychoanalytical Study of Catherine's and Heathcliff's character:

The story starts with the growth of love between Catherine and Heathcliff and then, it drew a tragic ending to their spiritual connection after death, while Heathcliff's love and then revenge is born from his frustration, it adjusted the cruel treatment of the rich over simple people. (Namiya firdous. B. Nadaf.99).

In addition to Harmony, kindness and tenderness, human love also includes fright that transforms into pain, judgment, and revenge. (Elena Taralunga Tamura.77). Revenge in the novel can be betrayal and justice. It may be a blind desire to make part of the behavior of human wisdom; something that humans wish to control and the reason why uncontrollable desire storage results can be destructive is because, it makes individuals reluctant to do whatever they like by their own standards. (Yulitami Annisa Pandia.24)

Sometimes revenge becomes one of the impulses that pushes human and gives him a reason to keep alive planning, sometimes it holds the meaning of reverting back to immature behavior from an earlier stage. With another utterance; it is someone's efforts to get others in trouble and seeking to see them suffering and bothered. (Yulitami Annisa Pandia .25).

### 3. The Freudian Psychoanalysis of Catherine's Character and her

#### Representation of Revenge:

Catherine's feeling towards Heathcliff is close to an instinctive affinity-uniform identity; which is a very strong feeling.( Kiranezy.9). She hopes that Heathcliff would become the aspirant and asks him to make more commitments. ( Kiranizy.9.10). According to the novel Catherine is described as pretty ; as Nelly describes her. She has the most beautiful eye and the sweetest smile...she has a long locks of beautiful brown hair as Heathcliff describes it.(5). She establishes a sense of love-hate relationship over Edgar and Heathcliff. (Kiranizy.10).

She laughs at Heathcliff's dramatic contrast; that is clearly apparent in his inferior performance. She described his looking in a bad way. Her love is an instrument design that breaks Heathcliff with arbitrary, sporty way and limits his various needs. Furthermore; she declares that both Heathcliff and Edgar are the reason of her sadness saying : 'you broke my heart ,you killed me...'. In addition to her selfishness, her personality is also unconstrained and that is illustrated from her birth. She has been living a free life through the novel .(kiranizi 10).

Moreover, Catherine does not abide by discipline and house's laws , she just abide by what she tells . the same thing as Mr Earnshaw alive and her strange behavior remains the same; since he did not like her grumpy.(Kiranizi.11).

About Catherine's identity and how her personality intertwined and affected Heathcliff's character; it can be explained with the help of defense mechanism .(Kiranizi.11). According to Anne Williams; Catherine could not sympathize with others, sarcastically, her coincidence with Heathcliff did not allow her to consider her feelings; because of her autonomous; independent and different with her own. She has double characters ; which makes from her one coin with two faces , also she is dual in psychology and both Edgar and Heathcliff see her

two parts of her unique character; the first stands for true love while the second stands for status, richness and authority.(Kirentzy. 11).

She was a source of imprisonment. More than that she makes Heathcliff savage and decent.( Kirinzy.1). when reading the novel, it is obvious that Catherine's behavior has changed; no matter how , whether in grange, or in the Heights. She is not sure what to become .Instead of being satisfied with the life of a married woman , when Heathcliff returned; the childhood scenes of Catherine's and him is repeated, and that is reminiscent of Freud's terms ;gladness principles and vivid principles.

Catherine's character is built to be against the principles of reality; which is not feasible for her adopting with society.( Emma Borg..5.6). She believes that her misery started when her brother ordered her and Heathcliff to separate .( Emma Borg.9). Regarding Freud's speech about society; most rebellious pursuit of human requires oppression , while civilized behavior must involve personal misfortune.( Kiranizy.6).

Catherine was crazy from the beginning .When she was dating Edgar; she is forced to change and become social person because of the super ego Edgar and that lead to her misfortune .( Brog. 11). And when she can not be remembered she became full of violence since she puts her decisions and neglecting other's ideas; no mater what is about. Sometimes she pretends sick and other times , she keep acting and saying : ' am going to cry...'just to get access to her hidden target. Her healthy life before Heathcliff was restored ,no one dared to disobey because her doctor told family members they should not contradict her. No one could stop her hope and energy for funny life and her rebel targets in particular.( Brog.18).

The case of Catherine is difficult to explain; she married Edgar to solve her love but it was the wrong choice. Although, her conscious says another decision; which is; Heathcliff is the one she should marry, besides the motivation to fight for; can not eliminate her desire (Elena Taralunga Tamura.77). She unknowingly used the flogging to beat herself in first place, and

therefore used Heathcliff and Edgar intermittently .(77). Catherine's true character mentioned the innocence of childhood and fully understood her personality. Throughout the novel Catherine rudeness naturally develops a happy, indulgent, rough, wild and unrestrained character without worrying, shy and reserved. Of course this is also one of the most authentic primitive ecological features of her.( Kang Haibo .1827).

