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**WE ARE HEATHCLIFF:
PRIMORDIAL SYMBOLISM IN *WUTHERING HEIGHTS***

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We are Heathcliff:
Primordial Symbolism in *Wuthering Heights*

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To my love and life companion, Edward, and to my love of all loves, Sofia: “takoo” for you two - for your patience, support and the inspiration you guys bring to me every day.

My profound thanks also to my little great mum for all her help, as a mother, as a grandmother and as a literary presence in my life .

To my godmother, Maria da Paz, for having brought Jung into my life, as well as for her great support and trust in my growing as a human being.

Finally, I would like to express my enormous respect and admiration for my teacher - Sandra Maggio – and thank her for all her guidance, insights and for having brought Wuthering Heights back into my life under such a new and inspiring light that brought about this work.

RESUMO

Esta monografia é resultado da tentativa de entendimento do grande poder de fascinação que a obra de Emily Brontë, escrita em 1847, segue exercendo em gerações de leitores e críticos literários de todo o mundo. O *Morro dos Ventos Uivantes*, que inegavelmente está entre as obras de mais impacto da literatura Inglesa, segue constantemente evocando novas interpretações e redefinindo suas imagens, personagens e mensagens. Este trabalho trás uma leitura em tom ensaísta dos profundos elementos simbólicos e primordiais presentes no romance, através de uma análise da simbologia universal e arquetípica contida nele. A análise é feita sob a ótica da psicologia profunda de G. C. Jung, fato que, consequentemente, traz elementos de alguns mitos, devido à natural relação entre simbolismo e mitologia. Além disso, discuto os elementos estruturais da construção destes inesquecíveis protagonistas, Heathcliff e Catherine Earnshaw, através da análise das entrelinhas de suas paixões e profundezas existenciais, que carregam características únicas na literatura universal. Para isso aproximo o mestre Antonio Candido e o escritor E. M. Forster, que contribuem, com pontos de vistas consonantes, para uma análise mais estrutural de tipologia de personagens. Por fim, tento desvendar o que está no coração da minha leitura deste incrível romance, comentando sobre a natureza das emoções contidas ali.

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ABSTRACT

This monograph results from an attempt of understanding the great power of fascination that the work of Emily Brontë, written in 1847, continues to hold on generations of readers and literary critics from all over the globe. Undeniably one of the novels of greatest impact on English Literature, *Wuthering Heights* constantly evokes new interpretations, and redefines its images, characters and messages. This monograph brings, in an essayistic tone, a reading of the depths of symbolic primordial elements present in the novel. The analysis is based on the deep psychology of C. G. Jung, which consequently, brings elements of some myths, due to the natural connection between symbolism and mythology. In addition, I discuss the structural elements of the construction of its unforgettable protagonists, Heathcliff and Catherine Earnshaw, by analysing their passions and existential depths. To achieve this aim, I rely on some ideas brought by Antonio Candido and E.M. Forster, whose consonant points of view provides the elements for a structural analysis of character typology. Finally, I try to discover what is at the heart of this amazing novel, by presenting my reading about the nature of the emotions contained in the novel.

Keywords: 1. Emily Brontë 2. *Wuthering Heights* 3. Symbol. 4. Archetype. 5. Myth.
6. Literary criticism.

TABLE OF CONTENTS

INTRODUCTION	08
1 PRIMORDIAL SYMBOLISM IN <i>WUTHERING HEIGHTS</i>	11
1.1 SYMBOLS, ARCHETYPES AND MYTHS.....	11
1.2 THE MYTH OF THE ANDROGYNOUS	15
1.3 ANIMA AND ANIMUS	18
1.4 THE THREAT OF NATURE.....	21
1.5 THE DEVIL HEATHCLIFF.....	24
2 THE MATTER WITH HEATHCLIFF	29
2.1 THE CONSTRUCTION OF SUCH A THING.....	29
2.2 TRANSCENDENTAL LOVE PACT.....	34
2.3 HEATHCLIFFIAN EMOTIONS.....	39
CONCLUSION	42
REFERENCES	45

INTRODUCTION

“I dreamt in my life dreams that have stayed with me ever after (...) they’ve gone through and through me (...) and altered the color of my mind.”

Emily Brontë, *Wuthering Heights*

This essay has been written more out of an instinctive perception than anything else. It relates to a primitive intuition about the forces that lay underneath the prose of Emily Brontë’s *Wuthering Heights* – from which I’m confessedly almost blind, consciously. Therefore, the aim of this monograph is to pursue this vague whisper, insisting on becoming materialized, one which can be heard from the rocks within my moors and heathlands.

The first time I came across *Wuthering Heights* I must have been 12 or 13 years old. The book stroke me so strongly that I remember seeing Heathcliff looking at me through the window as a reflection of the lightning at stormy nights. Many years later, *Wuthering Heights* returns to me in a university subject and, not to my surprise, it takes me once again with all its strength, making me overwhelmed at its intensity. I decided then to dive into Emily Brontë’s prose to find out what exactly were the reasons for the book to hold such a striking effect on me, as well as on readers from so many generations. At that time, with more maturity, and studying literature at a university level, I thought it would be easy to use literary theories and finally rationally understand the strength of Brontë’s novel. I was astounded to meet my own defeat. All my efforts to rationalize *Wuthering Heights* were to no avail. It felt like trying to frame and contain fire itself.

This is how I finally understood that *Wuthering Heights* required a different sort of endeavor, so as to subdue to an analysis. I felt an instinctive drive to follow my inner voice and pursue the reasons of its power. I decided to examine myself and my movements and perspectives as a fascinated reader. Therefore, whenever I refer to “the reader”, for the purposes of this monograph, I refer to a specific empiric reader: myself. I hope to presume that much of what

affects me as a reader also applies to other readers who also have this same impression about being haunted by *Wuthering Heights*.

The focus of this work is the investigation of the primordial human symbolism so intensely exposed in *Wuthering Heights*, especially (for me) through the character of Heathcliff. I believe that Heathcliff is the foremost reason for the novel's long-lasting striking effect, for the impact exerts on those who accept the invitation of getting to know the ways of the Heights through the wuthering pages of Emily Brontë's only novel. Consciously or probably not, the author goes deep into the exploration of the instinctive needs and frontiers of our hidden (often hideous) drives, which comprise elements of immorality, passion, fear, death, love, hatred, associability, strength, irrationality, cruelty, beauty, and all the untamed elements present within us – leaving no doubt about the wilderness of our core.

The work is divided into two parts. In the first, I analyse the images and elements that highlight this primordial symbolism in the novel. To do so, I refer to two theorists who have dedicated a lifetime to investigate the deepest aspects of the human soul, Carl Gustav Jung and Joseph Campbell to support my arguments. Both work with symbolism, mythology and with the elements that allow us to be called humans in an individual and in a collective sense, for the good and for the bad of it. The Jungian theory of Archetypes investigates the inhabitants of the collective unconscious – our primordial imagery. I think this can prove very useful and give support to the study of such strong elements as the ones found in Brontë's creation. More than as a source of research, Joseph Campbell's contribution comes rather as an inspirational source, from the richness of his research about Myths, which are among the strongest sources of the collective ancient imaginary and, consequently, evoke the forces within us that come in aid to comprehend the depth of the symbolism found in the book. When it comes to dealing with the images in the book that relate to well acknowledged interpretations of myths and symbols, I borrow from two compilations, Jean Chevalier and Alain Gheerbrant's *Dictionary of Symbols* and Pierre Brunel's compilation *Companion to Literary Myths, Heroes and Archetypes*.

The second part of the monograph is mainly about Heathcliff and Catherine. I offer my reading of them as complementary characters in the novel. I approach Heathcliff and his partner taking into consideration what Antonio Candido, E. M. Forster, and Charlotte Brontë have to say about them. In the end, after exploring the archetypal imagery related to the

aspects of *Wuthering Heights* that resist rationalization – and after redirecting the discoveries to the analysis of Heathcliff and Catherine – I hope that my personal incursion into the darker zones of this mesmerizing novel may contribute to the never ending discussion about the mysterious appeal exerted by *Wuthering Heights* upon so many readers from different times and places. I believe that the understanding of the reasons of the fascination exerted by Heathcliff operates in two ways. On the one hand, it opens a view on universal collective myths; and, on the other hand, it sheds light onto our own instincts, triggering a process of recognition of some fearful elements that may evolve into self-understanding and integration of our external and internal realities.

