"Harmonized by the earth": Land, Landscape, and Place
in Emily Brontë's *Wuthering Heights*

BY

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ABSTRACT

This thesis focuses on the implications of location on the characters of Emily Brontë's *Wuthering Heights*, concentrating on three key concepts: exile and the idea of "location," confinement in a limited community, and embodiment of the landscape.

Chapter 1 argues that the characters are exiled, othered, held separate from the larger social body around them. As a result of this exile, the characters of *Wuthering Heights* become the limited population of their own exiled community. Chapter 2 argues that, as a result of being exiled, the characters become confined within the limited social body. Some characters work to confine others, some overcome limitations of gender, and others fall victim to those who seek and gain power. Chapter 3 takes on the idea of the characters becoming citizens of the landscape. The moors are the catalyst for their exile and subsequent confinement, but also, paradoxically, become home.

As a result of these three concepts, the landscape becomes indicative of who the characters are. The characters cannot break away from the moors, cannot rejoin the larger social body, and cannot separate who they are from the moors around them, because they become intrinsically connected to the landscape.

INTRODUCTION

"Harmonized by the earth": **Land, Landscape, and Belonging**

Set on the Yorkshire Moors, Emily Brontë's 1847 gothic novel, *Wuthering Heights*, created a new community that was human but that was also, paradoxically, unreachable and unfamiliar. In the novel, the landscape acts as a way to perpetuate the idea of the gothic—the alarming, the supernatural— by adopting a visual cue that creates the perception of wrongness.

Brontë's creation of an unfamiliar community, tethered to landscape, is evident in her definition of the word "wuthering" on page one. Creating the word just as she creates landscape, Brontë defines wuthering as "being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather" (Brontë 1). The limited community is defined by the landscape in which it is located, and this environment embodies the stormy, tumultuous tale that the definition of wuthering foreshadows. The entire narrative is, first and foremost, situated in relation to the moors, the place that becomes synonymous with the characters and the plot. For my thesis, I am focusing on three separate parts of *Wuthering Heights*, but three parts that are all anchored in the effects of the characters' connection to life on the moors: life separated from the larger social body, life with each other in the limited community, and life attempting to understand self in relation to oneself, to others, and to the idea of mortality.

The most vital piece of the *Wuthering Heights* is the specific, isolated location. Therefore, for my thesis, I chose to follow the consequences and impacts

of the characters' being situated on the moors of Yorkshire. I purposefully chose to work solely with *Wuthering Heights* because it has so many layers to peel away in relation to the gothic, the characters, and the landscape. Studying just one novel allows me to consciously explore the mental and physical implications of place on the characters. Due to their separation from the outside world, the characters are exiled from society and experience the physical and mental confinement of strict expectations and the changing power dynamics while solidifying their connection to the landscape.

The anchor of drama in the novel is in the landscape, but while an anchor is a steadfast, solid image, *Wuthering Heights'* landscape is also the driving, shifting force within the novel. Landscape in the novel acts as both an ever-present, stationary place that links the characters to one another and situates the story in relation to its population, and at the same time, acts as a driving force that changes the characters' story. The landscape is so integral and instrumental in the novel that it becomes akin to a main character, but a character so complex that it cannot be read as either protagonist or antagonist. Although biographical connections are easy to make between Emily and her characters' isolated lives and love of the moors, I avoided a biographical reading of the novel, instead utilizing a formal reading of the way landscape functions through the text of this female gothic novel.

In *Literary Women*, Ellen Moers explores the great female writers, such as Emily Brontë. The chapter entitled "Female Gothic" explores the work that female writers have done in the Gothic genre since the eighteenth century. Explaining the Gothic genre as having to do with fear, Moers explains that Gothic

novels "fantasy predominates over reality, the strange over the commonplace," and that the "auctorial intent" in the gothic is "to scare" (Moers 90). The original reviews of gothic novels "tended to emphasize the physiological reactions" to the Gothic, such as hair sticking on end, curdling blood, the quickening of the heart—physical reactions to the frightening Gothic novels (91). Readers of the Gothic genre came to expect the shocking.

In a tale of "graveyard lusts and wandering ghosts," *Wuthering Heights* takes on the ideas of the Gothic (100). But, what is scary, or the scariest part, about *Wuthering Heights*? Despite the presence of ghosts and Gothic elements, I argue that the most shocking elements are the inhabitants' lack of humanity, immorality, and unrecognizable human actions for the everyman.

The frightening part of *Wuthering Heights* is the otherness, the cruelty, and the revenge that the characters are enacting on each other. The characters in the novel treat each other in ways that cannot be understood by members of the larger social body, because they are not part of that society. Instead, the landscape they are living on, the moors of Yorkshire, separates the characters from the outside world, causing them to become strange, other, and unrecognizable to civilized people. The distance between the members of the moors society and people from the outside world is represented through the character of Mr. Lockwood. Lockwood, the narrator, "established our distance from the central Brontë world," representing the sensibilities and expectations of the normal, understand world (Moers 101). Lockwood acts as an intermediary between the reader, the normal world, and the world Brontë creates on the moors. Lockwood serves as a reminder of what is normal and expected, in

comparison to the monstrous people he meets on the moors. Ellen Moers asks "What are monsters? Creatures who scare because they look different, wrong, non-human" (101). In the case of *Wuthering Heights*, the people do not look like creatures, but instead act like it, especially Catherine and Heathcliff. The inhabitants of the moors, most notably Heathcliff and Cathy, develop such an ingrained bond with the landscape around them that the landscape becomes more representative of their self than Lockwood, or the larger social body.

The landscape becomes a mirror for the characters, especially Catherine, to see and understand themselves. Just as Sylvia Plath's "Lady Lazarus" shows the self-hatred of women in the Gothic, and the monster in the Gothic become the self, *Wuthering Heights'* landscape acts as a mirror through which Catherine can come to know and judge herself in relation to her surroundings. Moers describes the Female Gothic as a genre where "woman is examined with a woman's eye, woman as girl, as sister, as mother, as self" (109) In *Wuthering Heights*, Cathy has few female, human options to compare herself to because of her exile in a space disconnected from the larger social body. Instead, Catherine finds herself in relation to the land, which "gives visual form to the fear of self, to hold anxiety up to the Gothic mirror of Imagination" (107). Due to their shared connection to the landscape, Cathy and Heathcliff develop a strong connection to each other. Cathy can see herself, and the connection she desires with the wild landscape, reflected through Heathcliff. *Wuthering Heights* becomes a tale of the Female Gothic and an attempt to understand self in a space of being othered. The landscape acts as both instigator and savior in relation to the characters' disconnect from the larger social body.

Trajectory of the Text:

Upon rereading *Wuthering Heights* for my thesis, I wanted to understand the implications of place on the lives of the characters. The characters are affected in several ways due to their decision to live in such an isolated environment in the moors of Yorkshire, England. The implications of living in such an environment are consciously explored throughout the novel. Critics have worked to understand the importance of landscape on the emotional state of the characters, but my project intervenes specifically in order to understand the consequences of exile, confinement within a limited community, and embodiment of the landscape changing the dynamic between object and subject.

Critics such as Nancy Armstrong and Amália de Medeiros Cunha Gready argue that the moors are symbolic of Heathcliff and Catherine's inner wildness, that nature becomes representative of their connection[1]; my project argues that the wildness and isolation of the landscape displaces the characters from the larger social body, confines the characters to the home and limited community

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[1] In her book *Emily Brontë In and Out of Her Time,* Nancy Armstrong argues that "nature remains the repository of the authentic self and the constituent element in Heathcliff's character, but nature no longer serves as a source of benign possibilities" (Armstrong 370). Continuing to argue this point, Armstrong states that "nature bares its teeth and claws," showing that not only is Heathcliff represented by the nature surrounding them in the novel, but also that the nature that is representing him is an unkind and wild one (370). In her article, "We Are Heathcliff: Primordial Symbolism in *Wuthering Heights,*" Amália de Medeiros Cunha Gready argues that the wild landscape represents "the threat posed by the love of Catherine and Heathcliff," a bond that becomes so much a part of who they are that they "describe their love" in terms of the landscape (21).

they create on the moors, and simultaneously becomes a material embodiment of Heathcliff and Catherine's relationship.

The chapters in my thesis focus on key concepts that connect the landscape to its implications on the characters: exile and the idea of "location," confinement in a limited community, and embodiment of the landscape. Chapter 1 argues that the characters are exiled, othered, held separate from the larger social body around them. As a result of this exile, the characters of *Wuthering Heights* become the limited population of their own exiled community. Chapter 2 argues that, as a result of being exiled, the characters become confined within the limited social body. Within this confinement, power is unbalanced and sought after. Some characters work to confine others, some overcome limitations of gender, and others fall victim to those who seek and gain power. Chapter 3 takes on the idea of the characters becoming citizens of the landscape. The moors are the catalyst for their exile and subsequent confinement, but also, paradoxically, become home. As the citizens of the newly founded limited community, the landscape becomes more than a location, but becomes their city, their nation, their home. Even more than that, the landscape becomes an embodiment of the characters. As a result of the three topics discussed through this thesis: exile, confinement, and embodiment, the landscape becomes indicative of who the characters are. The characters cannot break away from the moors, in life or death, cannot rejoin the larger social body, and cannot separate who they are from the moors around them, because they become intrinsically connected to the landscape.

These specific topics are each necessary in order to understand the consequences of place in *Wuthering Heights*. Building on each other, the topics are inseparable from each other and the location, as the topics become layered in order to reveal the multilayered consequences of the characters' living in this place. Exile, confinement, and embodiment in the land are both requirements and consequences for the characters living in this untamed, intense environment. The location of the characters on the moors enacts irreconcilable psychological consequences of the two families, the Earnshaws and the Lintons, as a result of living so separately from society. The two houses create their own culture and expectations due to their isolation from society, but Heathcliff and Catherine become separated from even this confined community because of their connection with the environment and to each other. The landscape pulls them out of even the reconstructed social body of the homes. The wild environment acts as a mirror, embodying the characters that live there.

In chapter one, "Exile and the Idea of Location," I argue that the result of geographic isolation is societal exile. Due to the lack of ease of travel and communication during the late eighteenth and early nineteenth century, the characters that inhabit the two manor houses—Thrushcross Grange and Wuthering Heights— create their own version of culture and society on the moors. Out of necessity, the two families living on the moors— the Earnshaws and Lintons— interact, becoming a limited community outside of the larger social body. While the Lintons of Thrushcross Grange are initially bound to social expectations, all of the characters in *Wuthering Heights* become more isolated and enclosed as the story progresses due to their position in the isolated

landscape. Due to their limited population and proximity, the families intermingle, eventually becoming one family.

Many of the characters move between the two manor houses, and, in the end, the "homes" become difficult to delineate due to such an intertwined and self-enclosed location. The collapse of boundaries between the houses enacts the collapse of boundaries between families and individuals. The two main family lines become so entangled that the two family lines become one— one family to oversee the two homes on the moors.

This hybrid family further distances the community from the outside world, which is evident by the intrusion of an outsider, narrator Mr. Lockwood. Lockwood's presence in the novel serves as a measuring stick for normal social behaviors, allowing the reader to understand the consequences of social exile on the Earnshaws and Lintons. As a result of the landscape-driven exile, the characters cannot rejoin society, and must remain exiled in their limited community on the moors. However, the confinement in this landscape causes the characters to form an attachment to the scene of their exile, transforming their exile into home.

In chapter two, "Modes of Confinement in the Limited Community", I argue that the exile caused by the landscape further causes separation from the larger social body by confining the members of the limited society. Mental confinement is inevitable in their exile, but the characters also experience confinement in terms of physical, forced into the home by other characters, and generational, as the Earnshaw and Linton families combine. In the chapter, I argue that the collapse in structure and the reduction of space between the

characters causes confinement and shifts attempts to gain power within their miniscule community. Further, I argue that confinement is initially readable through gender roles, but that upon closer inspection this idea is complicated by the multilayered use of confinement in *Wuthering Heights*.

Moving through the modes of confinement, I argue the ways that confinement *can* be read through a gendered lens— such as Catherine Earnshaw's confinement to the expectations of home and gender through her marriage to Edgar Linton— but I then complicate this idea in a layered reading, arguing that Catherine, while confined, also purposefully instigates confinement on others in her community. The structure of chapter two intentionally mirrors two layers of confinement that can be read through the novel. Initially, the gendered role seems more obvious and easy to understand, in part by the time period of the novel, but also because of the physical use of home. However, as the characters are complicated by exile, the idea and mode of confinement is also complicated.

Yet, in the end, I argue, Heathcliff and Cathy cannot gain the power that they desire through instigating confinement on others. What Heathcliff and Cathy crave is the freedom to be together, despite social expectations, and while they attempt to gain power over their community in order to transcend the rules of the social, in the end, this is not possible. The only way Heathcliff and Cathy can transcend the social is through death, leaving their physical forms and the social, behind, freeing themselves and their victims of confinement.