Catherine's feeling towards Heathcliff is eternal love as she claims; it will never destabilize like mountain rock. Her tragedy can be unfolded from various perspective; she can not get the love of her father and also her brother ,in addition to that, standing with the one she loves is her first aim ,while her marriage relationship is a self interest no more.(1827).

The female protagonist Catherine was some how a boyish girl; her character traits wild, stubborn and rebellious, aggressive side. Her attempts to act the ego all are fails, where she was able to balance between Edgar's super ego and Heathcliff's id.

Catherine's changing love to Heathcliff was just behind greedy reason but her love used to be a comfort and hope to him. She is inspired by puissance and wealth which becomes a price to loss her love.(Li Ri.2)...'.my love for Heathcliff resembles the eternal rocks beneath, I can not live without my life; I can not without my soul' he never know I love him'...Catherine argued.( from the novel).

She does not denied Heathcliff's love but she pretended good in front of him; that feeling could fuel feeling of hate inside her and all her attentions shift to demonstrate that she can stand without him after his comeback to Grange .(Tamura.69). Although, the difference between both. But, Catherine is the only member who regards him as a friend. (Kang Haibo.1).

Catherine was free spirited, beautiful, spoiled and often arrogant, and because she is headstrong by nature; she was struggling between her wild enthusiasm for Heathcliff and her social ambitions, her selfishness caused pain to both men who loved her.( the novel).



#### **4. Freudian Psychoanalysis of Heathcliff's character and his Representation of Revenge:**

It is said that people, should treat each other as they would like to be treated; for Heathcliff taking revenge is a bitter sweet thing and people should always get what they desire. Revenge takes birth from Heathcliff's frustration in love and the cruel unjust treatments made out, or meted out to him by the rich class.

The protagonist Heathcliff was discovered by Mr Earnshaw and is taken by him as adopted child. He forged the complicated and contradictory identity in the Earnshaw family; he seems to be as complex and ambiguous figure by many critics, his confinement reflected on his behavior which is explained by Sigmund Freud's psychoanalytical concept; defense mechanism; which occurs when individual ego can not meet the demands of reality, it maintains a socially acceptable self-image through the unconscious mind.(Arlind Karanezi.2).

Heathcliff seems to be as an attic boy; who is growing up. and may be more importantly, he is restricted psychologically and the central character in the novel as consequence of restriction and subsequent destruction. Indeed, it is vital to analyze Heathcliff's penalty Zone to understand his destructive motives. Regarding heathcliff's identity characteristics which are vague; it may be the cause of his unstable behavior and the reason of calling him the destroyer of the world not only him but every single character in the novel is villain.( Samantha Przybylowiz).

Besides, Nelly and Lockwood narratives have deserted in the position of the narrative frame; which makes Heathcliff seen to exceed the guilt of other characters.( Karanezi.4).Heathcliff gets his revenge on Hindly by escaping out of the moors , and acquiring a mysterious fortune; he treats him with limits;to get access to his purposes. He helps him out of his gambling by lending him money, that he can not pay back in order to get wuthering Heights plantation.

According to the novel Heathcliff is a savage in the sense that he is untouched by social norms, arrogant and hyper aware of himself; he is quite personality but looks very negligent; he is gypsy and etiquette agent , has dark skin. He is older than Catherine with 20 years.( the novel. 5).

To many critics, their understanding of the novel and its main characters is differ. In his turn, Heatcliff prohibits to live with restricted mode, furthermore ,he is a symbolic feature; standing mentally slapped in the novel .(Karanezi.4).

First case, Heathcliff's identity is only blurred when analyzed outside the prism of confinement. Secondly, he does not only restrictes and controlles the other characters, but also escaped his prison. Thirdly, the experience of the grim psychological reality in the text , Heathcliff has achieved a certain degree of peace in the study of freedom. He prevented to escape from his psychological taboos; which would only make death; a possible state of liberation.(Karanezi.5).

Seeking to understand Heathecliff behavioral motives; the research returns to psychoanalytical theory prying; which is a form of research that focuses on human psychological work, its application in literature helps to better understand literary characters. It provides readers with insights into their psychological world.( Karanizi.5). One side of freud's theory is the dual consciousness; when it comes to unconscious; it contains all behaviors and the main driving force behind them. As it is mentioned in the previous chapter; human psych is encompasses of super ego, the ego and the id ; this later activates certain conscious processes called defense mechanism; which stands on basic concepts,such as; repression and sublimation that help to manipulate Heathcliff character in order to construct judgments on hidden motives.( Karanizi.5).