1 PRIMORDIAL SYMBOLISM IN *WUTHERING HEIGHTS*

1.1 SYMBOLS, ARCHETYPES AND MYTHS

When I talk about Primordial Symbolism, I refer to the Jungian notion about elements and images that have a strong influence on us as humans, and that evoke shades of ancient significance through time. These elements have been the focus of study in areas like anthropology, psychology, mythology, semiology, and sociology, amongst others. What these areas have in common is the study of our collective imaginary and its symbols as a way to identify the different relations and effects they can have on us. Or, as Jung puts it,

There is a thinking in primordial images, in symbols which are older than the historical man, which are inborn in him from the earliest times, eternally living, outlasting all generations, still make up the groundwork of the human psyche. It is only possible to live the fullest life when we are in harmony with these symbols; wisdom is a return to them. (JUNG: 1969, p. 402)

Fear, for example, is an emotion well known and well represented in any culture. Emotions provoke instincts, which, in this case, transformed us even genetically as a race. Fear caused us to hide in caves to find protection from wild beasts and thunderstorms. Later on, it made us build cities and safes, and develop all sorts of medicines and even superstitions as a way of opposing our terrors. So, we have an original emotion that triggers a primeval reaction and which, consequently, has the power to influence our practices, for good or for bad. We can manifest and recognize the elements of this process when we observe cave paintings or tribal primitive rituals, for instance. In artistic movements or modern advertising campaigns we represent the original emotion and the instinctual reaction derive from that through images. The images are connected to symbols, which are the language that animates the great collective imaginary structures, our archetypes, myths and dreams.

When we talk about literature, we speak from within the realms of fantasy and imagination, and consequently, we deal with images. It is not by coincidence that one of the great assets in literature is its capacity to draw pictures that can be powerful enough to deeply touch our emotions, provoking all sorts of reactions. This is why Jungian theories on archetypes, and Jung's study on symbols, can be used as an avenue to explain the reasons why *Wuthering Heights* leaves our emotions so exposed. My personal view is that it may work as a link and as an open access to the images evoked by the ancient motifs of our primordial symbolism.

It is not my intention to impose a general interpretation to the symbolic images usually presented in literature, or to undervalue a writer's creative power, or their intellect and esthetic expression. As Jung explains, (Man and his Symbols 1964 p.20, 21) the idea of rationalizing and trying to define a symbol is impossible. It cannot be attained as its nature is changeable, and carries more than its manifested and immediate meaning. After all, according to Chevalier,

each person has a part into a millenary human biophysical and psychological heritage and is also influenced by different cultural and social aspects, as well as by their unique living experience (...) The symbol has exactly that exceptional feature of synthesizing all influences of the unconscious and the conscious mind, as well as the instinctive and spiritual forces. (CHEVALIER: 1996, p. xvi)

When we think of Heathcliff, we can recognize him as a catalyst to some powerful symbolism, evoking powerful connections that stay with us long after we have finished reading the story. It is the merit of great writers, in my opinion, to reach the readers on this level which exists below the realm of rationality, connecting the human, the cosmic and the divine, levels of existence. The reason why, to Jung, it is impossible to rationalize or contain a symbol, is the unconscious side of its nature. The mind is driven to a realm that reaches beyond our logical reason when attempts to contain it. This happens because of its dynamic and dual nature, that serves as a link between the personal and the collective, the conscious and to the unconscious. It is as if a symbol opens the mind to a transcendental dimension, inviting us to forever reinterpret its significance.

In ancient Greece, symbols were used as a way to allow parents to eventually recognize their offspring who had been scattered, stolen, enslaved or left behind. It could be any object divided into two halves. When the parts were reunited, they would recognize each other. The

idea of these two parts of one single thing can be used, by analogy, either physically or metaphorically. A symbol contains in itself, simultaneously, the ideas of separation and union of the separate parts. It can serve as a bridge that connects men to a greater significance, expressing their relation to a luminous and divine aspect of life.

A symbol is, by nature, dynamic, collective, and personal. It could be compared to a crystal that reflects the same light in different ways, according to its receiver. As symbols have a recognizable part that is linked to an unknown one, they also evoke an unknown part of ourselves, individually and collectively projected onto a partial recognizable facet, thus, demanding from us a participation into the collective imaginary, placing us as part of a universal and bigger dimension.

Carl Gustave Jung is one of the main names in the area of analyzing our inner reality through the study of symbols, having dedicated his whole life to the task. He brings us into the study of archetypes, which he defines as our primordial images. Archetypes are not definite images; they are more of *motifs* that take different forms in our dreams and fantasies. Archetypes are closely connected to instincts, as he explains:

It is necessary to clarify here the relationship between instinct and archetype. We call instinct the physiological impulse perceived by our senses. But at the same time, these same instincts can also be manifested by fantasies and revealed themselves only through symbolic images. (JUNG: 1978, p. 69)

In several passages in the novel the North Yorkshire moors are described in relation to the violence of nature. The name of the farm – Wuthering Heights – evokes in itself the primordial symbolism we carry within us, and relates to a set of emotions that include fear, need for protection, rage etc. Another fitting example are the countless descriptions of Heathcliff, as a powerful and uncontrollable being, as well as references to his physical appearance, namely “eyes full of black fire” (BRONTË: 2003, p.96), or his constant connection with fierce dogs, that take us to primitive connections with the idea of fear and with the motif of evil, for instance.

Archetypes are, according to Jung, psychic universal structures that are passed on as a human collective unconscious heritage expressed by specific symbols. Pierre Brunel, in *Companion to Literary Myths, Heroes and Archetypes*, refers to archetypes through a different angle. He interprets them as the first element, the archaic image that has its origins in the primordial

battles of existence, when an element of sacred or vital importance is introduced, such as the idea of time, death or evil. For the author, archetypes can be taken for the origin of a mythic narrative that will forever reproduce new narratives, always echoing the same archaic element that connect us to the collective imaginary, as much as to a personal one. (BRUNEL: 1996, p. 90).

Myths, on the other hand, can be seen as a dramatic transposition of archetypes and symbols. They tell stories of a sacred kind, that have the power to narrate in a symbolical way the primordial beginning of humanity, displaying our conquests and dramas as a race. Therefore, in a myth we can find a main function: which is to tell stories, to narrate important facts. We could also amplify this concept of myths as dynamic systems of symbols and archetypes that revolve enough energy to create narratives, which can be taken as a more accessible way to plunge into our subjectiveness.

Emily Brontë mastered the creation of a symbolic dynamic system in *Wuthering Heights*. The description of its scenarios, featuring the wild moors of the North of England, enhances the complexity of the characters, which are psychologically very deep and act out ancient human dramas such as love, betrayal, vengeance, or sorrow.

With Homer, we have mythology as the basis of Western literature. Moreover, from this basis and in this dynamic system of symbolism and archetypes we have the emersion of our culture's literary myths, with characters as Tristan and Isolde, Romeo and Juliet, Dom Juan, Robinson Crusoe, Doctor Faustus, and others. They have in themselves the archetypal power to reach the depths of our primordial memories, bringing revelations from within, provoking catharsis, narrating, explaining, revealing and answering from inside out the same ontological human questions.

Dorothy Van Ghent calls Catherine and Heathcliff's love a "mythological romance" because "the astonishingly ravenous and possessive, perfectly amoral love of Catherine and Heathcliff belongs to that realm of the imagination where myths are created" (VAN GHENT: 1970, p. 179). In *The Power of Myth* (CAMPBELL: 1998), Joseph Campbell states that myths have the power to narrate and create resonance to our own inner reality. By doing so, they invest significance to our living experience. The author also reminds us that the symbolic language of the myths is at the basis of literature and art. For instance when we come across a character as Heathcliff, he confronts us with our inner dark side, as much capable of cruelty and

associability as his, and has the magnificent power to make us yield to his passionate nature, not only provoking catharsis but also asking ontological questions about the totality of the human soul.

1.2 THE MYTH OF THE ANDROGYNOUS

From the most remote past we have been haunted by the idea of completion through an encounter, and subsequent fusion, with a long-lost part of ourselves. In Plato's *Symposium*, Aristophanes presents the Myth of Creation, referring to men looking for their other half in other men, in an attempt to retrieve their sense of wholeness. (PLATO: 1989 [c. 350 B.C.]) Before that, notions similar to that have been sung by poets, engraved on caves and described in other creational myths. Ancient religions across the globe express the idea of a feminine and masculine union of a sacred kind, which defines the human search for the other half.

In *Wuthering Heights*, one of the most vivid images that resonate long after the narrative is finished is, in my opinion, the two protagonists, Heathcliff and Catherine, unison running wild and free through the moors. In them, we can identify the same symbolic elements of a powerful totality that when separated, or sometimes reunited, triggers the most unexpected consequences, as the creation of a universe itself. In Judeo-Christian tradition, in the *Book of Genesis*, the idea of Eve being taken out from Adam's ribs is another manifestation of the same myth. The notion of human totality is represented as undifferentiated, making of Adam not male, but an androgynous. The representations of a dual separated nature of feminine and masculine kind is expressed by series of binary pairs as earth and sky, darkness and light, hell and heaven, water and fire, Yin and Yang, Xiva and Xácti, Adam and Eve. In such cosmological representations, though, the union of the parts is seen as an extremely powerful encounter, able to create or destroy life. Zeus' separation of the One condemns mankind to this ever-lasting desire for the primordial reunion. This "Becoming One Once More" is achieved in various myths of creation, and stories in literature, such as *Wuthering Heights*, either through the encounter of the complementary parts or through death, as in reference to the universal religious belief that, after death, our soul is reintegrated into the source of energy from which it once parted.