Finally, in chapter three, "Bodies, Embodiment, and Land," I argue that embodiment in the novel crosses boundaries between subject and object, causing

landscape to become a driving force of the narrative, similar to, but more impactful than, a character. I explore the relationship between exiled bodies, confined bodies, spectral bodies, and the earth as a body, examining the effect of the isolated landscape on these bodies throughout the novel. Cataloged in a swirling, off-shooting way similar to the different modes embodiment takes in the novel, this chapter works to understand the relationship between the corporeal world, the spectral world, and the natural world. I argue that the landscape connects each of these layers of "world" together, becoming the tying force as a result of the many modes of embodiment in the novel.

Each of these chapters works in conjunction with one another, overlapping to show the way consequence of location is woven into the narrative of *Wuthering Heights*.

Previous Criticism:

Many critics have approached the study of *Wuthering Heights*. In chapter two of *The Columbia Critical Guide to* Wuthering Heights, "The Rise and Fall of the Author: Humanism, Formalism, Deconstruction," Patsy Stoneman outlines the way criticism of the novel has changed throughout the twentieth century. The presentation of the criticism "selected to demonstrate its remarkable movement from a theory of an author as a creative source to one of the text as an unstable assemble always-already-existing structures" (Stoneman). The trends Stoneman follows include Humanist readings of the novel during the 1930s, Formalism in the 1940s and 70s, and Psychoanalysis and Deconstruction in the 1980s. My

project intervenes with the trends Stoneman described by taking a Formal approach, focusing mainly on analysis of the text.

Additionally, many critics have taken a feminist approach when reading this text, such as Leslie Rabine's *Reading the Romantic Heroine*, and Diedre David's *Intellectual Women and Victorian Patriarchy*. These texts, published between in the 1980s, offer a feminist reading of the novel.

Leslie Rabine argues romantic love "is supposed to give meaning to an otherwise drab existence, and allow us to transcend daily life to a higher plane. Whether fatal passion or happily-ever-after fantasy, it has always been a total love…In the nineteenth century novel it becomes the central human relation around which all other relations revolve" (vii). Rabine's book is helpful in setting up the meaning of the all-encompassing love that causes Cathy and Heathcliff's atrocious behavior towards each other and others. However, I argue that the central relation around which all other relations revolve is not the romantic passion, but is the landscape. The landscape drives the confinement, drives the romance, and drives the tragedy. The landscape drives the narrative, and the pieces of the novel revolve around the space it inhabits.

Diedre David's book explores the idea that female Victorian writers were attempting to showcase the ability and intelligence of the female brain through their female characters. This is important for me to understand Cathy Earnshaw as a strong personality. I add to this argument by examining Cathy's ability to transcend her gendered position as a woman in the home, as she becomes a confining force in the limited community of the moors.

Throughout criticism and tourism alike, writers have likened the moors in *Wuthering Height*s to the moors of Brontë Country in North Yorkshire, England. *Bradford Argus* tourism pamphlet entitled "Influence of the Moorlands on Charlotte and Emily Bronte," (1894), and a 1922 diary entry by Jonas Bradley, resident of Haworth, reflect on the importance of the moors to Emily Brontë and her ties to the miniscule town of Haworth. Both the pamphlet and the journal entry utilize a biographical reading of Emily's love for the moors and implant it into her novel. Although I acknowledge the biographical reading of the environment in *Wuthering Heights*, I will avoid using it in my project. Instead, I will focus on the environment and surroundings within the novel itself, and the implications they have on the characters in the text.

Research Methodology, Approaches, and Theoretical Framework:

I primarily investigated this text through close reading and analysis. The exile of characters, creation of and confinement in the limited community, and embodiment of the landscape are topics that each lends to a close reading of the text.

In addition to a Formal approach, I wanted to understand specifically the Female Gothic genre, and how *Wuthering Heights* both fits into this genre and also how the novel is affected by being written into this specific category. Ellen Moers' "Female Gothic" provided excellent insight into how the genre intending to scare its audience also worked through ideas of feminist theory, and how the female characters come to recognize and understand themselves through the genre.

With the effects of landscape as my main umbrella for my project, I approached my research with the intent to better understand environmental studies. Keith Thomas' *Man and the Natural World* provided me with a basis of understanding for how humans relate to the natural and to other species. Understanding the history of man's desire, and eventually need, to ascend over the natural helped me to understand the characters' disconnect from the larger social body as a result of their close connection with the landscape of the moors. Kate Soper's *What is Nature?* demonstrates the idea of nature as an "otherness to humanity," because nature encompasses everything that is "non-human" (Soper 15). Through this research, I was able to understand that nature and the inability to control nature drives anxiety in conventional people, but that the people in *Wuthering Heights* find a connection to the environment that cause them to be removed from 'society'. The characters understand nature better than people in the larger social body, and by the end of the book, the characters are representative of a similar "pristine otherness to human culture" as nature (Soper 16). Marjorie Hope Nicolson's *Mountain Gloom, Mountain Glory* explored the human connection to landscape and the idea that humans have been taught to feel certain ways in relation to the environment around them. This allowed me to understand how *Wuthering Heights'* characters divert away from this expected, taught relationship to nature. For the characters in the novel, especially Catherine and Heathcliff, they are overwhelmed by their connection to the nature they are surrounded by. To them, the land becomes synonymous with freedom, passion, and wildness. Instead of feeling a need to conquer the land, the characters live in harmony and almost in reverence of the landscape they live in.

I also approached the novel through the lens of Cultural Studies with the intent to understand the world outside the novel. In chapter one of my thesis, "Exile and the Idea of "Location," understanding the structure of the social in the Victorian Era was essential in arguing that the characters' were exiled from the larger social body outside the moors. Just as Mr. Lockwood, a familiar, recognizable member of society, is a necessary yardstick against which the inhabitants of the moors are measured, my research to understand the social expectations outside the moors of West Yorkshire was essential in understanding the ways the characters of *Wuthering Heights* become unfamiliar to the outside social body.

Understanding space is essential to my argument. *Literary Cartographies*, a collection of essays edited by Robert J. Tally, understands space of the novel through geocriticism and constructs a narrative through mapping the space where it occurs. Derek Schilling's essay, "On and Off the Map: Literary Narrative as Critique of Cartographic Reason" argues that literary narratives can "augment or supplant entirely" the real world that we understand through maps (11). This is helpful to me because it allows me to understand the placement of the landscape of the novel within geography, and how "real-world" space comes into conversation with narrative spaces. In conjunction with *Literary Cartographies*, I invoke Nicola J. Watson's *The Literary Tourist* and Shannon Schmidt's *A Novel Destination* to understand journeys and people's attachment to land.

While journeys are important in Emily Brontë's masterpiece, it is also necessary to understand the lack of journeying that takes place. The two Catherines, Earnshaw and Linton, lead stationary lives around the two homes—

Wuthering Heights and Thrushcross Grange. Located only four miles from each other, the two manor houses are the stakes that hold the story up. Deirdre David's *Intellectual Women and Victorian Patriarchy* and Alison Booth's "A Tale of Two Houses: Interiors and Servants" allow insight into what life at home would have entailed in Victorian England. Similarly, Thomahlen's *The Brontë's and Education* (2007), Ian Ward's *Law and the Brontë's* (2011), and Tasca's clinical interpretation of *Women and Hysteria* (2012) are each engaging with the world outside of the moors and Brontë's novel, in order to understand the social expectations and structures that create the society of this time period.

Susan Ostrov Weisser's *A Craving Vacancy* (1996) looks at the pursuit of passion in the novel, and the role Cathy plays as a woman seeking passion. In a similar vein, I studied Jaime S. Crouse's *This Shattered Prison: Confinement, Control, and Gender in Wuthering Heights* (2008), Nancy Armstrong's *Desire and Domestic Fiction* (1989), Stevie Davies' *Emily Brontë: Heretic* (1994), and L. Sternlieb's *The Female Narrator in the British Novel: Hidden Agendas* (2002) to understand confinement of women in the novel, and the ways Catherine's instigation of confinement complicates a reading of gendered confinement in the novel. All of these sources further my exploration of female roles in the novel, but the last three sources are more specifically focused on the expectations and agendas of woman within *Wuthering Heights*.

Each of the areas I studied in conjunction with this thesis— the Female Gothic, man's relationship to nature, mobility in the time period, the treatment of women and their place in society, and the importance of situating the novel geographically— provides a framework for my project, as I work through the

ideas of exile, confined bodies, and embodiment, because each of these ideas is

connected to space and location in the novel.

CHAPTER 1

"An exile, an outcast": **Exile and the Idea of "Location"**

Through this chapter, I am consciously using the term "exiled" to

represent the characters of *Wuthering Heights* because, I argue, they are being

forcibly expelled from the larger social body beyond the moors without the option

of rejoining that society. The residents of Wuthering Heights and Thrushcross

Grange are forcibly shut out of society and have no way to rejoin. Ultimately, they

have no alternative but to become their own limited community, isolated on the

moors. Their location on the isolated moors has, effectively, become a force that

enacts their exile.

As Catherine Earnshaw's life changes from unflagging devotion for

Heathcliff to becoming Mrs. Edgar Linton, she begins to contemplate her position

in relation to society. Catherine, fearing her death was coming soon, sees herself

for what she truly believes she is: "an exile, an outcast, from what had been my

world" (Brontë 123). The characters living on the moors become exiles due to

their position far away from town, on a terrain that is difficult to traverse.

Generally defined as a forced expulsion from one's native land, exile in

Wuthering Heights becomes akin to the characters' exclusion from the larger

social body.

Through the novel, we are given access to an exiled, outsider community.

This exiled state can be read through the text because the Earnshaw and Linton

families do not interact with the closest society, Gimmerton, and because the narrator, Mr. Lockwood looks in on the community through "other" eyes. In *The One vs. the Many: Minor Characters and the Space of the Protagonist in the Novel*, Alex Woloch asks, "How much access are we given to a certain character's thoughts, and how does the partial enactment of this perspective or point of view fit into the narrative as a whole?" (Woloch 14). I argue that, in the case of *Wuthering Heights*, Brontë purposefully withholds direct access to the thoughts of the exiled Earnshaw and Linton characters, as a way of further representing the separateness of "us" versus "them". Lockwood, the narrator, acts as intermediary between the readers, "us," and the characters, "them," as if acting as translator to bridge the gap between the outside world and the interior society on the moors. The characters are presented through an extra lens; first, through the lens of the novel and the limited confines of the narrative form, and then through the use of Mr. Lockwood, an outsider from this community, as narrator to put the characters of *Wuthering Heights* in contrast to members of the larger social body outside of the moors.

Mr. Lockwood's position as a member of the larger social body looking in on this limited community represents the Earnshaw/Linton exile because he views them as shockingly different from his own society's expectations and norms. Lockwood acts as a mediator between the othered community and the audience who is being given a look in on this peculiar community. Lockwood represents the major social group because he is constructing the representation of the moor population, labeling them as "others," just as the larger social body of

the novel exiles— and therefore constructs— the limited community of the *Wuthering Heights* characters.

The characters experience an exclusion from society that leaves a sense of loneliness and loss of humanity. Out of necessity, they turn their isolated, exiled state into an inner world or community. According to J. Hillis Miller's *The Disappearance of God*, Emily Brontë's novel reflects the idea that "no human being is self-sufficient, all suffering derives ultimately from isolation," and that a person can only be himself when he "participates most completely in the life of something outside himself" (Miller 103). Although they are living in this space of otherness and separateness, as Miller would argue, the characters still require a community to be a part of. Shut out of the larger social body, the characters in *Wuthering Heights* form their own social body, consisting of the Earnshaw and Linton families. Ultimately, they cannot rejoin society because their state of exile has transformed them into incompatible others when compared to citizens of the larger social body. Therefore, the characters must create a community in their exile in order to have something outside of themselves to become a part of, as Miller argues, to maintain their humanity.

I argue that the characters of *Wuthering Heights* have become so separate and insulated that their society or community is now only indicative of and relevant to the people who live at Wuthering Heights and Thrushcross Grange. The two manor houses, and the populations within, create a community that could be considered their own colony. While a colony in terms of community is generally defined as a group of people living in a foreign country, it can be argued that the Linton and Earnshaw inhabitants of the moors are so disconnected from

the outside world that they seem like foreigners to the communities around them. The exceptions are the household servants, like Zillah who provides gossip from Gimmerton for Nelly. However, the Lintons and Earnshaws are disconnected from society to the point of no return. Instead, the two houses have only each other, and therefore make up the population of their own community.

This separation from the larger social body is caused by exile, and as a result, remains as a form of exile, which prohibits them from rejoining that social body. As a community comprised of members of the two families, a new identity is formed that not only becomes their family identity, but also becomes also akin to national identity. Though limited in number, their social body *becomes* their nation. In claiming their exile, the Earnshaws and Lintons are not *claiming* a new nation, but instead family becomes nation, separate from the larger social body they were once part of— a larger social body could have consisted of the town of Gimmerton or, in the larger sense, England. Yet, by the beginning of the novel, the population is already limited and sets the stage for a look in on a shockingly different human community. The characters become so connected to the landscape that this state of geographical isolation becomes their home.