Heathcliff is an ambiguous figure who leads many critics using freud's concept to study the distress that dominates human activity. To Tyson; a literary text that describes human

behavior in which the author's behavior will include psychoanalytic principles that are conscious of these principles, regardless of whether the author is writing that article or no. (Karani.6).

Heathcliff childhood is the most critical part of observing his life, in the very beginning of the novel; Heathcliff was not in the place where he first is brought home, he is seen as an object instead of human being referred to is grumpiness.

Researcher's first looking of Linton 's action is paved to discover that; dentritic cells' disgust and suspicion towards Heathcliff are also blocked by Linton's response awful things. The external position of Linton is related to his own slow state; since he has no family belongings; a broken leg that means a person, especially a child without relatives on the one hand, having this mysterious origin frees Heathcliff from society shackles. On the other hand it makes the identity more complicated and ambiguous. Throughout the novel, he looks for a place related to the Earnshaw family and their house and strives to establish implicit relationship related to it to destroy the image of being adopted ; a waif without root. (Karani.6).

Old M Earnshaw gave him that name of his dead son and this appears in his treatment over Hindley. (Karani.6.7). Despite Hindley's treatment of Heathcliff; for instance, sending him into the attic until dinner is over. His literary development began with his experience of attic feel also into the basement. Consequently, he activated the defense mechanism; namely, suppression; thoughts, memories and sentiments Freud believes that repression is the basic stone of defense mechanism while no self or super ego consciousness can be considered unconscious indoors. ( Karani.7).

Heathcliff as an adopted has no self-improvement, his lack of main psychological survival needs like sense of belonging or to be loved keep him with no social attachment. According to Bernard J Paris; human beings behaviors are a psychological approach to the conflict between

characters and literature claim that Heathcliff's original defense was separation.(Karanizi.7). In a way, Heathcliff told Hindley, Catherine and even Nelly that they could not bear him , he began to evacuate and seemed to keep it as far as possible.(kiranizi.7).

Moreover, he protected himself from Hindley's attack from the moment of coming to *wuthering Heights*; he dismissed Hindley's blow in the blink of an eye, but his pinch could only make him move to take a breath, and when he lose the ability to extricate himself due to an accident he would open his eye. Regarding Heathcliff is not only protecting himself but he fights every counter attack is faced him. For instance; he used to attack hindley by using Mr Earnshaw's preference to control and punish him.( karanizi.7.8).

Heathcliff actions are done with the sole purpose of making his enemies lives as miserable as possible; and Catherine Linton is one of Heathcliff's many adversaries; suffers immensely as a result of Heathcliff's tormenting with a deceit way ;which is forcing Linton to sign a will that gives Heathcliff all ownership of the land , formalin belonging to his enemies, and that act is cruel treatment towards Catherine Earnshaw too.

Heathcliff performance in this regard was as long as M r Earnshaw is a live but after his death the situation totally changed when Hindley received Heathcliff's revenge[Karanizi.8]. Heathcliff has been abused physically and mentally and he gets chances to build himself through certain contact with Catherine, his possession [relation] with her helped him to feel happy and makes him easy to form his own identity even though his dynamic characteristics do not hold sense of soft strong man or the gorgeous ,softness features . He shows the propensity of becoming a prophet; independence vs mystery and rebellion. To Meghan Boy; Heathcliff has complex identity and personalized fragments of change while other critics believe that his lack of persuasive character is not true, but a force of nature. (Karanizi.8).

In case when character's function within a text is regarded as projection of psychological impressments; the external condition of Heathcliff does not necessarily indicate sin.

Nevertheless, his change of identity reflects the role of traditional gender by demonstrating the binding power of men.(Kiranizi.9). Through reading, in the form of Victorian Hierarchies and conservative society, Heathcliff became a primitive character. Therefore, depending on the situation and constraints the different personalities of him appear very obvious ; every time he is under pressure from the surrounding environment, there is always a situation where multiple people accompany him. According to the novel, heathcliff is considered to be consisting of several inconsistent sides, but his fuzzy personality becomes more formalized and shaped through restraint disconnection from Catherine .(19).

Regarding, the inhuman experience of childhood belongings and love contributed to Heathcliff's state of mental inprosonment, besides the inability of the catharsis ;here about Heathclif's pathological behavior is still the result of psychological experience.( Karanizi.19).

