



YAŞAR UNIVERSITY
GRADUATE SCHOOL MASTER THESIS

**EXPLORATIONS OF
ECOLOGICAL PROBLEMS ADDRESSED BY EMILY
BRONTË'S *WUTHERING HEIGHTS***

PAPATYA ÇETİN

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MA, ENGLISH LANGUAGE AND LITERATURE

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ABSTRACT

EXPLORATIONS OF ECOLOGICAL PROBLEMS ADDRESSED BY EMILY BRONTË'S *WUTHERING HEIGHTS*

Çetin, Papatya

MA, English Language and Literature

Advisor: Assist. Prof. Tuba GEYİKLER

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The purpose of this master's thesis is to explore and analyse the novel *Wuthering Heights* written by Emily Brontë, by using ecocritical approach. This approach functions on the two seemingly opposite worlds of the novel: the representation of civilisation Thrushcross Grange, and the representation of nature *Wuthering Heights*. Even though they seem to differ from each other both geographically and culturally, as a matter of fact, the relationship between them is interrelated. This project attempts to demonstrate that the presentation of the binary oppositions of the cultural and natural spheres in the novel, far from being self-sufficient, produce an interdependent and harmonious relationship. Instead of deteriorating the characters' environment with a human centred point of view, achieving a possible coexistent culture and nature correlation in the novel, brings a balanced relationship to survive on Earth.

Key Words: *Wuthering Heights*, Thrushcross Grange, Catherine, Heathcliff, ecocriticism, anthropocentrism, nature, culture, civilization

ÖZ

EMILY BRONTË’NİN *WUTHERING HEIGHTS* ROMANINDA EKOLOJİK PROBLEMLERİN İNCELENMESİ

Çetin, Papatya

Yüksek Lisans Tezi, İngiliz Dili ve Edebiyatı Anabilim Dalı

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Ağustos 2020

Bu yüksek lisans tezinin amacı, ekoeleştirel bir yaklaşımla Emily Brontë tarafından yazılan *Uğultulu Tepeler*'i keşfetmek ve analiz etmektir. Bu yaklaşım, romanın görünüşte zıt iki dünyası; medeniyeti temsil eden Thrushcross Grange, ve doğayı temsil eden Uğultulu Tepeler, üzerinden çalışır. Hem coğrafi hem de kültürel olarak birbirinden farklı görünseler de, aslında aralarındaki ilişki birbiriyle bağlantılıdır. Bu proje, romandaki kültürel ve doğal alanların ikili karşıtlıklarının, kendi kendine yeterli olmaktan uzak, aslında birbirine bağlı ve uyumlu bir ilişki ürettiğini göstermeye çalışır. Karakterlerin çevresini insan merkezci bir tutum ile bozmak yerine, romandaki ekosferde kültür ve doğa arasında bir arada yaşama dengesine ulaşmak, dünyada hayatta kalmak için dengeli bir ilişki getirir.

Anahtar Kelimeler: Wuthering Heights, Thrushcross Grange, Catherine, Heathcliff, ekoeleştiri, antroposentrizm, doğa, kültür, uygarlık

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Papatya Çetin

İzmir, 2020

TEXT OF OATH

I declare and honestly confirm that my study, titled "Explorations of Ecological Problems Addressed by Emily Brontë's *Wuthering Heights*" through the Presence of Dichotomies between Nature and Culture and the Interactive Relationship between Them" and presented as a Master's Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Papatya Çetin

Signature

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September 18, 2020

TABLE OF CONTENTS

ABSTRACT	v
ÖZ.....	vii
ACKNOWLEDGEMENTS.....	ix
TEXT OF OATH.....	xi
TABLE OF CONTENTS.....	xiii
CHAPTER 1 INTRODUCTION	1
1.1. Former Studies Concerning Ecocriticism and <i>Wuthering Heights</i>	3
1.2. Theoretical Background	5
1.3. A Brief Introduction to the Author's Life.....	11
CHAPTER 2 THRUSCROSS GRANGE AS REPRESENTATION OF CULTURAL ENVIRONMENT.....	14
CHAPTER 3 WUTHERING HEIGHTS AS REPRESENTATION OF NATURAL ENVIRONMENT	29
CHAPTER 4 FAILED SUPERIORITY OF CULTURE TO THE NATURAL SPHERE...	48
CHAPTER 5 HEATHCLIFF'S FAILURE AS A RESULT OF ABANDONING NATURE	73
CHAPTER 6 CATHY&HARETON: SUCCESSFUL INTEGRATION OF CULTURE WITH NATURE.....	78
CONCLUSION.....	90
REFERENCES	92

CHAPTER 1

INTRODUCTION

Literature, in order to contribute to the awareness of environmental concerns, brings forth a fresh branch of literary theory which has been collected under the title “Ecocriticism”. Ecocriticism does not concern itself with a mere symbolic representation of nature in a literary work. It generally deals with how ecological problems are addressed by literature. However, in this particular work I will attempt to analyse the interactive relationship between civilization/urban and nature through the symbolic representations of culture and nature in the novel. Described as such, despite the fact that Emily Brontë’s *Wuthering Heights* had been written before the ecological concerns became theorised, through an in-depth textual analysis of the novel, the ecocritical approach seems befitting to analyse Brontë’s *magnum opus*, not only owing to the ever occurring definitions of dichotomies dividing nature from culture but also because of its worth with all the references particularly to the interactive relationship between natural environment and civilisation. In the light of the ecocritical literary approach, the purpose of this master’s thesis is to discover the unifying insight of the text for the two seemingly opposite spheres: Thrushcross Grange, as the representative of the cultural sphere, and Wuthering Heights as the representative of natural sphere.

Even though Brontë’s novel was written in a period that had to be considered as Romantic, and even though there is a gulf of centuries between these two literary understandings with their own separate traits, footsteps of ecocriticism can be found in the Romantic literary period with its search for an ideal relationship between mankind and nature. However, one can still notice that Brontë’s nature is not that of the usual Romantic’s celebrated and glorified one. Instead, she underlines the interrelatedness and interdependence between the cultural and natural worlds. Ecocritical standpoint and the core of *Wuthering Heights* acknowledge nature as more than just a setting, almost like a Naturalist’s point of view. So, through an

ecocritical reading of the novel, this project attempts to analyse the representation of the natural environment and civilisation's seeming opposition by way of comparing the two symbolic universes of the novel.

The theoretical framework of this thesis is based primarily on Serpil Oppermann's, also Cheryll Glotfelty's, Harold Fromm's and Lawrence Buell's definitions of ecocriticism, and their contemplations on the ecocritical approach to life and literary works. Referring, not only to the mentioned ecocritics' statements, but also to the works of other critics concerned with the same themes, this study aims to draw attention to the ultimate interconnectedness of culture and nature symbolised through Thrushcross Grange and Wuthering Heights as befitting how William Howarth says: "[...] although we cast *nature* and *culture* as opposites, in fact they constantly mingle, like water and soil in a flowing stream." (69)

Keeping in mind how Donna K. Reed describes the two different worlds of Brontë's work as "[...] one considered civilized, the other less" (Reed 211), it has been possible to argue further that on the one hand Wuthering Heights, as a place, along with its inhabitants, is portrayed in such a way as to function as the representment of nature, while on the other hand, Thrushcross Grange and its dwellers are the representatives of culture, therefore civilisation. While the deteriorated relationship between mankind and nature is reflected in the characterisation of the first generation of the dwellers of both spheres, the second generation, which particularly starts with the death of Catherine and the birth of Cathy, that shows the interdependent relationship between nature and civilisation. The first generation, with their turning away from the natural environment and their entrapment in their civilised, though selfish ways of living in Thrushcross Grange, portrays the destruction and pain of both nature and mankind. The second generation illustrates that, in order to maintain a relationship between human beings and the natural environment, one must keep "[...] the interactions between culture and nature" (Erin James 5) at present. These two separated generations are not portrayed as entirely divided, but to offer a unification of the broken balance. Oppermann, inspired by Eisler, suggests that ecocriticism encourages us to rethink our beliefs and perceptions regarding life and nature in order to create a consciousness of the fundamental oneness of the biotic components of the entire ecosystem. Thus, the ecocritical reading of the novel allows one to suggest that the ending of the novel, eliminates the hegemonic relationship

between two universes and portrays civilisation and nature as interconnected and on the same level.

1.1. Former Studies Concerning Ecocriticism and *Wuthering Heights*

Wuthering Heights can be considered as one of the masterpieces in the history of literature, and the novel's interpretations are endless as well as varied. What makes the novel alluring is not only the fact that its author Brontë, is an important stem of a growing tree of female authors, but also the ways of displaying the dichotomies in order to depict the vastness of the moors in a rather claustrophobic way, as well as the complex relationships between different stereotypes makes the novel worth examining. Camille Paglia writes: "*Wuthering Heights* is not a social novel, like those of Jane Austen and George Eliot. It is a Romantic prose-poem, belonging like Hawthorne's eerie tales to the tradition of romance [...]." (Paglia 439) I am willing to take this novel of romance and put it under the ecocritical lens. I will, rather briefly, attempt to bring forth the studies of those who walk along the paths of the same attempt or to slightly touch on it.

Although, an in-depth textual analysis of the novel with an ecocentric point of view may seem to produce analogous results with mine; practising critical reading using the tools of ecocriticism on *Wuthering Heights*, and coming to the conclusion as I did, has not been attempted before.

In her master's thesis, Elizabeth Ann Everhart pays attention to the portrayal of the environment in *Wuthering Heights*. She uses a mode called "hyper-objective thinking", and moves from ecocriticism towards, what she calls "dark ecology", and suggests "[...] Brontë reveals a nature-culture binary that drives the very structure of her text." (Everhart 40) Her critical approach "[...] illustrates how living and non-living matter are governed by similar principles." (Everhart 2) Her aim is, in the light of ecology, to bring together life and environment under questions of coexistence. Unlike her way of presenting her ideas, I adopt a method of the symbolic representations within the text, through eco-conscious interpretations.

On the other hand, in her analysis of the novel with an ecocritical standpoint, Anwesha Ghosh points out the existence of two contradictory worlds, and their contradictory inhabitants, through how they represent the dichotomy of nature versus culture. She asserts that, despite Edgar and his sister Isabella's efforts on

enlightening and civilising Catherine and Heathcliff, they fail to convert the latter to their cultural world. In her point of view, Catherine and Heathcliff remain wild and uncivilised. I partly agree with her assertion of dichotomies. However, my own study reveals that the seemingly opposite worlds create an ecological balance between nature and culture.

In her article, Anwasha Ghosh, seems to be fascinated by Brontë's use of two such conflicting worlds, and explores them, as well as their contradictory inhabitants, in the way they represent the dichotomy of nature versus culture. She asserts that, despite Edgar and his sister Isabella's efforts on enlightening and civilising Catherine and Heathcliff, they fail to convert them to their cultural world. In her point of view, they remain "wild and uncivilized." However, at the end of the novel, the seemingly opposite worlds are not opposite at all, they are in constant interaction. Specifically, the dichotomy of culture and nature in the novel is not merely a tool to show that these contradictory worlds are always and already opponents, but also an active player in the process of constant interaction and a display of complementariness. In the second generation which particularly starts when Catherine gives birth to Cathy and dies, the balance between nature and culture strengthens.

Heidi Scott's book *Fuel: An Ecocritical History*, shows a finely structured perspective that deals with the variety of fuels that supply humanity's energy needs. Scott, with an ecocritical approach, incorporates the analysis of writers such as Jane Austen, Charles Dickens, and Emily Brontë, in order to contribute to the shifting energy resources that have shaped culture. The fact that Yorkshire is known for its productive coal mines is not her only motive to use the novel as a part of ecological analysis, but also because both *Wuthering Heights* and *Thrushcross Grange* function as if they are the metonyms for their owners, and she rightly associates *Wuthering Heights'* frequent fire references with Heathcliff since he acts in a passionate and burning way. Rather than defining Heathcliff as the "coal" of the novel and limiting his associations within both the natural and cultural environments, accepting Heathcliff as the main representative of the entire natural sphere makes the fire one of Heathcliff's peculiarity. On the other hand, the features attributed to *Thrushcross Grange* make the Grange's domestic fire associated with enlightenment and civilisation.

Ivonne Defant, in a rather short article, “Inhabiting Nature in Emily Brontë’s *Wuthering Heights*, through an ecopsychological lens supports that in order to produce a novel which is based on the growing of the ecological self, particularly Catherine, Brontë’s physical relation with nature is essential. The author paves an important way for a discussion about the characters’ desire to be with the natural environment, in order to give voice to nature through bodily connection. Defant’s assertions can be observed throughout the scenes when Catherine lives in Thrushcross Grange, but desires to go back to the moors and be one with nature again. Her desire makes itself visible through her anxious and unstable behaviours. Assimilated in the civilised world of Thrushcross Grange, Catherine realises that abandoning her natural environment only results in pain and suffering. Therefore, in order to create a union between humans and nature and to stop damaging the balance, Catherine needs to be with her natural environment. Thus, she searches for a way to find the remedy. We also need to consider the dichotomies between the symbolic representation of the two houses as well as their inhabitants, and the cultural and the natural spheres, since the oppositions of the two reveal the inseparable connection between them.

Those ecocritical studies written on the novel that I have reviewed are mostly concerned with the characters’ relations with nature, and the presence of oppositions between culture and nature that Brontë herself makes visible by means of the persistent conflicts. Some of the themes that have been explored by Ghosh, Scott, and Defant, shall also often come up in my further discussions of the dichotomies for their purpose of signifying the importance of unification between culture and nature. As I approach the bipartite spheres of the novel, I bear in mind Glen A. Love’s assertions: “[...] that our task is not to remake nature so that it is fit for humankind, but as Thoreau says to make humankind right for nature.” (Love 209) In my reading of *Wuthering Heights*, the theme of “culture versus nature” is undoubtedly dominant. However, I do not only propose that the dichotomy is evident, but also that it is there to signal the preferred meeting point between the two, which creates a complementary whole.

1.2. Theoretical Background

Ecocriticism, broadly speaking, is concerned with the engagement of literature with the environment. Ecocriticism becomes a critical theory along with the publication of an academically leading book. It is a 1996 collection of essays edited by Cheryll Glotfelty and Harold Fromm, and is on ecocriticism in general, namely, "*The Ecocriticism Reader*". Nature related researchers attempt to explore what kind of a role nature plays in a literary work in order to reveal the representations of environmental concerns. While studying the ways in which an environmental concern is reflected in a literary text, ecocritics, at the same time, attempt to develop an ecological consciousness.

The changing understanding of the function of literature especially in ecocritical reading is the key, since in Love's words, "[t]he most important function of literature today is to redirect human consciousness to a full consideration of its place in a threatened natural world." (213) Seeing literature as a device of the ecological vision, with its bifurcated genres literature would serve to develop a worldwide ecological awareness among the various readers inspired to create and preserve the interconnected relationship with the earth.

In order to understand how literature interacts with the ecological literary theory, one needs to question what exactly ecocriticism is. "Just as feminist criticism examines language and literature from a gender-conscious perspective [...]" (Glotfelty xviii), ecocriticism takes nature as its fundamental subject and examines the relationship between its representations in literature. Ecocriticism can be further described as "[...] the study of the relationship between literature and the physical environment." (Glotfelty xvii) Considering the Cheryll Glotfelty formula, which is the most common definition of the term ecocriticism, and her remarks on the theory, it would not be improper to understand that the blossoming study of interconnections between nature and culture can be found under the tree of ecocriticism.

In order to encapsulate ecocriticism in her article, Serpil Oppermann, also presents a comprehensive definition:

"Ecocriticism is a new critical movement that attempts to link literary criticism and theory with today's ecological issues. [...] Its aim is to

synthesize literary criticism and the environmental matters by focusing on the literary analyses of the representations of nature in literary texts, and the literary constructions of the environmental crisis in eco-literary discourses.” (Oppermann 29)

The study of the relation between the literary world and the natural environment which is conducted with loyalty to environmental preservation is the aim of ecocriticism. In conformity with Glotfelty and Oppermann, Robert Kern also suggests that ecocriticism “[...] is primarily a critical and literary tool, a kind of reading designed to expose and facilitate analysis of a text’s orientation both to the world it imagines and to the world in which it takes shape [...].” (Kern 260)

Also, Michael Bennett’s understanding of the theory offers a different definition as well. He says: “Ecocriticism, a field existing on the sometimes rocky terrain where culture and environment meet, has recently developed from a sparsely populated area of study into the busy intersection of scholarly work.” (Bennett 296) Moreover, Harold Fromm and Cheryll Glotfelty peel off another layer of ecocriticism:

“Ecocriticism can be further characterized by distinguishing it from other critical approaches. Literary theory in general examines the relations between writers, texts, and the world. In most literary theory “the world” is synonymous with the society-the social sphere. Ecocriticism expands the Notion of “the world” to include the entire ecosphere.” (Glotfelty xix)

William Rueckert attempts to define the theory by applying ecology and its concepts to literary studies. He refers to his study as the experiment in ecocriticism, and states: “I am going to experiment with the application of ecology and ecological concepts to the study of literature because ecology (as a science, as a discipline, as the basis for a human vision) has the greatest relevance to the present and future of the world [...].” (Rueckert) Thus, his views on ecocriticism are more limiting than the others, which include all presumptive links between the literary texts and the physical environment.

As another example for a coherent definition, in his book, Lawrence Buell explains:

“Ecocriticism is an umbrella term [...], used to refer to the environmentally oriented study of literature and (less often) the arts more generally, and to the

theories that underlie such critical practice. [...] It can apply to hybrid genres of “narrative scholarship” (Slovic 1994) that blend the “creative” and the “critical” (e.g., Snyder 1990; Elder 1998; Marshall 2003).” (Buell 138)

Having shared his understanding of the theory, he also adds:

“First (and still most commonly) used in the US, the term has spread worldwide. Insofar as ecocriticism gestures toward biological science and to the “natural” as against “built” environment [...] Notwithstanding, ecocriticism remains the preferred term for environmental literary studies worldwide, although green studies is sometimes favored in the UK.” (Buell 138)

When we see the term “green studies”, one might wonder if “green studies” is different from “ecocriticism”. In response to the question, Barry answers:

“Generally, the preferred American term is ‘ecocriticism’, whereas ‘green studies’ is frequently used in the UK, and there is perhaps a tendency for the American writing to be ‘celebratory’ in tone (occasionally degenerating into what harder-left critics disparagingly call ‘tree-hugging’), whereas the British variant tends to be more ‘minatory’, that is, it seeks to warn us of environmental threats emanating from governmental, industrial, commercial, and neo-colonial forces.” (Barry 242)

Speaking of the homogeneous function of two different namings, it is worth tracing back, rather briefly, ecocriticism’s background. Cheryll Glotfelty is not only the leading figure of ecocritical thinking but “[i]n 1992 she was also the co-founder of ASLE (pronounced ‘Az-lee’, the Association for the Study of Literature and Environment). ASLE has its own ‘house journal’, called ISLE (Interdisciplinary Studies in Literature and Environment), which started in 1993 [...]” (Barry 239)

In their book, Glotfelty and Fromm explain ASLE’s purpose, which is to “[...] promote the exchange of ideas and information pertaining to literature that considers the relationship between human beings and the natural world [...]” In that context, ASLE encourages scholars to approach environmental issues with “interdisciplinary environmental research” and produce nature writing. (Glotfelty xviii)

Since the term “ecocriticism” can be considered a slightly new title, the root of USA’s ecocriticism can be found in 19th-century nature writers’ works. Those writers, whose work promotes nature, wilderness, and environment in general, can be listed among the likes of Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau. They can be assumed as the pioneers of USA’s eco-conscious thinking and writing. To support, Kern suggests, “[...] texts commonly regarded as founding sources of contemporary nature writing, including Emerson’s *Nature* and Thoreau’s *Walden*.” (Kern 260)

Acknowledging Romantic writers as the founding fathers of ecocriticism, stating the definitive essays in the UK is likewise worth mentioning. “The definitive UK collection of essays (having equivalent status in the UK to that of Glotfelty and Fromm in the USA) is Laurence Coupe’s *The Green Studies Reader: From Romanticism to Ecocriticism* [...]” (Barry 242)

Sandip Kumar Mishra defines the transition from Romantic perception of nature towards ecocritical thinking in these lines:

“Being dissatisfied with the surrounding world the Romantic poets looked back to the glorious ages of the past and searched imputes for writings when their imagination got recollected in tranquillity. So it is nature which was the center of attraction of the romantics. [T]he latter half of the twentieth century again witnessed a prone to nature writing when environmental issues arose in literature.” (Mishra 436)

Although one can find some structural differences between ecocriticism and romanticism, the bottom line is that they both attempt to promote the reconnection of humanity and nature, as Mishra points out:

“But the Romantics took shelter in the open lap of nature in order to escape from the evils of the social system. Having been disillusioned by the excess of the French Revolution, the Romantics turned to nature writing which lost its vitality in the preceding ages. But the human nature interconnection is greatly highlighted by the ecocritics. Ecocriticism strives hard to reconnect man’s lost relationship with nature. In nature hides the essence of our existence;

therefore, to pay utmost importance to nature is the ecocritics' preference."
(Mishra 437)

Although the Romantic Age was born as a reaction against the Industrial Revolution and its destruction, and ecocriticism is the result of rising environmental issues, "[...] it must be admitted that the rudiments of ecocriticism are found in romanticism." (Mishra 440) In a manner of speaking, "If Henry David Thoreau is considered to be the father of ecocriticism, William Wordsworth may also be regarded as the grandfather of ecocriticism for his notable contribution to environmental literature." (Mishra 440) Ecocriticism can be summarised as an attempt "[...] to rescue nature from the legacy of romantic studies, a culture that [...] threatened to erase any authentic experience of nature from romanticism, subsuming "nature" entirely into ideology, culture, or philosophical abstraction." (Eric Sonstroem 161)

Since "[e]cocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artefacts of language and literature." (Glotfelty xix), it would be better to explain the ecocritic's standpoint, Barry notes: "For the ecocritic, nature really exists, out there beyond ourselves, not needing to be ironised as a concept by enclosure within knowing inverted commas, but actually present as an entity which affects us, and which we can affect, perhaps fatally, if we mistreat it." (Barry 243) Bearing that in mind, "[t]he ecocentred reading, [...], focuses *outside*, on the house and its environs, rather than inside, on the owner and his psychology." (Barry 251)

Proposing ways to think and study the relationship between literature and nature, it should also be noted that "[t]here is, [...] no universally accepted model that we have merely to learn and apply." (Barry 248) Helping the environmental restoration "[o]ften, it is just a matter of approaching perhaps very familiar texts with new alertness to this dimension, a dimension which has perhaps always hovered about the text, but without ever receiving our full attention before." (248) Sometimes "[t]he answer[s] lies in recognizing that current environmental problems are largely of our own making, in other words, a by-product of culture." (Glotfelty xxi)

On the other hand, Ufuk Özdağ defines ecocriticism when she points out: "[...] [her] understanding of ecocriticism is that the field is helping to restore the world into the

one we were born into.” (Özdağ 131) Speaking of helping to restore the world, Michael P. Cohen also gives an explanation on the track of restoring. He asserts: “Ecocriticism focuses on literary (and artistic) expression of human experience primarily in a naturally and consequently in a culturally shaped world: the joys of abundance, sorrows of deprivation, hopes for harmonious existence, and fears of loss and disaster.” (Cohen 10)

Regardless of the name, the main goal is always the same. The accepted founding figures of ecocriticism, Cheryll Glotfelty and Harold Fromm, summarise the generally accepted explanation of ecocriticism: “Regardless of what name it goes by, most ecocritical work shares a common motivation: the troubling awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet’s basic life support systems.” (Glotfelty xx)

To conclude, “[w]hat stands out in these essays is the idea that, despite all the attempts to define ecocriticism from a number of ecological perspectives, there is no guiding strategy of interpretation, and no monolithic theory to support it.” (Oppermann 105)

The *root* of ecocriticism can be found in the wish to renovate the damaged relationship between man and nature. Ecocritical theory attempts to dig out the ideal relationship between the human and nonhuman environments, which would be far from industrial and technological boundaries, and far from man’s perception of superiority over his environment.