In Emily Brontë's novel, when Heathcliff is separated from Catherine through death, his deepest desperation reaches the realms of madness, and echoes the symbols of the previously mentioned myths in both senses: first, in his craving for death as signifying reunion; and second in his expectation of reuniting the masculine and feminine aspect of himself into one. This is perceptible in the scene in which he bribes the sexton into removing, after his death, the wooden panels that separate his coffin from Catherine's, in the hope that, when Edgar Linton's remains finally reach theirs, they will already be one: "I struck one side of [Cathy's] coffin loose, and covered it up – not Linton's side, damn him! I wish he'd been soldered in lead – and I bribed the sexton to pull it away, when I'm laid there, and slide mine out too. I'll have it made so, and then, by the time Linton gets to us, he will not know which is which." (BRONTË: 2003, p.288). The scene is utterly romantic and sinister, and Heathcliff's statement emphasizes not only the desire to consummate the physical realm of their love (even if after death, through their mortal remains), but also by transcending elements that defy the disappearance of their bodies.

Respecting the myth of the androgynous, Jean Chevalier says that the androgynous, as a symbol of totality, can be seen at the end and in the beginning of several descriptions of religious and alchemic texts. From the eschatological point of view, through death one is reintegrated into the primordial plenitude, where genders become nullified. (CHEVALIER: 1996, p. 52).

The idea of being unified with Cathy, and of feeling complete in the coffin, also creates parallel with the scenes in their childhood, when they used to sleep together in the paneled box-like bed, "a large oak case, with squares cut out near the top, resembling coach windows. (...) In fact, it formed a little closet, and the ledge of the window, which it enclosed, served as a table." (BRONTË: 2003, p. 19). The bed lied in the room that was occupied by Lockwood, the narrator, in the night he spent in the Heights. This is the room in which Lockwood meets – or has a nightmare with – Catherine's ghost, who seems to be blocked out of the house. It is precisely when Lockwood is put to sleep in the old oak paneled bed, to seek refuge from Heathcliff, that he has the vision, hallucination, or dream, about Catherine's spirit trying to reenter the place.

The oak paneled bed may stand as a portal that could magically reunite the two lovers. When the ghost of the girl talks to Lockwood, she says that she has been "a waif for twenty years". (BRONTË: 2003, p.25) By then, Catherine had been dead for seventeen years, and before that

she had live in Thrushcross Grange for three years. In Catherine's fever hallucination, she describes her suffering to Nelly when she had *been laid* (as a corpse) in the paneled bed, for the first time by herself, and without Heathcliff:

I thought as I lay there, (...), that I was enclosed in the oak-panelled bed at home; and my heart ached with some great grief which, just waking, I could not recollect. I pondered, and worried myself to discover what it could be, and, most strangely, the whole last seven years of my life grew a blank! I did not recall that they had been at all. I was a child; my father was just buried, and my misery arose from the separation that Hindley had ordered between me and Heathcliff. I was laid alone, for the first time; and, rousing from a dismal doze after a night of weeping. (BRONTË: 2003, p. 125)

Heathcliff dies in that same room, by the open window, by the fire, and it seems like that his body was laid in the paneled bed for the wake in a new dimension. Therefore, in all possible symbolical ways Heathcliff can only be reunited with Catherine through death.

Catherine, in her state of delirium, also brings about the symbolic notion of death as a way to become one with her beloved Heathcliff, when she says that she would have to go past the church where the cemetery is to return to the Heights. Symbolically, she would have to die, to penetrate into the earth to free herself and be reunited with Heathcliff. In the passage she also demands Heathcliff to join her in the "journey,"

"It's a rough journey and a sad heart to travel it, and you must pass Gimmerton Kirk, to go that journey. We've braved its ghosts often together, and dared each other to stand among the graves and ask them to come...But Heathcliff, if I dare you now, will you venture? If you do, Ill keep you. Ill not lie there by myself, they may bury me twelve feet, and throw the church down over me, but I won't rest till you are with me...I never will!" (BRONTË: 2003, p. 126)

The most famous line in the book, Catherine's statement "I am Heathcliff", (BRONTË: 2003, p. 82) also reminds us of the oneness of their souls, which affects the reader as much as Heathcliff's desire to "dissolve into earth with her". (BRONTË: 2003, p. 289) For the two lovers, their utmost desire is to become reunited, whether in life or in death, so that they could be utterly and completely unified in body and in soul, becoming One once again.

1.3 ANIMA AND ANIMUS

The Latin definitions for the soul were differentiated and recognized at the time as different forms of the same divine feminine and masculine manifestation, respectively named as *anima* (soul as breath of life), and *animus* (soul as spirit) (AZEVEDO: 1957 p. 21). Etymologically, both words indicate breath and air as vital elements to life principle – the breath of life, which is also referred to in the book of *Genesis*: “God formed man from the dust of the ground and breathed the breath of life into man, and man became a living being. (GENESIS: 2.7)

Animus, from the Greek *anemo* is a representation of a masculine principle, source of desires and passions. The term in Sanskrit *aniti* can be translated as ‘wind’, ‘breath’, ‘of an intellect kind’, and ‘spirit’. *Anima*, is etymologically related to the inspirational feminine principle, to emotions and is translated as ‘breath of life’ or ‘soul itself’ (CHEVALIER: 1996, p. 32). In China, the dual nature of the soul is symbolized in their official cosmology by the two life principles, also respectively feminine and masculine, *Yin* and *Yang*. (CHEVALIER 1996 p. 33).

Jung builds his theory about the primordial archetypes of women and men upon this notion of feminine and masculine as respectively *anima* and *animus* to represent the deeper connection with the dual principles in action within us. These elements represent a domain of the unconscious mind that transcends the personal psyche, connecting us with the collective unconscious. This can explain how we instinctively react to the images we meet in *Wuthering Heights*. The feminine and masculine aspects of the psyche would have a reflection on our chosen lovers as much as interfere, if not, reign over our interior and exterior relations. Heathcliff is depicted and seen in the novel as Cathy’s other half; as if made of the same substance.

Persona, in Jungian theory, is the name given to the social, outer part of oneself. The personality and traits we present to the world. The animus and anima would be the inner part that would complete this outer-facet. The archetype of the animus relates to the ability to confront the world, make decisions, exert aggression, as well as being a spiritual source. The

anima represents the inner-nature, generally the ability to form relationships, bonds and to relate to feelings, as well as being an inspirational source. As archetypes, animus and anima have their own independent dynamics that cannot be controlled by the ego, and reign in the realm of our emotions.

The mirror image of the animus in a woman and the anima in a man take the form of a "soul-image" in the personal unconscious. This soul-image may be projected upon another person, who naturally becomes the object of intense feeling, which may be passionate love or passionate hatred. "Wherever an impassioned, almost magical, relationship exists between the sexes, it is invariably a question of a projected soul-image." (JUNG: 1971 p. 809). The expression of Heathcliff and Catherine's love as the same projected soul images can be witnessed in some of the most desperate and beautiful love statement of all English literature, as:

My love for Linton is like the foliage in the woods; time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath—a source of little visible delight, but necessary. Nelly, I am Heathcliff! He's always, always in my mind—not as a pleasure, any more than I am always a pleasure to myself, but as my own being. (BRONTË: 2003 p.122).

Elements of immortal transcendence in the projection onto one another in Emily Brontë's protagonists also bear resemblance with the feminine and masculine archetypes. For instance, Catherine's vision of something, some life, beyond this one, in her view of existence after death "whatever our souls are made of his and mine are the same" (BRONTË: 2003 p. 81), as much as and in Heathcliff's longing to see Catherine's ghost, and their life together after death.

Catherine's Earnshaw, may you not rest, as long as I am living! You said I killed you – haunt me then (...) I believe I know that ghosts have wondered on earth. Be with me always – take any form – drive me mad! Only do not leave me in this abyss, where I cannot find you! (...) I cannot live without my life! I cannot leave without my soul! (BRONTË: 2003 p. 169)

For Catherine, Heathcliff – as representative of her animus, expresses anger and hostility, freedom, command, irresponsibility, rebellion, and spontaneity. For Heathcliff, Catherine – as his anima – evokes beauty, love, status, and belonging. The projection of their very soul-images explains their profound sense of connection and identity towards each other. The intensity of this relationship can be seen as symbolic of the union of the masculine and feminine archetypes in essence, not as gender, but as natural psychic forces that are vital for each other and cannot exist without their counterpart.

We can find reference of this intensity and crucial need for completion, as much as their reference as being one another's soul, and consequently partaking in their own existence as they also live inside one another, as the anima inside a man and the animus inside a woman. According to Catherine, "My great thought on living is himself (...) if all perished and he remained I should continue to be; and if all else remained and he were annihilated, the universe would turn into a mighty stranger." (BRONTË: 2003 p. 122) Heathcliff's following statement illustrates that same point: "You know that I could soon forget you as my own existence." (BRONTË: 2003 p.197).

In 2011, in a research carried by Warner Home Video, Emily Brontë's novel showed the influence it holds upon the British imaginary, when it surpassed Shakespeare's *Romeo and Juliet* as the story with the most passionate declarations, as the most romantic story ever, demonstrating that the symbolic elements of the novel reach our own depths. Emily's prose goes deep into our psychological and emotional core, exposing our very nature through the images that evoke common elements, creating resonance as a mythic image to whoever comes across the strength of Brontë's lines.

