

## **WUTHERING HEIGHTS: THE ELEMENTS OF MYSTERY, HORROR AND ROMANCE**

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**Abstract:** "Wuthering Heights" is an 18th-century English novel. It has a pseudo-medieval backdrop with a sense of mystery and dread. It is a multigenerational Gothic and romantic book. It centres on Heathcliff and Catherine's tragic love. Wuthering Heights sheds the lights when Lockwood, an owner of Heathcliff's, visits his landlord Mr. Earnshaw, a Yorkshire Farmer and owner of Wuthering Heights, brings home an orphan from Liverpool. The baby's name is Heathcliff, and he lives with Hindley and Catherine Earnshaw. It is a movement that emphasizes ruin, decay, love, romance, death, fear, and chaos, as well as exceptional irrationality and compassion above reason and sense.

**Key words:** Wuthering Heights, Novel, Mystery, Horror, Romance, Ruin, Chaos

## **INTRODUCTION**

Wuthering Heights is written by Emily Bronte, one of four children of a dedicated priest called Patrick Bronte. Wuthering Heights is the beautiful and passionate love tale of the savage and unsettling Heathcliff and Catherine Earnshaw. Mr Lockwood, a guest to Wuthering Heights who is given the interesting narrative by Nelly Dean, the servant, narrates the story. Heathcliff, Catherine Earnshaw and her successors, and the Linton families are central to her story. Heathcliff was a lively gypsy youngster adopted by the Earnshaws. He has feelings for Catherine Earnshaw. She loves him, but she does not marry him; instead, she marries Edgar Linton, who has property and rank. Heathcliff marries Edgar's sister, Isabella. Heathcliff becomes wealthy and well-liked. He takes over the Earnshaw and Linton families' homes. Heathcliff loves Catherine throughout the novel, despite the fact that he is driven to exact retribution since he cannot possess her. When he dies, he is buried close to her.

In order to demonstrate the relationship between the inner and outer natural worlds in Wuthering Heights, Bronte clearly recounts natural forces and happenings while telling the story via Nelly Dean and Lockwood. Virginia Woolf remarks on Wuthering Heights, believing that Bronte wishes to "Convey something to her characters that are not merely 'I love' or 'I detest,' but 'we, the entire human race,' and 'you, the everlasting powers.'"

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Bronte is able to transmit fundamental lessons about the world and cosmos as a whole, rather than merely the lives of the characters, by using the extreme and occasionally repulsive actions of the different characters. Barbara Benedict noted that Bronte is an object of fascination in her status as a female author, but she becomes much more so in her extraordinary ability to build a wholly separate environment. Woolf depicts Bronte as having nearly supernatural abilities.

The work is packed with obnoxious, hostile individuals who constantly betray, abuse, and inflict murder and vengeance on one another. The characters do not adhere to any discernible set of societal ideals or adhere to any traditional moral code. Despite the novel's uncivilized characters and unclear morals, *Wuthering Heights* was very popular and has remained in high favor throughout the years. While the story is well-known for its exquisite lyrical writing style, *Wuthering Heights* raises various problems and lends itself to different interpretations. *Wuthering Heights* tackles with timeless issues like passionate love, the desire for vengeance, and the precariousness of social classes within its unique setting. It is an example of Gothic literature, with ghostly appearances and allusions to demons and other supernatural themes, yet Bronte defies the model in many ways. It is a fascinating tale that has captivated readers for many decades by defying convention in different ways.

### **THE HORROR ELEMENT IN WUTHERING HEIGHTS**

The notions of paranoia, barbarism, and taboos are all present in this Gothic narrative work. Persecution is a recurring issue in Gothic literature, frequently depicted ambiguously, with the victim of persecution changed into a persecutor, or vice versa. Any Gothic narrative has an undertone of insanity, with ambition or revenge driving at least one character insane.

Longmans, 1980, p.15. "Terror turned me harsh, Always be with me - in whatever form - and drive me insane! Only don't abandon me in this void where I can't locate you! Oh, God! It's incomprehensible! I can't exist without my life! I can't exist without my soul!" *Wuthering Heights* by Emily Bronte.

The Gothic book is distinguished by the inclusion of a supernatural, theatrical, or macabre tale. It was a popular literary style in the late eighteenth and early nineteenth century. Some of the Gothic's distinguishing traits and customs are given below, and they are often set in a frightening setting such as a castle or ruined edifice, ideally with subterranean tunnels, labyrinths, and dungeons. The supernatural aspect of the narrative might be the consequence of a curse or an omen. David Daiches agrees, stating that "The homely and familiar and the wild and grandiose go together" in Emily Bronte's work (Bronte, 1985: 12). This shows how, while examining the landscape, Bronte also mentions the presence of desire in order to criticize nature's supremacy over human mind. "It's as if she could rip apart what we know about humans and fill these unfamiliar transparencies with such a burst of vitality that they transcend reality." Hers is therefore the rarest of all powers." Woolf, 102.