1.3. A Brief Introduction to the Author’s Life

Emily Jane Brontë, whose pseudonym is Ellis Bell, was born on July 30, 1818, in Thornton, Yorkshire, England. Before her death on December 19, 1848, in Haworth, Yorkshire, she authored many poems; however, she achieved fame with her sensational and only novel *Wuthering Heights*, 1847. During her life, surrounded by moors, she used the Yorkshire moors as a setting for her novel. It is important to note that Haworth was an industrial town with its mills, behind the moors. These mills brought a new mode of living in an urban society. England was becoming a place of struggle between man’s wish to control and dominate over natural sources. Because she lived in a rapidly industrialised era, she saw what mankind was capable of doing

to the natural environment. Caught between the moorland and the wasteland, at the time “[...] when the landscape was physically changing and was in the grip of industrial progress, Emily, probably driven by an ecological sensitivity, [...]” (Defant 41) she was inspired to produce her eco-conscious novel. Her novel has, at its heart, this conflict between man and nature, even long before the ecocritical theory had emerged.

At a time when the landscape was physically changing and was in the grip of industrial progress, Emily, probably driven by her ecological sensitivity, chose to write a novel set in the local rural community of Haworth between the late eighteenth and early nineteenth centuries. Since she is considered to be one of the Romantic authors of the nineteenth century, Tam Vosper’s statements explain Brontë’s motive behind creating an eco-conscious novel when he states: “[...] the Romantic response to widespread urbanization at the turn of the nineteenth century coincided with the growth of a leisured middle class, a growth enabled by mechanization and industrial development, which in turn produced an expanded, predominantly citified, readership for the 'return to nature' project of the Romantic poets.” (Vosper 141) His remarks about the growth of “citified” people may address Brontë’s need to create a character, namely Lockwood, who is more of a citified person, in contrast to her other characters who are closer to the natural sphere.

Although reports of Emily Brontë’s life are limited because of her reserved personality, there are still some main points to be noted. She was the fifth child among six siblings of Patrick Brontë and Maria Branwell Brontë. In 1820, the Brontë family moved to Haworth, fraught with wilderness, where Emily’s mother and her oldest siblings died. Perhaps, losing her family members at such a young age prompted her to create the frightful atmosphere in *Wuthering Heights*. After losing her family members one by one, nature became the permanent member of her life. Also, because she grew up among the moors, she became attached to the beauty of nature.

After her other sister’s death, Emily was sent to school at Cowan Bridge, but suffered from homesickness for the Yorkshire moors, and returned home. In *Wuthering Heights*, with its moorland setting and the conflict between two families – the Earnshaws and the Lintons – and their homes, Wuthering Heights and

Thrushcross Grange, one can also find the echo of the theme “homesickness”. Emily became a governess at Halifax, but with her sister Charlotte they went to Pensionnat Heger in Brussels. However, upon her aunt’s death, she returned home and remained there permanently. A year before she died from tuberculosis in 1848, her debut novel *Wuthering Heights* was published under her pseudonym, Ellis Bell.



CHAPTER 2

THRUSCROSS GRANGE AS THE REPRESENTATION OF CULTURAL ENVIRONMENT

This part will attempt to unfold the issues of how the civilised world treats the natural world, ironically, very violently and in a very “uncivilized” manner, and how the cultural sphere tries to seduce one into its artificial atmosphere, and how the supposedly interrelated connection between the natural and the cultural worlds begins to crackle throughout the plotline of *Wuthering Heights*.

It would not be a discovery “[...] to note that Thrushcross Grange represents civilization and Wuthering Heights the harsh, intractable aspects of nature [...]” (Anne Williams 113) However, this part of my study carefully unfolds how Thrushcross Grange becomes the representative unit of the cultural environment, and how Brontë constructs that through a bifurcation between civilisation and nature, which points out “human centeredness”, i.e., an anthropocentric point of view. Therefore, the place, I argue, exhibits the novel’s civilised world, and contrasts the natural world which is in association with Wuthering Heights. Keeping in mind John P. Farrell’s statement “... the rigidly polarized Heights and Grange” (Farrell 175), civilisation functions not only as a contrary sphere to Wuthering Heights but also to show how far mankind can go when it comes to doing damage to the natural world. Rooted in the natural environment “[t]he Heights is exposed to the elements, the Grange sheltered, [...] [t]he places represent abstract qualities (thus evoking the world of allegorical romances); they also designate two kinds of physical environment [...]” (Williams 113) As a physical environment, Thrushcross Grange is not only a symbol of society but also a host to the selfishness of humankind. Since Thrushcross Grange represents the civility and cultural world, it can be said that the anthropocentrism of the Grange requires people to be more human-oriented, in the sense that humans are considered superior to everything. Arnold Shapiro explains this plane of the relationship as: “[the] society and what passes for civilization are

synonymous with selfishness.” (Shapiro 286) Even though civilisation calls “savage” what is associated with “natural”, and in the end, the civilised world proves to be more “savage” in harming those who do not conform.

Apart from the fact that the novel introduces us to Thrushcross Grange through its new tenant Lockwood, who feels himself more “sociable” when he compares himself with Heathcliff (Brontë 10), the official introduction to the house is made when Catherine and Heathcliff run toward “[...] the civilized climate of the Grange.” (James Hafley 207) Even before any action, the very name of Thrushcross Grange’s new tenant and at the same time unreliable narrator, Lockwood, with in-depth analysis, connotes the Grange as a place locked out of woods. However, it stays unclear whether the place is being locked out by the moors, or the Grange locks itself out of the moors because of their self-assumed improved civility.

Despite the fact that Lockwood seems to be a wanderer between the cultural and the natural worlds, some attitudes mark him as an agent of the civilised world. When he gets stuck outside of Wuthering Heights on a snowy day, he immediately labels the inhabitants as “wretched” people, and renders them as *the other* just because they do not let him in. He points out, “‘Wretched inmates!’ I ejaculated, mentally, ‘you deserve perpetual isolation from your species for your churlish inhospitality. At least, I would not keep my doors barred in the day-time.’” (Brontë 11) Being locked out of the natural environment supports the fact that Lockwood is the outsider when in nature, and belongs to urban as he insists on listing the things he would or would not do. In affirmity, he states: “I began to feel unmistakably out of place in that pleasant family circle. [...] I resolved to be cautious how I ventured under those rafters a third time.” (Brontë 17)

As Catherine and Heathcliff “[...] both promised to grow up as rude as savages [...]” (Brontë 51), and I interpreted “savage” as being untamed and wild, one Sunday evening, when they are both gone to the Grange but only Heathcliff returns and Catherine is the one who stays at the Grange, the incident representatively marks her first betrayal to the natural environment. When Heathcliff returns to Wuthering Heights, Nelly Dean, one of the narrators, asks: “‘Where is Miss Catherine?’ [...] ‘At Thrushcross Grange,’ he answered; ‘and I would have been there too, but they had not the manners to ask me to stay.’” (Brontë 52) When Nelly asks what led them to Thrushcross Grange, Heathcliff begins to unfold:

“Cathy and I escaped from the wash-house to have a ramble at liberty, and getting a glimpse of the Grange lights, we thought we would just go and see whether Lintons passed their Sunday evenings standing shivering in corners, while their father and mother sat eating and drinking, and singing and laughing, and burning their eyes before the fire. [...]” (Brontë 53)

Heathcliff’s satirical sentences demonstrate the Grange as an enclosed place with its corners. In that enclosed place, there is a portrayal of a family. In the abstract, the concept of family is the smallest unit of society. Heathcliff and Catherine’s idea of the Linton family spending their Sunday together in their house contributes to the notion of the smallest unit of civilisation, whereas some of the Earnshaws run away from the wash-house, which supports the claim that in opposition to the Heights, Thrushcross Grange stands for civility by keeping this small unit intact, yet, this is not a civilised action that is expected. In contrast to Linton’s ideal Sunday, the Earnshaw’s “awful Sunday” is presented when Lockwood reads in Catherine’s diary: “‘An awful Sunday’ [...] ‘I wish my father were back again. Hindley is detestable substitute-his conduct to Heathcliff is atrocious-H. and I are going to rebel [...]’.” (Brontë 24) The shattered image of the Earnshaw family presents a scattered view of the smallest unit of society. Therefore, while the Earnshaws contribute to the fact that the Lintons are the culturally preferred image for an ideal family, and the contrast that the Lintons set helps the Earnshaws to register as the uncivilised inhabitants of the natural world. The Linton parents are not apart from their children, instead, because they stay together and transmit their urbane manners to their children. But then, the Earnshaws stand for the natural world’s wildness. While the paragraph mentioned above reflects Heathcliff’s and Catherine’s desire to be at *liberty* when they are together on the field, interacting with nature, suddenly the light of the Grange interrupts their leisure walk. It is obvious that Catherine and Heathcliff find freedom when they are in relation to the moors and nature. However, when they take their first glance into Thrushcross Grange, “[t]hat glimpse fuels the narrative’s dialogue between more and less civilized ways of life, the setting henceforth moving back and forth between the two households.” (Reed 213)

On the one hand, references to the light and fire, indicate that the Grange associates itself with the illuminated, enlightened side of society. On the other hand, the act of “burning their eyes before the fire” may represent the Lintons’ blindness towards

those who do not belong to the same sphere as they are, like Heathcliff. The fire in the Grange is under their control, therefore it is domesticated and tamed. In order to associate the Grange with the tamed sphere, Williams points out: "All associated with the Grange [...] belongs to what these theorists called "beauty": rational harmony, cultivated, tamed nature." (Williams 126) Williams' statement underestimates the fact that if a fire gets out of control, it has the ability to devastate, which is partly seen through Heathcliff's "fiery" attitude associated with the fire as a "natural" element.

When Mr Hindley, with his wife, comes back home from his father's funeral, he seems "[...] altered considerably in the three years of his absence. He had grown sparer, and lost his colour, and spoke and dressed quite differently [...]" (Brontë 51) Hindley seems different than he used to be when he was in the Heights. Now that his father is dead and he has the power over the house, "[...] on the very day of his return, he told Joseph and [Nelly Dean] [they] must thenceforth quarter [themselves] in the back-kitchen, and leave the house for him." (Brontë 51) On the other hand, even though he wants to change the decoration of the house, when his wife "[...] expressed such pleasure at the white floor and huge glowing fireplace, at the pewter dishes and delf-case, and dog-kneel [...]" (Brontë 51), he left all the things as they were before. His three years absence makes him kind of a skulker that he wants the housekeepers out of his sight, and to redecorate the interiority of the house. Not only his wish to redecorate the house proves his character to be altered by the urbane life, but also when he states "[...] I shall make you swallow the carving-knife, Nelly!" (Brontë 82), and expresses clearly his wish to kill Nelly Dean in order to control the house, he says, "No law in England can hinder a man from keeping his house decent, and mine's abominable!" (Brontë 82) His act of comparing the Heights with the ones in the centrum of England and how they were controlled by the English laws can be proven how he becomes a "skulker". By trying to maintain the order in the natural sphere with civilisation's laws which are taken from the cultural sphere, his intentions can be read as a contribution to the clash between the cultural and the natural worlds. Overall, Mr Hindley and his wife's clash of opinions represents another example of the hybridity of the natural world with the urbane world.

On the other hand, Thrushcross Grange's lights refer to artificiality instead of naturalness. The fire in the house is man-made, docile, and is associated with Thrushcross Grange's civilised world. The household has lights, which is different from the natural element, fire. When Lockwood cannot go to the Grange because of the harsh weather conditions around the Heights, he steals a lantern from Joseph in order to enlighten his way to the Grange. It is not clear whether Lockwood, as a representative of the civilised world or the natural world, was the one who took the light from the other sphere. However, if one reads the scene as a violent attitude, it can be considered as a deficient way of interpreting. Lockwood does commit an offence, like Prometheus the Titan, a trickster figure in mythology, who steals the fire from the Gods and gives it to humanity, because his task is giving the creatures of the earth their skills, and fire is the symbol which makes various qualities attainable. Lockwood's intention to steal "the light" can be symbolically seen as people's greed for hegemony, since fire represents the ability to transform form or state into more advantageous positions. Lockwood, who wants to find his way out of the Heights by tricking Joseph and stealing his light, can be seen as the parallel act of Prometheus. Lockwood thinks that Joseph is a kind of person who can be fooled; therefore, Lockwood sees himself as having the superior quality to trick Joseph to steal something he has. Like Prometheus is chained to *the mountain* to suffer, Lockwood is forced to stay at *the Heights* to suffer, but he does not know that yet.

In addition to the statement made previously, one can further argue that there are also various symbols associated with civilisation, aside from it being a source of light and heat. Therefore, elucidating the impression that the anthropocentric approach requires people to be more human oriented, whereas the "ecocentric" approach requires people to be more nature oriented and ecologically conscious, in the sense that all living beings are conceived on the same level. Considering these, Heathcliff continues to state his and Catherine's adventure:

"We ran from the top of the Heights to the park, without stopping – Catherine completely beaten in the race, because she was barefoot. [...] We crept through a broken hedge, groped our way up the path, and planted ourselves on a flower-plot under the drawing-room window. The light came from thence; [...] the curtains were only half closed. [...] we saw - ah! it was

beautiful - a splendid place carpeted with crimson, and crimson—covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers.” (Brontë 53)

Heathcliff’s description of the Grange’s interior architecture implies how the decoration of the Linton’s house contradicts the essential needs of *Wuthering Heights*. Thrushcross Grange’s comforting facade is a symbol of its household who grow in a refined way of living. The fact that Catherine has no shoes, indicates that she appears to be free, and to be resistant to put shoes on her feet, perhaps, symbolically, to put shoelaces as representatives of chains of being a civilised member of society, around her ankle and with them, step over nature. Defant draws attention to how “Catherine’s barefootedness tellingly exemplifies her uplifting sense of dwelling within nature unencumbered by gender and social scripts until her arrival at Thrushcross Grange.” When she arrives at Thrushcross Grange, “[t]here, enveloped by domestic comfort, she starts adopting a nature-disconnected behaviour that makes her naturally numb and provokes her physical and psychological malaise.” (Defant 42) Catherine’s “barefootedness” is a sign that she enjoys freely blending with nature rather than running over the earth, as the civilised people tend to do. Her barefootedness indicates that she has, like Heathcliff, got the attitudes of a gipsy, who travels from place to place, and is constantly moving, therefore, in a sense, lacking a permanent place to settle in, which makes her look like a settler of the earth. As a person, Catherine is close to the natural environment, and the fact that she lives by nature, she has qualities traditionally ascribed to gipsies, including running barefoot on the moors. However, these attributes of her are not to be liked by the Lintons. Running together with Heathcliff on the moors functions as cultural weakening, since running without stopping actively illustrates how she is channelling herself towards the natural world.

Throughout the narrative, Heathcliff reveals that they “planted” themselves, as if they are plants and they are the seeds of nature. However, one should notice that they plant themselves on the grounds of Thrushcross Grange. Symbolically, they become the representatives of nature when the narrative associates them as flowers to blossom, but their presence is in the Grange’s frontier, under its drawing-room’s

window. Because curtains are half-closed, and having curtains to cover up the privacy of the house also indicates that Thrushcross Grange is a civilised world, but at the same time puts a barrier between itself and nature, Heathcliff and Catherine see the light of Grange, which symbolises the man-made artificial light of Grange and the symbolically enlightened atmosphere of the house, and they seem to like it, or are tricked by it. Described as such, Reed explains: “Their house provides the sturdy protection against that civilized beings require [...]” The description of the interior house includes gold, silver, light and glass drops, which are the things possessed by modern society. As Reed further suggests: “Heathcliff’s description of the crimson-covered furniture and glass chandelier indicates how the decorative refinement of the Linton household surpasses the environment of bare necessities at Wuthering Heights.” (Reed 212, 213) Therefore, it can be argued that Thrushcross Grange stands for the propriety, domestic comfort and civility. Apart from the decoration of the house, Heathcliff also sees the interiority of the room through the window. Standing in front of the window makes the window appear as a kind of mirror, two children inside the room and two children outside of the house. However, instead of showing the true image of those who stand in front of it, the mirror reflects the opposite images of two couples. This actively illustrates the fluidity between seemingly opposite spheres. Heathcliff further narrates what he saw:

“Isabella – I believe she is eleven, a year younger than Cathy – lay screaming at the farther end of the room, [...] Edgar stood on the hearth weeping silently and in the middle of the sable sat a little dog, shaking its paw and yelping; which from their mutual accusations, we understood they had nearly pulled in two between them. The idiots! That was their pleasure! to quarrel who should hold a heap of warm hair, and each begin to cry because both, after struggling to get it, refused to take it.” (Brontë 53-54)

Heathcliff and Catherine witness the Lintons’ fight over claiming the ownership of a dog. Since the dog, as an animal, is there to represent nature, their quarrel about the dog represents the civilised people’s wish to dominate nature. Linton and Isabella, they are the agents of civilisation and from the cultural sphere, “[...] they are very much alike: they are spoiled children, and fancy the world was made for their accommodation [...]” (Brontë 109) As an example of human centered behaviour,

which is finding pleasure in dominating a living being, which is not created for the sake of another species to dominate, surely belongs to the western civilization. In response to their quarrel, Heathcliff describes their reaction:

“We laughed outright at the petted things; we did despise them! [...] I’d not exchange, for a thousand lives, my condition here, for Edgar Linton’s at Thrushcross Grange – not if I might have the privilege of flinging Joseph off the highest gable, and painting the house-front with Hindley’s blood!”
(Brontë 54)

Heathcliff’s sentences are not clear enough to distinguish whether they laugh at the dog as a pet, or at the Linton siblings as the petted things, for he also states that they despise them. Criticising the way civilised people behave, it surely is not a mistake to argue that they despise Linton’s so-called civilised world. Reed insightfully summarises, “[...] the comforts of greater cultivation can breed spoiled, “petted things”: the object and manner of Edgar and Isabella's quarrel reveal civility that can deteriorate to the level of the dog they fight over.” Edgar and Isabella try to claim ownership over the dog, and “[...] nearly pull the little dog apart”, which “[...] suggests an undercurrent of cruel violence beneath the cultivated exterior.” (Reed 213, 214) So, since the dog as a representative of nature, but not seen by children, only and only belongs to the natural sphere, the children of Linton’s made themselves petted things, for they are the only ones who need to be domesticated and tamed.