1.4 THE THREAT OF NATURE

Undeniably, one of the strongest sources of symbolism in *Wuthering Heights* is nature. Inside and around the sceneries and characters the wilderness and loneliness of the moors imposes itself, as if constantly scorning the frail civilizing forces that strive to cope with the predominant instinctual and natural powers. As the novel opens, Lockwood gives us a description of the property Wuthering Heights. He begins by commenting on the term Wuthering as “a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in a stormy weather” (BRONTË: 2003 p. 4). The symbolism of that name is followed by the description of the house, a description that comprises both its strength and also its unwelcoming haunted appearance that indicates much about the relation between the building and the story yet to be unfolded within its stony walls:

One may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house, and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. Happily the architect had foresight to build it strong – the narrow windows are deeply set in the wall, and the corners defended with large jutting stones. (BRONTË: 2003 p. 4).

The moors of that barren regions also comes about as a symbol of the threat posed by nature and transfers its symbolism to the threat posed by the love of Catherine and Heathcliff, set against the interdicting forces of convention and civilized society. Nature seems to pose a menace to most characters in the novel. Several characters in the story die when confronted with the insalubrious atmosphere of the place: Hindley’s wife Frances, Catherine, Heathcliff’s son, all the Linton family (with the exception of Catherine’s daughter). Still, the moors are the only allies to Catherine and Heathcliff, the liberating haven that place them out of the hell of civilized relations, good Christian values and social well behaved norms. In the moors they are sheltered from the civilized forces that set them apart.

Heathcliff and Catherine are closely connected to each other through their passionate and unruly spirits. Throughout the book their bond with nature is represented by their own descriptions and also by the way they describe their love. Cathy compares her feelings for

Heathcliff with “the eternal rocks beneath” (BRONTË: 2003 p. 122), the moors, whereas Heathcliff compares their heart to the sea (BRONTË: 2003 p. 148). Heathcliff’s physical appearance and personality draws countless comparisons to the region which is described as hilly, stormy, coal country, windy and bleak. Furthermore, Heathcliff’s very name, which served him both as first and last name, links him directly to the moors, representing his freedom of bonds related to social class and both families involved in the novel. The name is also extremely symbolic of his personality and the geography around him – heath and cliff, both resembling a mysterious, not trustworthy condition, yet beautiful and dangerous, involving and wild.

When Catherine comes back from her stay in the Grange, this same essence is suppressed by the Granges’ values and attitudes, which disregard that wild core. She is described now – instead of a wild, hatless little savage jumping into the house – as a “very dignified person”. (BRONTË: 2003 p.53). Later in the story when she is reaching the end of her life, Catherine confesses to Nelly what the result of this suppression on her true self was. The protagonist describes her situation living in Thruscross Grange and married to Edgar Linton, as unbearable and turning her into a stranger to herself, for being separate from Heathcliff and away from Wuthering heights:

(...) I’ve been wretched from the Heights, and every early association, and my all in all, as Heathcliff was at that time, and been converted into Mrs. Linton, the lady of Thrushcross Grange, an outcast, thenceforth, from what had been my world. You may fancy a glimpse of abyss where I groveled.
(BRONTË: 2003 p.122).

In her delirium, Catherine asks Ellen Dean to open the windows wide, so she can feel the wind blowing from her beloved moors. She refers to it almost as to a curative necessity, one that could take her back to her wild essence, closely connected to nature, the moors, and to her soul mate: “I am sure I should be myself were I once among the heather on those hills. Open the window again wide – fasten it open! (...) do let me feel it – it comes straight down the moor – do let me have one breath!” (BRONTË: 2003, p. 125, 126).

Heathcliff’s analogy of his beloved being imprisoned in her magnitude of heart and spirit by the weakening energy of the Grange confirms Cathy’s urgent desire to be restored to nature in the wind of the moors. “He [Edgar Linton] may as well plant an oak tree in flower pot and

expect it to thrive, as imagine he can restore her to vigor in the soil of his shallow cares.”
(BRONTË: 2003 p. 152)

The second part of the book presents the secondary plot of Hareton (Catherine’s nephew) and Catherine’s daughter, also named Cathy. Both of them seem to have inherited this wild curiosity and pleasure towards the moors. The former is made rough and wild as the region itself, and is consequently made to love the place as a projection of his own crudity, following Heathcliff’s own story and his masterplan. The latter is attracted to the outdoors, like her mother did, and even asks for a day in the moors as her sixteenth birthday present. The power of the opposite forces, nature versus civilization, is shown throughout the narrative with the display of duos as the Heights and the Grange, Heathcliff and Edgar, Catherine and Isabella, and later Hareton and Linton.

Heathcliff’s wretched and mysterious origins work as a symbol for nature itself, always seen as untamed, coming from the unknown, he is constantly pictured – not only through the description of his personality, but through his many actions and few words, as passionate, fearless, strong, immoral, violent, unchristian and intense, which conveys a parallel with the wild.

In the night Heathcliff leaves Wuthering Heights after listening to Catherine’s confession of love and shame over the fact that “the wicked man in there” [referring to God] had *brought him so low* [italics mine], a huge storm starts and a tree falls on the ceiling.

It was a very dark evening for summer – the clouds appeared inclined to thunder (...) at midnight the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder, and either one or the other split a tree off at a corner of a building. A huge bough fell across the roof and knocked down a portion of the chimney-stack, sending a clatter of stones and soot into the kitchen fire. (BRONTË: 2003 p.85).

The passage closes with triumph the symbolism about Heathcliff’s anger represented by the fury of the storm. The internal battle between our wild animalist essence in contrast with our efforts to tame and control it is intensely depicted in the moors of Emily Brontë’s Wuthering Heights. The novel reaches our inner primordial symbols as part of nature, bearing an intuitive and ancient understanding of the subject dealt in the novel. The confrontation

between these elements in the novel bears a direct reflection on our deeper and dark emotions which also live in constant conflict inside ourselves.

1.5 THE DEVIL HEATHCLIFF

Like Milton's representation of Satan, which became the most fascinating character of the poem, and one of the most well-known and sarcastically loved figure of English literature, Emily Brontë's consciously or unconsciously achieved a similar effect on the creation of Heathcliff. The aforementioned character seems to blend perfectly with the wildness of the natural forces of the place and rise as the strongest and most fascinating personality of the novel although his cruelty, violence and immorality. In *The Marriage of Heaven and Hell* (1790), William Blake states that "Milton was of the Devil's party, without knowing it." (BLAKE: 2015 [1790], digital source).

Charlotte Brontë, under the pen-name Currer Bell, wrote the "Preface to the Second Edition of *Wuthering Heights*" in 1850. Her sister Emily had been dead for almost two years, and criticism was proving very harsh on *Wuthering Heights*. In her Preface by disbelief, protective instinct and fear of her beloved sister having the same fame as Milton, she puts down the creation of Heathcliff to a childish naïve mind, who was nothing but a vessel to the almost self-created demon-like character. It was too much to bear that her young sister own genius creativity had borne such an *unredeemed thing*, of which was to become one of the strongest and unforgettable figures of all English literature thus, Heathcliff. Using the moralistic conceptualization of art that predominated in her epoch, she interprets Heathcliff not through his love for Catherine, but through the scant instances of his regard for other characters in the novel, which obviously does not take her argument very far:

Heathcliff betrays one solitary human feeling, and that is not *his* love for Catherine, which is a sentiment fierce and inhuman – a passion such as might boil and glow in the bad essence of some evil genius, a fire that might form the tormented center - the ever-suffering soul of a magnate of the infernal world – and by *its* quenchless and ceaseless ravage effect the execution of the decree which dooms *him* to carry Hell with him wherever he wanders (...) a man's shape animated by demon life – a Ghoul – an Afreet. (C. BRONTË: 2003, p. liii.) (Italics mine)

Charlotte Brontë alternates the pronouns “he” and “it” to refer to Heathcliff, in the quotation above. Partly because at parts she refers to him as a character in a book, but mostly, I believe, because she is referring to what is demonic in Heathcliff’s nature. Also in the novel, the pronoun “it” is used in relation to him. From his very start in the narrative Heathcliff is seen as a devilish creature, when Mr. Earnshaw describes him as “dark as a Devil” (BRONTË: 2003 p.36), and Nelly calls him a “thing”: “The thing repeated over and over some gibberish that nobody could understand” (BRONTË: 2003 p. 37). Resuming the parallelism to Milton’s Satan, there are comparisons and links made about the charming and irresistible virile force of attraction of Satan, or of the Byronic hero, equally related to the strong forces of seduction.