Freud's defense mechanism provides more explanations and reasons for this filling behavior.(19). Although Heathcliff was recognized and attained a high social status, he still could not achieve his satisfaction by restricting others; after Catherine's death in particular, there was no meaning to exist. ( Sabah A Shacury. 8). He can not find the true feeling to worth living without her; whether he controls other characters or not. For him history can not be restored. ( shacury.8). his violence itself resulted in unfortunate costs and internally proved to be more harmful and destructive than social practices that restricted his personal rights and love of himself and Catherine. (Shacury.8.9).

His rebellion kept in growing to become social than limited to particular individuals . Dorothy Vangheat argues; the enthusiasm of Heathcliff and Catherine is ordinary without losing the initial strength. Nelly told Heathcliff to forgive his wonderful admonitions and leave the punishenemt to God, while his answer was no and that God will have not that kind

of satisfaction. He adds that he hopes to know the best way to revenge, but he Does not say it he just plan when he thinks of it, that helps him to not feel pain. (Shacury. 9) .

The reason of hate is that Heathcliff seems to be the main culprit since childhood ; Catherine was abused in terms of betrayal and natural temper[ Sirajuddin Ahmed. Para26]. His cruelty stems from his noble skills ,and all kinds of bad experiences in life make the people he hates at a loss every where all lead to his changing from an object of violence to a source of hatred but in the end he got the revenge he longed for by chosing his fate.[ sirajuddin Ahmed.para 27. 28]. For instance; a way to take his revenge; according to the novel

; Heathcliff broke off the torture with Isabella ; Edgar's sister, also to make Catherine sad and tragic regardless she is the only hope of his happiness even the reason of his existence.(Sirujuddin Ahmed. Para. 11).

the Research may set some obvious reasons leads to Heathcliff's revenge among them; Hindley's bad treatment to him; his low status in the Earnshaw family and also, the Linton's lack of sympathy. But the main reason was Catherine's changing of love towards him.(LiRi.3). His revenge does not stop at one person but it even run with his children.

## **5. The Nature of Relation between Catherine's and Heathcliff's and Its**

### **Influence:**

Indeed, from the perspective of traditional concepts both Heathcliff and Catherine are between families with unequal social status, where the hierarchical system of patriarchs determine that it is very difficult to combine the two. After all, they can not survive in isolation, they can still detached with life and society also living in the eyes of other; since their only wish is to stand together .(Kng Haibo.1828).

Although Catherine's love to Heathcliff was real. But she prefers to stay with Edgar to get wealth to fulfill her personal needs and go back to Heathcliff. Unfortunately, destiny is not

always as she wishes; since Heathcliff return is strong, unbowed especially, when he perceive Catherine's marriage; as a second motive to get revenge from all, after Hindley's savagery. (Kang Haibo.1830).

Marrying Isabella Linton was one of his plans to pay his revenge; where he began interrupting Catherine's peaceful welfare life. Besides, Penalizing Hindly's implacability. Moreover, he calls his son marrying catherine's daughter to gain Linton's property 'Thrushcross Grange'.(Goban Hasan.21).

Obviously, when taking revenge action; he may ignores many moral factors and ethics. Therefore, some damages may be caused and may harm a person .(Gendhis Af Rinno.5). He devotes himself just for revenge, which makes him own a low sense of empathy over surrounding people who needs help (Gaban. Hasan.14).In addition to low self-esteem .

He left *wuthering Heights* and returned after three years without any reason ; his Id side was driven away, neglecting his super ego. So he just wants to satisfy his instincts by seeking revenge and for reconvenes with Catherine; who represents ; id, ego and even super ego all together , she is unaffected by reality or logic , while him devoid for ethics. Catherine seriously caused a lot of troubles; her getting married with Edgar was wrong step, even though she knew she should marry Heathcliff but she follow her greedy side. Eventually, the way to take revenge is to punish herself first.(Tamura.77).

## 6. Conclusion

As it is discussed above,; the researcher expatiates the theme of revenge that dominated the major part of character's life in the novel. This chapter includes the analysis of revenge; basically, it tackles with the Freudian psychoanalytic concepts; id, ego and the super ego. It examines both characters' background and shows readers their psychic status, All in all, this chapter discusses the way of taking their revenge along the novel ; their representation of that theme and its results and impacts over them.

## **General Conclusion**



7.

## General Conclusion

Gothic as a term is relating to style of Writing which describes strange events that occur in strange, mysterious places, or related to a style of architecture which was known in Europe between the 12<sup>TH</sup> and 16<sup>TH</sup> centuries. when speaking about Gothic in fiction ; gothic horror , it can be seen as a genre of Literature that is covered by horror, and Wuthering Heights is a great example of gothic novels ;where Emily Bronte tried to depict gothic in vivid picture ;that is hidden by human principles in the novel.