Later in the narrative, when Lockwood gets almost attacked by a canine mother and her puppies because of his unfriendly attitude towards them, he points out: “[...] it would be foolish to sit sulking for the misbehaviour of a pack of curs [...].” (Brontë 10) Referring to them as “a pack of curs” reflects Lockwood’s inner perception of animals. Just because they do not act according to his will, he scorns them.

Since the Grange associated itself with civility and isolates itself from the natural world, the Lintons, who are as Barbara Munson Goff calls “hyper-domesticated” (Goff 497) try to own a dog, which can be interpreted as an attempt to be a part of the natural element. The narrative once again marks Heathcliff’s place within Wuthering Heights, as a representative of the natural world, whereas it sends mixed

signals about Catherine's orientation. These moments start to light the way for my explorations about how the urbane world attempts to seduce human beings and change them into self-centered beings, when I say selfish, I refer to those who only think of their self-assumed civil positions in a world but fail to think of their environment altogether. Henceforth, Heathcliff relates:

“[...] we felt we had better flee. I had Cathy by the hand, and was urging her on, when all at once she fell down. “Run, Heathcliff, run!” she whispered. “They have let the bull-dog loose, and he holds me!” The devil had seized her ankle, Nelly: I heard his abominable snorting. She did not yell out-no! [...] I did, though [...] [a] beast of servant came up with a lantern [...] took Cathy up; she was sick: not from fear, I'm certain, but from pain.”

When the Lintons find out their existence on the Grange's property, they try to catch them and learn who they are. Heathcliff holds Cathy's hand, while it symbolically means Cathy has her connection to the natural world, while on the other side, the Lintons' bulldog catches her, symbolically it can be interpreted as the civilised world starts to grab Cathy. But it is not the bulldog who is being referred to the devil by Heathcliff, the bulldog serves as a metonymy for the Lintons. Because of the fact that the Lintons attack them so wildly, in a way a very wicked, “devilish” person would do, Heathcliff associates the Lintons with the devil. It is stated that she is not afraid of the bulldog since she lives with nature itself and is familiar with animals. Using the bulldog as a weapon is itself an act of cruelty of human beings. The animal belongs to the natural sphere, however, when the civilisation tries to use it in favour of their benefit, the domestication process transforms into the process of betrayal and misuse of nature. The act of abusing natural sources can result in the abuser's disadvantage. When the Lintons find out they hurt the Earnshaws' daughter, they are ashamed of their violent act, Heathcliff narrates, “Edgar Linton, after an inquisitive stare, collected sufficient wit to recognise her. ‘That's Miss Earnshaw?’ he whispered to his mother, ‘and look how Skulker has bitten her-how her foot bleeds!’” (Brontë 54, 55)

The act of giving a name to the bulldog can be seen as claiming ownership over the dog, also labelling him as Skulker has great significance. The name of the dog, Skulker, basically means concealment, mostly with a sinister motive. Concealing

oneself is evidently the opposite of being natural and inartificial. The dog's behaviour is literally skulded into a damaging way when he becomes a domesticated animal. A bulldog, naturally, has a gentle disposition, however, they traditionally trained to be in the bloodstained sport of bull-baiting, which is the very reason why they are named as bulldogs. Normally, it is very unusual to witness an animal attack on a human being, especially when a person does not act in a threatening way. Even if we consider that the dog guards a house and the household, it is the household who commands the dog to seize an intruder. Actually, the servant is the one who orders the dog to keep fast. On a symbolic level, when Catherine also becomes civilised and domesticated, she turns into a kind of "Skulker". Catherine's very reason to be a part of Thrushcross Grange, is, in the abstract, to be a lady. When she is in Thrushcross Grange, in the cultural and civilised world, wanting to prevent Isabella from marrying Heathcliff, she becomes sneaky and has mischievous plans. In other words, it can be said that "Catherine" becomes "catty" when she is in the Grange. The homophonic resemblance of those words further indicates that Catherine herself becomes devious when she is in the presence of urbane people, just like the dog, Skulker. However, in her natural environment, *Catherine* is like a "cat", running wildly and freely on the moors. Her cat-like spirit also contributes to her gipsy-like behaviours, since she grew up in the natural habitat.

However, the Lintons' lack the decency to admit that Heathcliff is also a human being, and they immediately mark him as "the other":

“[...] [T]here is a lad here,” he added, making a clutch at me, “who looks an out-and-outer! [...]” [d]on't be afraid, it is but a boy [...] would it not be a kindness to the country to hang him at once, before he shows his nature in acts as well as features? [...] “Frightful thing! [...]” [...] [w]hile they examined me, Cathy came round; she heard the last speech, and laughed. [...] “Miss Earnshaw scouring the country with a gipsy! [...]” (Brontë 55)

His appearance as “[...] a dark skinned gipsy [...]” (Brontë 8) contrasts the “civility” portrayed in Edgar Linton's fair skin. Referring to him as the out-and-outer puts, even twofold, the distance between them and Heathcliff. Judging him by the way he looks and labelling him as the other to the point of considering hanging him is, in the novel, the act of “civilized” people. Because he looks and behaves differently, the

Lintons think to destroy him, which would be a “kindness”, and which is rather ironic when it is compared to their violent thought of killing him. While Isabella, Edgar Linton’s sister, addresses him as a frightful thing, their mother refers to him as a gipsy. Which is again, rather ironic to consider him as a frightening thing just because he has not got any similarities with the civilised people and looks more of a part of the natural environment. Othering him, like a gipsy as an immoral innuendo, exposes the civilised part of the narrative’s hostile attitude towards the ones who do not belong to the same sphere as “civilisation”. Ironically enough, when Mr Earnshaw found (we do not know how) Heathcliff and brought him to Wuthering Heights, even Mrs Earnshaw refers to him as gipsy. As a distinct member of the Earnshaws, Heathcliff symbolises the wildness of nature, which mostly appears to be dangerous. Not only Heathcliff, but also, as I already mentioned, Catherine’s barefootedness and her closeness to nature also give her the attributes of a gipsy. This is because, traditionally and historically, gipsies are associated with travelling, referring to Heathcliff as a gipsy makes him, even more, a wanderer of the earth, which ultimately means that he has not got a permanent place among the society, he is the other. But, also, the same reference portrays him closer to the earth, to the natural environment, and leaving the Lintons on their own civilised sphere.

Catherine is considered to be a part of the natural environment like Heathcliff. However, she chooses to join the Lintons to laugh at Heathcliff. After she is bitten by Skulker, her mind begins to fill with antipathetic ideas regarding Heathcliff. Symbolically, it can be read that through her wound the artificially adopted norms of civilisation people envenom Catherine. Her laugh signals that when she encounters the civilised Grange, she begins to scorn Heathcliff, as she gets intoxicated by the civility. Following the narrative’s way of presenting Catherine’s childhood on the moors, and her process of becoming a lady, and her growing up with her entrance to the Grange’s civilisation, it pushes one to associate wilderness with childhood, and therefore, culture with adulthood. This adulthood brings about the slyness, just as it is indicated by the dog, Skulker, who opens up the wound to envenom Catherine. The act of betrayal gets its momentum when Catherine is seduced by the Lintons’ seemingly civil behaviours towards her, which will be elaborately analysed in the upcoming chapters.

Heathcliff is also referred to as a “castaway”, a “wicked boy”, and “quite unfit for a decent house”. The narrative is unclear about whether Thrushcross Grange or Wuthering Heights is the “decent house.” In order to interpret that, one should consider it as the Grange, since, later on, they want him to be out of their “decent house”. Heathcliff narrates, “[...] and so Robert was ordered to take me off. I refused to go without Cathy; he dragged me into the garden, [...] secured the door again.” (Brontë 56) The fact that he is dragged into the garden, highlights Heathcliff’s place. He is unfit for the cultural sphere, after being labelled as the other by the civility, he is dragged into the natural world, where he belongs. Ironically enough, even “Hindley [who is Catherine’s brother and a member of the natural sphere but becomes corrupted by the power of cultural regulations after their father’s death announces himself as the new owner of the Heights] calls him a vagabond [...]” (Brontë 26) Hindley is no longer able to recognise Heathcliff as a member of the Heights, since he, fluidly, becomes the agent of the cultural sphere, which only makes Heathcliff even more of a natural agent.

The narrative refers to the Grange as a decent place, a place which needs to secure its doors in case there are intruders entering from outside. The secured doors also imply the Grange’s self-entrapment into their own environment and lifestyle. They symbolically disconnect themselves from the natural environment by securing the doors after including Catherine and excluding Heathcliff, without considering the consequences of damaging the interconnectedness of nature and humanity.

Catherine’s presence at Thrushcross Grange can be questioned (as I will do in greater detail in another chapter) in terms of whether she willingly stays at the Grange in order to be more civilised or entrapped in the Grange’s forced civility. Heathcliff tries to spy on Catherine’s position in the Grange in order to find a shred of the evidence to whether she stays there in accordance with her own will or is forced to stay there, to which he states:

“The curtains were still looped up at one corner, and I resumed my station as spy; because, if Catherine had wished to return, I intended shattering their great glass panes to a million of fragments, unless they let her out. She sat on the sofa quietly. [...] Then the woman-servant brought a basin of warm water, and washed her feet; and Mr. Linton mixed a tumbler of negus, and Isabella

emptied a plateful of cakes into her lap, and Edgar stood gaping at a distance. Afterwards, they dried and combed her beautiful hair, and gave her a pair of enormous slippers, and wheeled her to the fire; and I left her, as merry as she could be [...]”. (Brontë 56)

The indoors scene directly represents Heathcliff's desire to demolish the cultural system which separates the natural and cultural spheres. Heathcliff, with his desire to shatter the glass that separates him and Catherine, strongly implies that he tries to reclaim Catherine to the natural sphere, where she belongs. Regarding Heathcliff's attitudes, Margaret Homans also asserts “[...] when Cathy remains inside Thrushcross Grange while Heathcliff, expelled, watches from the outside and longs to shatter the great pane of glass that separates them.” (Homans 11) Keeping in mind Homans' statement, it can be further argued that the narrative itself constantly yearns for reconnection of nature with culture, to create the balance within the entire ecosphere. Another example of the interconnection between the natural and the civilised spheres can be seen when Lockwood wanders around the Heights and hears “[...] another specimen of their civil behaviour around each other.” (Brontë 20) Therefore, it would be inaccurate to draw a line between the cultural and natural spheres, since they are seemingly opposites of each other but deeply interconnected.

Even though Heathcliff waits for Catherine to return to their world, she does not seem to be willing to, since it is stated that she literally sits quietly. Each and every person in Thrushcross Grange gives something in order to cover Catherine with their artificiality. First, in an attempt to obliterate the habits of the natural world, the servant brings water, which symbolically can be interpreted as baptising her into their world. Mr Linton brings “negus”, which is a beverage made with wine and water, and even Isabella's cakes can be considered as the “bread” in the baptismal ritual of the Christian community. The act of washing her feet, on the other hand, refers to her interrelation with the natural environment when she wanders on the moors barefoot. The servant clears her feet from its natural texture. The act of taking her into their world is finally crowned with “a pair of enormous slippers”. Finally, they manage to put the culture's chains around her feet, so to speak. The enormity of the slippers, on the one hand, symbolises the sophisticated and fancy life of Thrushcross Grange, they also function to engulf Catherine. After mentioning each

inhabitant of the grange one by one, the narrative unifies them and changes the wording into “they”. Replacing the power of the individual with the power of the community, the word, “they”, offers the possibility of happiness in a secure environment, rather than being out there in the lap of nature. Therefore, an individual, like a falling leaf, falls under the category of nature, while the community is linked with culture. As I argued before, the family is the smallest unit of a civilisation, and here, by presenting the Grange household as “they”, the narrative gathers individuals into one small unit. Having been stripped off of her natural elements, as they “[...] wheeled her to the fire [...]” (Bronte 56) Catherine is exposed to civilisation. Heathcliff decides to leave this hostile world when he witnesses the Grange’s fire blinds Catherine, too.



CHAPTER 3

WUTHERING HEIGHTS AS REPRESENTATION OF NATURAL ENVIRONMENT

Even though Brontë is not an author of ecocritically oriented works, but is sensitive to nature, and although her use of the natural setting may seem to be crafted to evoke our romantic tendencies, there is still a notably ecocritical emphasis in Brontë's natural setting. Particularly if one considers them apart from the aesthetic taste they may seem to serve. Regarding these, this part attempts to unfold the representation of the natural sphere in the novel. The natural environment portrayed in the novel promotes the idea that nature itself is something that cannot be tamed, free from cultural enforcements on the individual. The novel's profound ecological and environmental orientation endeavours not only to portray nature as something beautiful, almost awe-inspiring in the Romantic view, but more so to challenge civilisation's interest in being the sovereign. Timothy J Burbery states:

“Ecocritical interpreters tend to focus on linguistic representations of nature, [...] also emphasize the importance of place within texts, to the extent that some have proposed that “place” be considered as essential to literary criticism as race, class, and gender are for many scholars.” (Burbery 191, 192)

After having been inspired by Burbery's statements, using ecocriticism to analyse the symbolic representations of the natural world, mainly through *Wuthering Heights*, as a natural space located on the open land of moors and its residents, especially Heathcliff and Catherine, this chapter tries to unfold how the natural environment aspires to manifest itself as free from boundaries and man-made cultural restrictions. This is especially so with Heathcliff and Catherine, because they are the fundamental characters of the novel whose relationship with nature is solid as a rock. The ecological consciousness enables people to understand that their life is not about anthropocentric approach. Of course, humans do not have the obligation to maintain the balance of the ecosystem, however, as an intelligent species, humans are

supposed to understand the sustainable ecological system of life on the earth which requires the equality of all the living among human beings.

The novel starts with establishing the country, from Lockwood's perspective, who can be considered as a literate person which is further understood when the narrative uses intertextuality, and he refers to King Lear which is a tragedy by William Shakespeare, to describe Wuthering Heights as a place which is "[...] removed from the stir of society. A perfect misanthropist's heaven: and Mr Heathcliff and [Lockwood] are such a suitable pair to divide the desolation between [them]." (Brontë 5) From the very beginning of the narrative, Lockwood's statement gives the reader a clue about how to read representation of the natural sphere. Lockwood, despite the fact that he seems to represent almost the opposite characteristics with Heathcliff, seems to be desiring to be removed from the cultural world and society's chaotic order, and describes the journey he is about to take as "[a] charming introduction to a hermit's life!" (Brontë 101). The word "hermit" explains much about the way how Lockwood prefers to describe the place up to a point where he feels sick in "[...] these bleak winds and bitter northern skies, and impassable roads, and [...] this dearth of the human physiognomy" (Brontë 101), avoid the human society. He is "[...] determined to hold [himself] independent of all social intercourse, and thanked [his] stars that, at length, [he] had lighted on a spot where it was next to impracticable [...]. (Brontë 34) Lockwood also refers to himself as a "weak wretch" because he managed to maintain "[...] till dusk a struggle with low spirits and solitude [...]", before he wants Nelly Dean to narrate the story of the past lives of both the Earnshaws and the Lintons. (Brontë 37) Lockwood perceives that people who live in the natural environment acquire "[...] the value that a spider in a dungeon does over a spider in a cottage, to their various occupants; and yet the deepened attraction is not entirely owing to the situation of the looker-on. They do live more in earnest, more in themselves, and less in the surface, change, and frivolous external things." (Brontë 69) His statements can be interpreted, as the atmosphere in the moors is much more sincere than the one in the town. Before Nelly starts to unfold the story, at this point, the narrative establishes a resemblance between Lockwood and Heathcliff, which develops throughout the text, and further appears after Lockwood spends the night at the Heights and had a fearful dream about Catherine's ghost, he claims that he is "[...] cured of seeking pleasure in

society, be it country or town.” (Brontë 33) The fact that a misanthropist is a person who avoids human society unlike an anthropic, therefore it is a suitable adjective for Heathcliff; but also, Lockwood puts himself in Heathcliff’s heaven, and in that respect, analysis of the name “Lockwood” contributes to his desire to be locked in the woods, where he can avoid society. Thus, by entering the mansion, he is about to pass the bridge between civilisation and nature. He states: “Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front [...]” (Brontë 6) Lockwood, by entering Wuthering Heights, is actually about to pass the threshold between culture and nature. The mansion is not a civilised house, rather it resembles a cave with its petroglyphs, like pre-civilised society living in a cave-like place.

Even though he is a tenant of the Grange and thinks that the Grange is a finer house than the Heights, which is a “[...] residence so much inferior [...]” (Brontë 38) than the Grange, instead of meeting the landlord at the place which is about to be rented, he meets Heathcliff at his place, Wuthering Heights. This hints at the fact that Lockwood seems to be a part of the urbane world, and is going to rent a place which is associated with the civilised sphere, also it seems that he wants to be in touch with the natural environment. Lockwood’s situation as a tenant indicates that he is not in either of the two universes that supports his temporality. Apart from the temporality of his situation, he further criticises the civilised beings as “[...] vain weathercocks [...]” (Brontë 37), because they easily change their minds, abandoning their positions like turning with the wind. It can be further argued that Lockwood’s position encourages one to think of the ultimate hybridity between the cultural and the natural spheres.

The place names in the novel, with in-depth analysis, are also related to nature itself. As Anne Williams points out, “Place names may seem to belong primarily to the world of nature and circumstance, but they are nevertheless subject to symbolic interpretation.” (Williams 113) The house is associated with the fiercely blowing winds and storms, the smell of the wild wuthering winds and nature can be sniffed through the acute nature-based description of the house:

“‘Wuthering’ being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed: 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 6)

The house, which is described with the harshness of nature, seems to differ from Thrushcross Grange’s civilised appearance. Keeping in mind Reed’s assertions about the Earnshaws and how they seem to have the basic characteristics of civilisation, like a pre-civilised family, the architectural structure of the house functions as a shelter from the variety of weather conditions. The portrayal of nature is not one of a nurturing kind, but a wild kind. Brontë’s use of nature is not an embracing one like some of the literary Romantics have in their works. Brontë’s natural choice of setting can be interpreted as a wild and fearful one. This kind of nature helps one to understand why Heathcliff, as a symbol of the natural environment, is so wild and fierce. Since he is being othered by civilisation, his anger is mirrored in the natural environment. The civilised people also try to rule over Heathcliff and govern him. They attempt to look down on Heathcliff, just like civilisation tries to take nature under its hegemony. Therefore, the dark portrayal of nature reflects the offended state of nature, as well as that of Heathcliff. This wild picture of Wuthering Heights, of course, contrasts with the Grange’s cultural refinement and portrays its close relationship with a harsh nature. This personification of nature contributes to the fact that the landscape is not just a setting tool. In fact, the stretched limbs are used to indicate how nature tries to stand up on its feet in contrast with the cultural sphere.

Apart from the fact that the name of the place, Wuthering Heights, illustrates the wild natural environment of Yorkshire moors, it is also significantly important to analyse Heathcliff’s name and his symbolic relationship with it. It is narrated that his name is “[...] the name of a son who died in childhood [...]”. (Brontë 42) Even though Heathcliff invites Lockwood, his expression includes no sympathy, which gives him a reserved personality. Like Paglia comments on Heathcliff’s character as a person as well as on his name, and concludes: “[...] Heathcliff, a force of nature beginning with his craggy name [...].” (453) As a force of nature, Heathcliff is a part of the house itself. Just like the house is linked with the fiercely blowing winds, throughout the narrative Heathcliff’s anger is also seen like fierce storms. Having been

encouraged by Paglia's statements, after a careful examination of Heathcliff's name, his ill-tempered manners can be found, and it allows one to have a complete understanding of his disposition. When the word 'heath', denoted as open uncultivated land dominated by a few trees, almost like a wasteland, and the word 'cliff', as an erect face of a rock with a sharp edge combined, not only serve to register Heathcliff and his house since he is its owner, to the natural sphere of the novel, but also serve to explain his bad-tempered manners. He is edgy like a cliff and tough like a rock.

Seeing Heathcliff's rural way of living, in contrast with the urban life, while acknowledging Wuthering Heights' exile from the cultural world, Lockwood also confesses the peaceful state he sees in those who live nearby nature. He asserts: "It is strange,' [...] 'it is strange how custom can mould our tastes and ideas: many could not imagine the existence of happiness in a life of such complete exile from the world as you spend, Mr Heathcliff [...]." (Brontë 15) Interestingly enough, since he, on some level, represents the civilised sphere, Lockwood's statement can be read as a critique of civilisation as well, since he shares an affinity with Heathcliff as a misanthropist. As Williams states:

"[Lockwood's expression] may be seen either as the classical-pastoral preference for rural over urban life, or as the Romantic (Rousseauistic) idea about the more authentic mode of life enjoyed by those who live "close to nature." Both are versions of that basic assumption about man, society, and the universality of certain human passions which had led Wordsworth to choose rural people as his subjects [...]." (Williams 108)

Lockwood seems to confess that customs, which are constructed by culture and society, shape people's way of living and thinking. Human beings are so surrounded by the ways of acting that are common to many, they become blind to the natural world, represented by Wuthering Heights' isolated position, and its freedom from civilisation's anxiety.