When we talk about Satan, and Hell, our cultural imagery leads us to Fire. Another universal connection to the imagery of fire is its sexual symbolism, which again sets a contrast between Satan’s fiery potency as set against an immaculate Judeo-Christian society. In primordial times, the fact that the friction movement used to ignite fire is similar to the same movement of a sexual act would not mean anything. However, in civilized Victorian times the allusion might be seen as obscene. As obscene, shocking and threatening as Heathcliff’s sexual presence undoubtedly is. The association of Heathcliff with fire, as well as lightning and thunder is present in countless scenes in the novel. One instance is when Catherine supports her connection to him, stating that their souls are made of the same matter and are “as different as a moonbeam from lightning, or frost from fire’ from Edgar’s.” (BRONTË: 2003, p.81)

Thomas Moser, in the classical essay “What is the Matter with Emily Jane? Conflicting Impulses in *Wuthering Heights*” compares Heathcliff – and “to a lesser extent, Catherine” – to the darker core of our psychic energy, related “particularly sex and death”, (...) “the essence of dreams; the archaic foundation of personality – selfish, asocial, impulsive” (MOSER: 1962 p.4) . In Jungian terms, Moser is referring to the shadow archetype, although through a different perspective, especially related to the origins and matter of our dreams.

In Jung, the archetype of the shadow in the collective unconscious could be socially described as evil. Explaining this better: on an unconscious level, the shadow can be described as a collection of desires and feelings which may be considered unacceptable, either by our

culture, or family, or for moral reasons. They are then relegated to the shadow. They can be described as the dark side of human nature. As any archetype, the shadow is autonomous and can at times take over our controlled social self, dominating our ego, hence becoming obsessive. In this perspective, Heathcliff can be seen as Catherine's shadow, as he represents her dark side, with his vindictiveness, his sullenness, his wildness, and his detachment from social connections. By marrying Edgar, Catherine suppresses her shadow due to social restraints, which symbolically could be represented by Heathcliff's sudden disappearance. Jung explains that even if self-knowledge or insight enables the individual to integrate the shadow, the shadow still resists moral control and can rarely be changed or kept at bay for long. That is the reason why Heathcliff comes back, demanding his place by her side. Cathy's efforts to integrate Heathcliff into her new life as Mrs. Linton are in vain; her inability to affect Heathcliff's behavior can be seen when he ignores her prohibition to seduce Isabella. The resurfaced Heathcliff obsessively seeks possession of Catherine, as to insure his own survival.

The description of Heathcliff's physical superiority, as much as his handsomeness when compared to the other males in the novel are very strong, once again remind us of Milton's Satan or of the Byronic hero. Even if she is not aware of that, Nelly is constantly comparing Heathcliff's strength, both emotional and physical, to Edgar's weak actions and frail frame. In the beginning of the story, still in their childhood the housemaid says to Heathcliff that she would "steal time to arrange him so Edgar Linton shall look quite a doll beside him", as he was "taller and twice as broad across the shoulders" (BRONTË: 2003 p.57). She also mocks the fact that Edgar would "cry for mama at every turn and trembled if a country lad heave his fist against him and would seat at home all day for a shower of rain". (BRONTË: 2003 p. 58).

On Heathcliff's return from his self-imposed exile, Nelly once more shows her admired astonishment with his physical shape, "revealed by the fire and candlelight":

I was amazed more than ever, to behold the transformation of Heathcliff. He had grown a tall, athletic, well-formed man, beside whom my master seemed quite slender and youth-like. His upright carriage suggested the idea of having been in the army. His countenance was much older in expression and decision of feature than Mr. Linton's. It looked intelligent, and retained no marks of former degradation. A half-civilized ferocity lurked yet in the depressed brows and eyes full of black fire (...). (BRONTË, 2003 p.96).

In one of the most tense and central scenes of the novel Catherine comes clean in her impressions on both males that surrounded her existence. She shows the same dissatisfaction towards Edgar and his lack of unredeemed wilderness which is her very bond with her savage-childhood love. The core of her passion exhibits itself in the passage of the confrontation between Heathcliff and Edgar, where Catherine goes deep to show her despise for the latter in all his civilized weakness and lack of instinct and passion:

“Fair means, Edgar! If you have not the courage to attack him, make an apology and allow yourself to be beaten. In old days this would win you knighthood (...) Heathcliff would soon lift a finger at you as the king would march his army against a colony of mice. (...) your type is not a lamb, it’s a sucking leveret.” (BRONTË, 2003 p.153).

Another strong symbol that can be associated to Heathcliff evil- likeness is nature itself. Nature seen as a source of evil and as an uncontrollable force is conveyed throughout Christian religions; Heathcliff as an evil and cruel being comes about through the description of Nelly and Joseph who symbolize the fearful relation with nature and the necessity to tame it and control it. Even though fearful and condemning of the “black fired eyes” (BRONTË: 2003 p.96) and savage manners of the devil Heathcliff – Joseph and Nelly seem to always yield to his commands and desires, especially the latter.

In actual fact all other female characters in the novel, from Nelly to the young Cathy, seem to be somehow driven by Heathcliff’s intensity, which brings about the famous identification and familiarity of females with natural and wild elements. Such familiarity and ease with nature seems to have been enough to burn alive some representatives of the species in the course of History. If we are talking about symbolism, women have long been seen as impure, creatures to be controlled and tamed, and culturally depicted, in several theogonies, as the means through which evil was introduced into the world. Eve’s impelling Adam to eat from the forbidden fruit, for instance, is the act that condemns mankind to suffering and probation.

Catherine’s unbreakable bond with Heathcliff is her passionate and wild spirit, also closely connected with nature. Since childhood their rebellious souls, made of the same substance as the moors, could never adjust or be contained in a civilized format. One of the passages that best express her connection to Heathcliff, in my opinion, is this:

Heaven didn't seem to be my home, and I broke my heart with weeping to come back to earth, the angels were so angry that they flung me out into the middle of the heath on top of Wuthering Heights, where I woke up sobbing for joy. (...) I have no more business to marry Edgar Linton than I have to be in heaven, and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it. (BRONTË: 2003 p.81)

Heathcliff's fascinating force could also be seen as a symbol of the denied and hidden instinctual element that can be found in us, if we consider that nature is the archaic master of our emotions and attitudes, especially at extreme times, despite our rational efforts to control the course of events.

2 THE MATTER WITH HEATHCLIFF

In order to shed more light on Heathcliff as a character, I start with Antonio Candido's, E. M. Forster's and Charlotte Brontë's considerations about the "unadvisable construction of such a thing"¹].

2.1 THE CONSTRUCTION OF "SUCH A THING" AS HEATHCLIFF

Although Antonio Candido draws his ideas and examples from a different tradition, reading his chapter about "A Personagem do Romance" [Character in the Novel] (CANDIDO: 1969) helped me focus on the fact that Heathcliff and Catherine must be seen not only in terms of the symbolism associated to their images, but also as parts of a narrative structure. That is how I realized how sophisticated the narrative structure of this novel is, due to the different layers of narration presented, where we find a story, within a story, within a story. In the external frame we are first introduced to Heathcliff through the description of the first narrator, Mr. Lockwood. One of the reasons why Heathcliff's behavior seems so strange is the fact that we depend on Lockwood's perception, and he is an outsider who does not understand what is happening. He feels the tension and the anger in the atmosphere, but does not know the reasons for that. Neither do we, until the second narrator – Mrs. Nelly Dean – informs him/us about the past events related to the dwellers of the Heights. But, then, we find a second problem: Mrs. Dean's discernment is also limited to her circumstances, to her point of view. She is a servant, a simple and pragmatic country woman who may fail to put herself in Catherine's position and sympathize with her socially very delicate state of affairs. As a result, in *Wuthering Heights* we have to acknowledge that we are in the hands of two biased

¹ The expression is used by Charlotte Brontë in the "Preface to the Second Edition of *Wuthering Heights*" (C. BRONTË: 2003, p. liii).

and challenging narrators, which forces us to reach our own interpretation of the fascinating facts that are referred to in the narrative.

About the author's craft in devising his characters, Candido says that "The writer is unable to reproduce life as it is, either in the singularity of the individuals or in the collectiveness of the groups. He begins, then, by isolating the individual from the group and, then, by singling out his passion" (CANDIDO: 1968, p. 51)². This quotation reminds me of what has been said about *Wuthering Heights* in the first chapter of this monograph. In Jungian terms, what the author does, when he creates his characters, is to reach out for what is universal, the points that addresses the collective unconscious shared by all human creatures. This also applies to the insistent references to the fact that Heathcliff is a demonic character present all along the narrative, bound to amaze the readers through the idea of a limitless nature figure. According to Candido,

Several writers tried to give their characters an open, limitless nature. Still, they always go back to the concept of a limited structure obtained not by the chaotic admission of an infinite-like number of elements, but through some, that are chosen from and organised by a specific logic within the composition, thus creating an illusion of boundlessness. (CANDIDO: 1968, p. 44)³.

Based on Candido's idea, the construction of Heathcliff – even if through so many voices – evokes a consonance of elements organised to constitute the impressions that we have of the character, as being rough, dark, rude, passionate, intense, evil, cruel, cold, strong, unjust, desperate, demonic...virtually a feral pagan construct among Christians.

In the book *Aspects of the Novel*, E. M. Forster comments on the nature of some characters. After dividing them into "flat" and "well-rounded" characters, to use his words, Forster concentrates on some characters that escape classifications. He refers to Heathcliff and Catherine, saying that in *Wuthering Heights* emotions functions differently from the way they do in other novels:

² My translation from the original in Portuguese: "O romancista é incapaz de reproduzir a vida, seja na singularidade dos indivíduos, seja na coletividade dos grupos. Ele começa por isolar o indivíduo no grupo e, depois, a paixão no indivíduo."