The supernatural might manifest as ghosts, nightmares, or the reanimation of previously lifeless items. When Catherine states in the following quote, the hero is often passion-driven, angry, and melancholy. "I did not break your heart; you shattered it, and in doing so, you broke mine." Arnold Kettle describes why people get spiteful. "Heathcliff becomes a monster: what he does to Isabella, Hareton, Cathy, his son, and even poor Hindley is brutal and horrible beyond comprehension." He seems to accomplish new horrific refinements, new depths of depravity." (Kettle, 1958, 67) 3 The Gothic regularly addressed the supernatural as though it could be described or seen in a formal realism paradigm. The gothic aims to inscribe the feelings of dread and horror by novelizing the supernatural, the terrible, and the unthinkable. (Ellis, 2000, 21-22)

## DEATH AND DESTRUCTION OF LIVES

The characters in Emily Bronte's 'Wuthering Heights' discover destiny and death most of the time, resulting in a type of flirtation with dread that colors the work.. Everything in the end centres around Wuthering Heights! When Mr. and Mrs. Earnshaw die, leaving their siblings to care for themselves by themselves, things begin to fall apart for the occupants of Wuthering Heights. Aside from grieving, the children must learn about love in a loveless and cruel atmosphere.

According to Bettina L. Knapp, since myths exist outside of chronological time, the novel's universality and timelessness originate from the archetypal depths of the people in this strange environment (Knapp, 1991: 107). This stresses the mythification of Wuthering Heights via Emily Bronte's Puritanical cultural and literary canon. Furthermore, the use of location and environmental images in Wuthering Heights contributes to an understanding of how humans are impacted by the environment and fight to counter natural effect via their inner worlds. This suggests that certain people, particularly Heathcliff and Catherine, want to limit the natural landscape's vitality via their desire.

The work is odd in its complicated narrative-within-a-narrative style, its embodiment of the Gothic genre, and its disregard for social standards, but it also has curiosities in the shape of supernatural happenings, female representation, and Heathcliff's character. According to Barbara M. Benedict, curiosity in English culture is "The mark of a dangerous ambition, an ambition that takes the shape of a visible violation of species and categories: an ontological transgression that is empirically detected." 2. Cavaliero, 1995 Catherine was undoubtedly inspired by Earnshaw's father's death. Not only must she cope with her father's death, but Catherine and Heathcliff are put in the care of her cruel brother, Hindley. Furthermore, Catherine's sister-in-law, Frances, dies during delivery, and Edgar's parents, Mr. and Mrs. Linton, die from an illness Catherine caused them when they were caring for her at their house.

Wuthering Heights itself is being investigated by a strange propensity. Mr. Lockwood, a newcomer to the worlds of Wuthering Heights and Thrushcross Grange, is fascinated by the history of the unusual network of personalities he encounters. Lockwood interrogates Nelly Dean, Wuthering Heights' long-serving housekeeper, "Sincerely hoped she would prove a frequent chatter." (Brontë, 1985, 28) Nelly Dean does, in fact, reveal to be a gossip. "I was aroused, almost to a level of stupidity, via my nerves and my head," says Lockwood, who is intrigued by Nelly's claims. Nelly seems to like gossip as much and starts her tale, "waiting no more invitation to her story." (Brontë, 1985, 30)

While Catherine is looking forward to her marriage proposal to Edgar, she tells Nelly, her domestic help, about a dream in which she has died. "I was merely about to remark that heaven did not appear to be my home; and I broke my heart with crying to return to earth; and the angels were so enraged that they tossed me out onto the heath on the top of Wuthering Heights; where I awakened sobbing with pleasure." It is unusual and bizarre that Catherine would think of death at what should be a joyous and pleasurable moment in her life, yet her dream accomplishes two aims. For starters, it's a metaphor for Catherine's feelings over leaving Wuthering Heights. Second, it foreshadows Catherine's existence beyond death.

When Catherine selects Edgar, it causes Heathcliff to flee Wuthering Heights. When he returns and starts seeing Edgar's sister, Isabella, Edgar refuses to let him stay at Thrushcross Grange. As a consequence, Catherine stops eating and becomes insane. When Heathcliff understands Catherine's condition, he is furious at her for murdering them both by betraying her heart and marrying Edgar. "Do I wish to live?" asks Heathcliff.