Catherine, hitherto as being a strong advocate of the natural sphere, indicates several times how she belongs to the natural environment, and how she is opposed to the cultural refinements, perhaps so far. Her wild and free spirit is further emphasised when Lockwood exposes Catherine's diary, it is stated that Heathcliff and she "are

going to rebel” because of her brother Hindley’s cruel attitudes towards them. In fact, Hindley tortures Heathcliff “[...] without winking or shedding a tear [...]”, (Brontë 42) but Catherine does not want to be regulated by anyone, her free disposition cannot bear to be tamed, therefore, she complains about how “Hindley is a detestable substitute” of their father. (Brontë 24) As a matter of fact, Hindley “[...] regard[s] his father as an oppressor rather than a friend, and Heathcliff as a usurper of his parent’s affections [...]”. (Brontë 43) From an ecocentric point of view, since Heathcliff is the strongest agent of the natural environment, and Hindley is the one who acts cruelly towards Heathcliff because he is different and an outsider, Hindley puts himself in the position of the usurper. Because he has the power to dominate over Heathcliff and Catherine after their mother’s death, he tries to build a hegemonic relationship, like it is between the cultural and the natural spheres. This is also emphasised when Joseph gives them books to read where they “[...] receive from the far-off fire a dull ray [which is a fire comes in the form of cultural pressure not as natural ray] to show [them] the text of the lumber [...]”, as a rebellious spirit, Catherine points out that she cannot bear the employment and states: “I took my dingy volume by the scroop, and hurled it into the dog-kennel, vowing I hated a good book. Heathcliff kicked his to the same place. Then there was a hubbub!” (Brontë 25) Throwing the books to the dog-kennel signifies her wish to substitute the books with the animals. As a symbolic act, the scene implies that Catherine prefers the dog instead of the book, which with an ecocentric point of view helps her to register herself to the natural sphere. Catherine does not like to be told what to do, she has her own ways and, in these ways, reading a book just because Joseph gave it to her does not have a place. Both, she and Heathcliff want to stay away from the societal pressures, and as a rebellious act, they kick their books. However, the same description may equally be understood as an act of rejection towards being a literate person in order not to become estranged from the natural environment.

Catherine’s relationship with nature is strengthened when Heathcliff begs Catherine’s ghost to come in: “Cathy, do come. Oh, do-once more! Oh! My heart’s darling! Hear me this time, Catherine, at last!”, but the spectre gives [...] no sign of being; but the snow and wind whirled wildly through [...]” (Brontë 33) When they are together, “[...] one of their chief amusements to run away to the moors in the morning and remain there all day [...]” (Brontë 53), therefore, in her death she appears where she

belongs with Heathcliff, on the moors. The emphasised words can be proof that because Catherine belongs to the natural world but died at the cultural sphere, even after her death she sometimes visits the place where she belongs. Even more importantly, the phrase “wind whirled wildly” alliterates with the consonant “w”, which resembles with the wuthering noise, and draws attention to how Catherine’s ghost mimics the natural sounds and how the ghost bears a likeness with nature. Because Catherine is a part of the natural world, in order to empower the link between Catherine and nature, as a representative of herself, wind and snow come so passionately through the windows. Another weather condition which is closely associated with Catherine is the rainy weather. After the thunder passed and left everyone unharmed in the Heights, Cathy is the only one who refused to take shelter and stand “[...] bonnetless and shawls to catch as much water as she could with her hair and clothes.” (Brontë 95) As a part of the natural sphere, she does not feel the urge to take shelter from the rain since she has a connection with the natural phenomenon.

It is like when Lockwood wakes up from his dream, which is caused by “[...] the branch of a fir-tree that touched [his] lattice as the blast wailed by and rattled its dry cones against the panes!” (Brontë 29) Lockwood stretches “[...] an arm out to seize the importunate branch; instead of which, [his] fingers closed on the fingers of a little, ice-cold hand!” (Brontë 29) However, it turns out that he mistakes the branch of a tree for a hand. This hand, which resembles a tree’s branch, belongs to Catherine, who wants to be back in Wuthering Heights, the place where she belongs. On the one hand, the fact that Lockwood mistakes the tree for the ghost shows Catherine’s closeness with nature itself. After Catherine’s betrayal, which starts with her marriage with Linton and her move to the Grange, to the natural sphere, according to the narrative, she lost her way among the moors where she once felt secure and peaceful. Catherine asserts: “‘I’m come home: I’d lost my way on the moor!’” (Brontë 29), her words can be interpreted as due to her betrayal, she is sentenced to roam the moors for twenty years, to quote her: “‘twenty years, I’ve been a wait for twenty years!’” (Brontë 30) The scene shows Catherine as a persistent symbol of the natural environment. Despite the civilised ways of living and acting, as civility is the superior state in the biosphere, nature can be seen as a place where people feel secure and happy. This scene can also be read, through Catherine’s

coming back, as a failure of abandoning nature in order to achieve cultural acceptance and status. The fact that she comes back to the Heights, registers her to the natural environment. The liquid existence of Catherine “[...] as half-human half-nature spirit enacts a critique of oppositions, which is meant to blur the rigid separation between human and natural [...], domestic inside and natural outside in favour of an all-encompassing sense of dwelling sustained by the landscape.” (Defant 42) Later in the story, the same tree is going to be used when Catherine’s daughter young Catherine insists on Nelly Dean “[...] bringing a chair and sitting [...] under the fir-trees at the end of the house [...]” (Brontë 355), which further implies that young Catherine has something in common with her mother, which is to be a part of the natural environment itself. With its tree reference, this part connotes the Greek Goddess Diana because of her strong connection with nature and hunting. Owing to the fact that she is associated with nature and wild animals, young Catherine’s resemblance with the branch of a tree registers Catherine and *Wuthering Heights* even more to the natural environment. On the other hand, it implies that Catherine’s childhood ghost cannot rest. Her childhood was the time when she was on the moors and she left the natural world in order to be a lady of the Lintons, haunts the place as she suffers for her mistakes.

The mentioned texts that Heathcliff and Catherine throw, belong to the Bible, which is understood when Joseph tells on them to Hindley: “Miss Cathy’s riven th’ back off ‘Th’ Helmet o’ Salvation,’ un’ Heathcliff’s pawsed his fit into t’ first part o’ ‘T’ Brooad Way to Destruction!” (Brontë 26) In Christian lore, the Bible reads that “the helmet of salvation” which is one of the parts of the armour of God. In war, the enemy generally prefers to attack the head first, since a man’s mind controls his judgement. To wound the head is to open a way to win the fight. Intertextual references to the Bible, theologically, show that Satan tries to get into the minds of people when he wants to mislead them. Considering these, the fact that Catherine and Heathcliff tear up the parts of the Bible imply that they resist being protected by anyone or anything, and resist believing in the Bible. Therefore, they seem further closer to the pagan ways of living, which belong to the natural universe. The scene may equally be interpreted as labelling Catherine and Heathcliff as followers of a nature-worshipping religion, as uncivilised, savage, and wild persons.

The harsh changings in the climate occur when the actions in the novel take place in or around the mansion Wuthering Heights. When Lockwood arrives at the gates of Wuthering Heights, the snowfall begins, and he describes: “I took my hat, and, after a four-miles’ walk, arrived at Heathcliff’s garden-gate just in time to escape the first feathery flakes of a snow-shower.” (Brontë 11) The description of the delicate feathery flakes resonates with Heathcliff’s arrival at Wuthering Heights. When Nelly Dean, one of the narrators of the story, starts to narrate the past lives of Heathcliff, the Earnshaws, and the Lintons to Lockwood, she refers to Heathcliff as a “gipsy”, “starving, and houseless, and as good as dumb”. (Brontë 41) These adjectives not only make Heathcliff as the other, just like the Lintons’ adjectives did, but also introduce Heathcliff as premature and delicate, as well as a naïve person. Dean describes Heathcliff’s life as a cuckoo’s life, since the bird is well-known for its custom of leaving eggs in the nest of another cuckoo, then leaving the egg to be fed by foster parents. She says that she does not know “[...] where he was born, and who were his parents, and how he got his money at first.” (Brontë 39) The premature feathery flakes are yet to become so wild and strong, just like Heathcliff himself. The snow begins to speed up in the neighbourhood of Wuthering Heights. Lockwood describes the atmosphere in Wuthering Heights and states that: “‘Rough weather!’” (Brontë 12) Since he is not accustomed to witnessing such a wild mode of nature, it upsets him when he goes to the window in order to examine the outside weather. He describes what he saw as a “sorrowful sight”, as he witnesses the premature night, with the intervened image of “sky and hills mingled in one bitter whirl of wind and suffocating snow.” (Brontë 17) The bitter whirl of wind implies nature’s embracement. As Lockwood does not know how to handle the natural phenomena since he still partly belongs to the civilisation, the harsh weather seems like a heavy whirlpool. However, it shows that nature surpasses all differences in the world and unites them. When it is read under the light of ecocriticism, it can further be said that even though Heathcliff’s disposition is filled with horror and violence, he plays a considerable role in the connection of Wuthering Heights and Thrushcross Grange. The nature of Wuthering Heights and Heathcliff is the only element that unites everyone and everything eventually. However, Lockwood further asserts: “[...] the yard [...] was so dark that [he] could not see the means of exit [...]” (Brontë 20) In a way, Lockwood feels trapped in this claustrophobic atmosphere of the Heights’ natural sphere, which can be interpreted as nature’s vastness and omnipresence, even

to those who do not feel as belonging to the natural sphere and try to run away from it. This implies that the narrative, rather stepwise, weaves that all the actions, as well as the characters in the novel, tended to be, whether consciously or unconsciously, in agreement with the entire ecosphere.

The stormy weather is further emphasised when Lockwood visits Wuthering Heights, for the second time, at the edge of a snowstorm. Lockwood contemplates that he would be weather-bound if Heathcliff could shelter him during the storm. In reply to him, surprised by Lockwood's arrival at the snowstorm, Heathcliff states in a warning manner that even those who are familiar with the moors often miss their way on such times. These lines emphasise the indifferent state of nature. It is not like the Romantics' perception of nurturing nature, instead, it is more of a naturalistic description which primarily emphasises nature's uncaring and indifferent features. Heathcliff's sentences offer a link between naturalism and ecocriticism, in the ways in which they present nature to be more realistic than romantic. Nature has its own will, therefore, it is maverick as well as wild, and with these adjectives, it resembles Heathcliff himself. Nature and Heathcliff are depicted very similarly in their wild and free manners. Just like no one can predict the next step of nature, it is also the same for Heathcliff. Even though Heathcliff is mad at Lockwood because he enters Catherine's former room without his permission, he also offers to accompany Lockwood across the moor. It can be understood that Heathcliff wants to establish himself as the one who knows very well the pathways to the Grange because he is associated with the natural sphere, and he knows how to find his way in the moors.

Lockwood, as a foreigner of the natural sphere, acknowledges the fact that his return to Thrushcross Grange is obstructed by a natural phenomenon, which at the same time can be seen as the naturalistic perception of nature in the novel, and which implies that changings in the weather condition can control human beings' decisions, just like the storm controls whether Lockwood will be able to reach his house or not. Since Wuthering Heights is a representative of the natural environment with all its wildness, the atmosphere troubles Lockwood when he states, "On that bleak hill-top the earth was hard with a black frost, and the air made me shiver through every limb." (Brontë 11) Also, his search for a shelter in Wuthering Heights can be considered as something ironic, since Wuthering Heights, symbolically, is a part of the natural environment. Therefore, as a civilised being, Lockwood's endeavour to

find shelter from a natural phenomenon in nature results in more exposure to the natural environment. On a symbolic level, urbane Lockwood's spending the night at Wuthering Heights, as exposure to the natural environment beyond his control, brings him uneasiness and challenges him, which shows itself on a restless night, with a lack of sleep when the ghost of Catherine disturbs him.

Heathcliff's assertions about the compelling state of the moors even to those who are familiar with nature indicates that nature is indifferent even to those who live close to nature. Wuthering Heights' connection with nature is more of a naturalistic one than a romanticised one. His is not a romantic approach to nature, he is accepting nature as it is. In this respect, Heathcliff's statement can be read as a warning when he says to Lockwood "I hope it will be a lesson to you to make no more rash journeys on these hills," cried Heathcliff's stern voice [...]" (Brontë 20) It is indicated that nature does not have to be merciful, it has its own way of handling and running things, people often fail to keep up with the workings of nature. Heathcliff wants Hareton to "[...] drive those dozen sheep into the barn porch. [Since] [t]hey will be covered if left in the fold all night [...]" (Brontë 17) As a part of the natural sphere, even Heathcliff states that nature can be very baffling when trying to find a way out under such harsh weather conditions. If even Heathcliff thinks that the storm can be very challenging, it will surely be difficult for a person like Lockwood who is very out of place in that natural environment, to find his way back. Just like his name indicates, being locked in the woods, or in other words, in the moors, Lockwood affirms that "I don't think it possible for me to get home now without a guide," I could not help exclaiming. "The roads will be buried already; and, if they were bare, I could scarcely distinguish a foot in advance." (Brontë 17) By saying so, not only accepting the fact that the weather has the power to control human beings' access to their man-made roads, but he also confesses that it is still difficult to find his way in the moors, even without a snowstorm.

In fact, when Lockwood forces the doors of Wuthering Heights to get inside, and states: "Being unable to remove the chain, I jumped over, and running, up the flagged causeway bordered with straggling gooseberry-bushes, knocked vainly for admittance, till my knuckles tingled and the dogs howled." (Brontë 11) He symbolically shows himself eager to be a part of the natural environment, therefore he can be considered as a part of the natural sphere. When "[t]he snow began to drive

thickly” (Brontë 12), Lockwood does not want to be locked out of the woods, in this context “woods” refers to Wuthering Heights since it is associated with nature, and yearns to be a part of the natural sphere. At the same time, his descriptions about the weather, makes Wuthering Heights even closer to the natural environment and wild atmosphere.

By contrast with the Grange’s domesticated fire, which represents enlightenment and civility, there is also a burning fire in Wuthering Heights, which represents the natural passion of the place and its inhabitants with its coal, peat, and wood ingredients: “It glowed delightfully in the radiance of an immense fire, compounded of coal, peat, and wood [...]” (Brontë 12) Another element to associate the natural fire with Heathcliff, as he represents the natural environment, by also keeping in mind Scott’s association of Wuthering Heights’ fire with Heathcliff as he is the coal of the novel, reading Lockwood’s statements about how Heathcliff stays indifferent when the lighted candle drips hot wax over his fingers. He does not get burned, instead “[...] his face [stays] as white as the wall behind him [in the room].” (Brontë 30) In fact, the candle seems just a variation of the fire. However, fire as a natural element can be very destructive when it is left to its own nature. When one links the passionate relationship between Catherine and Heathcliff, with the burning dangerous flames of Wuthering Heights, then Williams’ statements make sense: “Everything associated with Wuthering Heights [...]: the natural setting and the passion of Catherine and Heathcliff-dangerous, destructive, mysterious, awe-inspiring.” (Williams 125)

The house not only has a close relationship with nature but also respects nature. It is stated: “[...] the grass grows up between the flags, and cattle are the only hedge-cutters.” (Brontë 6) Wuthering Heights has no gardener, whose job is to interfere with natural growth, to decorate and cultivate the land. It is up to nature’s own will whether to grow plants or let the land dry. Animals are the only “hedge-cutters” in this place since they are also a part of nature’s cycle of life and death.

When Lockwood mistakes dead rabbits for cats, which on the one hand shows Lockwood’s lack of relationship with the animals, the narration shows that dead rabbits are given a cushion: “[...] an obscure cushion full of something like cats. [...] Unluckily, it was a heap of dead rabbits.” (Brontë 13) The fact that they are dead and going to be cooked, does not lessen Wuthering Heights’ position as an agent of

nature. It is natural to be hunted since the strongest one is worthy of living in nature. On the contrary, even in their death, animals are treated with respect and given comfort. Not only a cushion but also a bench is linked with the animals as a place to be seated on. When Lockwood goes to the kitchen, “[n]othing was stirring except a brindled, grey cat, which crept from the ashes, and saluted [Lockwood] with a querulous mew.” (Brontë 33) In the kitchen there are “[t]wo benches, shaped in sections of a circle, nearly enclosed the hearth; on one of these [Lockwood] stretched [himself], and Grimalkin mounted the other.” (Brontë 33) “[...] [Lockwood’s] companion the cat” (Brontë 34), as a member of the Heights, has a humane behaviour, which is saluting. This personification of the cat, including another personification which is the naming of the dog as Juno, can be interpreted as evidence of the fact that nature and its agents are not just setting tools, instead, nature and the natural elements are alive, worthy of being treated with care, and an active force in the novel.

Animals are not only treated with respect but are also seen as a little more capable of governing themselves than human beings. Instead of approaching nature with a romantic point of view, the novel adopts a naturalistic approach in the following scene. When Lockwood tries to find a guide who can lead him to the Grange from the Heights on a stormy night, Heathcliff does not want to assign one of the boys from the farm and asks: “[...] who is to look after the horses [...]” (Brontë 20) if one of them goes with him. The scene portrays the situation from the naturalistic point of view, where the struggle for survival depends on nature or a part from nature, like the dog. However, young Catherine’s — who belongs to the second generation, and is the daughter of Catherine and Linton, and also will be in the part where the interconnection between nature and culture is established — statements support the fact that animals can govern themselves, they do not need constant care by people, unlike Lockwood who needs a guide in order to reach the Grange safe and sound. With an in-depth analysis, her attitude shows that she does not neglect neither the animal’s nor Lockwood’s life, she acts as if she can propose a way to preserve the balance between the natural and civilised spheres. She points out: “‘A man’s life is of more consequence than one evening’s neglect of the horses: somebody must go,’ murmured Mrs Heathcliff, kindlier than [Lockwood] expected.” (Brontë 20) On the one part, young Catherine’s sentences may seem to imply that human beings’ lives

are more important than animals, however this kind of interpretation would be inadequate. Rather, she seems to care for the entire biosphere, since her statements support both Lockwood and the animal.

Not only animals but also inanimate objects have a connection with people, like the house has a connection with its owner. The tone changes when the narrator emphasises the sturdiness of the building. On the one hand, the powerful image of the house can be interpreted as if it reflects its owner's strength. On the other hand, with its reference to the architect, who in fact represents the construction of society, the statement shows how people build houses in order to be separated from the natural environment. The house is constructed by the strong shields; however, the very thing used to defend the house from the stormy weather is taken from the natural sphere itself, "stones". Even the base of the building includes natural elements. The architecture only empowers nature's craving for unity. Stones embrace the house itself, just like the north wind embraces the place. Thus, the house gets its power and protection not from the constructed elements of the civilised world, but from nature itself. The house is intertwined with nature and tries to make a statement about how to live in accordance with the natural atmosphere. The interior side of *Wuthering Heights* also puts emphasis on the natural elements it represents. It is narrated, "The floor was of smooth, white stone; the chairs, high-backed, primitive structures, painted green [...]" (Brontë 7) The primitivity of the house links itself in opposition with the more complex structures of Thrushcross Grange. It is original, it is native, and is far from man-made culture. Even though it is painted, it still belongs to the early stages of civilisation and resembles nature even with its green colour.

Even though the construction is meant to separate the house from the outside, the residents of *Wuthering Heights* have a close and intimate relationship with nature. According to Lockwood's statement, even the road to *Wuthering Heights* is muddy: "I had half a mind to spend it by my study fire, instead of wading through heath and mud to *Wuthering Heights*." (Brontë 11)

Another example of the house's relationship with nature is seen through the emphasis on the "canine mother" and her nursery. The house contains the "canine mother" and her puppies, who sneak around "wolfishly" to the back of Lockwood's legs. When Lockwood pets her, he states that his "[...] caress provoked a long, guttural gnarl." And he narrates: "'You'd better let the dog alone,' growled Mr Heathcliff in unison,

checking fiercer demonstrations with a punch of his foot. ‘She’s not accustomed to be spoiled-not kept for a pet.’” (Brontë 9) The fact that the dog sneaks around Lockwood, indicates that even though he tries to make connections with nature, he still is a foreigner in the natural sphere. Even he himself is aware of his unfamiliarity with this part of the world when he states: “[...] I have no idea how to get [Thrushcross Grange] than you would have how to get to London!” (Brontë 19) These lines not only function to label him as an outsider of the natural sphere, just like Heathcliff is an outsider for the Lintons, but also indicates that the inhabitants of the natural sphere are also not familiar to urbane world. Because he lives in accordance with the “civil” ways of living, he is accustomed to petting a dog generally in everyday life of civilisation, therefore he attempts to approach the dog in the same way. However, the reaction of the dog is wild and strange. In contrast to the dog I mentioned in Thrushcross Grange, the narrative presents the snarling dog as an animal in its wild nature, and states that it is “not kept for a pet”. The statement is supported twofold when “the amiable hostess” of the house makes clear that the dogs are not in their control, and states, “They are not mine [...]” (Brontë 13)

The fact that Heathcliff presented as a growling person, like a guttural snarling animal which is further emphasised when he gnashed at Nelly Dean, and “[...] foamed like a mad dog [...]”, (Brontë 177) intensifies his closeness to the natural sphere. Heathcliff’s relation with the natural world is also found when he dashes his head on the tree, “[...] several splashes of blood about the bark of the tree [...]” (Brontë 185) The narrative is not being obvious about whether the blood belongs to Heathcliff’s head or to the tree, and whether the tree mirrors the bleeding of Heathcliff because of his loss of Catherine. It can be seen that “Heathcliff may be cloaked later in the mantle of civilized gentlemanliness, but underneath he is a brooding, fierce monster who literally "growls" [...]” (Reed 223) The alliteration on the consonant “g” produces a harsh atmosphere, which indicates that the dog and Heathcliff get irritated when the animal is treated not like something to be petted, but something to be acknowledged in their own terms. After Catherine’s death, Heathcliff howls, “[...] not like a man, but like a savage beast being goaded to death with knives and spears.” (Brontë 184) Catherine’s closeness to the natural sphere is also emphasised when Heathcliff argues with young Cathy, Lockwood states that he has no desire “[...] to be entertained by a cat-and-dog combat [...]” (Brontë 35)

Drawing attention to Heathcliff and young Catherine's closeness with a cat and dog, the narrative empowers their affinity with the animals.