In the case of *Wuthering Heights*, the result of geographic isolation is societal exile. Due to their physical exclusion from the general society around them, the characters are no longer socially tied to the people who live outside the moors. During his exploration of "Themes of Exile and Isolation" in the novel, J. Hillis Miller explains that the "fundamental dramatic situation" of *Wuthering Heights* is the isolation of the characters on the moors (Miller 102). The characters' exile in this landscape is the driving force of the drama, as the

confined families intertwine and too many relationships and emotions are battling in such a confined population.

As Mr. Lockwood describes in his initial explanation of his new landlord's home, "'Wuthering' [is] a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed to stormy weather" (Brontë 26). The title of the novel and the name of the more significant of the two homes, Wuthering Heights reflects the environment in which the characters are situated. Not only does the position on the moor reflect the tumultuous emotions of the characters and an unearthly connection to the environment, but the significant placement of the moors also breaks the ties from to the outside world.

Heathcliff and Catherine are a couple that seem synonymous with the wild and rugged landscape, full of passion and without structure, isolated from other people and only understood by few. According to Keith Thomas's study in environmental theory, *Man and the Natural World: Changing Attitudes in England 1500-1800,* man's ascendancy over the natural has been key to human history, and "it is impossible to disentangle what the people of the past thought about plants and animals from what they thought about themselves," (Thomas, loc. 233). Humans conquering nature and becoming the most powerful animal has caused the history of the world to become what it is today. As Thomas explains, men think of themselves in relation to nature and need to be on top of the pyramid. In his chapter, "Subjugation of the Natural World," Thomas discusses the need of humans to bring nature under their control, arguing that "human civilization indeed was virtually synonymous with conquest of nature," (Thomas, loc. 424). However, in *Wuthering Heights,* this need to overcome,

contain, or conquer nature may be representative of the larger social body, but it is dissimilar to the views and actions of the characters of *Wuthering Heights*, especially Catherine and Heathcliff. Nature in *Wuthering Heights* becomes representative of exile through ideas of otherness, wildness, and a lack of belonging. However, Catherine and Heathcliff wanted this wildness, as if they needed the wild nature of the moors to act as a mirror for themselves, to understand themselves in relation to the natural world around them because they did not have a mirror of themselves in the "civilized" social body. Because Catherine and Heathcliff have grown up outside the larger social body and away from the societal expectations that are connected with human society, they become more closely connected with nature, specifically the moors. They are excluded from the larger social body by location, in time and geographically.

The characters' disconnect from the surrounding cultures, such as Manchester or Liverpool, is understandable due to the lack of available transportation during the time period. The lack of transportation and communication in this novel is necessary to highlight the isolation from society— as generalized as England or as localized as Gimmerton. The difficulty of negotiating the terrain of the moors and the lack of general transportation, coupled with the lack of modes of communication make some exclusion from these societies inevitable.

The isolation of the location and the difficulty of travel and communication in this late eighteenth-early nineteenth century location are essential for the story. If the characters were located in the middle of eighteenth century London, or even the moors of modern day Yorkshire with access to cars

and technology, the novel would be a completely different tale of these characters. The situation of the characters within their specific circumstances, this specific location in this specific time period, is what makes the novel. Charlotte Mathieson's study of *Mobility in the Victorian Novel: Placing the Nation* examines the available transportation during the time of the Victorian Novel. Mathieson states that the nineteenth century made way for "the evolution of new transport and communication technologies [that] brought about a gradual shift in travel practice," with the transport revolution causing excitement and the possibilities for "national and international travel in mid-1840s Britain," (Mathieson 3). While Emily would have been aware of these new structures of transportation and communication prior to her death in 1848, her novel was set at the very "beginnings of the transport revolution in the late-eighteenth to early-nineteenth century" (3). According to Mathieson, the changes that were occurring during the time *Wuthering Heights* occurred included working towards the increasing safety of road travel, as well as the improvements of carriage designs, that would gradually become more comfortable, less dangerous, and more efficient (3). However, the positive effects of these changes did not come into fruition until around the mid 1820s and 30s, at least twenty years after the last events of the *Wuthering Heights*.

Prior to the transport revolution, the roads were used for "predominantly local purposes," (3). As a result of the revolution, carriages were able to travel up to ten miles per hour, reducing a journey from Oxford to London that would have previously taken "two whole days" down to only six hours (3). While this is a significant change in efficiency when compared to the modern-day journey time

of only an hour and a half, the inefficiency of the carriages prior to the transportation revolution is shocking. During the time *Wuthering Heights* took place, between 1771 and 1803, the inefficient carriages that would take two entire days to traverse a sixty-mile journey were the only transports that would have been available. It is important to understand that Emily Brontë's novel does not take place at the time she wrote it. While the novel was set between the 1770s and 1803, Emily was writing in the 1830s, when the transportation revolution was taking place in England. The characters in the novel did not have access to the 'modern' technologies of the time Brontë was writing, such as faster carriages and the beginnings of the railroads. Instead, they were isolated in the moors of Yorkshire, without the modern trappings of fast travel and easy communication. Although it is challenging for a modern-day reader to imagine the difficulties of transportation in the late eighteenth and early nineteenth centuries, it is critical to the reading of the novel.

It is necessary for the events of the novel to occur prior to the transport revolution in order to create the exile of the characters from the outside social body, because exile is the driving force of the characters' confined family lines and their deep connection to the landscape. In the *Literary Tourist*, Nicola J. Watson described Haworth, the village often known today as Brontë Country, as "regional and marginal to the nation, domestic and pathological, genteelly secretive, informed by privation and desolation, standing in fragile and constricted domestic contradistinction to the wildness of the surrounding moors," (Watson 107). While the novel is not set in the real-life village of Haworth, it can be argued that *Wuthering Height*'s village of Gimmerton is the

fictionalized version of the village Emily Brontë knew. During Chapter Four of the novel, Mr. Earnshaw left for Liverpool, planning to "walk there and back; sixty miles each way, that is a long spell" (Brontë 51). While this is indicative of the lack of transportation options at this time, it also further argues that Gimmerton is in the approximate location of Haworth, as the walking distance between Haworth and Liverpool is approximately 62 miles. Described as a marginal and desolate place, the location captures the feeling of a Gothic novel concerned with ghosts, exile on wild moors, and an inability to connect with an outside environment.

Today, a car ride from Haworth to Liverpool would take approximately an hour and a half, whereas walking would take twenty-one hours each way. Without this important removal from society, *Wuthering Heights* would not have been such a dramatic and passionate portrayal of two families isolated in northern England. The location and the time period go hand-in-hand to create this tumultuous novel, and the isolation of the characters from the rest of the world progresses the story. Due to the location of the novel and the characters' connection with the environment, *Wuthering Heights* portrays how their lives become entwined with the environment of the moors.

As a result of their exile and disconnection from the larger social body, the characters become attached to the setting of their exile. This attachment to the moors defines *Wuthering Heights* and made Cathy and Heathcliff's relationship synonymous with the wild moors, not just for the characters, but also for fans of the novel that seek out the moors as a way of connecting with the story.

Understanding the locale and the meaning of the environment are integral aspects of Emily Brontë's work. Watson's *The Literary Tourist* explores "literary tourism as it develops over the course of the eighteenth and nineteenth centuries," when consumers had become "progressively and differentially locked in to a place" due to the connection they felt to their favorite works of literature (Watson 1). Watson argues that the locations within novels became important landmarks for readers to be able to connect with beloved characters and stories. Similarly, tour guides Shannon McKenna Schmidt and Joni Rendon generated their own guide, *A Novel Destination*, specifically geared towards literary landscapes and spots where scenes in novels took place, or pubs where authors wrote their most famous works. Schmidt and Rendon claimed that they "sought out literary places in our travels," and this exploration became the inspiration for published travel guides solely focused on literary locations (Schmidt ix). The act of seeking out a location from a meaningful novel can be comparable to a religious pilgrimage, as the locations of novels, especially location-centric novels, become akin to a character in the novel.

Wuthering Heights is a tumultuous, heartbreaking, wild novel, but one can imagine how different the story would have been without the wild, rough landscape of the moors. The location is as important as each individual character because the moors create the atmospheric tension and wildness that the story depends on. The characters within *Wuthering Heights*, this location-centric novel, become similarly attached to space. Just as a reader feels attachment to the moors of West Yorkshire because the landscape embodies the story and the characters they love, the characters within the novel feel an attachment to the

landscape that becomes representative of their home and their relationships to one another within their limited community.

The two families depicted in the novel, Earnshaw and Linton, are so isolated from "regular" society that it becomes necessary for them to interact with each other. Due to this interaction the members of these families create their own society and, consequently, their own societal standards. The exile of the two families is essential to the novel in that it produces a confining and narrowing of the family lines. In his "Analysis of *Wuthering Heights*," Boris Ford argues that the novel is "artificially constructed," which is not due to "misapplied energy and interest in Emily Brontë, but is precisely what gives the novel its coherence" (Ford 79). The novel's symmetry is seemingly fabricated and "unnatural"; however, this is precisely the point. This unnatural exile from society coupled with the proximity of the two houses causes the Earnshaws and Lintons to communicate and socialize only with each other. They only interact with each other, and therefore find their partners within this limited population, narrowing the family lines down even further. Their conversations and understanding of the world outside occur only between the two families and, as a result, they cannot understand the world outside and therefore become "others" to the larger social order outside of their community.

As a result of their limited community, the two houses become exceedingly more intertwined throughout the novel. In the first generation, Cathy Earnshaw and Edgar Linton marry, and Heathcliff (Earnshaw) marries Isabella Linton. In the second generation, Catherine Earnshaw and Linton Heathcliff marry, and after Linton's death, Catherine is engaged to their other cousin, Hareton. C.P.

Sanger's exploration of the "Structure of Wuthering Heights" explained the symmetry of the three generations in the novel, recounting "Mr. and Mrs. Earnshaw at Wuthering Heights and Mr. and Mrs. Linton at Thrushcross Grange each have one son and one daughter. Mr. Linton's son marries Mr. Earnshaw's daughter, and their only child Catherine marries successively her two cousins— Mr. Linton's grandson and Mr. Earnshaw's grandson," (Sanger 54). This "absolute" symmetry, of which Sanger claims to never have seen in his life, argues the unnaturalness of the structure of families in this novel.

While first cousins marrying seems unthinkable to modern readers, the prospect was not unheard of in the eighteenth and nineteenth centuries. Ian Ward explored the legal aspect of the relationships in *Wuthering Heights* in his book, *The Law and the Brontës*, in which he claims that "marriage between cousins was, accordingly, far from unusual, to some degree socialized indeed, and...rarely seemed to disturb nineteenth-century sensibilities," (Ward 65). While it was illegal for a widowed man to marry his deceased wife's sister, his sister-in-law, there was no prohibitive for cousins marrying one another. Therefore, while it seems peculiar for Catherine Linton to marry not just one, but both, of her cousins, this would not have been regarded as odd at the time it was written. This confining of family lines, however, is much more overwhelming in a population made up of only two families. Their placement on the isolated moors causes their disconnect from the larger social body, and therefore their population represents a skewed view of interrelationships of families within a community.

Despite the legal nature of the actions, it is difficult to read the intermarriages throughout the novel without questioning the propriety of them. The Linton children marry the Earnshaws, and subsequently parent children who are part of both families. Mr. Earnshaw and Mr. Linton, the fathers of the first generation we follow in the novel, become grandparents to each of the three children in the next generation followed in the narrative. To the modern reader, it is evident that the characters are combining their two exiled families into one as a result of their exile on the moors. One of the main ideas from the novel is breaking away from society and confining themselves in a new community due to their exile in the isolated moors, and as a result, continuing to constrict their population even further as the two families feel the need to interact.

This constricting is evident in the main relationship of the novel—that of Catherine Earnshaw and her pseudo-sibling Heathcliff. As Ian Ward explains, Catherine might have become "Edgar's legal wife. But she was Heathcliff's spiritual lover," (Ward 62). While marriage of cousins and "sibling affection" were both accepted parts of life in this time period, "the peculiar nature of the relationship between Catherine and Heathcliff, so violent and so thrilling, was calculated to discomfort" (62). Instead of simply being particularly close pseudo-siblings in the face of isolation and exile from society, Catherine and Heathcliff's relationship has a layer of romantic love that cannot be covered or tossed aside. However "evasively insinuated, the prospect of sibling incest" cannot be ignored by readers, and was not cohesive to the sensibilities of the nineteenth century when the novel was initially published (63). However, the actual connection between Heathcliff and Cathy was uncertain: was Heathcliff really Mr.

Earnshaw's son, and as a result, was Catherine actually Heathcliff's sister? While this was not confirmed or denied in the novel, speculation has been made. Mr. Earnshaw claimed, "not a soul knew to whom [Heathcliff] belonged" (Brontë 50). Heathcliff's lineage has been questioned, but in the end, "the evidence is circumstantial and there is no way of deciding the matter" (Reader's Guide). It is understandable to question the motives of a man who returns from Liverpool with a seemingly random child in tow, claiming just to have found him and offered him refuge out of the goodness of his heart. However, the narrative only offers this explanation. Therefore, to the characters in the novel, Heathcliff and Cathy are considered no more than adoptive siblings. According to Ward's explanation of law in the novel, adoption was not legally recognized until the next century, so there were no official ties between Heathcliff and Cathy (Ward 63).