Indeed, that every little detail in the novel is gothic, Emily describes gothic everywhere particularly Catherine and Heathcliff ; those who led love to revenge and hate; which makes the novel interesting piece in British writings and universal literature.

Revenge can be defined as the act of taking harmful reactions against an individual in response to dissatisfaction, whether real or perceived, sometimes is considered as the only way to exact punishment. Revenge involves an attempt to get even by inflicting similar harm to the person who initially seeking revenge, and it is often planned out over a period of time.

Bronte manipulates with that theme which is both characterized in both Catherine and Heathcliff to satisfy their impulses with socially acceptable way besides, it highlights important events, personality defects, and roads to destruction.

They are soul mates; who have an affinity for each other, that draws them together irresistibly.

According to Freud love is assessed by the activity of ego, and if does not happen there will be illness. But all of that is for a period of time and everything has changed to worse, when Heathcliff starts spending his most of time plotting to bring misery to those who have wronged him, as a result every one dies except young Cathy and Hariton.

Psychoanalysts claim that the inner machinations surrounding revenge fascinate human from time to time .Depending on who he is, where he is, and unique circumstances plot ; where revenge is often served to remind and warn others to not underestimate the person they have misconceived. Then, psychoanalysts found that instead of quenching hostility, revenge prolongs the unpleasstness of the original offense or delivering justice, it creates just a cycle of revenge.

All in all, the tragedies, the wrong-headed-decisions and the cowardice besides, judgmental rejection of the past life at Wuthering Heights and even Thrush cross Grange are reserved and subsumed in the renewal of hearts, mind, and soul of young Catherine and Hareton.

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## المخلص

رواية مرتفعات واذرينغ هي رواية من الأدب الإنجليزي تروى على لسان الخادمة نيلي ثم لوكوود للكاتبة إميليبرونت، وقعت أحداثها في المكان الذي يدعى مرتفعات واذرينغ، حيث تقطن عائلتان في مكان منعزل وجميل هما عائلة ايرنشو التي تكونت من السيد و السيدة ايرنشو و ولديهما كاثرين و هندلي، و في الضفة الأخرى توجد عائلة لينتون أفرادها السيد و السيدة لينتون وأبنائها ادغار و ازابيلا. تبدأ الأحداث في أخذ مجراها في الوقت الذي يسافر فيه السيد ايرنشو إلى مدينة ليفربول، أين يلتقي هيثكليف الطفل المشرد اليتيم و يتبناه حيث يعتبره كفرد من العائلة، الشيء الذي لم يتقبله أفراد العائلة خصوصا هندلي، الذي أكن له كرها شديدا، خاصة بعد وفاة السيد ايرنشو. و بعد عودة هندلي من المدرسة العسكرية التي أرسل إليها، أصبح وضع هيثكليف أسوأ من قبل بسبب العنف الذي طبقه هندلي ضده. لكن صداقة كاثرين كانت سببا في التخفيف عنه. و مع مرور الوقت كاثرين تتزوج ادغار من الطبقة الراقية لتتعم بالنفود لكن سرعان ما يتحول فرحها إلى نكسات، حيث يتزوج هيثكليف من ازابيلا أخت ادغار ليبدأ انتقامه يشق طريقه. بعدها تموت كاثرين وهي تضع طفلتها بعد أن تكبر كاثرين الصغيرة تتزوج بابن هندلي ايرنشو، بعد ان يموت هيثكليف و ابنه. الرواية التي احدثت جدلا في الادب القوطي و التي تحمل جملة من معاني الحزن، العاطفة، الحب و الانتقام، بطلاها هيثكليف و كاثرين. و قد ركزت الرواية بشدة على الجانب العاطفي النفسي للشخصيات حيث أظهرت واقع كل شخصية من جهة و كشفت خلفية كل فرد من جهة اخرى و ذلك كان بفضل نظرية فروود التي تعرف باسم ميكانيكية الدفاع و التي بدورها عالجت نفسية شخصيات الرواية على غرار الثنائي هيثكليف و كاثرين فقد كانا يختلفان عن البقية ويحاولان رسم طريقهما الخاص، لكن كل الظروف لم تكن لصالحهما وهاهي الصداقة تتحول الى انتقام ويكون هم كل منهما سوى الاطاحة بالأخر لأسباب عدة يعالجها الباحث في هاته الأطروحة.

**الكلمات المفتاحية:** مرتفعات واذرينغ، انتقام، كاثرين، هيثكليف، ميكانيكية الدفاع