In another scene, when Lockwood tries to steal the light of a lantern from Joseph, he immediately calls the dog to hold him down. At first, the scene may seem to indicate that the natural sphere also tries to command the natural sphere itself, however, it surely indicates that when a foreigner, especially a civilised man, who tries to trouble the natural world, the inhabitants of the natural environment calls each other to form an alliance against a threat. Joseph says: "Hey, Gnasher! Hey, dog! Hey Wolf, hold him, hold him!" (Brontë 21) The way Wolf is written with a capital letter shows respect to the anima. Not only naming the dog a "wolf" shows the call for not only an alliance amongst the natural world but also strengthens its potency.

However, when Lockwood gets almost attacked by the dogs, he refers to them as "four-footed fiends". Just because they act in accordance with their own nature, and not with the cultural expectations from a dog, Lockwood labels them as fiends, because they are not submissive, but just animals in their own wild nature. He also calls one of the dogs as "[...] the villain Juno [...]" (Brontë 13), because the dog tries to attack him on his previous visit to Wuthering Heights. Also, when he steals the lantern, Joseph calls the dogs and Lockwood describes "On opening the little door, two hairy monsters flew at my throat, bearing me down, and extinguishing the light [...] [f]ortunately, the beasts seemed more bent on stretching their paws, and yawning, and flourishing their tails, than devouring me alive [...]" (Brontë 21) On the one hand extinguishing the light supports the fact that in the Heights the only surviving light can be a natural light source, which is fire. In addition to the fiends, Lockwood also calls the dogs, vulgarly, as monsters and beasts. They are sent to hold Lockwood because he steals from the Heights, but still, the dogs do not hurt him, and Lockwood also confesses that they do not tend to attack him to death. Even though he labels them as fiends, beasts and monsters, they are still busy with stretching their paws as a course of their nature, and they are at ease where they belong. Joseph's and Heathcliff's intention of sending the dogs may seem to frighten Lockwood, however, as I mentioned before, it is a call for an alliance against a threat. Since mankind is the only animal species that has the intelligence to use in accordance with their benefit, people think that they are superior to those who cannot use their intelligence. People expect others to be submissive and do not want others to be aware of their strengths

so that everyone can obey mankind's wishes. Civilisation demands a human-centred point of view, and this is the starting point of the clash between nature and homo sapiens. That exact "selfish" approach brings an anthropocentric point of view, which supports the notion that the whole universe is made for mankind. According to that point of view, animals exist only to serve people's needs. Lockwood's approach towards dogs is an example of how a human being considers animals to be inferior and serving beings. However, in contrast to Lockwood's anthropocentric standpoint, Heathcliff's nature oriented attitude is seen when Heathcliff calls the dog in order to unite with them. So far, Heathcliff's character is presented as a member of the natural world, therefore, his characterisation can be read as an advocate of nature with its defence of one species' superiority over the other species that cannot be accepted. Urbane life sees itself superior to the other beings, however, this is an artificial superiority. In continuation, Lockwood states: "The herd of possessed swine could have had no worse spirits in them than those animals of yours, sir. You might as well leave a stranger with a brood of tigers!" In response, Heathcliff claims: "They won't meddle with persons who touch nothing, [...] [t]he dogs do right to be vigilant. [...]" (Brontë 9, 10) Because Lockwood flings the canine mother back, she comes back with her puppies and challenges Lockwood. Because she disturbs Lockwood's security, he, without noticing how he also disturbs the canine mother's peace, complains about them.

The fact that the dogs bear Lockwood down implies that, just like Catherine is wounded by Skulker, thus the civilisation and its manners start to go through her veins, Lockwood is wounded by the natural sphere, and he feels "[...] sick exceedingly, and dizzy, and faint [...]" (Brontë 22) This action paves the path for Lockwood's forthcoming interaction with the past of Wuthering Heights and its inhabitants'.

It should also be noted that the servant of Wuthering Heights not only serves people, but also, acknowledging the valuable existence of animals, serves dogs. The actions of ecologically conscious beings will be different from those with an anthropocentric orientation; they care for the balance and maintenance of the ecosystem, and will have the capacity to limit their manipulative actions, irrespective of where he/she is, to maintain the ecosystem far from being selfish, intact for the upcoming generations. It is understood through the narrator's statement when he says, "[...]"

Joseph bringing in a pail of porridge for the dogs [...].” (Brontë 18) In contrast to the dog’s treatment, Lockwood’s existence at Wuthering Heights seems questionable. When Catherine asks Lockwood: ““Were you asked to tea?””, his response, because as a civilised man he expects to be treated as a person who is worthy of serving, is ““I shall be glad to have a cup””, but the fact that Catherine insists on asking ““Were you asked?”” (Brontë 14), indicates that his existence is not welcomed at Wuthering Heights. His place in Wuthering Heights is further questioned when Heathcliff advises Lockwood to “[...] go where [he] please[s]”, instead of staying in Catherine’s room, and also to “[k]eep out of the yard, though, the dogs are unchained; and the house-Juno mounts sentinel there [...].” (Brontë 33) Since he belongs to the urbane life and does not get on well with the animals as it is seen previously when he almost gets attacked by the dogs, it can be interpreted that Heathcliff is defending the natural world’s welfare.

On the other hand, the function of fire in the Heights is channelled into the practical ways of using it when some of the inhabitants, because of the heavy rain, cannot go to the church and decide to create an artificial community of the church and give sermons. They sit in front of the fire and try to use it in accordance with their profit in various ways. One of them is seen while “[...] Hindley and his wife basked downstairs before a comfortable fire-doing anything but reading their Bibles [...].” (Brontë 24), Catherine uses a book as a means to write a diary, and instead of using the artificial fire, which is a chimney’s fire lighted by the “corrupt” inhabitants of the Heights, she chooses the natural light and opens the door in order to let light in. Even this very act of Catherine is designed to emphasise the close relationship between herself and nature. Meanwhile, Hindley and his wife’s act of forcing them to stay at the cold upstairs, away from the heat of fire, seem as a torture to Catherine, Heathcliff and the ploughboy. When the interiority of the Heights is regulated by the people who are not so loyal to nature and its natural elements, Catherine and Heathcliff feel even colder, therefore, misfits among their own community. Hindley and his wife seem to read as civilised and literate persons do, in fact, they use the fire to warm and entertain themselves. In contrast with their position, when Heathcliff makes “[a] pleasant suggestion [...].” (Brontë 26) to Catherine in order to go to the moors where they feel at home, she accepts that since they “[...] cannot be damper, or colder, in the rain than [they] are here.” (Brontë 26)

Even though commonly, fire as a symbol in the Heights represents something natural, cannot be tamed, burning and passionate side of nature, and also the inhabitants, except for Hindley and his wife, are associated with the natural world; when they are given the chance to attain power that civilisation provides over the others, they sometimes act as corrupted by it, too. While the fact that some of the dwellers of the Heights use natural elements as they wish, indicates the hybridity of the cultural and the natural world, therefore, empowers the idea of the interconnectedness. It also foreshadows that even the characters who registered to the natural sphere can be affected by the cultural, artificial ways of living, and modify themselves as *skulkers*, as will be discussed later on.

Also, Lockwood's questionable existence as a cultural product at the natural sphere, is further trialled in Joseph's statements which have an ambiguous receiver. He states: "Aw wonder how yah can faishion to stand thear i'idleness un war, when all on 'ems goan out! Bud yah're a nowt, and it's no use talking-yah'll niver mend o'yer ill ways, but goa raight to t'divil, like your mother afore ye!" (Brontë 18) Just because Lockwood is considered as an outsider, Joseph's sayings seem to fit in with Lockwood's position within Wuthering Heights. He does not know how to keep up with their way of living, thus, he stands there, doing nothing; he does not even know how to get out of Wuthering Heights to reach his house. He seems a misfit in their natural environment. Lockwood narrates Joseph's sentences since he is one of the narrators who one cannot truly put faith in his narration because he only narrates the story from his own perspective, and this does not adopt an omniscient point of view. Thus, it opens a window for the reader to question whether he narrates Joseph's accent realistically. It can be concluded that Joseph's narrated distinctive speech is the result of Lockwood's lack of experience in the natural environment. He is not able to understand the natural sphere's opinions in the way they presented. The ambiguous receiver of Joseph's speech is further emphasised in Lockwood's opinions, "I imagined, for a moment, that this piece of eloquence was addressed to me; and, sufficiently enraged, stepped towards the aged rascal with an intention of kicking him out of the door." (Brontë 18) Later, it turns out that he addresses Mrs Catherine; however, the ambiguity of Joseph's speech marks Lockwood even more of an outsider of the natural world.

CHAPTER 4

FAILED SUPERIORITY OF CULTURE TO THE NATURAL SPHERE

This part unfolds how Catherine starts to scorn Heathcliff as she leaves behind her childhood on the moors and enters the Grange's anthropocentric, civilised way of living, and becoming a "lady" there. No matter how hard Catherine tries to be a part of the urbane world, she fails to claim culture as superior when it is compared with nature. Considering Catherine as an "oak", and the Grange as a "flower-pot", trying to claim the Grange's environment superior to the Heights' environment, and how the Grange's atmosphere is suitable for Catherine to flourish, is symbolised with planting "[...] an oak in a flower-pot, and expect it to thrive [...] in the soil of [Linton's] shallow cares." (Brontë 169) Abandoning nature in order to be a culturally accepted and respected person and see herself as the one who holds the power is not the ideal way to live in harmony. Having been exposed to the cultural world and the refined ways of anthropocentric living, Catherine slowly starts to despise and offend the natural world, symbolically it is seen through Heathcliff, the world which she also once belonged to, by considering the cultural sphere as superior. Abandoning her natural environment and looking down on it, she symbolically damages the relationship between nature and civilisation, thus proceeding to her suffering, which is seen through Catherine when she is in the Grange as Edgar Linton's wife. Throughout the novel, Catherine is represented as someone who suffers transformation. At first, when she was at the moors together with Heathcliff, she seemed rebellious, wild, free and careless, but she changed after she met the Lintons. She becomes a part of the cultural universe, however, she never genuinely renounces the place where she comes from, the natural world of the Heights; therefore, she goes through a painful process of adapting to civility.

Accepting civilisation as superior to nature will eventually lead to several kinds of damages, whether it is in the form of global warming, or individual crisis. Catherine's abandoning nature, thus suffering throughout her days in the Grange emphasises the damage in the form of a personal crisis. Her pain is further seen when Lockwood spends the night in Catherine's former room and dreams of a sermon, which is generally about sin and forgiveness. Since revenge is one of the dominant themes of the novel, the sermon foreshadows the rest of the novel and sets the stage

for the upcoming events where characters go around the themes of forgiveness and revenge. He describes the chaos in his dream as “[...] every man’s hand was against his neighbour [...]” (Brontë 29), which supports the fact that even though the Grange and the Heights are neighbours, they are against each other. When Lockwood wakes up from the nightmare, he thinks: “[...] she must have been a changeling-wicked little soul! She told [Lockwood] she had been walking the earth these twenty years: a just punishment for her mortal transgressions, [Lockwood have] no doubt!” (Brontë 31) “The interplay of the mind (fed by the books) and nature (the tapping of the pine boughs, the wailing of the wind) leads him far into the depths (or “heights”) of this strange place”, and now that he “grasps-literally- the spirit of the place, the ghostly child who is the reason that Heathcliff is harshly misanthropic, Hareton brutalized, the younger Catherine rude and unhappy” (Williams 112), Lockwood is able to criticise Catherine for transgressing, violating the boundary between what is right and what is wrong. This transgression corresponds to her betrayal against the natural world. Catherine’s betrayal can be considered as a sin against nature; therefore, she suffers for her acts for twenty years.

Anthropocentrism appears in the form of promoting the interests of the individual, whereas it manipulates the interest of the species. The notion of anthropocentrism starts to dominate the storyline of the relationship when Catherine sees Heathcliff as inferior. Even before she went to the Grange and started to think about becoming the house’s lady, she has seeds of betrayal in her mind. In her youth, retells Nelly Dean to Mr. Lockwood, even though she is a wild person, “[i]n play, she like[s] exceedingly to act the little mistress; using her hands freely, and commanding her companions [...]” (Brontë 48) The fact that she acts the mistress and commands, indicates that her nature is prone to change. Therefore, apart from her wild childhood memories, her acting out the mistress foreshadows the changes in her future.

The changes in Catherine’s manners as well as in her appearance are particularly seen when she stays “[...] at Thrushcross Grange five weeks: till Christmas.” Before mentioning the changes, it is equally important to analyse the given time, Christmas. Celebrating Christmas becomes an example of a custom, which is transmitted from earlier generations to future generations. Celebrating Jesus Christ’s birthday on 25 December, is a tradition that brings people together and empowers communities. Since tradition is an important aspect of a society, connecting Catherine’s stay with

the Christmas spirit emphasises the fact that during her stay at the Grange, its community engrafts their cultural customs and affects Catherine's view of life. Through the birth of Jesus Christ, Christmas usually indicates new beginnings, in Catherine's case the new beginning foreshadows her new life among the Grange's society. Now that she "[...] look[s] like a lady now [...]" with "[...] her manners much improved [...]" during her time in the Grange, it can be understood that the Lintons also help her to "[...] raise her self-respect with fine clothes and flattery, which she took readily; so that instead of a wild, hatless little savage [...] there 'lighted from a handsome black pony a very dignified person [...]." (Brontë 58) If one reads the reference to Christmas as a cultural ritual and tradition, her transition towards a refined person instead of being a little savage indicates that she becomes a part of the cultural world.

Her fine clothes create opposition when they are compared to her barefootedness on the moors, and they mark her as a stranger before the residents of the Heights. When Ellen "[...] remove[s] the habit, and there [shine] forth beneath a grand plaid silk frock, white trousers, and burnished shoes [...]" her eyes sparkle[s] joyfully when the dogs [come] bounding up to welcome her, she dared hardly touch them [...]" (Brontë 58), in order to protect her fine clothes from getting dirty. It is as if her outfit creates a wall between her and the agents of nature, she abstains herself from touching them. The adjectives used to describe her appearance are widely different from the former adjectives of her. Once she was a wild savage who loves to run wildly on the moors, now she becomes a lady who stays away from her previous habits. She gained this barrier from the Lintons and is now practising the act of becoming a part of the cultural world. As she slowly moves away from her old way of living, she abstains herself from getting closer to the environments she was once a member of.

Catherine and Heathcliff's first meeting after five weeks is quite different than it was before. Since she left her home, Heathcliff became even more lonely and uncared, [...] not to mention his clothes, which had seen three months' service in mire and dust, and his thick uncombed hair, the surface of his face and hands was dismally beclouded". (Brontë 59) When Catherine is covered with shiny clothes of the cultural world, in contrast to her appearance Heathcliff seems to be in his natural at the same time neglected way of looking. Their appearance marks them as different from one another, which can be read as strong evidence of Catherine's betrayal towards the

natural sphere. When they were children, “[...] they forgot everything the minute they were together again” (Brontë 52), as if they had found in each other the missing piece of their soul. However, when Catherine is back, it is understood that she is transformed by the civility and is amazed by the artificial outlook so much that “[...] instead of a rough-headed counterpart of himself, as he expected [...]”, Heathcliff finds her “[...] fingers wonderfully whitened with doing nothing and staying indoors”. (Brontë 59) Thus, “Heathcliff’s savagery remains while Cathy’s is transformed into gentility.” (Steven Vine 346) Furthermore, not only their appearance separates them, but also Catherine’s statements make it obvious that they are no more from the same sphere: ““Why, how very black and cross you look! And how-how funny and grim! But that’s because I’m used to Edgar and Isabella Linton. Well, Heathcliff, have you forgotten me?”” (Brontë 59) She finds Heathcliff different, rather inferior because she thinks his look is “funny and grim”, than herself and the Lintons. But ironically enough, she has “[...] a wondrous constancy to old attachments: even Heathcliff kept his hold on her affections unalterably; and young Linton, with all his superiority, found it difficult to make an equally deep impression.” (Brontë 74) One can find Nelly Dean’s statements biased and slippery because she refers to Linton as “superior”, and it is an arguable topic that defines superiority and according to what kind of criteria which one is superior to the other. Still, Catherine’s high opinion of the cultural sphere seems to manipulate Heathcliff. One can further argue that Catherine takes the Linton’s civilised language and looks at Heathcliff through the civilisation’s point of view and speaks as if she is one of the civilised persons. At first, Catherine seems to be in denial of her new state of mind, which is to scorn Heathcliff who reflects Catherine’s old lifestyle. She says that she “[...] did not mean to laugh at [Heathcliff]”, but she wants him to “[...] wash [his] face and brush [his] hair” so that he will no longer look odd but “[he is] so dirty!” When “[s]he gazed concernedly at the dusky fingers she held in her own, and also at her dress; which she feared had gained no embellishment from its contact with his”, she paves the path towards scorning Heathcliff, therefore nature, with her new lifestyle as a modern person. But for now, she “[...] could not comprehend how her remarks should have produced such an exhibition of bad temper.” (Brontë 60) However, Catherine fails to hide her repulsion towards the natural sphere, as Homans thoroughly states:

“For Cathy, nature is dangerous because it is so totally identified with Heathcliff. When she returns from her first visit to Thrushcross Grange, her initial reaction of repulsion toward Heathcliff comes from his dirt and his wildness, in other words, from his life as a savage in nature. She has learned, as part of the civilizing influence of the Lintons, that dirt is bad and that therefore her own savage past was bad and that therefore any relic of that past, such as Heathcliff’s perennially dirty person, is to be avoided. Nature, Heathcliff, and her former delight in nature are all rejected at once, as a complex of associated repressions.” (Homans 17)

As part of the biosphere, humanity is expected to respect the laws of nature, the way nature works, and again, humanity is expected to accept the fact that people are neither superior enough to scorn the other one, not inferior enough to obey the civility’s expectations. By forgetting that, one can read Catherine’s attitudes, on the symbolic level, as the first sin she has committed against the ecosystem.

While Catherine is getting closer to the modern ways of living, meanwhile, because Catherine almost made fun of Heathcliff’s appearance, Heathcliff finds consolation in the natural environment and in “[...] smoothing the glossy coat of the new pony in the stable, and feeding the other beasts, according to custom.” (Brontë 61) Unlike Catherine who now finds it odd to be dirty, spending time with the animals in the stable and getting closer with them is a regular habit for Heathcliff. In fact he “[...] carried his ill-humour on to the moors; not re-appearing till the family were departed for church”, because he feels rejected by the one who was just like him. Not only spending some time with the horses but also going to the moors, “[...] fasting and reflection seemed to have brought him to a better spirit.” (Brontë 62) What is more, “Heathcliff’s power transcends that of mere humans and, I believe, is the power that Brontë equates with nature [...].” (Goff 483) Because Heathcliff understands that Catherine is attracted by the civilisation’s glorified ways of living and treats the rural life as if it is worthless, Heathcliff realises that “[...] if [he] knocked [Edgar Linton] down twenty times, that wouldn’t make [Edgar Linton] less handsome or [Heathcliff] more so. [Heathcliff] wish [he] had light hair and a fair skin, and was dressed and behaved as well, and had a chance of being as rich as [Edgar Linton] will be!” (Brontë 63) These words also foreshadow that even though Heathcliff is a strong

advocate of nature, he will be under the influence of the society's competitive ways of living, which means he will use some parts of civilisation as a weapon against civilised ones. Also, when Heathcliff claims that "[...] [he] is trying to settle how [he] shall pay Hindley back" (Brontë 67), he shows signs of revenge. When Catherine's scornful opinion shows how she starts to think and see the natural environment inferior, Heathcliff's attitude towards nature also starts to change its roots. Heathcliff's changed opinion shows that Catherine affected his way of thinking with her scornful approach. However, when in turn Nelly Dean comments on Heathcliff's washed face and brushed hair she says that he is fit "[...] for a prince in disguise" (Brontë 63), one can interpret her comment as a general warning both for Catherine and Heathcliff. Because Catherine's way of living has changed, now she becomes a princess in disguise. As Reed points out: "Moving to the Grange offers Catherine all the benefits of gentry life: comfort and ease, dignified conduct, charming company, library of books [...]" (Reed 219)

In contrast to the respectability that the Lintons offered Catherine with their civilised lifestyle, "[I]f with Heathcliff seems [like] impoverished struggle, rough behavior [...]" (Reed 219) When Edgar Linton says that Heathcliff's hair looks "[...] like a colt's mane over his eyes [...]" (Brontë 65), and hurt Heathcliff, Catherine sits with the Lintons "[...] with dry eyes and an indifferent air, commence cutting up the wing of a goose before her. 'An unfeeling child,' [Nelly Dean] thought to [herself]; 'how lightly dismisses her old playmate's troubles.'" (Brontë 66), Nelly Dean points out that Catherine behaves selfishly. It turns out that, "[s]he slipped her fork to the floor, and hastily dived under the cloth to conceal her emotion." (Brontë 66) In front of the Lintons, Catherine acts like a princess in disguise and tries to be one of them. However, as she tries to repress her natural self in order to be the civilised lady, she puts herself in purgatory.