Additionally, "the nature of [their] sibling relationship" is ambiguous (63). It is unclear as to whether Heathcliff and his 'lover' actually consummate their relationship. It has even been argued that Catherine Linton could secretly be the child of Catherine and Heathcliff, instead of being the product of Catherine and her legal husband, Edgar Linton. According to the online "Reader's Guide to *Wuthering Heights*," "people have speculated that young Cathy was really Heathcliff's child rather than Edgar's" (Reader's Guide). Although it is a stretch to believe this, the structure of the narrators in the novel makes it plausible that Cathy could have met up with Heathcliff without Nelly— the part-time narrator and source of the stories of Heathcliff and Cathy's past—knowing about it. The fact that speculation on the topic has occurred demonstrates that the theory is clearly somewhat believable, due to the lack of knowledge around Cathy and

Heathcliff's physical relationship and their love for each other. Assuming Catherine was Cathy and Heathcliff's child, Catherine Earnshaw's marriage to Linton Heathcliff would not have been one of first cousins, but instead of brother and sister. Yet, would this have been incest, if Linton and Catherine did not consummate their marriage before Linton's death? Although this is an interesting theory, it is more believable that Catherine derives from Edgar and Cathy. Regardless, the answer to the question is not as intriguing or important as the positioning of the question itself. The plausibility and believability of incest proves the peculiarity of the overly-linked families.

The characters of the two houses— the family members and the servants— create this community of their own out of necessity due to their isolation. But, throughout the novel, the scope of the community becomes narrower and narrower, until in the end, there is only one family left: the Linton-Earnshaw family. Due to their location of exile on the moors, the families become interwoven beyond distinguishability.

The initial connection between the Lintons and the Earnshaws within the narrative occurs when Cathy is injured and forced to stay at Thrushcross Grange for five weeks due to the lack of transportation and the rugged terrain of the moors. Cathy is confined to Thrushcross Grange, while Heathcliff is exiled from the Linton's home and forced to stay away from Cathy, which foreshadows a similar set-up later in the novel. This forcible separation of Cathy and Heathcliff becomes the foundation for the Earnshaw and Linton interaction throughout the novel, interaction that drives the drama throughout the novel as the characters struggle to get along in such a confined population.

Young Heathcliff, the unceremoniously adopted sibling to Catherine and

Hindley, strikes up a deep connection with Catherine. They play all day together

on the wild landscape surrounding their home. Growing up in the isolated moors

of northern England, Heathcliff and Catherine spend all of their time with each

other, building a deep understanding a love for the environment around them

and each other. For them, the moors seem indicative of their free nature, their

desire to roam free, without the confines of the larger social body. While young,

exile seems to suit Heathcliff and Cathy.

One of their explorations takes them to the only neighboring home,

Thrushcross Grange, four miles away from Wuthering Heights. The pair spies on

and makes fun of the inhabitants of the grange, the Lintons' children, Isabella

and Edgar. Due to the isolation of their homes, the Lintons are the only two other

children their age living on the moors, yet they do not socialize with Heathcliff

and Catherine. When Cathy and Heathcliff spy on their closest neighbors, the

Lintons release their dog, which catches Catherine by the ankle, injuring her.

Instead of taking her back to her own home four miles away, the Lintons keep

Cathy at their own home until her ankle recovers because Wuthering Heights is

too far away without the adequate transportation. Heathcliff is affronted that his

Cathy has been kept away from him and he is exiled from the Lintons' home.

While he "received no flogging" for his behavior, Heathcliff was "told that the first

word he spoke to Miss Catherine should ensure a dismissal" (Brontë 63).

Catherine was kept at Thrushcross Grange "five weeks, till Christmas. By that

time, her ankle was thoroughly cured, and her manners much improved" (63).

When she returned to Wuthering Heights, Cathy was altogether changed from

the wild, free spirit she had once been. She was no longer visually the "savage" she had once been, but her "manners much improved," and Mrs. Linton reportedly attempted to "raise [Cathy's] self-respect with fine clothes and flattery, which she took to readily," and the relationship between Cathy and the Lintons was initiated (63).

Cathy and Heathcliff's isolation from each other seems inconceivable in modern day, with modern transportation and communication devices. However, despite just four miles between them, the transportation restrictions would have ensured that they have no direct contact unless Heathcliff was permitted to visit or send letters. Their isolation from one another during these five weeks spurs a change in the dynamic of relationships in the novel. Catherine becomes acquainted with Edgar Linton during recovery and stays in contact with him after her return to Wuthering Heights, breaking the isolation of Catherine and Heathcliff from the rest of their community on the moors. In need of human interaction in a limited community, the characters intermingle despite their differences. This forced interaction as a result of exile drives the jealous characters into their deplorable actions, especially Heathcliff and Cathy.

The time apart seemed to strip Catherine of her natural, wild ways, as she learned to conform to the Linton's expectations. Additionally, Catherine's time away forged a relationship between the Linton children and Catherine—a relationship that would cause the families to become so interwoven by the end of the novel that they become indivisible. Following Cathy's five-week interlude at Thrushcross Grange, Cathy paves the way for what becomes a community on the moors made up solely of the residents of Thrushcross Grange and those of

Wuthering Heights. However, despite their new community that is growing between the two homes, this isolated society is only forming as a result of exile from a society that is already formed.

Yet, despite this exclusion from the larger social body outside of the moors, Cathy is still worried about what people would think of her if she married Heathcliff, who had no prospects. During her famous heartfelt 'I am Heathcliff' speech to Nelly in which she cries out that her love for Heathcliff is more than a love, Cathy explains, "it would degrade [her] to marry Heathcliff" (Brontë 86). Cathy worries that she and Heathcliff would be beggars if they married, instead claiming that she could "aid Heathcliff to rise" with Edgar's money (87). If Cathy is worried about the degradation of Heathcliff, is it supposed to be coincidental that this change of heart comes so soon after her recovery in the Linton household, during which she spent five weeks? I argue that Catherine Earnshaw did not seek the approval of society at large, or even the society of Gimmerton, but instead solely the approval of the Linton family after her stay with her only neighbors.

The two families are excluded from society due to their location on the moors, and as a result, the characters only have each other to learn from and attempt to understand— and impress. Cathy's exile on the moors growing up allows her to become a wild savage who runs the moors with Heathcliff. However, as she grows, she becomes aware of the Linton family and their expectations for behavior and dress. While teenagers are often influenced by the world around them, Catherine Earnshaw is in the peculiar situation of having only one other family for comparison. Due to their unique situation of being the only two

households in their location of the moors, the two families are utilized as mirrors

for the characters to understand each other.

Due to their exile, the two families unintentionally create their own

community, and thereby become insiders in this exiled state. After the two

houses become connected, after the crossover of Cathy to the Lintons as she

recovers from her ankle wound, there is no going back to separate families. Cathy

becomes engaged to Edgar Linton, and so begins the enclosure of the two family

lines. As the isolated families grow closer together, the outsiders of this

community become standouts. Although not every insider character is a Linton

or an Earnshaw, the other insider characters are servants who are so connected

to the manor homes that they become almost synonymous with them. Joseph, the

elderly caretaker of Wuthering Heights, would seem out of place anywhere else.

Nelly, a somewhat-included character who tells Mr. Lockwood her version of the

narrative, lives in both homes and tells her version of the events that occur

throughout both generations in the novel. Zillah, the "stout housewife" of

Wuthering Heights, is more connected with the goings on of Gimmerton, but is

also a fixed part of life at Wuthering Heights. Each of these characters is not a

member of the Linton or Earnshaw families, but is so immersed in the homes

that they become immovable accessories in the isolated community on the moors.

Throughout the novel, there are only two outsiders to this new 'colony':

Mr. Lockwood and Heathcliff. Mr. Lockwood is necessary to the story because he

provides a frame of reference from greater society in order to showcase the

peculiarity of the inhabitants of the moors and their "otherness" when compared

to a member of the larger social body. CUNY Brooklyn's "Emily Brontë" website

questions the "complex point of view that Brontë chose" for her novel, due to Lockwood's status as outsider looking in on this private, isolated population (CUNY Brooklyn). While Nelly is the source of the backstory in the novel, Nelly's position as insider would have prevented acknowledgement of just how abnormal the characters are. Mr. Lockwood, however, represents the reactions of a "normal" member of society. Lockwood represents the same status as the readers of the novel: a person who is viewing a strange community as though through a looking glass. Pausing her storytelling to Lockwood, Nelly ponders Lockwood's long-term role in their lives, wondering if he could woo Catherine Linton, asking, "who knows how long you'll be a stranger?"(Brontë 223). In order to no longer be an outsider and a stranger, Lockwood would have to become part of the community by marrying into it or, at least, moving onto the isolated moors. This limited community has become so confined that the entrance fee is becoming permanently tied to the community and the life of exile from the outside world.

Lockwood replies that his "home is not here," but that he is of the "busy world" and must return (223). Mr. Lockwood has trouble comprehending the experiences he has between the two houses, due to the absolute departure from civilized society. Lockwood is bewildered. Because of his status as an outsider, he cannot stay indefinitely without becoming part of the Earnshaw-Linton family. The community that evolved out of necessity of exile has become so insular that they have their own societal behaviors that Lockwood cannot reconcile himself with, especially the shocking character of Heathcliff.

Charlotte Bronte's preface of the 1850 edition of her sister's novel stated that she didn't think it was advisable to write a character such as Heathcliff and

she "was never reconciled to [him]" (Ward 48). Described in many unfavorable ways, as negative as "imp of Satan," Heathcliff is known as a wildly jealous character who sought revenge until his dying day for his lover leaving him for another man (Brontë 50). The worst of which was Heathcliff seeking revenge by marrying his lost love's sister-in-law, only to abandon her and her child. However, it is easy to find sympathy for Heathcliff due to his status as an outsider in an exiled community. The dark, brooding rogue is an outsider in a population comprised of outsiders. His life has had little reprieve from his status as an outsider, being brought to the estate at a young age and treated terribly by his pseudo-sibling Hindley, his love denouncing him and choosing another man due to Heathcliff's lack of funds and prospects, etc. Throughout his life, he had little inclusivity, except for his relationship with Catherine. However, their separation after her injury left Heathcliff without the person who finally understood him. Heathcliff's resentment of Edgar and the Lintons is understandable as their intrusion into Cathy's life causes Heathcliff to become further exiled and changes the path of the story.

However, Heathcliff's status as the outsider changed throughout the novel. Spurred by hearing Catherine's claims that she could not marry Heathcliff due to his disappointing financial status, Heathcliff leaves for three years to find his fortune outside of their isolated moors and no one knows where he went or how he acquired such wealth. But, upon his return, Heathcliff became the ultimate insider as a permanent member of the community. He becomes the master of both houses and their inhabitants, the next generation of Earnshaws and Lintons, which constitutes the entirety of their limited community. Heathcliff uses

Catherine Linton as a way of procuring the ownership of

Thrushcross Grange after her father, Heathcliff's enemy, dies. This becomes clear

when Mr. Lockwood, Heathcliff's new tenant of Thrushcross Grange, describes

Wuthering Heights as "the name of Mr. Heathcliff's dwelling," (Brontë 26). Mr.

Lockwood is not yet privy to the tales of Mr. Heathcliff's past and how he came to

be the master of the house. Therefore, Mr. Lockwood's reaction to Heathcliff

provides a view of how he would have been perceived by the outside world.

Although Mr. Lockwood's initial description of Heathcliff included "desolation"

between them, "black eyes withdrawn so suspiciously under their brows," and a

"jealous resolution," the new tenant did not describe Heathcliff as the orphan or

creature the other inhabitants of the moors regarded him as, but instead simply

called him "landlord" (Brontë 25).

In the end, financially, Heathcliff reaches he goal of being a person who

Catherine would be able to marry without fear of embarrassment. Heathcliff had

finally achieved his goal of becoming master and therefore became an insider in

the community. He became a pivotal piece of the population of the moors.

Although he has changed his position too late and his love is dead, Heathcliff

becomes the most powerful figure, with control over both homes and their

inhabitants. He becomes the ultimate insider, the leader. Yet, he is not happy,

because he is not with Catherine and, perhaps, because his leadership and status

depend on an unwilling population.

Despite Heathcliff's mistreatment and selfish desires, the next generation,

Catherine Linton and Hareton Earnshaw, find love for each other through their

shared experiences and shared understanding of the exiled community. The two

characters have both endured Heathcliff throughout his rampage for power and share in their lack of understanding of the outside world due to living their entire lives isolated on the moor. As a result, Catherine and Hareton become the ultimate representation of the effects of the exiled community formed in the isolated landscape. At the end of the novel, the only two members of the Linton and Earnshaw houses left are Catherine and Hareton: Catherine Earnshaw who was overprotected by her father at Thrushcross Grange and then forced to move to Wuthering Heights to marry her cousin Linton so that his father, Heathcliff, could have control over both houses; Hareton who belongs to Hindley but has been raised at Wuthering Heights and "manages somehow to survive, [while] Linton Heathcliff is slowly tortured to death by his father" (Thompson 96). Wade Thompson's take on the treatment of Linton and Hareton in his essay, "Infanticide and Sadism in *Wuthering Heights*" showcases the difficulties Hareton overcame throughout his life. However, Thompson also demonstrates Hareton's understandable inability to rejoin "normal" society, because his upbringing was far from normal. By the end of the novel, the two characters left in this community are so intertwined with the Earnshaws and Lintons that two individual families are no longer left. Hareton Earnshaw has married a Linton, who was the child of an Earnshaw and a Linton. The two families have officially become one and, despite owning both manor houses, only live in one of them. Throughout the novel, the two exiled families have morphed into one indistinguishable and inseparable family, the effects of exile showing through their condensing family tree.