³ My translation from the original in Portuguese: "Vários escritores tentaram, justamente, conferir às suas personagens uma natureza aberta, sem limites. Mas volta sempre o conceito enunciado há pouco: essa natureza é uma estrutura limitada, obtida não pela admissão caótica dum sem-número de elementos, mas pela escolha de alguns elementos, organizados segundo uma certa lógica de composição, que cria a ilusão do ilimitado".

The emotions of Heathcliff and Catherine Earnshaw function differently to other emotions in fiction. Instead of inhabiting the characters, they surround them like thunder clouds, and generate the explosions that fill the novel from the moment when Lockwood dreams of the hand at the window down to the moment when Heathcliff, with the same window open, is discovered dead.” (FORSTER: 1978, p. 144)

Forster also brings some brilliant observations about what he calls the “Prophecy” of a work of fiction, and singles out the work of Emily Brontë as a unique manifestation of elements whose nature and reasons we shall further expose in this second part. To finalize the monograph and also drawing from Forster’s ‘prophetic’ observations, I created the term *Heathcliffian* emotions as to illustrate the mastery of the novel to represent love and hatred through the outburst of the main characters’ emotions, especially Heathcliff’s – thus the title given by such emotions.

Antonio Candido develops on Forster’s classification of characters as flat or well-rounded types:

Foster doesn’t clearly define spherical characters as such, but we can conclude that they are not bi-dimensional, but three-dimensional. They are organised in a more complex way and consequently have the special ability to take us aback convincingly. (CANDIDO: 1968, p. 47)⁴

Heathcliff possess this ability to take us aback at every turn. Through the developing of the narrative he undermines our expectations further and further, and always very convincingly. What marks this ability in him is the depth of his emotions and his obstinacy to see the fulfilling of his painful revenge, as he interferes in everyone else’s fate, like a finger-puppet artist who becomes the master of their lives.

Emily Brontë’s protagonist gets to us from nowhere, as an astray boy brought home by Mr. Earnshaw, starving and wild. “Speaking a gibberish language” (BRONTË: 2003 p. 37), he can’t be understood by anyone “Dark almost as it had come from the devil,” (BRONTË: 2003 p. 36), who might he be? “A prince in disguise” (BRONTË: 2003 p. 58)? “A cuckoo in

⁴ My translation from the original in Portuguese: As ‘personagens esféricas’ não são claramente definidas por Forster, mas concluímos que as suas características se reduzem essencialmente ao fato de terem três, e não duas dimensões; de serem, portanto, organizadas com maior complexidade e, em consequência, capazes de nos surpreender. A prova de uma personagem esférica é a sua capacidade de nos surpreender de maneira convincente”.

the nest” (BRONTË: 2003 p. 35)? A bastard from some English farmer lost in the streets of a big city? Mr. Earnshaw own natural offspring? The fact is, there are no answers to these questions. Heathcliff does not seem to know anything about his origins either. And, differently from most novels’ tradition, the truth about his past is never unfolded along the narrative. The silence surrounding this fact, as well as so many other silences in his story, help to deliver the complexities of this fascinating character even further.

When Lockwood introduces Heathcliff to us, in the opening of the novel, we meet a wealthy landowner, an erect and handsome figure, who is “in dress and manners a gentleman” (BRONTË: 2003 p.5). Next Nelly Dean tells us about his past, and we have a poor little boy, an outcast, an outsider, someone without social, cultural or economic hope. Are also surprised when he vanishes for three years from the Heights, to return as an educated, rich and powerful man. If he was to be categorized, Heathcliff is certainly what Candido (after Forster) would describe as a tri-dimensional spherical character. He fulfils his love for Catherine with such a strong and convincingly demeanour, extrapolating expectations about love and hatred, defying heaven and hell in the pursuit of his vengeance against the ones who grieved him and separated him from his mate. Heathcliff never acts predictably in the novel, apart from when he seeks profit in business, the instrument through which he conjures his diabolical and cunning plans.

Thomas Moser, in the essay previously mentioned “What is the Matter with Emily Jane?” (MOSER: 1962) analyses Nelly Dean’s discourse, to reach the interesting conclusion that she invariably achieves the contrary effect to what she rationally means to convey. The more Heathcliff is described as mean, as a gipsy, an imp, a demon, a ghoulish even a vampire – the more fascinating he becomes.

Heathcliff evokes elements of transcendence related with our necessity of understanding human cycles, for he is connected with metaphors of strong psychological symbology, as explained in the first part of this work. These are some of the reasons that best sustain Heathcliff’s nature as a spherical character: he is surprising, fascinating and unforgettable – in spite of the contradictions of the adjectives which the narrators grant him in the novel.

Certainly, a narrative that presents a romantic couple as Catherine and Heathcliff would not use two weights and two measures to build them. Catherine’s attitudes, desires and actions mirror the ones of her soul mate Heathcliff, and all that is delivered to us through the same judgmental narration of Nelly Dean. The housemaid also presents Catherine to us through a

myriad of unpleasant adjectives: savage, wild, a sinner, haughty, headstrong, selfish wretch, wicked, unprincipled girl, terribly capricious, too careless with words.⁵

Some scenes that bring about Catherine's spherical nature come out when we analyse her actions as she witnesses the growing belligerence between Linton and Heathcliff. Catherine seems to turn into 'another' person, a person with a double character – rude and rough when at home, yet gentle and refined when in the company of the Lintons. In short, Catherine is a highly complex character precisely for this explosive mixture of fiery temper, with a spirited and rational control over what is expected from her. This duplicity of character, which Nelly observes, is described as unintentional: “without exactly intending to deceive any one” (BRONTË: 2003, p. 67). This “wicked” girl (BRONTË: 2003, p. 82) – thus reveals a temper of surprising strength, who acts rationally and knows how to plan and control her own life. Catherine's manipulation of other characters includes a number of convenient nervous breakdowns that allow her to get from others what wants from them. This behaviour – which can be considered pathological – grown in intensity to the point in which she is caught in her own performance, creating real serious health problems that will lead to her death. Of course, this situation can also be presented the other way round: when contrasted with the intensity of her emotions, real life seems to lose its colour. And if the world is not able to give her what she needs – in this case a state of perfect harmony involving Heathcliff and Linton – she will go on a food strike and kill herself in order to punish them. It is this mixture of rationality and thoughtlessness – combined with her youth and sincerity – that leads her to believe that the solution for the three of them would be the utopia of living peacefully together.

In spite of the absurd naivety of her idea: “He [Heathcliff] quite deserted? We separated? Who would separate us pray?” (BRONTË: 2003, p.82) Catherine once again reveals a shade of her profoundness in the understanding of the complex problems of human affections, when pressed between private subjectivity and the objectivity of the social norm: “I cannot express it; but surely you and everybody have a notion that there is, or should be, an existence of yours beyond you. What was the use of my creation if I was entirely contained here?” (BRONTË: 2003, p.82)

In Catherine's words and actions we observe the faint pervading of that invisible narrative thread that Forster called the “sound” that carries the independence of a philosophically

⁵ These expressions can be found, sequentially, in the following pages of *Wuthering Heights*: 53, 80, 66, 82, 83 and 42. (BRONTË, 2003)

particular event (as opposed to a universal one) and makes, therefore, a “prophecy” as we shall further analyse in this section. Catherine is also driven by an intense passion, that goes beyond herself and the social conventions (represented in Linton) which prevent her from substantiating her true passion (for Heathcliff).

2.2 A TRANSCENDENTAL LOVE PACT

About this novel in particular, it has often been suggested that what matters least are the words said by the characters. However contradictory it may seem to say that about a literary work, when we come to remember that novels are exclusively built out of words. Still, the impression clearly comes from the fact that the emotions that the characters reveal often frontally collide with the words they say. In Forster’s words, “*Wuthering Heights* is filled with sound-storm and rushing winds – a sound more important than words and thoughts”. (FORSTER: 1978, p. 145)

In agreement with Forster, I also believe that something pervades the silences of the narrative, in the strength of the non-uttered words; in the whispering of the wind; in the empty spaces of the story, as much as in the gestural of the characters, in the grunts and sounds that denounce all human suffering and their passions. A painful and impatient waiting for this yet another layer of the story of Heathcliff and Catherine is consummated in some way through the pages of *Wuthering Heights*. Those who do not get blinded by the uncommon semblance of the narrated events can hear and see it. From this point of my work onwards, I intend to expose what I see, what I believe this “something” pervading the pages of this fascinating novel could be.

Starting with the title of the novel, *Wuthering Heights*, we meet the geography of the place, in reference to the nature of that space and of the people who inhabit it. We are introduced to the harsh sounds and desolate landscape of the moors, chastised by violent storms, always buffeted by the wind on the high cliffs, as much as by the winter snow and the ruffled and rude solitude of that abode. This is one of those settings that seem to invite transcendental events. Forster observes that there are events in a novel that demand that readers suspend

their rationality and elect humility as their reading tool. (FORSTER: 1978, p.126). From the title of the novel, through the pitfalls of those who have to deal with the struggle for survival, the fierce wintry nature and the grim daily landscape seem to foreshadow mysterious events, perhaps supernatural, linked to unfulfilled love, as much as to death and its unknown valleys.