After she is introduced to the culture's refined ways of living, Catherine starts to appear as insincere. As she continues to offend the natural world by trying to deceive herself about who she really is, she appears to be more civilised. However, the problem lies in the fact that she cannot truly manage to renounce where she came from, which can be considered as the primary source of her becoming a misfit in the world. Catherine keeps up "[...] her acquaintance with the Lintons since her five-

weeks' residence among them; and as she [has] no temptation to show her rough side in their company, and [has] the sense to be ashamed of being rude where she experienced such invariable courtesy [...]" (Brontë 74), this proves that instead of denouncing her past she hides her "rough side" when she is in Lintons presence. By doing so, she is "[...] gained the admiration of Isabella, and the heart and soul of her brother: acquisitions that flattered her from the first-for she was full of ambition [...]" (Brontë 74).

In order to be recognised and appreciated, people desire to acquire wealth, status, so that they have the opportunity to rule over others. However, this exact greed leads "[...] her to adopt a double character without exactly intending to deceive anyone. In the place where she heard Heathcliff termed a 'vulgar young ruffian,' and 'worse than a brute,' she took care not to act like him [...]" (Brontë 75) No matter how ironic it is, Catherine's efforts "not to act like him" further proves her exactly like him since her endeavour to act as the opposite of Heathcliff, only serves to unveil how Catherine and Heathcliff are alike in the first place. But when she is not with the Lintons, "[...] she had small inclination to practise politeness that would only be laughed at and restrain an unruly nature when it would bring her neither credit nor praise." (Brontë 75) She has "[...] evidently an objection to her two friends [Heathcliff and Edgar Linton] meeting at all; for when Heathcliff [expresses] contempt of Linton in his presence, she could not half coincide, as she [does] in his absence [...]" (Brontë 75), which supports the fact that Catherine slowly turns into a "skulker" and is being hypocritical since she was bitten by Linton's dog. Although Catherine has gone through bad times when it comes to taking sides, because "[...] she was so proud it became really impossible to pity her distresses, till she should be chastened into more humility." (Brontë 75)

As the gap between Catherine and Heathcliff increases, she feeds the distance between them with lies. Once she was illustrated by the author as an outspoken and a crude person, who never hesitates to talk in a rough manner with "[...] her tongue always going-singing, laughing, and plaguing everybody [...]" [a] wild, wicked slip she was [...]" (Brontë 47), but now, in order to be among the civilised, she tells lies, even to Heathcliff, therefore, to herself as well, perhaps, which will later be revealed in the novel and I will discuss with details when she realises that she cannot breathe

in the Grange and wants the windows to be open. Even though she thinks to invite Linton in her brother's absence, she does not inform Heathcliff about the subject and advises Heathcliff to go before her brother's arrival, but in fact, she wants him to be gone before Linton's arrival. Not only Catherine's lies alienate them, but also her scornful assertions reflect Catherine's inner world. In her childhood, she enjoyed being with Heathcliff, in contrast to that now she starts to question what good does she get from his company. This is the first time Heathcliff has a chance to hear from Catherine that he talks too little and she dislikes his company. This leads Heathcliff to depart, and paves the way for Linton to get in, and as a result, Catherine remarks: "[...] the difference between her friends, as one came in and the other went out. The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley; and his voice and greeting were as opposite as his aspect." (Brontë 78) The fact that the narrator chooses words from geography and uses cluster words supports the ways of defining the difference between Heathcliff and Edgar Linton, as symbolic difference of the natural and the civilised spheres.

Catherine's new habit of lying also shows itself when she wants Nelly Dean to be gone and leave her and Edgar Linton alone. After she pinches Nelly Dean but denies that "[...] irresistibly impelled by the naughty spirit within her [...]" (Brontë 79), which can be read as the symbolic result of her being bitten by Skulker, in order to break Catherine's vanity, Nelly keeps telling the truth. Catherine tries to act like she has two personalities: one is trying to be with Linton as a civilised lady, and the other is trying to handle her existence in the natural sphere. Her clash between these two spheres resulted in Linton's shock. He is "[...] greatly shocked at the double fault of falsehood and violence which his idol had committed." (Brontë 79) After Catherine accidentally slapped Linton's face, he is ready to go. These actions can also be read as Catherine's revealing of her wild personality, as Nelly Dean comments: "Take warning and begone! It's a kindness to let you have a glimpse of her genuine disposition." (Brontë 80) The conflict between Catherine and Linton only brought them even closer to each other and resulted in them confessing themselves as lovers.

At the beginning of her journey from the natural world towards the cultural world, Catherine takes a big step by getting a proposal from Edgar Linton. In fact, the most important point is not the proposal but the answer of Catherine. Even though she

accepted the proposal, she has doubts in her mind and it is seen when Catherine asks Nelly Dean whether accepting Linton's proposal is the right thing to do. Marriage is another form of becoming a part of a cultural world, marriage itself is a social contract and family is the smallest part of society. The very act of accepting the proposal and to live in accordance with the society's expectations mean that one is willingly giving his/her individuality to the community. In the scenes where Catherine's reasons to accept Edgar's proposal is listed, one can interpret Nelly Dean's attitudes toward Catherine as shedding light on the purpose of Catherine's marriage. The reader can learn Catherine's reasons to be with Edgar from Nelly Dean's questioning method. When she asks Catherine if she loves Mr Edgar, Catherine lists her motives: "[...] he is handsome, and pleasant to be with [...], he is young and cheerful [...], he loves [Catherine] [...], he will be rich, and [Catherine] shall like to be the greatest woman of the neighbourhood, and [Catherine] shall be proud of having such a husband [...]." (Brontë 87) All these reasons point at her selfish needs. Instead of being with Heathcliff as she was when they were children, now that she is introduced to the cultural world and inspired by the opportunities it gives to a person, she wants to be with Linton because only in that way she will be able to be a part of society. So far, "Catherine's marriage choice has frequently been seen as expressing her desire for power and socio-economic status." (Reed 218) On this ground, she will betray her natural environment with selfish reasons. However, when Catherine adds that she loves the ground under Linton's feet and the air over Linton's head, one can read her sentences with an eco-conscious point of view. She seems to state that she loves everything about him, but the ground and the air Catherine loves do not belong to Linton. In fact, her statements can be read as how she loves the natural environment, "the ground" and "the air". Nelly Dean summarises Catherine's civilised intentions rather sarcastically, as an act of escaping "[...] from a disorderly, comfortless home into a wealthy, respectable one [...]." (Brontë 88) Nevertheless, ignorant of the fact that her feelings towards Edgar are not genuine affection, but comes from selfish reasons, Catherine states that she is somehow unhappy about accepting the proposal. By wanting to marry a man just because he is rich enough to be married, "[...] Catherine disturbs her universe by violating a natural order whose ruling principle is love." (Williams 119) This is the exact point where she exposes her inner conflict, which can also be read as reflections of the conflict between urbane people and nature. Puzzled by not knowing

which place is for the soul to live, in her soul and in her heart she is convinced she is wrong about the marriage. In order to support her doubts, Catherine offers to narrate one of her strange dreams to Nelly, which gives Catherine an epiphany and results in a personal realisation of the upcoming events in her future. Being dismal enough without visions to perplex them, Nelly Dean does not want Catherine to tell her dreams; she thinks “Catherine [has] an unusual gloom in her aspect, that made [Nelly Dean] dread something from which [Nelly] might shape a prophecy, and foresee a fearful catastrophe.” (Brontë 89) However, the unspoken truth is that this fearful catastrophe is already catalysed when Catherine took her first steps toward betraying the natural world by being seduced by the cultural life. This is the key which will lead her to her inevitable suffering later on. On another occasion, Nelly Dean points at sleeping Hareton. “[H]e’s dreaming nothing dreary. How sweetly he smiles in his sleep!” (Brontë 89) So, Nelly Dean wants Catherine to remember how she was once innocent before she becomes corrupted by civilisation’s selfish ways of living.

Not only to show a proof for her doubts but also her dream and the way she retells her vision by using natural elements can be reasons of why Catherine feels, rather inwardly, somehow, she is wrong about her choice. Being perplexed by the culture’s offerings and the natural sphere she grew up in, Catherine continues to unfold her dream, and states that she would be miserable in heaven, because in one of her dreams she was there, and that heaven was not her home. Catherine states:

“I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy. That will explain my secret, as well as the other. I’ve 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. It would degrade me to marry Heathcliff now; so he shall never know how I love him: and that, not because he’s handsome, Nelly, but because he’s more myself than I am. Whatever our souls are made of, his and mine are the same; and Linton’s is as different as a moonbeam from lightning, or frost from fire.” (Brontë 90)

Catherine, by confessing that she does not want to go to heaven, also shows, equally, that she does not want to marry Linton. In fact, “[i]n her dream Edgar is associated

with the comfort and peace of heaven, contrasted with the uncultivated heath of Wuthering Heights.” (Reed 218) However, heaven is not the place cut out for Catherine. The civilisation and religious institutions describe what is good and evil for humans. However, in nature, one cannot find such descriptions relevant to the natural system. There is no religion, no heaven and hell in nature. Such idealism about how human's beliefs totally belong to civilisation, and they are the constituents which shape society. One can suggest that religious constitutions are constructed by people, perhaps by powerful ones, to regulate them and dominate them generally in accordance with their benefit. Therefore, because Catherine comes from the natural world where there are no religious doctrines, she confesses that she does not belong to heaven. Her comparison between heaven and Linton can be interpreted as that her desire not to marry Linton is so intense that even if being with Linton equals to be in heaven, she does not want to be in heaven at all. Her feelings for Linton do not contribute to the balance of nature and culture, because she has her selfish reasons to be with him. By contrast with the selfish reasons she states when she talks about Linton, such as how handsome he is, Catherine confesses that she does not love Heathcliff because of his appearance but because of their oneness. Being a unity among a group of others makes Catherine and Heathcliff's relation more of an organic one. However, since Hindley makes Heathcliff look so inferior to Catherine and the others, and now that Catherine is met with the culture's refined ways of living, her unwillingness to be with Heathcliff can be another example of how she becomes a selfish agent of the modern world. Even though she accepts that their souls are made of the same thing, therefore they belong to the same natural sphere, she pursues her dream of being a “lady” in civilisation. In order to make her dream come true, in the civilisation, there are constructed codes of being a "lady" that she has to follow. She has to have" [...] her manners much improved [...], her self-respect with fine clothes and flattery, [...] brown ringlets falling from the cover of a feathered beaver, and a long cloth habit [...], a grand plaid silk frock, white trousers, and burnished shoes [...]." (Brontë 85) Her transition from being a free wild spirit to take the form of society's codes “[...] signifies her “fall” from female autonomy into conformist femininity and from protest into patriarchy.” (Vine 346) Even when she states she cannot be with Heathcliff and she must be with the civilised one, her choice of language, which is taken from nature such as “moonbeam”, “lightning”, “frost”, “fire”, can further support how she truly belongs to the natural sphere, but

betrays it by her upcoming marriage. In other words, “[t]he steady, cool beam of the moon signifies Linton's stable soul; the erratic, hot flash of lighting suggests Heathcliff’s.” (Reed 121) Therefore, the moonlight is surely an aesthetic delight to see in the night times, however, not the necessary one. The aesthetic pleasure of Linton contrasts with Heathcliff, who is associated with “the eternal rocks”, a fundamental element of the earth. By using the opposite natural elements to show the contrast between herself and Edgar Linton, one can also point out that Catherine’s contrasting choice of words also indicates the clash between the natural and cultural spheres.

Another example of Catherine’s contrasting her love for Linton and Heathcliff, therefore the cultural and the natural spheres, with using natural images and cluster words, is found when she states:

“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. So don’t talk of our separation again: it is impracticable; [...].” (Brontë 92)

Since she is from the natural sphere, it would not be wrong to interpret these lines that she only knows to use natural elements in order to retell how she feels and thinks. When comparing her love for Heathcliff, the simile she used to indicate the likeness between Heathcliff and “the eternal rocks” proves her roots in the earth. Since she *is* Heathcliff, and her love for Heathcliff is *like* the eternal rocks, this directly connects her to the eternal rocks, therefore, to the earth. Even though she tries to be a part of the urbane world; these statements further tie her to the natural world. Catherine is in a tight situation, this exact situation will lead her to feel confused, and won’t let her get used to her new environment in the cultural sphere, therefore, she will start to feel like a misfit, which results in painful moments in the Grange. However, her love for Linton is temporary, while her love for Linton is in transition just like how she herself is in the transition to the culture from nature. In general, Catherine’s use of “[...] metaphors drawn from nature provide much of the book’s descriptive language [...].” (Homans 9) Particularly with this portrayal, the

reader is experiencing nature's both wild and tranquil sides. Even though Catherine's words seem to strengthen her connection to Heathcliff, in fact, these words can be interpreted as how Catherine is willing to abandon her true self in order to be with "the foliage in the woods", ironically, in winter. Through Catherine's speech, the clash between nature and culture is further emphasised, but still, Catherine cannot express her will to be with the cultural world without using the natural words.

Even though it is understood that Catherine does not want to be with Linton, she is going to marry him, and she rejects being selfish, because, according to her, instead of being married to Heathcliff and becoming beggars, if she marries Linton she can help Heathcliff to rise. Class distinction and consciousness belong to the anthropo-oriented world and don't exist in nature, therefore, when she states that instead of being "beggars" she categorises humans and this human-oriented sentence of her, "[...] shows how Cathy's selfishness and her attempt to compromise with society's dictates keep her from fulfilling her love for Heathcliff." (Shapiro 289) Also, this proves that Catherine slowly grows distant from nature and her natural environment. How Catherine's selfish justifications offend the natural sphere is seen when she claims that she has chosen, supposedly, the wrong one between "[...] two kinds of love, allowing her attraction to Edgar (which she knows is to the wealth and position he would give her and gratification at being loved by a handsome young man) priority over her fundamental kinship with Heathcliff [...]" (Williams 118), and by doing so "[...] she unwittingly wounds both men and destroys herself." (Williams 118) The act of wounding both men and herself can be interpreted as she damages the balance between nature and the civilised world when she tries to possess the civilisation's status by looking down on one of the strongest agents of nature, Heathcliff. The fact that she wants to use Linton is as bad enough as to abandon Heathcliff in order to be the lady of the Grange and be respectable. In fact, "[...] that's the worst motive [Catherine has] given yet for being the wife of young Linton." (Brontë 91) It can be interpreted that the novel demands "[...] a critical allegory of Cathy's insertion into a socially sanctioned femininity, while her loss of Heathcliff figures her violent separation from her earlier [natural], rebellious self." (Vine 346)

The first damage of offending the natural world is seen in the form of Heathcliff's offence. After hearing how Catherine thinks of Heathcliff as inferior, he rises "[...]" from the bench, and steal out noiselessly. He had listened till he heard Catherine say it would degrade her to marry him, and then he stayed to hear no further." (Brontë 90) Heathcliff "[...]" had run off, and never been heard of for three years [...]" (Brontë 101) Catherine's reasons to marry Linton support how she sees the civilisation superior over the less civilised but more nature-oriented world. "Since how nature is ideologically conceptualized, socially constructed, and culturally constructed, is related to [human's] destructive relations with and our harmful treatment of nature [...]" (Oppermann 123-124), the ecocritical approach concentrates "[...]" on how its identity [...]" is created out of such terms as otherness, difference and oppression, as well as nostalgic notions." (Oppermann 124) After having been introduced to the civilised world, Catherine assumes Heathcliff as the "other", which results in his resentment. Heathcliff's (therefore symbolically nature's because he is one of the most powerful agents of nature in the novel) resentment can be found in Nelly Dean's sentences when she says to Catherine: "As soon as you become Mrs Linton, [Heathcliff] loses friend, and love, and all! Have you considered how you'll bear the separation, and how he'll bear to be quite deserted in the world?" (Brontë 91) The mentioned separation bears mutual destruction both for Catherine and Heathcliff. However, Catherine becomes so obsessed with being married to Linton that she cannot even think of a second option, not to marry Linton, therefore, for now, she is not able to understand how her actions will lead both her and Heathcliff to their state of agony. Following the talk about Heathcliff's inferior position which he heard, Nelly Dean confesses to Catherine that she "[...]" saw him quit the kitchen just as [Catherine] complained of her brother's conduct regarding him." (Brontë 93) Though Catherine tries to find him, perhaps in order to find out "[...]" how her talk would have affected him." (Brontë 93) The damage she caused is so intense that Heathcliff becomes untraceable. The night he left is "[...]" a very dark evening for summer: the clouds appeared inclined to thunder, [...]" the approaching rain would be certain to bring [Heathcliff] home without further trouble." (Brontë 94) When the unusual darkness of the night is combined with Heathcliff's departure, it serves to strengthen his offended position. In another word, the dreary atmosphere of the night, even though it is dark, helps to shed light on the problem of how "nature" is damaged by the words of a half-civilised person. While the upcoming thunder

foreshadows Heathcliff's wrath, it can also be read as nature's own wildness. Because it is a summer's night, the unexpected thunder is further implying that nature acts in accordance to its own will, not to the expectations of the homo sapiens, and "[i]t is through this act of interpreting that nature enters the social and scientific discourses." (Oppermann 123) Therefore, Heathcliff's rage as the agent of the natural sphere, is empowered with the thunder. After Catherine's betrayal, Heathcliff feels restless, and even though nature is indifferent, the narrative shows the restlessness of Heathcliff through *Wuthering Heights*' weather. Because rainy weather is hard to handle for people like those who are not accustomed to any natural phenomenon, Nelly Dean suggests that the rain would certainly bring him home, in fact, the rain would not be a trouble for Heathcliff, it would only be a companion since the rain starts with Heathcliff's departure. The fact that the narrative does not offer a moment of observation about Heathcliff's struggle in the storm further emphasises that he knows how to survive in the wildest moments of nature. In order to emphasise how Catherine's impulsive speech about Heathcliff's inferiority as the wild one shatters Heathcliff's world, "[...] the storm came rattling over the Heights in full fury." (Brontë 94) The intensified natural phenomenon indicates how, by offending Heathcliff, Catherine offends and disturbs the balance of nature, which is seen in the form of a wild storm. As the wildness of the night continues to befall those who offend the natural world, Nelly Dean narrates:

"There was a violent wind, as well as thunder, and either one or the other split a tree off at the corner of the building: a huge bough fell across the roof, and knocked down a portion of the east chimney-stack, sending a clatter of stones and soot into the kitchen-fire. We thought a bolt had fallen in the middle of us [...]." (Brontë 94, 95)

The falling of a bough at the Heights can be interpreted as the foreshadowing of the upcoming events using natural symbolism in order to mirror the relationship between Catherine and the natural sphere, considering how Catherine harmed the relationship between the natural and the cultural world. In fact, after Catherine's attitude towards Heathcliff, they undergo a change. Since Heathcliff is strongly associated with the language of nature, one can read the violent wind and thunder as the reflection of Heathcliff's, therefore nature's, way of showing a glimpse into the disasters that will

follow. Heathcliff's separation makes the members of the Heights' fire, which once represented the natural fire but now is almost "extinguished embers" (Brontë 96), since Heathcliff was the one who truly stayed loyal to nature's fire, and now there is no more of him to blow the fire of the Heights, which at the same time results in Catherine's chill when she states that she wants the windows to be shut, perhaps in order to cut her connections with the natural sphere out there, with the reason of being "starving" (Brontë 96). Not only that but also Catherine becomes "dangerously ill" (Brontë 98) after Heathcliff's running away. Because of her scornful attitudes both Heathcliff and she became damaged. As a result, not only they but also old Mrs Linton and Mr Linton took the fever of Catherine when she conveyed her to the Grange, and the couple died.