Consequently, the ramifications of the exile of these two families cannot be reversed. The exile of the Lintons and Earnshaws causes irreparable damage to their connections to the larger social body and they become their own community, their own colony. At the end of the novel when the only two Linton/Earnshaws left standing are Catherine Linton and Hareton Earnshaw, they cannot and do not choose to rejoin their community with society, or in the case of Catherine and Hareton, join society for the first time. Their isolated community, exiled in the moors of Yorkshire— albeit diminished in population— is all that they know, and their exile will not be rectified. The landscape was the driving force of their exile, separating them from the outside world, but paradoxically, through their exile, the characters of *Wuthering Heights* found home and an unbreakable attachment to the moors.

CHAPTER 2

***"This shattered prison":* Confinement, Gender Roles, and the Power**

The characters of *Wuthering Heights* experience mental confinement, but also physical and generational confinement. The structure of the novel represents this confinement, as the two families become one inseparable family line, forever tied, and the short character list becomes even more limited throughout the novel. According to Jamie S. Crouse's journal article *'This Shattered Prison': Confinement, Control and Gender in* Wuthering Heights," confinement in the novel is used as a "means of establishing power over others and its consequences in *Wuthering Heights* are explored within the nineteenth-century framework of traditional gender roles" (Crouse). As the characters develop their understanding of gender roles, relationships become much more complicated and the female characters are limited by the expectations of their gender. Catherine Earnshaw experiences confinement after making decisions based on societal expectations of her as a woman; Isabella is abandoned by Heathcliff, and subsequently abandoned by her family; Catherine Linton endures imprisonment when she is treated as pawn for Heathcliff to use in his quest to gain ownership of Thrushcross Grange. Each of these examples represents how societal expectations of traditional gender roles result in physical and mental confinement in *Wuthering Heights*.

However, Emily Brontë's multilayered use of confinement complicates the reading of gender roles in the story. While at first glance it may seem as though this novel abides entirely by gender roles, Cathy and Heathcliff's war of jealousy

and need for each other shifts the possession of power and breaks down the singular idea of confinement being enacted solely through gender roles.

Cathy Earnshaw, later Linton, is a victim of the expectations placed on her as a female. She chooses not to wait for Heathcliff and to marry Linton instead, in order to fulfill societal expectations by marrying a man who would offer her a more acceptable and stable pairing. According to Miriam Allott's *The Brontes: A Critical Heritage,* there "is hardly a personage in the story who is not in some shape or other the victim of mental or moral deformities," and Cathy is no exception (Allott 399). Cathy's moral deformity is her love for a man other than her husband; her mental deformity is the claustrophobic state in which she is mentally confined due to her decision to marry Edgar Linton despite her love for Heathcliff.

Catherine and Heathcliff act like mirrors of each other. They see in each other something they want: in Heathcliff's case, belonging, and in Cathy's case, a wildness and a connection to the moors that Heathcliff has. This desire leads to a desperate need for each other, and subsequently leads to jealousy when they cannot be together. In "Literary Women," Ellen Moers argues that female authors' exploration of the savagery of girlhood caused the persistence of the Gothic genre. Female characters in these Gothic novels were bombarded with "self-disgust, self-hatred, and impetus of self-destruction," which would "give visual form to the fear of self" (Moers 107). I argue that while Catherine so desperately wanted to be as savage as Heathcliff and become so connected to the wildness of the landscape that reflected her inner savagery, she was confined to

expectations from the limited community, and therefore could not accept her true self.

Catherine's inner savagery is confined inside, but she sees her true self reflected in Heathcliff. He is physically and mentally more savage, more unaccepted in society, and therefore, a more accurate representation of her true self: the self she sees herself as and despises, but also, perhaps, secretly revels in. Perhaps Catherine's love for Heathcliff is actually a love of seeing a wild and free representation of who she thinks she is or wants to be. Cathy's famous speech, "I am Heathcliff, he's more myself than I am" acts as a desperate pronouncement of love, but also showcases Catherine's desire to be what Heathcliff is, savage and unbound by the expectations of the community. Cathy's inability to choose between Heathcliff and the life, social standing, and acceptance offered by Edgar showcases a warring between her 'true self' and the self she feels is appropriate and acceptable.

According to Ellen Moers, "nothing separates female experience from male experience more sharply…than the compulsion to visualize the self" (Moers 107). For Catherine, her need to understand herself in relation to others causes a conflict, because she realizes she cannot be fully accepted if she does not conform, but she will never be satisfied with this. As a result, Cathy and Heathcliff's childhood close-knit relationship is broken apart by Cathy's developing understanding of expectations for her as a young woman. Speaking to Nelly after Edgar's proposal, Cathy argues, "I've no more business to marry Edgar Linton that I have to be in heaven," but that despite her love for Heathcliff, "it would degrade [her] to marry Heathcliff" (Brontë 86). Therefore, before realizing

the consequences, Catherine marries Edgar Linton and is trapped in her role as housewife, while her heart is still roaming the moors with Heathcliff. Cathy views herself "in relation to others and her acts of confinement become self-destructive" as she reduces her own freedom and happiness in order to fit into the box created by the expectations of others in the limited community (Crouse). Cathy's willingness to conform to these expectations overshadows her understanding of the freedom that she is giving up.

After choosing the marriage she does not want in order to conform to the expectations of the Lintons and Earnshaws, Cathy detains herself out of stubbornness and anger when Edgar asks, "will you give up Heathcliff hereafter, or will you give up me? It is impossible for you to be my friend and his at the same time; and I absolutely require to know which you choose" (Brontë 117). Edgar is confining Cathy by offering up an ultimatum and, as a result, Cathy's imprisons herself in her bedroom in order to showcase her inability to cope with the terms of the ultimatum. Cathy's confinement of herself causes physical illness that is caused by her emotional distress of imagining a life without Heathcliff. In doing so, Cathy represents the idea of female hysteria, further defining herself by the expectations of a female at this time. In terms of psychiatry, hysteria is defined as "a psychological disorder whose symptoms include conversion of psychological stress into physical symptoms (somatization), selective amnesia, shallow volatile emotions, and overdramatic or attention-seeking behavior" (Merriam-Webster). However, from the 16th to the early 20th centuries, female hysteria was considered to be part of the feminine nature. While the characters of Wuthering Heights were exiled and othered from the larger social body, the ideas

of hysteria and gender roles still seeped into the tale written by the nineteenth century female author.

In the late-eighteenth and nineteenth centuries, at the time *Wuthering Heights* takes place, female hysteria was considered a psychological representation to explain the weakness of women. According to "Woman and Hysteria in The History of Mental Health," published in the journal of *Clinical Practice & Epidemiology in Mental Health*, until Sigmund Freud argued otherwise in the late nineteenth century hysteria was "considered an exclusively female disease" that proved that "not only is a woman vulnerable to mental disorders, she is weak and easily influenced" (Tasca). During the seventeenth and eighteenth centuries, physicians such as Pierre Roussel and Jean-Jacques Rousseau considered hysteria to be a result of "excesses of civilization [causing a] disruption in the woman as well as moral and physiological imbalance, identified by doctors as hysteria" (Tasca). By the time Emily Brontë was writing, "most women carried a bottle of smelling salts in their handbag" because they were "inclined to swoon when their emotions were aroused" (Tasca). Women were defined as feeble beings that were prone to hysterical outbursts.

Although Cathy does not swoon, she instead reacts with a hysterical outburst after locking herself in her room as a result of Edgar's ultimatum. Nelly could not believe "what a scene [Cathy] acted" and was terrified by the "outburst," (Bronte 89). During this bout of hysteria, Cathy seems to play directly into her role as the hysterical, weak female who is limited by stronger men. Cathy's mental and physical confinement is never more apparent than when she is restricted to her deathbed.

Halfway through the novel, the dying Cathy laments that what "irks [her] the most is this shattered prison, after all. I'm tired, tired of being enclosed here" (Brontë 150), Catherine's exasperation at the physical state of her "shattered prison" could either be read as aggravation that her body is breaking down without her permission—a very mortal concern— or exhaustion at the enclosure of the expectations of her female existence within the society she knows. She was expected to marry and to be part of a suitable pair, but this no longer concerns her on her deathbed and instead Catherine yearns for the freedom that will be awarded to her in death. Catherine's body is failing her, and she cannot physically "escape into that glorious world" as she longs to do, but instead she must be confined to this house, this room, this broken body while she yearns for freedom "through the walls of an aching heart" (Brontë 150). On her deathbed, Catherine longs to escape, but in order to escape the constricting confines of the expectations of a married woman she must escape mortality entirely.

Although in some ways Cathy is confined to gender roles and by the expectations of her husband, Cathy instigates chaos and confinement in the storylines of her fellow characters, in both unintentional and intentional ways. Becoming Mrs. Linton is the beginning of Catherine's downfall: Cathy's marriage separates her from her beloved Heathcliff, Edgar's jealousy brings the ultimatum that causes Cathy's mental and physical state distress that she cannot recover from, and Heathcliff's jealousy at the pairing causes his rage-induced sham marriage to Isabella. While Edgar's ultimatum and Heathcliff and Isabella's marriage seem like separate plot-lines, they can be traced back to the catalytic

moment when Cathy chose the safety of a marriage with Edgar and abandoned Heathcliff, and each of these plots causes confinement of characters as a result.

Cathy's confinement is connected to her position as a woman within a patriarchal society. She sees herself as having "been converted, at a stroke, into Mrs. Linton, the lady of Thrushcross Grange, and the wife of a stranger; an exile, and outcast, thenceforth from what had been my world" (Brontë 122). The restraint of patriarchal expectations causes Cathy's position in confinement. However, she utilizes her position in her household, Thrushcross Grange, in order to scrounge up any control and power she can in the only possible way she can through the home. As Marianne Thormählen argues in her book, *The Brontës and Education*, "it is universally acknowledged that too much time spent in studies is deleterious to the health, and the desirability of physical activity for the young has been recognized for centuries" (Thormählen 132). While Cathy and her partner-in-crime, Heathcliff ran "wild for hours on end" in their youth, as Cathy grew, she became confined to a relatively homebound life (133). Cathy marries Linton as a way to check off the expectations that were placed upon Catherine and assumes the expected role of the wife in the household. When she is confined to her household, her bed, and even her own body, Cathy longs to run wild and free, lamenting "I wish I were a girl again, half savage and hardy, and free" (Brontë 123). Given the representation of Cathy in a weak and bound state, it is understandable to question the motives of the writer. As a woman who experienced similar expectations and discrepancies as a woman versus the men she encounters, one would wonder why Emily Brontë write a female character in such a weak and overcome state.

However, as Thormählen suggests, this does not mean that Emily Brontë was "passively resigned to patriarchal values and policies" (Thormählen 134). Instead, I argue that Brontë's multi-layered approach to Cathy's position in the home shows that Cathy is fighting her bonds. Despite being mentally trapped within her household, Cathy attempts to control in the only possible location she could attempt to gain control of: Thrushcross Grange and its inhabitants. While Cathy cannot, and does not, fully strip away the bonds of weak female in a patriarchal hierarchy, she shows her strong personality through her attempts at confining those around her, specifically her sister-in-law. Isabella Linton becomes the unwitting victim who is caught in the crossfires of Cathy and Heathcliff's vehement civil war. However, by using Isabella as a pawn in their attempts to hurt each other, Cathy and Heathcliff become a unit that transcends traditional gender roles, because they are both reaching for power. Jamie S. Crouse, who argued that gender roles are at play in the layout of limited characters in the novel, also argued that "Cathy and Heathcliff are the primary instigators of confinement" in the novel (Crouse).

Cathy and Heathcliff both confine Isabella, but in differing ways. Using the nearest female she has in her arsenal, Cathy uses Isabella as a pawn in her games to make Heathcliff jealous. Isabella Linton became a victim of the search for her Prince Charming. Heathcliff, however, would prove to be more akin to the evil antagonist of the fairytale than Isabella's prince. Cathy and Heathcliff's use of Isabella as a pawn in their games is evident to the reader in the scene where Heathcliff comes to Thrushcross Grange. Although Heathcliff had become a "tolerated guest" at Cathy's married household, "trouble sprang from the not

anticipated misfortune of Isabella Linton evincing a sudden and irresistible attraction" to him (Brontë 103). Eighteen-year-old Isabella saw her attraction to Heathcliff as separate from his relationship with Cathy, and therefore saw opportunities to strike up a romance with the bachelor. But Heathcliff was not a bachelor at heart. Described in the novel as a "fantastic preference" which "appalled" her brother, Edgar blamed Isabella's attraction to Heathcliff on "Heathcliff's deliberate designing," while Cathy attempted to prove to her sister-in-law the dangers of Heathcliff's attentions (104). Jealous, Cathy told Isabella Heathcliff was "quite capable of marrying [Isabella's] fortune and expectations (104). However, when Heathcliff arrived for his visit, Catherine spitefully revealed Isabella's feelings for him, embarrassing her sister-in-law.