What sort of life will you have when - oh, God! Would you prefer to live with your soul in the grave?" Living without Catherine is a misery worse than death for Heathcliff. He feels as though a piece of him dies with her and asks her to haunt him rather than leave him. Heathcliff's character is sad idiocy, youngster, and nothing else causes that fantasy enter your mind. Don't think he hides layers of generosity and love under his severe demeanor! He is a harsh, pitiless, wolfish guy, not a rough diamond - a pearl-containing oyster of a rustic. I never tell him, "Leave this or that opponent alone because harming them would be ungenerous or harsh." "Leave them alone," I say, "since I should hate to see them harmed," and he'd crush you like a sparrow's egg if he found you a problematic charge. I'm sure he couldn't love a Linton; [... Here's my photo: I'm his pal." Mr Earnshaw's health ,started to decline. He had been lively and vigorous, but his strength had suddenly abandoned him, and he became quite irritated and remained confined to the chimney-corner. Nothing bothered him, and perceived slights to his authority almost sent him into a rage. This was particularly noticeable whenever anybody sought to impose on, or dominate, his favourite: he was exceedingly jealous lest a word be uttered unkindly to him, as if he had got into his mind the impression that, because he admired Heathcliff, everyone despised him and wished to do him harm. This stresses the fact that "they are considered to be not only human individuals, with recognizably human desires, capacities, and faults, but the embodiment of the particular 'forces,' 'energies,' or 'principles.'" (Hagan, 1986: 67). Their enthusiasm reflects their deadly and spiteful side. To relate Catherine to natural phenomena, the winds on Wuthering Heights ruin nature's balance, while Catherine breaks cosmic oneness by marrying Linton instead of Heathcliff.

### **THE ROMANTIC ELEMENT IN WUTHERING HEIGHTS**

"He's more like me than I am. Whatever our spirits are comprised of, they are the same."

First and foremost, Wuthering Heights allowed us to properly comprehend the features of Romantic literature in 18th-century England.

Actually, Romanticism felt that man is better as an individual, therefore romantic novels truly dig deeply within personalities. This is most evident in Heathcliff's fury and jealousy, as well as in Catherine's urge to conform to social norms and her wilful intransigence. If everything else died and he remained, I might still exist; if everything else died and he was obliterated, the cosmos would turn to a huge stranger. [...] My feelings towards Linton are as varied as the greenery in the woods. [...] My feelings for Heathcliff are like the endless rocks beneath: a source of little apparent pleasure, yet essential. I'm Heathcliff, Nelly. [...] not as a pastime.[...] but as my own self. (Brontë,1985: 122)

Emily accentuates the genuine aspect of her emotions by using natural images to strengthen her affections for Heathcliff and Edgar. Furthermore, Catherine implies that she is Heathcliff's other self, implying that Heathcliff and Catherine's identities are interwoven. This is why she deepens her affections for Heathcliff. "The weather broke in the evening; the wind switched from south to north-east, bringing rain first, then sleet, then snow." On the next day, it was difficult to believe there had been three weeks of summer: the primroses and crocuses were covered behind icy snow, the larks were mute, and the young leaves of the early trees were struck and blackened." (Brontë,1985,206) Catherine, like the lovely depictions of nature in Wuthering Heights, is shown as a beautiful person reacting to the beauty of nature. The descriptions of landscapes in Wuthering Heights become considerably clearer when

"I have just returned from a visit to my landlord in 1801 the lone neighbour with whom I will be plagued." This is an absolutely stunning nation! I don't think I could have settled on a setting so far distant from the

bustle of society in all of England. A misanthropist's paradise, and Mr. Heathcliff and I are such a natural combination to share the desolation." "It's as if she could rip apart what we know about humans and fill these unfamiliar transparencies with such a burst of vitality that they transcend reality." Hers is therefore the rarest of all powers." Woolf, 1964,102 . What conceited weather-cocks we are! I, who had resolved to maintain myself independent of all social intercourse, and thanked my stars that, at last, I had lighted on a spot where it was next to impracticable, I, weak wretch, was finally compelled to strike my colors, and, under pretence of gaining information concerning the necessities of establishment." (Bronte, 1985: 74)

In Wuthering Heights, the fictitious and romantic characters of Thrushcross Grange and Wuthering Heights are likewise at odds with their surroundings: "The mild, moral Edgar Linton of the Grange contrasted with the evil and seductive Heathcliff" (Gordon, 1989: 197). This contentious event represents the presence of two distinct universes, as represented by Wuthering Heights and Thrushcross Grange.