After Catherine's second visit to Thrushcross Grange, "[...] young lady returned to [the Heights] saucier and more passionate, and haughtier than ever." (Brontë 98) With this second visit, her civilisation process is two-folded, and she becomes even more of a part of the Grange's world. Because of the treatment she had in the Grange, "[...] she esteemed herself a woman, and [the Heights'] mistress, and thought that her recent illness gave her a claim to be treated with consideration." (Brontë 98) In fact, "[...] Catherine Linton is as different now from [Heathcliff's] old friend Catherine Earnshaw [...] [h]er appearance is changed greatly, her character much more so [...]" (Brontë 163) Even though Nelly Dean still refers to Catherine as the "thorn" (Brontë 102), the tough, wild and reckless girl has vanished into the past childhood years she had in the moors with Heathcliff. Now that she is accustomed to living in accordance with the Grange's civilised way of living, she wants to be treated like a lady. Her transition to the cultural world is gaining speed with her spent days in the Grange's civilised atmosphere. Though the culture's superiority is not something can be accepted, still, Catherine's brother "[...] wished earnestly to see her bring honour to the family by an alliance with the Lintons." (Brontë 99) Her transition from the natural sphere to the cultural sphere is symbolically completed when Edgar Linton "[...] led her to Gimmerton Chapel, three years subsequent to his father's death. [...] [Nelly Dean] was persuaded to leave Wuthering Heights and accompany her [Thrushcross Grange]." (Brontë 99) At the end of the day, "[...] the heroine was married." (Brontë 101)

The function of nature in literature cannot be measured by the delight it gives to those who gaze on it. More specifically, Catherine and Linton sit together in Thrushcross Grange in front of a window “[...] whose lattice lay back against the wall, and displayed, beyond the garden trees, and the wild green park, the valley of Gimmerton, with a long line of mist winding nearly to its top [...]” (Brontë 104). These lines can be interpreted as the couple assumes an anthropocentric attitude and acts as if they gaze at a “display”. As they look at the view regarding it as a screen, “Wuthering Heights rose above this silvery vapour [...]” (Brontë 105), their former house “[...] was invisible: it rather dips down on the other side. Both the room and its occupants, and the scene they gazed on, looked wondrously peaceful.” (Brontë 105). For the civilised couple, this glimpse from nature is just a “scene”, a mere object to be looked at. It “draws attention to the linguistic manipulations behind the discursive constitution of nature, at the bottom of which lies human oppression of the nonhuman world resulting in the environmental degradation.” (Oppermann 118). Portraying nature as if it exists only for the pleasure of humans is in a way “the environmental degradation” since it drains away nature’s own value. Because Catherine is now altered by the cultural changes, her old house becomes invisible, which can be interpreted as Catherine’s blindness towards Wuthering Heights, therefore, nature. From an ecocentric point of view, nature is not just a setting, not a visible source of delight for the observer. As Serpil Oppermann explains:

“The verbal constructions of nature, either in its romanticized, idealized form, or as hostile wilderness, especially in poetry and fiction, usually lead to a binary way of either/or thinking that justifies the present catastrophic abuse of nature. To counter this logocentric approach, ecocriticism embarks upon the project of reconceptualizing nature, not as an object of observation or interpretation, but as an active agency in its own right.” (Oppermann 33)

Nature is alive, and it is there for its own sake, not for the sake of the viewer. The couple mentioned above seems to forget how nature is alive in its own ways, at that exact point when their peace is interrupted, because “[...] the landscape between the Grange and the Heights hovers on the edge between literal and symbolic description [...]. Yet the action of looking out from inside, which is peaceful, clearly predicts the event to come, almost as though the characters were waiting in expectation.”

(Homans 14) The interruption is caused by the arrival of the agent of nature, Heathcliff.

In Thrushcross Grange, Catherine seems to adopt her new environment. In fact, the members of the Grange embrace Catherine as if she is one of them. However, Catherine and Heathcliff build their marriage upon the scars of Catherine's abandoned childhood, the end of which was marked by Heathcliff's sudden departure. And because Catherine offends Heathcliff, therefore the natural sphere, the happiness of Catherine and Linton cannot be expected to stay forever. When Nelly Dean narrates the situation in the Grange as, "[it] was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn." (Brontë 102) The first clues of how Catherine's "thorn"-like position among the civilised Grange will end up harming the environment is given. No matter how Catherine tries to adopt and be adopted by the cultural world of the Grange, still, the language to describe Catherine is the language of nature. Referring to Catherine as a "thorn", it means that she will be a continuous problem to her environment, she will cause irritation. She being a thorn shows itself in a sarcastic language when Heathcliff arrives at the Grange. When Heathcliff turns his face to revenge, he "[...] betrays himself and imitates the society that earlier had denied him his individuality and humanness. He ends up playing society's game [thus] he remains lonely and desolate, haunted by his visions of the first Catherine." (Shapiro 291) Catherine wants to have him in the parlour, but when Linton rejects it and thinks that the kitchen is suitable for Heathcliff, Catherine states, "I cannot sit in the kitchen. Set two tables here, Ellen: one for your master and Miss Isabella, being gentry; the other for Heathcliff and myself, being of the lower orders." (Brontë 106) By being sarcastic here, Catherine not only shows her thorns to Linton but also distinguishes the gap between the "gentry" and the "lower orders". The gap has become further visible "[...] when [Heathcliff] returns, re-awakens Cathy's inner struggle between her gracious, refined self and her primitive, uncivilized side." (Reed 218)

As much as Catherine tries to be a part of the cultural environment, she fails to disengage herself from nature. With the first setback, which is to be forced to choose between Heathcliff and Linton and being unable to choose one, therefore, left alone, and having to face the withdrawal of the attention given by both the agent of culture,

Linton, and the agent of nature, Heathcliff, Catherine manifests her first failure towards claiming cultural world superior to the natural world. In the middle of a mental breakdown, she wants Nelly Dean to open the window. When things get worse, Catherine, after days of voluntary enslavement into her room, her wish of opening the window can be understood as her desire to be closer to nature, even though “[...] they [are] in the middle of winter, the wind [blow] strong from the north-east [...]” (Brontë 135) The scene indicates “[...] Catherine’s oppression after embarking upon the life of a proper lady who has given up her genuine attachment to nature for indoor comfort.” (Defant 42) After Nelly Dean’s rejection, “[...] she seem[s] to find childish diversion in pulling the feathers from the rents she had just made, and ranging them on the sheet according to their different species [...]” (Brontë 135) “Pulling the feathers out of her pillow, she finds a lapwing’s, which looses a flood of memory [...]” (Homans 16):

“‘That’s a turkey’s,’ she murmured to herself; ‘and this is a wild duck’s; and this is a pigeon’s. Ah, they put pigeons’ (Brontë 135) in the pillows-no wonder I couldn’t die! Let me take care to throw it on the floor when I lie down. And here is a moor-cock’s; and this-I should know it among a thousand-it’s a lapwing’s. Bonny bird; wheeling over our heads in the middle of the moor. It wanted to get to its nest, for the clouds had touched the swells, and it felt rain coming. This feather was picked up from the heath, the bird was not shot: we saw its nest in the winter, full of little skeletons Heathcliff set a trap over it, and the old ones dared not come. I made him promise he’d never shoot a lapwing after that and he didn’t. Yes, here are more! Did he shoot my lapwings, Nelly? Are they red, any of them? Let me look.’” (Brontë 136)

With a desperate attempt “[...] to get back her childhood freedom within the greenness of the outside natural world, Catherine communicates the irreplaceable value of nature.” (Defant 42) When Catherine remembers a bird’s nest full of skeletons, “[t]hat glimpse fuels the narrative’s dialogue between more and less civilized ways of life, the setting henceforth moving back and forth between the two households. [...] When she decides to grow up she exchanges savage rebellion for civilized conformity. But civilized adulthood will also exact a price.” (Reed 213) It is

understood that Catherine is not going to renounce her natural world. Ranging the feathers give Catherine a childish pleasure, since her childhood is all about being engaged with nature and animals. As Catherine narrates her childhood memories and makes it obvious that she still desires to be in those moments, it can be understood that “[t]hose repressed desires might come back harmlessly if they were not still tied to her desire for Heathcliff, [...] [b]ut every memory of the past, specifically the lapwing story, undoes her efforts to regain psychic health.” (Homans 17) These lines can be proof of how Catherine goes through tough times caused by her stressful present day, and is struggling to gain her strength. With an instinct of self-preservation, and in order to refuse the current painful situation she has, her mind recalls her childhood memories, where she had peaceful days on the moors among the animals. Far from being madness, “[...] her behaviour and her speech are overlaid with a desire for connection with the earth as vital for her physical and psychological survival.” (Defant 43) As opposed to the bird’s nest in nature, in the Grange, the feather is stuffed in the pillow, portraying an image of entrapment. The feather in the pillow can also be understood as Catherine’s entrapment in the civilised sphere. Just like how the feather belongs to the bird and the bird belongs to its nest in nature, Catherine also belongs to her natural environment, which is being in the moors. The feather she finds in her pillow triggers the memories, which causes her present to overlap with her past. As she looks back on the days when she was in the Heights, she realises that she cannot die because of her closeness with the pigeon’s feather. It can be interpreted that her life depends on her closeness to nature. The memories she has been repressing in order to be a part of the urbane world, are returning as a result of the failure of claiming herself as a part of civilisation.

Not only in her waking hours, but also in her dreams, Catherine starts to get confused: “‘Oh, dear! I thought I was at home,’ she sighed. ‘I thought I was lying in my chamber at Wuthering Heights. [...]’.” (Brontë 137) The open window in her room functions to reconnect her with nature out of the Grange. With the blowing wind, she wishes to be in her old bed in the Heights. Owing to the fact that Catherine is not accustomed to being shut in, she yearns to get in touch with nature in order to breathe: “‘Do let me feel it-it comes straight down the moor-do let me have one breath!’ [...] A cold blast rushed through [...].” (Brontë 138) Three days of being locked in her room makes her desire to be with nature, and after a blast she is “[...]”

suddenly reviving.” (Brontë 138) As if a touch of nature regenerates the life in Catherine, she starts to question how long she has been shut in there. The open window helps Catherine to refresh her soul, therefore, she further questions her place. Being entrapped within those walls of civilisation results in suffering. Catherine states:

“Oh, I’m burning! I wish I were out of doors! I wish I were a girl again, half savage and hardy, and free; and laughing at injuries, not maddening under them! Why am I so changed? Why does my blood rush into a hell of tumult at a few words? I’m sure I should be myself were I once among the heather on those hills. Open the windows again wide: fasten it open!” (Brontë 139)

These lines are proving the climax of Catherine’s suffering in the Grange. She faces her change as she becomes a lady of the Grange and stripped of her natural environment. It can be said that Catherine is crushed by society’s way of treating her and, “[s]he seems to want freedom from the restrictions of society [...] [f]ree from the world’s limitations, she would be contented, she says, with a universe composed solely of herself and Heathcliff.” (Shapiro 290) Once she thought of being a member of a higher class would make her worthy of esteem; however, as she undergoes a change her alienation reaches a peak. As Catherine wishes to be a girl again like she was in her childhood, it is understood that “[s]he is trapped civility of her adulthood in Edgar’s house [...]” (Reed 220) She wishes the window to stay open, as she finds a way to reconnect with nature. When Nelly Dean refuses to open the window because she might get sick, Catherine criticises Dean: ““You won’t give me a chance of life [...]””. (Brontë 139) For Catherine, the window signifies “a chance of life”, it is the way back home. It is understood that nature heals her as she is suffering from her mistakes. Because she does not belong to the civilised sphere’s shut windows, as “[p]eople flourish or die according to their natures-as plants moved to a new place.” (Williams 114), in order to flourish, she needs to be in touch with her former place. Desirously, she bents herself out of the window, “[...] careless of the frosty air that cut about her shoulders as keen as a knife.” (Brontë 140) On that night, “[t]here was no moon, and everything beneath lay in misty darkness: not a light gleamed from any house, far or near all had been extinguished long ago: and those at Wuthering Heights were never visible-still she asserted she caught their shining.” (Brontë 140)

As opposed to the time when Catherine and Linton watch a “display” out of their window, now there is no light in the night to illuminate the darkness. The moon, which is considered to be the sun of the night, is not there to light the way to the Heights, which can be an evidence of how Catherine is in obscurity when she is away from the Heights. However, in a moment of negation, “[s]he fantasizes that she is back at Wuthering Heights, in her own room, and her constant refrain is the wish to be outside on the moors and to be her former self [...]” (Homans 17), Catherine states: “[...] that’s my room with the candle in it, and the trees swaying before it; and the other candle is in Joseph’s garret. Joseph sits up late, doesn’t he? He’s waiting till I come home that he may lock the gate.” (Brontë 140) Catherine imagines being back soon since she feels restless in the Grange. Letting down nature will cost Catherine her mental health and going back to where she was once happy will not be easy. She knows that “[i]t’s a rough journey, and a sad heart to travel it; and [they] must pass Gimmerton Kirk to go that journey!” (Brontë 140) The journey she talks about can be interpreted as a journey from life to death, since her next words are: “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 deep, and throw the church down over me, but I won’t rest till you are with me. I never will!” (Brontë 140) In order to be free from her estrangement, she fantasises her death, knowing that death will bring Heathcliff and herself together. She knows her place is “[...] not among the Lintons, mind, under the chapel-roof, but in the open air [...]” (Brontë 142) Nelly Dean thinks that the cold wind from the window makes her sick, however, it is not the fountain of her sickness. On the contrary, being behind closed windows makes her sick since they separate her from nature.

Even though Catherine converts into the Grange’s civilised environment, the very root of her existence is still connected to nature. How Catherine needs the open window in order to breathe in the middle of brain fever, and the weather outside is as dreary as she is at that moment; her healing is also associated with the coming of spring. Spring is the season of growth and awakening, which is reflected in Catherine’s recovery. On the following March, Mr Linton covers Catherine’s pillow with “[...] a handful of golden crocuses [...] the earliest flowers at the Heights [...]” (Brontë 148), which reminds Catherine of “[...] soft thaw winds, and warm sunshine, and nearly melted snow.” (Brontë 148) With the coming of spring, Catherine feels

full of life. Being in the Grange under the civilisation's roof does not bring good to Catherine. Plucking her from where she naturally flourishes affects the operation of nature. Realising that, Mr Linton points out: “[...] Catherine, last spring at this time, I was longing to have you under this roof; now, I wish you were a mile or two up those hills: the air blows so sweetly, I feel that it would cure you.” (Brontë 149), because she is not used to living in accordance with the civilised demands. Linton is aware of the fact that trying to take Catherine under the civility's rules and trying to control the way she wants to live is catastrophic. As he understands, as an agent of civilisation, that claiming superiority over nature results in sufferings, Linton gives up the idea that Catherine can be a part of his civilised world. As Catherine rebels against Linton, he realises that he cannot claim his dominance over her.

Human beings are expected to be in a harmonised relationship with nature. Claiming civilisation's superiority eventually results in agony which is seen through when Catherine claims that “[...] the whole last seven years of [her] life grew a blank!” (Brontë 139) It is a common belief that a mind cannot recall the unpleasant events and remembers the ones related to pleasure. It is understood that when Catherine narrates the inner world of her:

“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 cannot say why I felt so wildly wretched [...]. But, supposing at twelve years old I had been wrenched from the Heights, and every early association, and my all in all, as Heathcliff was at that time, and been converted at a stroke into Mrs Linton, the lady of Thrushcross Grange, and the wife of a stranger: an exile, and outcast, thenceforth, from what had been my world. You may fancy a glimpse of the abyss where I grovelled!” (Brontë 139)

After trying to become a civilised person, Catherine seems to realise that being away from her world she used to live in harmony, only gives her wretchedness. Catherine's situation of “[...] being enclosed here” (Brontë 176), in the Grange is further supported by the fact that she calls it as an “exile” suggests that she separates herself from her home, and now she becomes alienated. Therefore, Catherine becomes aware of her real self, also becomes aware of her existential crisis or alienation

caused by the civility. At the same time, Catherine's increasing degree of her real self also feels alienated from her civilised self. As she is becoming and remembering more her real self, she is also becoming less of her civilised self by increasing her existential distance from her civilised state. When her existential crisis results in her death, the weather mirrors her being dead as a member of the civilised world, and "[...] the wind shifted from south to north-east and brought rain first, and then sleet and snow [...] one could hardly imagine that there had been three weeks of summer [...] the young leaves of the early trees smitten and blackened." (Brontë 187)

Catherine's betrayal, and how this causes both herself and Heathcliff to suffer is narrated through Heathcliff's questions. Having been confronted by Catherine's sickness which is caused by the alteration in her own nature, Heathcliff asks: "*Why did you despise me? Why did you betray your own heart, Cathy?*" (Brontë 177) Catherine's despisal of Heathcliff because of his savageness leads her to betray her own nature which is also as savage as Heathcliff himself. By choosing Linton "[...] for the poor fancy [she] felt for Linton" (Brontë 177) and for the things he symbolises like wealth and status, she has broken both her heart and Heathcliff's. Catherine's suffering on earth ended when her soul left her body two hours after Catherine's daughter, Catherine, was born.

The offensive acts of the agents of nature, Heathcliff and Catherine's, but preliminary, Catherine, has changed the conditions of Wuthering Heights. Abandoning the natural sphere and letting it become corrupted by the civilisation's greedy deeds affect Wuthering Heights in the way that it is almost impossible to undo. When Isabella Linton gets married to Heathcliff and moves to the Heights, she finds the inhabitants' attitude hostile. Instead of receiving help from humans, she receives "[a]n unexpected aid presently appeared in the shape of Throtter, whom [she] now recognised as a son of [their] old Skulker: it had spent its whelphood at the Grange, and was given by [her] father to Mr. Hindley." (Brontë 159) The dog recognises her and pushes its nose against Isabella's nose like a salute and then helps her to clean up the floors. No matter how, the dog originally belongs to the civilisation, as he is the son of Skulker who is a "belonging" of the Grange, it helps her much more than the people in the Heights. The point where people try to

interfere with the workings of nature is the point where the problems start to occur. Things such as guns, alcohol, and gambling are the inventions of humans and are not found in nature. Since Heathcliff is infected by his will to revenge from Catherine and Linton, when he is out of the town he learns how to play cards: “There were some persons sitting at cards; Heathcliff joined them; my brother lost some money to him [...]” (Brontë 110), says Catherine. Not only cards but also the gun pulled out of Mr Earnshaw’s waistcoat, “[...] a curiously-constructed pistol [...]” (Brontë 154) is found under the roof of the Heights. Instead of natural power, the human-made power is given to the inhabitants of Wuthering Heights. Isabella states that: “A hideous notion struck me: how powerful I should be possessing such an instrument!” (Brontë 155) Power is now measured by the possession of a gun, not of natural muscle power.

CHAPTER 5

HEATHCLIFF'S FAILURE AS A RESULT OF ABANDONING NATURE

Another form of failure, which is abandoning nature in order to achieve cultural acceptance and status, is revealed and shown by Heathcliff's point of view. When Heathcliff hears Catherine's scornful thoughts about him, and how wild and inferior Catherine sees him to get married, his leaving the Heights and the moors also, at some point, disturbs the laws of nature by trying to find ways to look like a "civilized" person and to be worthy in Catherine's eyes, which shows that "[...] Heathcliff figures both a form of protest against the bourgeois capitalist forced of Thrushcross Grange and also the purest embodiment of those forces." (Vine 342) In fact, in order to take revenge from both Catherine and the ones who look down on him, he disappears in the middle of the night along with a raging storm, and goes to the city, gains a lot of money, no one knows from where, and then comes back to marry Isabella Linton as a part of his revenge plan. Marrying Isabella is not the only aim of Heathcliff's plan, he also "[...] affirms his principal reason for resuming a connection with his ancient persecutor [Hindley] is a wish to install himself in quarters at walking distance from the Grange, and an attachment to the house where [Catherine and Heathcliff] [...]" (Brontë 110) spent their childhood together, as a part of the natural sphere. His passion for Catherine, perhaps for civilised Catherine, results in his corruption, because of the fact that he lets the civilisation's ambitious ways of living to have a place in his life, then he returns to the moors as an urbane man. Thus, because it is not grounded on unselfish reasons, his marriage with Isabella Linton also does not contribute to the harmonious relationship between nature and culture. Therefore, like Catherine did, he also offends nature, and this results in his sufferings. His suffering appears in the form of death, when he loses Catherine for the second time, this time, to death.

When Heathcliff returns from his three years of absence, he first encounters with Nelly Dean, and asks "Nelly, is that you?" (Brontë 103) In return, Nelly Dean also thinks that something with that voice is familiar, however it is "[...] foreign in tone." (Brontë 103) Despite the fact that they were once both from the natural world, this

mutual questioning can be interpreted as how the civilised world makes people question each other. As a result of having been absorbed by civilisation, they become strangers. He is Heathcliff but altered by the change he had as a part of the cultural world. Also, because Heathcliff has gained wealth during his time of absence, and since, according to Catherine, having status is in direct proportion to be rich and superior, he succeeds in integrating himself into Catherine's civilised sphere, "[...] Heathcliff [is] now worthy of anyone's regard, and it would honour the first gentleman in the country to be his friend [...]" (Brontë 110) In the Grange, Heathcliff is "[...] fully revealed by the fire and candlelight, [Nelly Dean] was amazed, more than ever, to behold the transformation of Heathcliff." (Brontë 106) As I mentioned previously, how on the one hand Heathcliff and *Wuthering Heights* are linked with natural fire, and how Heathcliff can be destructive just like fire itself; on the other hand, how the civilised artificiality of the Grange can be symbolised by glass chandeliers on the ceiling; the revelation of Heathcliff's alteration is through the two polarised lights, one of them is a natural source of light, the fire, and the other is as the artificial source of light, the candlelight. This indicates that two divergent things come together and form the new merged Heathcliff. Heathcliff becomes a tall, athletic, "[...] well-formed man; beside whom [Nelly Dean's] master seemed quite slender and youth-like." (Brontë 107) This comparison leads one to view Linton as the inexperienced civilised man who only stays in his mansion with his artificial environment and never sets out to have experiences in real life and nature. He has "[a] half-civilised ferocity lurked yet in the depressed brows and eyes full of black fire, but it was subdued; and his manner was even dignified: quite divested of roughness, though stern for grace." (Brontë 107) Here, the subdued "black fire" in his eyes symbolises how Heathcliff hides his true nature. However, the fact that he hides his wildness instead of eradicating it further suggests that, even though Heathcliff has changed, he never fully becomes a civilised man. Heathcliff's interdependent description supports that one "[...] cannot ignore the presence of interconnections between nature and culture [...]" (Oppermann 44) Instead, he is "half-civilised", and still half-wild. In order to impress civilised Catherine and take revenge from those who tortured him because he was the wild and the other one, attempts to abandon his natural self in order to be a part of the cultural world, therefore to be on the same level with Catherine. When he denies his true self, he commits the same "sin" with Catherine, which will lead him to his own downfall.