Besides being an important English writer, Edward Morgan Forster is a great essayist and literary critic from the opening decades of the 20th Century. In his highly perceptive insight about what he names as “Prophecy”, Forster explains that

With prophecy in the narrow sense of foretelling the future we have no concern, and we have not much concern with it as an appeal for righteousness. What will interest us today (...) is an accent in the novelist's voice, an accent for which the flutes and saxophones of fantasy may have prepared us. His theme is the universe, or something universal, but he is not necessarily going to “say” anything about the universe. (FORSTER: 1978, p. 125).

Particularly in the case of Emily Brontë, this is perceptible in every page. In Heathcliff and Catherine, this “accent” becomes visible in their secrets, their whispers and their wonderings on the moors – no matter how clearly or unclearly the words are said – something else can be sensed. The prophecy is always present within the lines of the novel, especially when it comes down to what Heathcliff and Catherine say to, or about, each other. The “voice” (FORSTER: 1978 p.125) between the two protagonists, in their agreements and disagreements, may have allowed us to glimpse at their mutual passion, but could have also blinded and deafened us to other elements of their existences. A primordial soul connection, the very solution for their struggle to live their love - a pact found in the depths of themselves, foreshadows this “something” in the novel which I try to pinpoint.

To seek evidence about this “something” in the novel, I draw on the words of Forster, when he writes about *Wuthering Heights*:

Great as the novel is, one cannot afterwards remember anything in it but Heathcliff and the elder Catherine. They cause the action by their separation: they close it by their union after death. No wonder they "walk"; what else could such beings do? Even when they were alive their love and hate transcended them. (FORSTER, 1955, p. 145) .

To answer the question about this thing about the atmosphere in the novel, I start with Catherine Earnshaw. Even in the prime of her youth she announces dreams about her own death. Differently from other characters in Victorian novels, though, she is not worried about an afterlife to be experienced at some other plan of existence. Dead or alive, she concentrates on life on the moors, and on fixing some strategy to go back to the Heights. Hers were dreams about “having” to die prematurely perhaps, but they were not about passively accepting this death, nor would she stay anywhere without Heathcliff’s company, even if she were to fight the angels above. She says,

“Heaven didn’t seem to be my home; and broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out, in the middle of the heath, on top of Wuthering Heights; where I woke up sobbing for joy. (...) I have no more business marrying Edgar Linton than I have to be in heaven. (...) (Heathcliff) is more of myself than I am.” (BRONTË: 2003, p.81)

In another passage, Cathy expresses even more directly that she would never rest, even in death, without Heathcliff:

“It’s a rough journey and a sad heart to travel it and you must pass Gimmerton Kirk, to go that journey. We’ve braved its ghosts often together, and dared each other to stand among the graves and ask them to come...But Heathcliff, if I dare you now, will you venture? (...) If you do, I’ll keep you. I’ll not lie there by myself, they may bury me twelve feet, and throw the church down over me, but I won’t rest till you are with me...I never will!” (BRONTË: 2003, p. 126)

The same promise is painfully uttered back by Heathcliff, who soon after her death curses her to have no rest in death while he remained alive on earth. This implies some post mortem pact. Heathcliff feels that she is not gone: “Where is she? Not there – not in heaven (...) And I pray one prayer till my tongue stiffens – Catherine Earnshaw, may you not rest, as long as I am living”. (BRONTË: 2003, p. 169)

Heathcliff performs some actions that can at least be considered amazing and pagan. After her burial he profanes her grave. Some years later, when Edgar Linton is about to die, Heathcliff bribes the sexton to insert his own coffin, when he dies, between that of Linton and Catherine’s, removing the wood between his and her corpses. What is the meaning of those deeds? Thomas Moser’s essay draws on some images involving the two foster siblings/lovers:

When they are children, they sleep on an old, box-like bed together. After they part, Catherine senses that she must be buried in the earth of Gimmerton churchyard (earth as a womb) so as to return to the Heights and to the room where the box-like bed still remains (the room where Heathcliff is bound to die). Meanwhile, Heathcliff is plotting the building of their box-like double coffin, as if to consummate in death the carnal union that was delayed while they were alive. (MOSEY: 1967)

Catherine verbalized the impossibility to live her love with Heathcliff as a normal couple when she stated that it would degrade her to marry him (BRONTË: 2003 p.81). Even Heathcliff realizes that, when he overhears Catherine's plan to marry Edgar so to save him from Hindley. (BRONTË: 2003 p.82) That is reason why Heathcliff leaves, and stays away for three mysterious years, returning as a wealthy and handsome respectable gentleman, to find that Catherine has actually married Edgar Linton.

Heathcliff's energy concentrates then in revenge. Although critics refer to the novel as divided in two parts, the story of the first and second generations, I would rather propose that it can be read as two stories, the story of Catherine's and Heathcliff's love, and the story of Heathcliff's revenge.

Catherine, thrilled with Heathcliff's return, persuades her husband to welcome her step brother for the sake of them all. At least in that moment, she seems hopeful that that her original plan is feasible: they might live, after all, the three of them, in peace, as a family. However, she is incapable of controlling her flammable heart, and the old passion still burns in her, making her more and more unsettled in his presence; a fact that both Heathcliff and her husband cannot help witnessing. Love is alive, but it tastes of folly and treason. It is not happiness that comes to Catherine, but atrocious suffering instead.

So much so that, on the day of her death, Catherine's last exchange with Heathcliff is very painful. Catherine asks and gets his forgiveness, when both seem to agree about the fact that their separation was her own doing. In Heathcliff's words, "Because misery, and degradation, and death, and nothing that God or Satan could inflict would have parted us, you of your own will, did it". (BRONTË: 2003, p.81)

How shocking and outraging to the Victorian reader a scene like that might have sounded, breaking all possible conventions, as a married woman, in the last moments of life, talks openly about her love for a man who is not her husband! This sets the tone for the reception of

Wuthering Heights during the 19th Century. The more book was criticized by its reviewers, the more it sold.

But what a sad, disappointing and orthodox ending this would be, if the story closed with a few words exchanged in a moving scene about the recognition of failure on the part of the two protagonists who, through grunting accusations, would reach mutual forgiveness. The story would then betray that tragic whisper which pervades every page, going beyond words, if it was to end that way. No. A work like *Wuthering Heights*, organized in such a psychological depth, could not end that way. From Catherine's death – at a relatively early stage in the development of the plot – the prophetic voice increasingly loudens, to the point that all that was promise is eventually accomplished when we are assured of the union of Heathcliff and Catherine, even if at another level of existence, after having paid the price to get what they want. After all, has not our heroine once asked, “What was the use of my creation if I was entirely contained here?” (BRONTË: 2003, p. 82)

The memory we retain from this book is the image of the two lovers, reunited in death, haunting the moors forever after. Catherine, in her deathbed, offends Heathcliff when she implies that he will eventually forget her, accept the normality of life, have children. To prevent that, she would rather hold him in her arms until both were dead. (BRONTË: 2003, p. 160). His answer is: “I could as soon forget you as my own existence”. (BRONTË: 2003 p. 161). Towards the end of the novel, we perceive Heathcliff progressively approaching this other level of existence. He tells us about his anxiety to see it attained:

“I have to remind myself to breath – almost to remind my heart to beat! (...) I have a single wish, and my whole being, and faculties are yearning to attain it. They have yearned towards it so long, and so unwavering, that I'm convinced it will be reached – and soon – because it has devoured my existence – I am swallowed in the anticipation of its fulfilment (...) God it is a long fight, I wish it were over.” (BRONTË: 2003, p324)

A fearful Nelly brings us yet more evidence of the fulfilment of the “something” we have been unfolding in the narrative. She suggests that Heathcliff and Catherine are getting closer and closer once more and are just about to reach their so longed reunion. Nelly witnesses Heathcliff's strange behaviour, as if he was having an “unearthly vision” as he “gazed at something that communicated both pleasure and pain, in exquisite extremes.” (BRONTË: 2003, p.331)

Each second further and further from his earthy chores and sufferings, Heathcliff shows us that he is just about to reach his personal “heaven” (BRONTË: 2003, p.333). In the end of the novel, no longer interested in revenge, our haunted protagonist, willingly gives in to death, while lying in the same old bed of their childhood, protected by the happiness and love of their oak refuge. To the imagination of the reader, his soul follows Catherine’s to their beloved moors, that awaits for their endless wanderings.

2.3 HEATHCLIFFIAN EMOTIONS

As promised in the introduction, I enter here, in the realms of the emotions, as one of the most grasping elements of the novel. Foster, in his analysis of *Wuthering Heights* singled out Emily Bronte’s creation as a unique manifestation of emotion in fiction:

The emotions of Heathcliff and Catherine Earnshaw function differently to other emotions in fiction. Instead of inhabiting the characters, they surround them like thunderclouds, and generate the explosions that fill the novel. (FORSTER: 1955, p.143).