Thrushcross Grange depicts the contemporary world of money, greed, and technology, while Wuthering Heights represents nature with rivers, trees, rocks, leaves, air, and wind. In most circumstances, such a contrast results in a competition, implying that characters resist nature's domination by dealing with other difficulties in their life and being indifferent to it. The presence of a dualistic framework in their lives suggests that these families' dispute will continue to grow indefinitely. Unlike Wuthering Heights, Thrushcross Grange, which is located in a valley, is beautiful and pleasant, with none of the bleak characteristics of the hills. It is "a magnificent area carpeted in crimson, with crimson covered seats and tables."

Catherine is shown as a part of the natural ecosystem she lives in, emphasizing the relationship between beauty and nature. However, when it comes to her passion, she becomes much more strong than nature. Most reviewers reflect Catherine's constancy in her passion, ambition, and calm, and therefore they support how Catherine resists nature. Phyllis Bentley, a very early reviewer, exhibits constancy in her attitude toward Bronte's masterwork, as do other critics. Her robust mind would have derived new areas of discovery from old knowledge, and her strong imperious will would never have been frightened by resistance or difficulties; she would never have given way but with live." (Fraser 167) .In this interpretation, for example, the function of the younger Cathy is given new significance. If Heathcliff is the tyrant monster enslaving the realm, Cathy is the one who "slays the beast." Her love for Hareton is said to have destroyed Heathcliff's spirit, and she is the one who educates and prepares him for his new duty.

When Nelly tells Lockwood about Heathcliff and Catherine's deaths at the conclusion of the book, she recalls their courage. They represent their opposing opinions of one another (Sedgwick, 1986: 110) Heathcliff, being a non-human supernatural character, is described as strong and wild, even more powerful than nature due to his desire to dominate it. Catherine Earnshaw, on the other hand, embodies both Heathcliff and Edgar's traits. Furthermore, concerns arise as to whether Heathcliff is human at all, and those around him become victims of his inhumanity<sup>10</sup> (Sharma, 1994: 43). In his inherent oddities, Heathcliff is presented as wilder than nature. Outlying hills have often been represented as wild, scary, and mysterious in nature.

In Wuthering Heights, Heathcliff is characterized as having a far wilder inner nature: "his lips parched to rip you with his fangs, since he is only half man—not so much and the—and the rest monster!" 11 (Bronte, 1985: 16).

Catherine and Heathcliff's contentious love becomes everlasting and universal, persisting on the moors and unaffected by death (Anderson, 1993: 114). This consistency demonstrates the strength of their love. Heathcliff

and Catherine's marriage is fulfilled after death and becomes timeless and universal, much like the natural forces of Wuthering Heights. This suggests that they react to the natural environment via their everlasting love for one other. Their own desire, which is stronger than the hills, ruins their love. Heathcliff expresses his concern over losing Catherine.

## **CONCLUSION**

Emily's work explores the link between Nature and humans, as well as the relationship between Romance and Horror; how the soul may remain alive even after death; personal treachery and injustice; the imagination; isolation and sorrow. Such thoughts must have crossed her mind as she pondered the new work. She had learnt the importance of tight arrangement in order of occurrence supremacy in Wuthering Heights; it is plausible that this time she would like to start with a project, but this may be deceiving, because Emily discovers her narrative novel via writing. Emily Bronte's creative accomplishment was accomplished by a combination of inspiration and hard work: this is not a surprising conclusion. Gothic romances were mysteries, frequently involving the supernatural and highly flavoured with horror, and romances set against gloomy backdrops of medieval ruins and haunted castles. Wuthering Heights, first published in 1847, is about the intense and destructive love of its two key protagonists, Edgar and Heathcliff. Catherine Earnshaw, Emily Bronte's headstrong and attractive heroine, and Heathcliff, her tall, dark, gorgeous, and brooding hero/devil.

The novel revolves around the Earnshaw family, owners of 'Wuthering Heights,' where the definitely hedgehog, Heathcliff, is brought by the father of the foundling who has found him deserted in Liverpool, and who describes him as 'as dark almost as if it came from the devil' for 'when Mr. Earnshaw first brings the kid home, Heathcliff and Hindley. Both lads, in fact, despise each other with a zeal born of sibling rivalry,' despite the fact that they are not blood relations (at least not officially acknowledged, even if critics have inferred more than a humanitarian act in Mr. Earnshaw's rescue and his wife's attendant enmity). When Earnshaw dies, Hindley wastes time repairing the illegal grab of authority over which he believes he has gained sorrow by elevating Heathcliff to the status of a servant. Cathy and Heathcliff had made a promise that nothing would ever come between them, including Cathy's marriage to the affluent Edgar Linton.

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