While the remarks and verbal attempts at embarrassing Isabella might be within the bounds of female emotional expectations for the time period, Cathy's confinement of Isabella shows her attempts to gain power in the situation. When Isabella attempted to flee the mortifying situation, Catherine physically stops her, "arresting, with feigned playfulness, the confounded girl, who had risen indignantly" (104). While Isabella "struggle[d] in her tight grasp" and "bent the strength of her small fingers to loosen the firm clutch of Catherine," needing to use her nails to scratch her way free from the confines of her sister-in-law. Despite the detainment being only a result of Catherine's hand and verbal attacks, Isabella is physically confined in a space of mental abuse. While the effects of this will continue to affect Isabella, Cathy's goal in the situation is to prove that she is stronger than Isabella and that Heathcliff's love for her is stronger than his affection for Isabella could ever be. A naïve young woman,

Isabella is simply caught in between Cathy and Heathcliff in their unsolvable game of hearts.

Jamie S. Crouse argues that Cathy, who "forcibly detains" Isabella, is doing so in an attempt to "confirm her power over Heathcliff," (Crouse 185). However, Cathy only confines others within the space where she has a semblance of control: the home. Reading *Wuthering Heights* simply as though women's lesser role within this limited society caused the women's constricted lives is a much too absolute way of viewing the novel. Instead, the novel is filled with multi-layered characters and storylines that complicate the ideas of who is in charge, who is vying for power, and who has the ability to gain that power.

After her attempt at humiliating Isabella in front of Heathcliff, Cathy later "imprisons herself with Edgar and Heathcliff in an attempt to exert her control over them" (185). Crouse's interesting use of the phrase "Catherine imprisons herself" points to the idea that she is trying to find some kind of control in a situation where she is already bounded by the home and the expectations of marriage, because she creates "a small modicum of power...within the limited sphere offered to her as a woman" (185). However, Catherine persists. In the meantime, Heathcliff attempts to use Isabella, and Catherine guesses he is only acting this way in order to "take revenge" for her marrying Edgar (Brontë 112). Although he denies this, his intent is clear and undeniable, as he marries Isabella and almost immediately discards her as a wife when he has used her.

Isabella's choice to run off with Heathcliff results in her brother disowning her from her family and becoming a "fugitive" with Heathcliff (Brontë 129). Six weeks after her departure, Isabella sent a letter to Nelly, having realized the error

of her judgment due to her confinement at Wuthering Heights. Isabella questions whether her new husband is "a man" or "a devil," while recounting the "miseries" of Wuthering Heights, which she thought would be a home but turns out to be more of a prison (131). Isabella refers to the residents of Heathcliff's house as "pleasant inmates," arguing that the "concentrated essence of all the madness in the world took up its abode in my brain the day I linked my fate with theirs" (136).

She has realized that she means little more to her captor than a pawn in his games of jealousy with Catherine. Heathcliff's confinement of Isabella gives her no power and displaces her from Thrushcross Grange. In the end, Isabella flees her confines, but cannot return to Thrushcross Grange due to her disownment, and therefore becomes an exile from the population on the moors. Poor Isabella Linton is a victim of Heathcliff and Catherine's and cannot come back from the effects of the confinement.

In their jealous attempts to obtain power and punish each other, Heathcliff and Cathy break apart the limited population's ties to each other. According to Susan Ostrov Weisser's *A Craving Vacancy*, "*Wuthering Heights* is unique even among Brontë novels as a construction of identity as a craving will which is both insatiable and unsubduable" (92). As Weisser argues, the desire and will are both insatiable pieces of the wild characters in *Wuthering Heights*, especially Cathy and Heathcliff, whose desires do not adhere to the expectations of their peers. Instead, Heathcliff and Cathy's desires become similar to a force of nature that beats down on their unsuspecting fellow inhabitants of the moors.

Heathcliff's marriage to Isabella is an important example of Heathcliff and Cathy working as a unit in order to inflict confinement on others, despite the marriage occurring as a result of attempts to make each other jealous. Just as Cathy attempted to gain control, Heathcliff "engages in a pattern of confinement that is destructive to others as he attempts to possess Catherine and establish control over anyone who would stand in his way" (Crouse 187). After Cathy's death, however, Heathcliff no longer has Cathy to battle against, and goes into a mental tailspin.

Thirteen years after his Cathy dies, Heathcliff physically confines Cathy and Edgar's daughter in Wuthering Heights in order to gain the power that would come from owning Thrushcross Grange. Heathcliff's mental deterioration after Cathy's death leads to an outrageous, unquenchable desire for power, which becomes more pronounced as Edgar's physical health declines. Upon Edgar's death, the estate will be in the hands of whoever is attached to, or in charge of, Catherine Linton. Thirteen years after his beloved's death, Heathcliff lures his Cathy's daughter Catherine to Wuthering Heights on the pretense of seeing her cousin Linton, only to imprison her in his home. Heathcliff locks Catherine and Nelly in Wuthering Heights for "five nights and four days" until Catherine agrees to marry Linton and become Heathcliff's daughter-in-law, therefore ensuring him the rights to Thrushcross Grange upon Edgar's death (Brontë 240). Nelly's imprisonment is a side effect of this, but Heathcliff's main goal is to forcibly marry Catherine and Linton in an attempt to gain control over her home, Thrushcross Grange. While Heathcliff is delusional and power-hungry, his plan

to take control over Thrushcross Grange wrestles control from his enemy and Cathy's widow, Edgar.

Even thirteen years after Cathy's death, Heathcliff is still deranged by his jealous need to win against Edgar. In her book, *Reading the Romantic Heroine: Text, History, Ideology*, Leslie W. Rabine argues, in "the romantic novel in the eighteenth and nineteenth centuries, the hero, alienated from himself, seeks to return to self-identity; and his quest takes the form of an exalted passion for an unattainable heroine" (Rabine 2). While Heathcliff and Cathy may not read as hero and heroine to the audience, they do to each other. In Heathcliff's case, he seeks his unattainable heroine, Cathy, and his exalted passion comes in a negative form. Heathcliff cannot be reconciled as himself without his other half, the mirror to his soul, as Cathy points out in her passionate explanation, "whatever our souls are made of, his and mine are the same" (Brontë 86). Heathcliff's mental deterioration and his aggressive confinement and poor treatment of other characters are a direct result of his loss of Cathy. Throughout the novel, the duo are confidantes, pseudo-siblings, lovers, and enemies, but their need for each other—and need to either battle against each other or with each other against their fellow residents of the moors— is a constant, fundamental to their character. Without Cathy, Heathcliff spirals into a mental breakdown that results in a tyrannical rampage. This, and therefore his confinement of Catherine, Hareton, and Linton, can only stop when he is finally reunited with Cathy in death.

While traditional gender roles and social expectations are at play in the novel, Cathy attempts to transcend her role within the social in order to join

Heathcliff as a perpetrator of confinement. However, despite their aggressive attempts to overpower and regulate their peers, Cathy and Heathcliff's desires for control cannot be recognized in life. They become just as mentally confined as their victims. In the end, the only way that Cathy and Heathcliff can find control is through finding control of themselves, and this can only occur through death.

In the end, Cathy and Heathcliff's deaths are not only freeing for themselves but are also freeing for the remaining living characters who were victims of confinement. Catherine and Hareton are free to live without the confinements of Heathcliff's overbearing rule, and instead gain ownership of both Wuthering Heights and Thrushcross Grange; and Catherine and Heathcliff are free in their afterlife together. Cathy and Heathcliff's deaths represent escape for each of these characters, freeing them from the confines of Cathy and Heathcliff's anger and jealousy that occurred as a result of their emotional exile from each other. Additionally, the pair, Cathy and Heathcliff, are freed from their confinement within social expectations and no longer need to attempt to transcend the social structure of the limited community.

CHAPTER 3

"Even when her body is gone": Bodies, Embodiment, and the Land

In his book, *Embodied: Victorian Literature and the Senses*, William A. Cohen argues that, "for Victorian writers, attending to sense perception serves several purposes," such as enabling "embodied subjects to experience themselves as objects, and objects reciprocally to function as subjects, so as to permit a mutual perviousness between self and world" (Cohen 6). In *Wuthering Heights*, this mutual perviousness is figured through the characters' connection to the landscape. Characters become part of the earth, and the earth acts as a character or a driving force in the novel. In a gothic novel full of ghosts, dead bodies, sick bodies, and live bodies, the landscape itself becomes a body, as a force that both formally and affectually shapes the novel.

The land becomes indicative of the characters, becomes nation, home, and a place for the inhabitants to become citizens, even of an uncivilized, limited, disconnected community in relation to the larger social body. The land is a driving force in terms of shaping the narrative and ideas of personal and national identity. The modes through which embodiment is used in *Wuthering Heights* help to make sense of the meaning of the earth in terms of the characters. The land is a driving force in terms of shaping the narrative and ideas of personal identity and national identity. The multilayered use of embodiment in the novel creates an overwhelming, swirling effect that is phantasmagoric.

In *Man and the Natural World*, Keith Thomas explores the idea of subjugation of the natural world. Thomas explains that subjugation, or bringing

something under control, has been a constant theme throughout human civilization. Humans throughout history have taken away wild land, built and honed for their specifications, regardless of the nature that once lay there. One reason for subjugation of nature that Thomas explores is the idea that humans wanted to believe they were dissimilar to animals: that men were rational and beasts were irrational, that men were religious and religious belief was "inaccessible" to animals (loc. 2900). Men claimed to be the "sole possessor of an immortal soul" of earth's inhabitants (loc. 2905). Beings that were other and unrecognizable to humans were considered animals, inaccessible to human understanding, and therefore, beneath humans.

In *Wuthering Heights*, this idea of otherness and unrecognizability equaling animalism is seen through the treatment of Heathcliff. Heathcliff is a wild character who cannot be related to by others, and as a result becomes the antagonist of the tale. Heathcliff's story, a sad tale of searching for belonging and feeling like an outsider, starts off with an orphan being brought into the Earnshaw family, and follows him as he becomes "daily more notable for savage sullenness and ferocity" (Brontë 85).

Even as an adoptee into the Earnshaw family, Heathcliff does not become "Heathcliff Earnshaw," but instead keeps a name that is almost animalistic in nature, and certainly representative of the natural world. Heath, "uncultivated land," and Cliff, "an overhanging face of rock," are two labels rooted in the natural world that come together to name the character (Merriam-Webster). The name Heathcliff is indicative of a wild, uncultivated, uncivilized, unshaped landscape that has not been molded to society's specifications. The character

Heathcliff becomes a personified version of the natural elements that make up his name. The land becomes representative of Heathcliff— the moors become his nation. He has more of a connection to this land than he does to the people in the surrounding, larger social body. Nelly, upon sharing the news of Catherine's death, hears Heathcliff "howl, not like a man, but like a savage beast," a "wolfish" man (Brontë 155). Perhaps, working by the guidelines of rational man and unrecognizable animal, Heathcliff *is* more animal than human.

Heathcliff forges a stronger connection to this land than any other character besides Cathy, and their bond was solidified by their mutual admiration of and yearning to be connected to the land of the moors. While the other characters in the novel becomes citizens of this minute "nation" on the moors, one grounding in the land here, Cathy and Heathcliff's connection to the moors is much stronger and more innate, necessary to their being. Not only does the landscape become home for the pair, but, for Cathy and Heathcliff, the land becomes an embodiment of who they are: other, wild, free.

Catherine and Heathcliff wanted the wildness, needed wild nature to mirror themselves. They weren't part of society, and the nature reflected that. However, while Heathcliff's very name indicates his relationship to nature, Catherine Earnshaw still has a solid connection to the civilized world. The landscape embodies the freedom that Cathy wants, and Heathcliff embodies the freedom and ties to nature that Cathy wishes were intrinsic to herself. For Cathy, Heathcliff becomes a representation of the innate connection she wishes she had with the moors, an encompassing and irrefutable connection to the landscape. I argue that Cathy's overwhelming desire to become as connected to the landscape,

and the wild, free spirit that the landscape represents, enhances Cathy's need and reverence for Heathcliff. Heathcliff embodies the untamed, undomesticated, barbaric, and most importantly, free nature of the landscape, and Cathy wants it.

While exile leads the characters to this limited community and confinement limits the characters in an environment of power plays, the idea of embodiment and what the land represents within the novel is the most important representation of place. Embodiment becomes the most direct and strong connection to place.