To this especial kind of emotion (in fiction) – which is so visceral, unique and capable of taking anyone aback in consuming fire through every turned page of the novel – I give the name of *Heathcliffian* emotions. The reason for the choice is, I believe clear enough, making any further explanations unnecessary.

The strength of the protagonists’ emotions in the novel is undeniable and, one of the main, if not the very reason of the grasp and fascination of *Wuthering Heights*. Heathcliff and Catherine are the very heart of the novel, because of the symbolism they evoke, the careful construction of their complexities and existential sufferings, as well as, by the images they awake in us. As Forster puts it, “great novel as it is, one cannot afterwards remember anything in it but Heathcliff and the elder Catherine” (FORSTER: 1978, p. 145).

Along with its symbolic richness, the depth of the emotions displayed in the story is the singular golden thread which, by involving us in its web of voices, sets aside this novel from all other works of fiction. These emotions are especially delivered to us by the singling out

Heathcliff's passion. His passion sets free all the natural rage of the place in a beautiful symbolic consonance with his torments, thus forcing all the other characters in the novel subdue to his will, subjecting their lives to him and allowing the explosions of his passion to determine the conclusion of their destinies.

The explosions of the surrounding emotions referred by Forster can be seen as one of the fascinating aspects of this narrative. Our protagonist is not only responsible for delivering them to us through his consonance with the nature around, and through what he causes in the other characters, but also, and especially, through what he suffers in his own spirit with all his intensity. One of the passages that corroborate this statement is the one displaying his despair for losing Catherine:

Heathcliff dashed his head against the knotted trunk; and lifting up his eyes, howled, not like a man, but like a savage beast getting goaded to death with knives and spear. (...) I observed several splashes of blood about the bark of the tree, and his hand and forehead were both stained". (BRONTË: 2003, p.28)

One can almost feel his pain and hear his howling through the absurd ferocity of the description above, where the character bleeds his soul to lessen his atrocious suffering. The passage brings desperation and bears similarities to the one quoted by Mr. Lockwood in the beginning of the story. The difference is that in the one we are about to cite, Heathcliff displays a less ferocious side of his despair. After Mr. Lockwood informs his host, of his dreary vision –of Catherine trying to enter through the wind, he tells us about his reaction:

Heathcliff gradually fell back into the shelter of the bed (...) there was such anguish in the gush of grief that accompanied his raving, that my compassion made me overlook its folly, and I drew off half angry to have listened at all, and vexed at having related my ridiculous nightmare, since it produced that agony; though why, was beyond my comprehension. (BRONTË: 2003, p.28)

The scene of the dream-vision involving Mr. Lockwood and the ghost of the girl striving to enter the room through the open window is another unforgettable passage in the novel:

I was lying on the oak closet and I heard distinctly the gusty wind, and the driving of the snow; I heard also, the fir-bough repeat its teasing sound, and ascribed it to the right cause: but, it annoyed me so much, that I resolved to silence it(...)I rose and endeavoured to unhasp the casement(...)knocking my knuckles through the glass, and stretching an arm to seize the importunate branch: instead of which, my fingers closed on the fingers of a little, ice-cold hand! (...) the intense horror of nightmare came over me (...) who are you? (...). (BRONTE: 2003, p.24)

The scene is filled with agony, passion and suffering, and the emotions displayed carry a great deal of violence in their nature. Throughout the book the gravity of the encounters between the characters, as well as the words exchanged by them, almost have the power of hurting the readers. There are so many passages filled with this violent trait, both implied and explicit, that it is difficult to choose the most illustrative ones.

Heathcliff, as we know, often falls back on violence as a means of expressing either love or hatred. His loathing for the Lintons, and Hindley, reflect the extremely violent and rude way they treated him in the past. Hindley even tried to kill him; and, after failing, longed for the strength to try again: “Oh! If God had given me strength to strangle him in my last agony, I’d go to hell with joy!” (BRONTË: 2003, p.182)

After a life of unfortunate events, condemning himself to an existence which admittedly was hell for him away from Catherine (BRONTË: 2003, p. 148), Heathcliff reaches a point beyond pity, and brings to this: “[Heathcliff] seized, thrust [Isabella] from her room; and returned muttering – “I have no pity! I have no pity! The more the worms writhe, the more I yearn to crush out their entrails! It is moral teething; and I grind with greater energy in proportion to the increase of pain.” (BRONTË: 2003, p.151)

Exceedingly exhausting, these *Heathcliffian emotions* are presented to us like a vessel, a symbolic sample of the depths human passion can reach. Forster describes *Wuthering Heights* as a masterly exposition of emotions created by a most brilliant “literal and careful mind”. (FORSTER: 1978, p.145) The book contains its own mythology, being cut off from the rest of the world and from “the universals of Heaven and Hell”, (Idem) by being utterly “local, like the sprits it engenders” (Ibidem). We shall only encounter such emotions within characters like the ones born from Emily Bronte’s soul.

CONCLUSION

Wuthering Heights, Emily Brontë's masterpiece, is among the select group of works in Literature that retain their power to attract new and fascinated readers, always inviting new critical understandings. It has been so since its first edition, in 1847, when it came telling a tale about the history of one traditional English family, in a story unfolding at the dawn of the nineteenth century, in the year of 1801. One of the main points of analysis in this research was exactly to investigate the reasons for such a powerful and long lasting grip.

In the first part of the monograph, I raised the issues that connect the power exerted by the novel with the primordial symbolism of archetypes, symbols and myths. This construction derives from my readings of C. G. Jung, which was the substract for the analysis. In Jung, this primordial symbolism can be found in the representations of the male and female energy, as configured in the primary archetypes of the *animus* and *anima*, redirected here as the essence of Heathcliff and Catherine's relationship. In their love we can identify the mythical search for completion of the primeval androgynous unity, as the aforementioned characters fight beyond life to fulfill the irresistible purpose of being eventually reunited. In the fury of nature, as masterly displayed in Emily Brontë's fictional setting, we find yet another representation of another archetypal symbolism, in perfect consonance with the emotional realities of the characters. Through the internal and external representations of nature that are powerfully progressive in the novel, we meet the internal tempests through the depths of emotions that prevail in the relation of Heathcliff and Catherine. The harshness of the weather, with its storms, winds and thunders, as well as the maddening isolation of the old house of the Earnshaws, bring about the scenery in which such intensity of their hearts is shown.

The first section of the monograph dealt more directly with the archetypal and mythical sources perceptible in the novel. When confronted with civilized life, such strong primitive forces can be identified as a symbolism of Evil, another strong presence in human collective imaginary, with endless representations, both culturally and artistically. Heathcliff, therefore, with his formidable intensity, succeeds, as expected, at evoking such symbolism.

As he is at the center of the narrative, the character operates as the main source of attraction, as an igniter of strong symbology.

In the second part of the monograph, after presenting the terms through which the symbolism of the themes was to be approached, I briefly considered some aspects of the narrative frame, so as to comment on how complex this intricately woven story is. My impression is that *Wuthering Heights* is open to endless possibilities, and forever invites us into new questionings and analyses. Something else is always waiting to be said, a new conclusion is always asking to be added. Diving into the subtleties of this structure, I identified some voices and broke into some windows that allowed us focus on the story of Heathcliff and Catherine, exploring their profound existential connection.

I considered the narrative structure, commenting on its layers, word choice, descriptive vocabulary and the choir of voices that inform us about the main protagonists. My aim was to unveil the construction of the intricate characters inside a very special framed narrative structure. And, of course, to take a plunge into the core of this unforgettable pair and show that there's more between them than what we can first perceive amongst the pages of Emily Brontë's novel. Starting from ideas provoked by Antonio Candido, E. M. Forster and Charlotte Brontë, we analyzed some elements that underlie Heathcliff and Catherine's transcendental pact to be reunited in death – which comes as a whisper through the narrative, in consonance to what Forster says about the 'prophecy' in some works of fiction. This notion inspired me to plunge deeper into the unique nature of emotions, and the way they are displayed in the novel. I was so thrilled to track and get evidence of those elements, that I decided to name them *Heathcliffian emotions*, the golden thread found within the words uttered by the characters; and I am absolutely satisfied with the results achieved.

In conclusion, I reaffirm the power of *Wuthering Heights* to readdress human towards the primal symbolism. Anyone who enters this fictional universe, through the confused hands of Mr. Lockwood, and dares to face Heathcliff in his depths of hatred and love, is bound to feel the unique emotions of opening a door towards a trip into their own self. Overall, I feel that my personal incursion through the deeper and darker layers of this fascinating novel served me as an unforgettable journey of self-recognition. I close this work with the certainty that my passion and search for further understanding about myself and life in general has a rich companion in literature, a tool with infinite possibilities to work human emotions in their complexities and existential quests. Going through the wuthering pages of Emily Brontë's

novel brought me more than I first expected. I hope this work can prove likewise useful to other readers who may be in search of the same purpose of inspiration and personal growth through the understanding of the literary secrets hidden in that wonderful mesmerising story.

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