In *Wuthering Heights*, the consequence, or result, of being so isolated from society is to become so connected to the environment— connected to the wildness and the freedom of the spirit, instead of attached to the unyielding expectations of civilized society. Heathcliff becomes the embodiment of this wild landscape, while Catherine embodies the reach for the landscape and the yearning to break away from society's expectations, but the fear of becoming so disconnected from society. Just as André Gide determined "you cannot discover new oceans unless you have the courage to *lose sight of the shore*," Catherine Earnshaw has anxiety surrounding the idea of being confined by a limited society but does not have the freedom to slough off the bindings of the society she is a part of. As Heathcliff has a name representative of his wildness, Catherine Earnshaw has a name that situates her in a family, in the limited community. Even as she yearns to be part of the land like Heathcliff, she still has one foot in the civilized community.

In life, the land becomes a nation and Cathy and Heathcliff become citizens. But as the landscape becomes an embodiment of who the characters are

during life and their connection to the world and to each other, after death the landscape shifts into another mode of embodiment; after Catherine's death, the landscape becomes a representation of the afterlife. After death, Catherine appears in the book in the spectral form, not being able to break away from the landscape she has grown attached to, and Heathcliff who still lives there. While Catherine's ghost comes to Mr. Lockwood in a state of grief because she has been wandering the moors without her Heathcliff, Catherine does not move on to a separate life, but instead her soul is so attached to the moors that the landscape becomes an embodiment of a resting place for her soul— perhaps her heaven. As the meaning of the landscape shifts for Catherine, from homeland to afterlife, the landscape takes on a new meaning and a new role. While the nature is constant, ever-present throughout the novel, the meanings of the land and the roles the land takes on shifts as the optics of the characters shift.

Cathy's connection to the landscape is embodied differently through life and death. During life, Cathy's connection to the landscape is evident as she tells Nelly about her dream in which she went to heaven, but "heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out, into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy" (Brontë 86). She claims she has no business to be in heaven, and Nelly agrees, saying she is "not fit to go there" as a sinner. Cathy's connection to the moors is so extreme that she would rather wander the moors a ghost than be subjected to an afterlife away from her moors. However, I argue that the landscape not only embodies Cathy's love for

the moors, but also represents the embodiment of Cathy and Heathcliff's love for each other.

Cathy's love for the moors is inextricably linked to her love for Heathcliff, and this causes her need to be connected to the moors in death, as a ghost. Directly after revealing her desires to remain on the moors after death, Cathy describes her love for Heathcliff in her famous speech about their souls being one and the same. Cathy describes her love for Heathcliff as resembling the "eternal rocks beneath- a source of little visible delight, but necessary" (88). This analogy is entirely connected to their life on the moors and the solid rock of the landscape, just as Cathy's love for Heathcliff is connected to these moors. The earth has become the embodiment of their desire to be together.

Growing up together as wild and free children, Heathcliff and Cathy's love for one another grew in the midst of the ever-present landscape around them, a landscape that not only became a part of them, but also became a representation of their love for one another. Despite her unshakable determination and desire to return to the moors from her deathbed, Cathy attempts to come back into the home in death. During life, Cathy likened her confinement in her illness-ridden body to a "shattered prison," as though dealing with her mortal body was a task (Brontë 150). However, in death, she attempts to come back into the confines of her mortal home, Wuthering Heights, calling to Mr. Lockwood, "let me in!" (44). She was not a restful ghost in the freedom of the moors, because what she really longed for was Heathcliff and the freedom that he represented. For Cathy, the landscape embodies freedom and her love for Heathcliff, and in death Heathcliff becomes the embodiment of home. In this scene, the uses of embodiment are

woven into each other and can be viewed through many different lenses: Heathcliff embodies home and love, the home embodies safety and grounding for Cathy, the windy weather embodies Cathy's frantic desire to be allowed access to the room.

Throughout the novel, Cathy's most wild and free experiences did take place on the moors. However, these scenes of freedom also coincided *entirely* with Heathcliff. In this way, the novel presents a transfer of the feelings of freedom from the land to being actually embodied in Heathcliff.

In death, Cathy becomes an intangible being, a ghost who is tied to the earth of the moors. Specters are unbodied, moving through the space of the corporeal as an unbound being. In her spectral form, Cathy is unbound from her physical body, but is bound to the earth of the moors. In *Wuthering Heights*, ghosts act as connector between living and the earth, in order to understand the land as a body. Although they are no longer human, the term "ghost" is used instead of "monster" because ghosts are associated with the human and the familiar. Ghosts take the form of body although they are unbounded. The ghost is not solid as a body but is considered to be a representation of the human. As an incorporeal being, the ghost has been disembodied, but Cathy's disembodied spirit becomes attached the earth she inhabited while alive.

The connection between the earth, the corporeal, and the spectral becomes evident in the scene where Heathcliff digs up Catherine's grave. Although Cathy is still connected to this landscape and Heathcliff is still connected to the land, it is in two different ways, in which they cannot be with each other. After Cathy's death, the land becomes an embodiment of her afterlife, and becomes almost an

extra layer on top of the world Heathcliff lives in: while they are on the same moors, there are almost two different modes of accessing the moors, and Catherine and Heathcliff cannot access each other. Eighteen years after Cathy's death, Heathcliff is haunted by his loss and believes this will be solved if he can hold her physical form in his arms again, as if reconnecting with her physical form— her remains— will reconnect him with Cathy in a "real" way. Bribing the sexton to dig away the soil separating him from Cathy, Heathcliff looked upon Catherine's face for the first time in eighteen years, believing "it is hers yet," his delusion reshaping the decaying figure into the youthful, complete picture of the Cathy from his memories (Brontë 248). Heathcliff is drawn to this location of the moors because Cathy's remains are here.

Despite his love for and connection with the moors during his years with Cathy, Heathcliff battles against the earth in this scene, as if it is an enemy forcibly separating him from the Cathy he believes to be complete and real underneath the earth. He is conscious that "two yards of loose earth was the sole barrier" between separation and reuniting with Catherine (249). I argue that Heathcliff is attempting to bridge the gap between the corporeal and the spiritual worlds and believes close proximity to Cathy's remains will overcome the boundary between these worlds. While the boundary between the corporeal and the spirit is intangible, Heathcliff attempts to make the boundary tangible by literally scraping away soil from atop Catherine's coffin.

Heathcliff is continuously battling against forces that keep the pair apart throughout the novel: Edgar Linton, weather, social expectations, and death. In this scene, Heathcliff is disillusioned in his belief that Cathy is physically

unchanged, battling against the obstacle he sees as the barrier between them: the soil. Here the land takes on another role as a barrier working against Heathcliff. However, the actual obstacle is death. Death is the barrier that is separating Heathcliff from connected to Cathy, but Heathcliff is determined to believe he will be whole again if he can be by her side once more. In death, Cathy's body is no longer the Cathy he knew, but just a physical representation of who she was. In essence, Cathy's body becomes a landmark, just as the land is a landmark that is assigned meaning and emotional connection for the characters.

In the scene, Heathcliff battles against the soil and requires assistance to exhume Cathy, asking the sexton "to remove the earth off her coffin lid," (Brontë 248). This action is the exact opposite of a funeral ceremony, in which the body is lowered into the earth and soil from the surrounding area is placed upon the soil, forever tying the memory of that person to the place of burial. Heathcliff is doing the opposite, by attempting to bring Catherine back into the world of the living, an impossible task.

By digging her out from under the soil, Heathcliff wants to heal the loss he feels without her, believing her physical presence will bring him comfort and allow him to sleep. In this scene, Heathcliff climbs into the earth to be beside Cathy, believing she is Cathy and not just the remains of her corporeal form. Lying next to her, Heathcliff dreamt "I was sleeping the last sleep by that sleeper, with my heart stopped and my cheek frozen against hers" (Brontë 249). While in his dream of death Heathcliff separates his "self" from his body, the body of the sleeper, Heathcliff still connects Cathy's self to her body. Beside Cathy's remains,

Heathcliff feels "a sudden sense of relief" and is "unspeakably consoled,"
imagining her spirit climbing out of the ground and walking back to Wuthering
Heights beside him (249). Human bodies, spectral bodies, and the body of the
earth are each embodied in this scene, as the land of Cathy's burial site represents
boundedness.

Cathy's presence as a specter is made more 'real' by Heathcliff's belief that
she is there, and his unquenchable desire for her to be there with him. According
to Mark Llewellyn's *Spectrality, or S(p)ecularity, and Textuality: Or, Some
Reflection in the Glass*, "the past is forever a reflection that our human future is
not limitless" and that "our belief in something beyond the here and now are
indivisibly linked within the imagination" (Llewellyn 24). Similarly, I argue that
Cathy's spectral presence is defined and strengthened by Heathcliff's belief in her
existence as a ghost, as well as their connection to each other being so embedded
in the land. The constancy of the land in Heathcliff's life, even after Catherine's
death, serves as a connection to and reminder of Catherine.

On the other hand, Mr. Lockwood attempts to convince himself and
Heathcliff that his own experience with Cathy was merely a "frightful nightmare"
(Brontë 44). Heathcliff's determination at acknowledging Catherine's presence as
a specter makes her more real to him, as he takes her presence seriously.
Heathcliff wishes for his Cathy to haunt him, if that means she will stay with him,
bursting into an "uncontrollable passion of tears" at the idea of Cathy's spectral
return to him (45). Without Heathcliff's desperate desire for Cathy's ghost to be
real for him, Cathy would perhaps have been dismissed as the "frightful

nightmares" of an old house on a windy moor, and her ghost nothing more than a trapped shadow (44). Heathcliff's belief in Cathy's presence causes her presence to be real. In the scene where Heathcliff climbs into Cathy's grave and embraces her remains, he believes he has woken her spirit and released it from the confines of Cathy's body. Similarly, Heathcliff's belief in Cathy's presence allows her to exist, as if Heathcliff is willing her to bridge the gap between the corporeal and the spectral. Here, the land acts as the go-between, bridging the gap for them.

Although Heathcliff believes he can cross the boundary between life and death in order to bring Cathy's spirit back to the land of the living, his spirit cannot be reunited with Cathy's until he discards his physical body. Death haunts *Wuthering Heights*. As Gerri Kimber points out in "Death in Wuthering Heights," out of "the 13 characters introduced in the novel *Wuthering Heights*, excluding servants and the two narrators, 11 are dead by the end, nearly all prematurely" (Kimber). While the novel can be described as a romance or a psychological thriller, it is also a tragedy, which is evident by the body count. However, despite eleven character deaths, only two characters come back as ghosts whose presence is felt or seen.

Catherine and Heathcliff, undoubtedly the two most separate from the rest of the cast of characters, have the strongest connection to the landscape, and therefore remain connected in spectral form. While the other characters who die fade out of the story upon their deaths, Catherine Earnshaw's presence is in the form of a ghost for more than half of the novel. And in the end, Heathcliff joins her as a specter on the moors. Just as they were confined during life, the other

characters' bodies are confined to their coffins and the physical land of their

burial sites; however, Cathy and Heathcliff are able to transcend their burial

places and stay on the moors as ghosts. In their spectral form, Cathy and

Heathcliff ghosts embody their connection to the landscape, just as the landscape

embodied their relationship with each other during life.

During the final scene of the novel, Mr. Lockwood seeks out the three

gravestones of the main characters of the story Nelly has told him, and to which

he now feels connected. However, upon finding the graves of Cathy, Heathcliff,

and Edgar, Mr. Lockwood notes that "Edgar Linton's only harmonized by the

turf, and moss creeping up its foot," while Heathcliff's was "still bare" (Brontë

288). Edgar Linton's grave has been undisturbed by ghost, or soul, passing

through, while Heathcliff's has not grown into the landscape, as if it has been

used. The disturbed earth of their burial sites, not only a physical landmark that

connects Catherine and Heathcliff to the earth, also becomes the embodiment of

their spectral lives.

Catherine's presence as a ghost has been argued to be a result of a refusal

from heaven, resulting in her exile (just as the limited community were exiled out

on the moors in life). According to Simon Marsden's *Emily Brontë and the

Religious Imagination*, Lockwood, upon realizing that Catherine's specter was

not confined to his nightmares, "echoes Joseph's judgment, declaring the ghost-

child's outcast state to be 'a just punishment for her mortal transgressions, I've

no doubt' (WH: 22)," finding no sympathy for the trapped soul (Marsden 108).

By Lockwood's assessment, Cathy was outcast from heaven as a punishment for

her sins during life. Similarly, CUNY Brooklyn's online resource, "Emily Brontë: Themes in Wuthering Heights" argues that "Catherine is thrown out of heaven, where she feels displaced, sees herself an exile at Thrushcross Grange at the end, and wanders the moors for twenty years as a ghost" (CUNY Brooklyn). But is she in exile, or has she found her heaven being on her beloved moors without the imprisonment of her "shattered prison"?

In the scene where Cathy reveals a terrible dream where she awoke in heaven, she ascertained her desire to be back in her beloved landscape. Keeping this in mind, Cathy should be more pleased to be on the moors than heaven. By her own estimation, to be back on the moors postmortem would be heavenly for Cathy, without the confines of a human body or the expectations that come with it.

Although Cathy seems to be waiting for Heathcliff, once his soul is reunited with her, they do not move on to their afterlife together. Are they in purgatory, or are they in heaven? Throughout *Wuthering Heights*, Heathcliff is referred to as a demon, a devil, and not quite a man. Isabella Linton asks if Heathcliff is "a man? If so, is he mad? If not, is he a devil?" (Brontë 131). Even Emily Brontë's own sister questioned whether the creation of Heathcliff was "advisable," calling him "a man's shape animated by demon life- a Ghoul- an Afreet" (C. Brontë 24). Charlotte Bronte's estimations of Heathcliff in her preface to the 1850 edition of *Wuthering Heights* are unconcealed. However, Heathcliff's actions as a ghoul or a devil-like man would surely condemn him to Hell, but upon his death, Heathcliff remains with Cathy.

According to Nina Auerbach's *Woman and the Demon: The Life of a Victorian Myth,* Heathcliff's "demonism is the creation and obsession of women, most explicitly of Nelly and Isabella, but most memorably, of Catherine as well" (Auerbach 101). Unlike Catherine, Heathcliff does not "agree that she is he and he her," but instead uses "idioms of romantic love which cast her as his 'life,' his 'soul'" (102). Losing his 'life and soul,' but maintaining his mortal life becomes a type of Hell for Heathcliff.

I argue that for the remainder of Heathcliff's mortal life after Catherine's death, the landscape becomes the embodiment of his Hell, a cruel reminder of the connection he and Cathy had to each other and to this land. Even Charlotte Brontë concedes that Heathcliff's loss of his "inhuman passion" for Cathy becomes a source of torment, and "its quenchless and ceaseless ravage effect the execution of the decree which dooms him to carry Hell with him wherever he wanders." (C. Bronte 24). Throughout the novel, Heathcliff sees Hell as his mortal life without her, crying to Catherine on her deathbed, "while you are at peace, I shall writhe in the torments of hell" (E. Brontë 149) Similarly, he tells Nelly that losing Catherine would be hell (141).

In the novel, Heathcliff's death is a result of fasting and despondency, as he fades away after giving up on life. However, in the 2009 Masterpiece Classic adaptation of the novel, Heathcliff's escape from his mortal pain is much more dramatic, as he wanders the moors, taking in the places where he and Cathy were in love, and finally, commits suicide by shooting himself in the head in Cathy's bed. This adaptation is a more obvious showcase of Heathcliff's inability to live through the torture of life without Cathy any longer. The landscape of the moors

becomes Heathcliff's living hell without his Cathy, but in death the same space transforms into his heaven when he is finally restored to Cathy's side. Throughout their romantic relationship, the landscape embodies their love, their desire to be together, and their suffering through separation. However, in the end, the landscape also becomes the embodiment of their resting place, together.

The landscape embodies the community the Earnshaws and Lintons have created, and this community becomes forever tied to and situated in this landscape when the characters are buried in the earth. Without the isolated landscape, the families would not be exiled, and would not have created a home out of their exile. The earth of the moors becomes the anchor to which human and spectral bodies are connected. When Heathcliff needs to be physically beside Cathy, he goes to her body, buried in the ground. Similarly, as characters are buried in the earth here, Edgar Linton, Linton Heathcliff, and eventually Heathcliff, the earth becomes representative of the community they once lived in. In effect, the soil becomes the national identity of the limited community on the moors.

Upon the death of the community's citizens, the earth becomes a nation to identify with and a place of remembrance for the dead. This idea is referenced in Bram Stoker's *Dracula*, as Dracula brings soil with him from Transylvania to England, believing "there is hardly a foot of soil...that has not been enriched by the blood of men, patriots, or invaders" (Stoker 28). In essence, the soil tells the history of the location, and becomes a lasting impression in the earth, like fossil recording information from a specific time period and location. In the collection of essays, *Bram Stoker and the Gothic: Formations to Transformations, Abby*

Bardi discusses Dracula's conflation of the corporeal, blood, and memory, battle and the fight for power, arguing that this conflation is "allowing the soil to become a synecdoche for national identity" (Bardi 82). The same is happening in *Wuthering Heights*, as the burial sites of the characters conflate the physical form of the dead with the memories the living keep. Heathcliff wants to transcend life by reaching through the boundary separating the living and the dead. He cannot bring Cathy's soul back to the world of the living; however, the soil of Cathy's burial site is the closest he can come to the boundary between living and dead. The soil embodies Cathy's life and afterlife, coming as close to the boundary between worlds as is possible in the world of the living.

By the end of the novel, there are only two characters left alive on the moors: Catherine Linton and Hareton Earnshaw. Despite lacking the emotional connection that her mother felt to the moors, Catherine Linton stays in this landscape at the end of the novel. In chapter one, I argued that Catherine and Hareton could not rejoin outside society because their limited, exiled community had become too separate from the larger social body outside the moors. Additionally, I argue that Hareton and Catherine felt a connection to this land because the members of this landscape became *part of* the landscape.

Catherine and Hareton feel a connection to this place because of their families. Their families chose the isolated landscape, which caused exile, and therefore, Hareton and Catherine grew up only knowing this space and their two families. They have a multilayered connection to this landscape, because they grew up here, but now their families have literally become a part of the earth. The dead embody the earth, becoming part of the earth and part of a greater identity:

the deceased bodies becoming a permanent connection between land and community. Now, Catherine and Hareton have a permanent connection to the community that runs deeper than growing up in conjunction with the landscape: the earth of the moors has become their nation.

The earth has become nation for Hareton and Catherine, because their only connection to their family members is through the landscape and the homes on the landscape that exiled the community from the outside world. The landscape was the driving force of the exile, but the burial sites of the dead, conflating family with soil and place, creates a permanent connection between the members of the limited community and the landscape. Despite being the last two members of the population, Catherine and Hareton's family is physically still here, as part of the landscape. This connection to the earth forges a deeper connection between Catherine, Hareton, and the earth of the moors. Membership of the limited community of the moors diminishes as characters die, but paradoxically, the connection of the remaining population to the moors increases as family, home, and nation are conflated in the earth.

The land, I argue, becomes a palimpsest carrying and embodying the history of the previous generation, while joining the past and present in one grounded place. This idea of palimpsest, a new story written over the traces of an old story, is represented through Cathy and Catherine's lives, because both are attached to the moors, but at different times. Despite being mother and daughter, Cathy Earnshaw (Linton) and her daughter, Catherine only share one scene together in the novel. The scene of Catherine's birth and Cathy's death takes place in one sentence, as Nelly tells Mr. Lockwood, "About twelve o'clock that night was

born the Catherine you saw at Wuthering Heights: a puny, seven-months' child;

and two hours after the mother died, having never recovered sufficient

consciousness to miss Heathcliff, or know Edgar" (Brontë 143). As daughter

comes into the world and mother leaves it, Cathy's presence at Thrushcross

Grange gives way to the new baby. In one scene, Cathy becomes the trace story

left on the palimpsest, and young Catherine's life overlaps in the exact same

landscape. The landscape and the limited community within the landscape

become representative of the connection between Cathy Earnshaw and her

daughter.

When the novel shifts forward twelve years, young Catherine Linton

becomes the story's "Catherine", and landscape and other people's memories are

all she has to connect with her mother. Cathy is living in the same place her

mother was but does not find the same connection to the landscape that her

mother had. Even though they lived in the same two houses, the two Catherines

have vastly different connections with the moors. However, Catherine finds a

connection to the moors when family members she knows die and through their

burials the moors become her national identity.

According to T. Wein's *British Identities, Heroic Nationalisms, and the

Gothic Nov*el, "an effort must be made to reclaim all hidden layers of the

palimpsest that is Gothic" (Wein 20). Just as the use of embodiment in the novel

is overwhelming, *Wuthering Heights'* multilayered use of palimpsest pulls in

different directions. In addition to Cathy's memory acting as the trace history

behind Catherine's life, Cathy and Catherine lives also create a palimpsest

because they are "existing" at the same time, yet Cathy is only there as a trace of

who she was, as a ghost. However, both Catherines embody the earth, because the moors are integral forces in both of their lives.

The characters in *Wuthering Heights* embody the landscape because they make up the limited community that resides on the moors. The isolated landscape was the driving force of exile, but the characters living on the moors become the citizens of the moor community, allowing the land to become nation. Each of the characters embodies the earth of the moors, finding national identity in the moors and becoming permanently tied to this land. Without the characters, the isolated land would not be part of the social, and without the landscape, the characters would not have become the limited community on the moors. The cyclical nature of the landscape and characters reveals the inability to have one without the other; the members of the community would not have been forced to become this community and the landscape would not have become host to a community that built a national identity into the earth of the moors. But, throughout the novel, the landscape is the constant, playing host to the entire story arc and its characters. The landscape embodies many ideas throughout *Wuthering Heights*: national identity, relationships, home, even heaven. In the end, the landscape becomes the encompassing embodiment of the novel itself.

CONCLUSION

"An outcast from what had been my world"

Heathcliff and Catherine's turbulent relationship on the wild moors is one of the most recognizable in literary history. *Wuthering Heights* has influenced many modern adaptions across several mediums, from film adaptations to mentions in popular television shows to songs named for the novel. As many adaptations do, the film adaptations of *Wuthering Heights* have changed small details or excluded major plot points from their presentation of the story.

The 1939 film adaptation starring Laurence Olivier cut the second generation out of the story entirely, focusing solely on the relationships between Heathcliff, Cathy Earnshaw, Edgar Linton, and Isabella Linton. This adaptation also presents a vastly altered portrayal of Heathcliff's death. While in the novel, Heathcliff's demise is the result of giving up on life and refusing to eat, the adaptation understandably presented a more dramatic, cinematic event in which Heathcliff follows Cathy's ghost out onto the snow-covered moors, and his human body is left behind while his soul is reunited with Cathy. When the doctor announces Heathcliff is dead, Nelly replies "No, not dead, Dr. Kenneth. And not alone. He's with her. They've only just begun to live" (MacArthur). Similarly, the 2008 Masterpiece Classic adaptation, while closer to the overall plotline of the novel, also veers off from the original story at the point of Heathcliff's death. Instead of starving and slowly fading away, Heathcliff purposefully walks the moors one last time, before returning home to Wuthering Heights and shooting himself while lying on Cathy's old bed. In this case, Heathcliff makes a conscious

decision to no longer live a life without Cathy, and in the end, their ghosts are reunited at Wuthering Heights.

While film adaptations of classic or popular novels are mainstream today, *Wuthering Heights'* tragic romance has spurred references through less common adaptation mediums. In 1978, nineteen-year-old Kate Bush wrote a chilling song from Cathy's perspective, penning the lyrics "Heathcliff, it's me, I'm Cathy, I've come home. Let me in your window" (Bush). These lyrics reference the scene in which Mr. Lockwood is staying in Cathy's old room at Wuthering Heights and Cathy's ghost appears at the window. The first few lines of her song reference Catherine and Heathcliff's wild and difficult romance on the moors, with the lyric "Out on the wiley, windy moors we'd roll and fall in green. You had a temper like my jealousy, too hot, too greedy" (Bush). References in popular culture, over a hundred years after the release of the novel, showcase the enduring impact of Catherine and Heathcliff's relationship with each other and the moors that have become indistinguishable from the couple. Even *Friends*, one of the most popular television shows of the 1990s, made reference to the classic novel. In the fifth season's ninth episode, "The One With Ross' Sandwich," Rachel and Phoebe take a literature class in which they are assigned *Wuthering Heights*. When Rachel forgets to read the novel, Phoebe describes the story as "a tragic love story between Cathy and Heathcliff, and it takes place on these really creepy moors in England, which I think represents the wildness of Heathcliff's character" (Crane).

Although the adaptations of the novel are varied and change or omit pieces of the story, two things remain intact in every adaptation: the impassioned and turbulent relationship between Heathcliff and Cathy and the wild landscape of

the moors. In the Kate Bush and *Friends* references to the story, the moors and the major relationship that drives the action are mentioned in sequence. In the Laurence Olivier and Masterpiece Classic film adaptations, Heathcliff walks the moors one final time in his mortal life before giving way to his death.

The moors are such an integral piece of Cathy and Heathcliff's story that the landscape becomes as much a part of the story as the characters themselves. Similarly, as I argue in my thesis, the characters' position of isolation within this disconnected landscape has irreparable effects on the characters, as they become encased in a limited community. Without the position of the characters on these moors, the characters and the events of the novel would have been altogether altered had the novel taken place in a community that was more connected to the outside world. If the characters lived in central London, they would have had the opportunity to meet and interact with other people. However, their position in the limited population alters them, rendering them incapable of becoming part of greater society.

Without the isolation enacted by their location on the moors, the two families would not have such limited options for socializing and marriage, which caused the Earnshaw and Linton families to fuse, becoming one family by the end of the novel. Additionally, the characters' relationship with the moors is such an essential piece of the story. Cathy and Heathcliff's connection with the moors becomes not only representative of their love for each other, but also a fundamental piece of their makeup. Just as readers become emotionally connected to the locations representative of a favorite novel or character, the moors embody Heathcliff and Catherine's connection and their wild spirits

coming together. In the end, the landscape shaped *Wuthering Heights* into the novel that the world has come to love.

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