When Heathcliff goes away from his natural self, he is not portrayed as strong as when he is his former self in the Heights. His civilised version and, thus, his betrayal towards the natural sphere make him suffer.

Even though Heathcliff has changed, and his manners make Isabella Linton attracted towards him, Catherine knows Heathcliff's true nature, as she knows him like she knows her own self. They both changed their manners and appearance in order to be accepted by civilisation and be a part of it. However, no matter how hard they try to act like they belong to the civility, they continue to have their wild roots deep inside of their souls. Heathcliff's wildness and indifference can still be seen when he expresses his wish to trap and use Isabella in accordance with his profit, and Catherine's brutality can also be found when she agitates Isabella by recklessly exposing Isabella's tender feelings towards Heathcliff. They were both made of the same spirit. Heathcliff's true nature is associated with all the wild symbols in nature, such as a dog and a rock, as they are mentioned earlier. However, Heathcliff has dramatically changed, and this catches the eye of Edgar Linton's sister, Isabella. Isabella mistakes Heathcliff to be one of the civilised men, considering his social status, but Catherine knows that "[...] avarice is growing with him a besetting sin [...]" (Brontë 114), and tries to warn Isabella in order to stay away from falling "[...] into his trap." (Brontë 114) The word "trap", which is a tool designed to catch and hold animals alive, so that they can be used for the catcher's purposes, and this further suggests how Heathcliff is still linked with the wild nature, since traps are generally designed for use in nature. According to Catherine's statement, "[...] Heathcliff is: an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone." (Brontë 114) She knows that "[h]e's not a rough diamond-a pearl-containing oyster of a rustic: he's a fierce pitiless, wolfish man." (Brontë 114) Heathcliff's association with dogs and fierce animals is further emphasised with Catherine's statement about Heathcliff. Not only this but also when Nelly Dean talks about Heathcliff's presence in the garden with the next sentence as Nelly Dean speaks, narrative shifts to talk about "[...] a large dog lying on the sunny grass [...]" (Brontë 173), as if the narrative implies that in the garden the dog and Heathcliff are the same. His wolfish side is another example of his association with the wildness of nature; therefore, it can be understood that no matter how Heathcliff has tried to change, his nature has still something in common with the wolf which is

one of the wild animals among the ecosphere. Catherine knows “[...] that she and Heathcliff are made of the same hot, erratic lightning, Catherine does not intend to deny the uncivilized bedrock of her soul in marrying Edgar.” (Reed 219) Which means that Catherine knows that both she and Heathcliff have their selfish reasons to marry with the Lintons, who are not very civilised. However, Catherine and Heathcliff have slightly different motives to marry one of the Lintons; Heathcliff is after his vengeance because of Catherine’s wish to be a lady of the civilised world and Linton, “[...]when [Heathcliff] returns, re-awakens Cathy's inner between her gracious, refined self and her primitive, uncivilized side.” (Reed 218) Despite receiving these warnings, Isabella tries to justify her feelings towards Heathcliff with a belief in his affectionate personality. The deceitful ability Heathcliff possesses helps him to hide his actual intentions as well as true nature. His true intention is to take advantage of Isabella’s feelings towards Heathcliff, which is understood when Heathcliff asks Catherine: ““She’s her brother’s heir, is she not?”” (Brontë 119) It shows that Heathcliff becomes a skilful manipulator with a charming appearance as a civilised man. Thus, Heathcliff’s effect on the civilised lady Isabella Linton can be read as proof of how Heathcliff uses his artificial civility as a weapon to enter society and against the cultural sphere.

In order to take his revenge from the Linton family, as well as to reach the status he desired culturally to reach the same status with Catherine so that he can impress her, Heathcliff marries Isabella, which can be considered as another form of betrayal towards his nature. Feelings like revenge and hatred cannot be found in the natural world but can be understood from people’s actions that they belong to civilisation. Acting in accordance with those feelings, Heathcliff takes a big step towards offending his own nature, as he is considered one of the strongest agents of the natural sphere. Isabella and “[...] Heathcliff were walking in the plantation at the back of [the Grange] above two hours; and he pressed [Isabella] not to go in again [...]” (Brontë 145) As Heathcliff pushes Isabella to run away with him, Nelly Dean finds out that Isabella’s room is empty. Taking Isabella to Wuthering Heights shows that Heathcliff continues to taint the Heights with symbols from the world of civility, and this kind of displacement insults the way things are run in the natural sphere.

Within the Heights, Isabella “[...] suffers a hell of isolation and loneliness” (Williams 119), which is resulted by imagining Heathcliff as a “[...] hero of romance, and expecting unlimited indulgences from [his] chivalrous devotion.” (Brontë 166) As a result of Heathcliff’s hiding his true self and appearing as half-civilised and half-wild, Isabella imagined him as someone different than he really is. However, since “[...] Mrs. Heathcliff is accustomed to being looked after and waited on; and that she has been brought up like an only daughter, whom everyone was ready to serve” (Brontë 165), it is extremely hard for Isabella to abandon “[...] the elegancies, and comforts, and friends of her former home, to fix contentedly, in such a wilderness as [...]” (Brontë 166) with Heathcliff. Within the wild environment, Isabella confronts the real characteristics of Heathcliff and understands how hard it is for Heathcliff to abandon his true nature.

CHAPTER 6

CATHY&HARETON: SUCCESSFUL INTEGRATION OF CULTURE WITH NATURE

Up to this point, it has been discussed that culture and the civilised world cannot manage to survive without being interrelated with nature, and nature cannot be completely abandoned because of civilised temptations. In *Wuthering Heights*, characters who try to disturb the relationship between nature and culture only find suffering and catastrophe. Therefore, it is understood that in order to live together in the ecosphere, living organisms should respect and recognise each other as their true selves. This chapter attempts to unfold how Catherine Linton's death opens up a new window to renovate the broken and damaged relationship between the cultural and civilised spaces of the novel, which is further symbolised after the death of Heathcliff when young Cathy tries to mend her relationship with her cousin Hareton, who was raised as a wild savage by Heathcliff. "The little one was always Cathy: it formed to him a distinction from the mother" and from her mother's mistakes, "and yet a connection with her [...]" (Brontë 202), so that Cathy is a symbol of the connection between the cultural and natural sphere. On the symbolic level, Cathy's attempts can be interpreted as the civilised world's attempts to renovate their relationship with the natural environment. The act of attempting to create a balance can be seen through the communication between young Catherine and Hareton. Cathy and Hareton's relationship promises a harmonious relationship between nature and culture and exemplifies how an ideal relationship would be.

The integration between nature and culture is first signalled after Catherine's death, when Heathcliff visits the open casket, which is full of flowers, and then Heathcliff replaces its content "[...] by a black lock of his own." (Brontë 185) However, Nelly Dean mixed the two locks of hair, which belong to both Heathcliff and Linton, and "[...] enclosed them together." (Brontë 185) Together with Catherine's body, both Linton and Heathcliff's hair get together beneath the earth as a signal of connecting both culture and nature. Furthermore, the place of her grave also acts as a connective link between the civilised and natural world.

“The place of Catherine’s interment [...] was neither in the chapel under the carved monument of the Lintons, nor yet by the tombs of her own relations, outside. It was dug on a green slope in a corner of the kirk-yard, where the wall is so low that heath and bilberry-plants have climbed over it from the moor; and peat-mould almost buries it.” (Brontë 186)

On the one hand, the place of Catherine’s grave implies that she was a misfit on this earth; that she can be buried neither in the church nor in her family’s tombs. Her life was spent between these two polarised places. However, on the other hand, the fact that her body is buried on the moors indicates that her death brings her the desire to be with the moors again like she was when she was a child.

Within the narrative, the birth of young Catherine as a member of the second generation can be read as a promise of something renewed and something common to both sides: civilisation and nature. Because young Catherine is the daughter of Catherine, who is a failed representative of the natural sphere, also the daughter of Edgar Linton, who is from the civilised sphere, her existence can be interpreted as the representation of both sides, in a more harmonious way. She does not completely represent one of the dichotomies, but “[...] all children, rich and poor.” (Brontë 207) Being a child can be considered as the purest form of humanity since they have not met the corruption of the real world. That is the primary reason why young Catherine represents all children, which within this novel can be understood as the references of nature. She grows “[...] like a larch [...] in her own way, before the heath blossomed a second time over Mrs. Linton’s dust.” (Brontë 207) If one considers the word “heath” as a reference to the name of “*Heathcliff*”, and the fact that her growing like a “larch” before the “heath” can be a proof of how young Catherine has got something in common with the natural sphere. Also, the simile, “like” a larch helps one to see the comparison as well as the similarity between young Catherine and a pine tree. Not only natural sphere, “[...] with the Earnshaws’ handsome dark eyes, but the Lintons’ fair skin and small features, and yellow curling hair” (Brontë 207) young Catherine is associated with both spheres.

Her father, Linton, does not let her know beyond the Grange’s garden; however, she is very interested in the environment they live in. For her, “Wuthering Heights and Mr. Heathcliff did not exist [...] Penistone Crag particularly attracted her notice

[...].” (Brontë 208) One day she ran away in order to see “[t]he Craggs [which] lie[s] about a mile and a half beyond Mr. Heathcliff’s place, and that is four from the Grange [...]” (Brontë 211) When Nelly Dean finds Catherine in the Heights, “[h]er hat was hung against the wall, and she seemed perfectly at home, laughing and chattering, in the best spirits imaginable, to Hareton-now a great, strong lad of eighteen-who stared at her with considerable curiosity and astonishment [...]” (Brontë 212) Throughout the narrative, the hat is linked with the civilisation’s values which are associated simply with being a proper lady, being respectable, and a member of a certain aristocratic family. The fact that Catherine’s hat is hanging on the wall while she tries to communicate with Hareton, who is growing up in the natural sphere as Catherine’s cousin, symbolises Catherine’s rejection of the strict values that her father Linton has. This act of rejection also helps her to form her own identity, which will later act as a mediator between the natural and cultural spheres. The more Nelly Dean insists on putting the hat on, the more Cathy equally rejects it. On a symbolic level, this can be interpreted as no matter how hard Nelly Dean forces young Catherine to be one of the civilised persons, she refuses to be one. Furthermore, this can also be seen as Catherine’s rejection of artificiality among society, she only wants to be herself regardless of how she looks. Moreover, when Nelly Dean asks her about Phoenix the dog, which is one of the animals Catherine took when she ran away, she narrates that Phoenix is bitten and shut in the Heights. Because this particular dog, which comes from the civilised sphere, is bitten by the dog which is raised in the natural sphere, it can be interpreted that being in a natural sphere with a civilised element cannot be easy. The mythological name of the bird “Phoenix, a mythical bird that represents rebirth after being completely destroyed, symbolises Catherine’s rebirth and resurrection with a renewed self in her daughter, young Catherine. The use of the word “Phoenix” signifies a new life, a new generation with the meaning of rising from one’s own ashes. Moreover, the story of the dog, Phoenix, mirrors the story of Catherine and how she was bitten by the dog, Skulker, when she visited the Grange as a child. After being bitten by Skulker, Catherine is withdrawn to the Grange. Here, young Catherine also withdrew to the Heights after Phoenix was bitten. However, this time the dichotomy between two spheres is being resolved, instead of being polarised. The second generation becomes the answer to the dichotomies created by the first generation. With all these things considered, Catherine can be interpreted as the new form of life which consists of a

balance between the cultural and natural worlds. Even though Hareton, Hindley's son, is growing up as a wild man among the natural sphere and under Heathcliff's control, it is obvious that he is not completely like Heathcliff himself. Just like "[g]ood things lost amid a wilderness of weeds, to be sure, whose rankness far overtopped their neglected growth; yet, notwithstanding, evidence of a wealthy soil, that might yield luxuriant crops under other and favourable circumstances" (Brontë 215), Hareton can be different than the corrupt side of the Heights. Just like young Catherine, Hareton also symbolises the second generation. Even though Hareton looks different than young Catherine, and Catherine emphasises the difference between them by stating that her cousin is a gentleman's son, which means that Hareton does not look like a gentleman's son, she upsets "[...] at the bare notion of relationship with such a clown." (Brontë 214) Still, "[h]e could not stand a steady gaze from her eyes, though they were just his own." (Brontë 213) Their first encounter promises something new, and Hareton has been her favourite, until "[...] she hurt his feelings by addressing him as a servant [...]." (Brontë 217) Just like Heathcliff himself, Hareton also does not know how to read. Catherine was the one who helped Heathcliff to be literate. On the other hand, young Catherine states that she knows how to read and write, just like Catherine herself, therefore, "[a] diagram of the movement of the two Catherines would show two spirals which are mirror images of each other." (Williams 116) The similar situation between two generations seems to happen again, but this time in a revised fashion. With the help of the second generation and the correlation between them, everything that once went wrong promises to be restored. With the second generation, the selfish and destructive "[...] story of Heathcliff and Cathy is doubled [...]" by its sentimentalized, harmonious version in Hareton and Catherine." (Reed 226) This opposition will lead them to share something which later helps them to unite a new way of living.

As days have passed, young Catherine's father Linton and Nelly Dean become sick. While they cannot get out of their bed, young Catherine takes advantage of this situation and starts to visit the Heights and her sick young cousin Linton. On one of the visits, Hareton Earnshaw "[...] looked up to the inscription above, and said [...]" (Brontë 271) that he can read now, and he reads the name "Hareton Earnshaw". However, when young Catherine finds out that he cannot read the figures, she makes fun of him. The fact that Hareton has learnt how to read the syllables indicates the

second generation's step towards being equal. Young Catherine's reaction upsets Nelly Dean and she states that, "If you had remembered that Hareton was your cousin as much as Master Heathcliff, you would have felt how improper it was to behave in that way. [...] He was as quick and as intelligent a child as ever you were [...]." (Brontë 272) Nelly Dean's words help the narrative to remember the difference between Hareton and Catherine because of the way they are raised. One belongs to the wild sphere because of Heathcliff, and the other comes from the civilised culture because of her father. However, despite young Catherine's first cynical behaviours, Hareton's attempt to learn how to read can indicate that they slowly grow similar. On the other hand, there is a third member of the second generation, the son of Heathcliff and Isabella, young Linton. Linton is six months younger than Catherine but has a sad countenance. Even though young Catherine and young Linton's act of "[...] putting their little hands together" (Brontë 220) symbolises the unity between young Linton and Catherine, making them stay together is not going to be an easy task, since Heathcliff demands his son back. In opposition to the wild and strong Hareton, young Linton is portrayed as a weak person, who cries all the time and does not want to move from his chair. According to Heathcliff, the difference is that "[...] one is gold put to the use of paving-stones, and the other is tin polished to ape a service of silver." (Brontë 239) In other words, these can mean that even though one seems worthy of all but is, in fact, nothing but "paving-stones" to be stepped on, and the other seems worthy of nothing but, in fact, polished tin, which leads one to the conclusion of appearances can be deceiving. Therefore, the narrative's purpose can be interpreted as to how the different spheres can change their roles with the other one and how they are actually nothing but artificial superiorities and inferiorities based on appearance. At this point, it can also be stated that being completely civilisation's member or completely wild to the point of hostilities cannot bring anything productive. As the narration flows, it becomes obvious to the suggestion that the only way to live in harmony is to create a balance between those dichotomies.

After Edgar Linton's death, the narrative starts to refer to young Catherine as Mrs Linton Heathcliff, since Heathcliff has forced her to marry his son, young Linton. Heathcliff "[...] force[s] the marriage with Linton; or the trap of society or convention [...]." (Homans 11) The act of forcing Catherine to marry Linton can be

interpreted as Heathcliff's attempt to run society's norms under the roof of the Heights. The death of young Catherine's father can also be considered as the death of young Catherine, since her father's death is also the end of her childhood; thus, she becomes Mrs Linton Heathcliff. However, young Linton's weakness leads him to his downfall, he cannot manage to survive within this wild atmosphere of Wuthering Heights. Heathcliff does not allow any doctor to come in and check his son, for, by doing so, he embodies the notions of only the strongest with the adaptability of change will survive. Therefore, the act of trying to survive can be interpreted as an example of how the strong can manage to survive, and to adopt the ways which nature has offered. On the other hand, it can be seen as another example of how the weak are doomed to disappear within the ecosphere. Despite the fact that young Linton is the son of both Isabella, who is from the civilised sphere, and Heathcliff, who is from the wild, his life depends on the way he acts according to the circumstances. Because he cannot be in harmony with the conditions he has been given by the environment itself, he dies in the end. The marriage between young Catherine and Linton seems to offer a promise of unity between the Grange and the Heights, however, it only happens because Heathcliff wants it to be so, because it happens with human intervention with the intent of control, the promise of harmonious relationship between the natural and civilised sphere once again fails.

The novel is organised so that it implies that in order to build a healthy relationship between nature and culture, one should not interfere in the working of the ecological system. The failed marriage between young Linton and Mrs Linton Heathcliff is an example of that. However, after young Linton's death, something has started to change between young Catherine and Hareton naturally. One day when young Catherine sits with Zillah, the new housekeeper of the Heights, and Hareton, and looks around, she discovers books on the dresser and tries to reach them, but they are too high up. Afterwards, "[h]er cousin, after watching her endeavours a while, at last summoned courage to help her, she held her frock, and he filled it with the first that came to hand." (Brontë 322) The change in the behaviours of Hareton indicates that he is willing to get on well with young Catherine, even though Catherine seems to stand back. Moreover, Hareton wants Catherine to read to him, which also shows that he tries to compromise with Catherine, therefore, with the civilised sphere. Evidently, Hareton "[...] is desirous of increasing his amount of knowledge, [...]"

[h]e'll be a clever scholar in a few years." (Brontë 327) What is more, he has "[...] been content with daily labour and rough animal enjoyments, till Catherine crossed his path." (Brontë 329) His endeavours indicate that Hareton is willing to teach himself how to be a part of Catherine's world, therefore a civilised world's member. Despite the fact that Catherine approaches Hareton's efforts with the hostility of a person as wild as wild can be, the relationship between young Hareton and Catherine still promises that unity between these two opposite worlds is possible.

In the novel, while it is suggested that nature is neither corrupt nor pure, the narrative also praises civilisation, especially in terms of the benefits of literacy. Hareton Earnshaw is, therefore, the personification of the amalgamation of nature and civilisation. He is associated with nature as much as with civilisation. The commingling of these two dichotomies makes him, arguably, the most evident symbol of the integration of nature and culture. As Cathy tries to renovate her relationship with her cousin Hareton who is raised as a wild savage by Heathcliff, Cathy's attempts can be seen as the civilised world's attempts to renovate the relationship with nature, and "[...] Cathy shows that a new way of life is possible." (Shapiro 293) Hareton's hostile behaviours at the beginning towards young Catherine can be seen as nature's indifferent attitude. Since Heathcliff tries to take Catherine under his roof, her future seems to depend on her relationship with the natural world with which she is surrounded. Catherine understands that her civilised manners do not help her within the Heights, as her act of attempting to create a balanced relationship can be seen through her communication with Hareton. This new kind of relationship is exemplified by a new species of a flower. When Lockwood comes back to the Heights to visit the landlord, he notices "[...] another, by the aid of [his] nostrils; a fragrance of stocks and wallflowers wafted on the air from amongst the homely fruit-trees." (Brontë 334) The new species of a flower foreshadows that a new kind of relationship has been growing within the Heights. With a sense of curiosity, Lockwood starts to listen before he enters, and he witnesses "[...] a young man, respectably dressed and seated at a table, having a book before him. His handsome features glowed with pleasure, and his eyes kept impatiently wandering from the page to a small white hand over his shoulder [...]" (Brontë 335) After their lesson, "[...] they were about to issue out and have a walk on the moors." (Brontë 335) The teacher's role here is given to Catherine, which is

understood by Lockwood's statements when he says that he bit his lip "[...] at having thrown away the chance [he] might have had of doing something besides staring at its smiting beauty." (Brontë 335) In this case, since Linton is dead, the pupil becomes Hareton, as it is already a given that he was into the books of Catherine. Even though "Earnshaw was not to be civilized with a wish, and [Catherine] was no philosopher, and no paragon of patience; but both their minds tending to the same point-one loving and desiring to esteem, and the other loving and desiring to be esteemed [...]" (Brontë 344), the act of trying to read and trying to teach indicates that both spheres are interacting with each other and are complimentary. The relationship between Catherine and Hareton implies mutual development, "[t]he promise is that civilization, this time based on proper actions, not on the old mouthings of the Lintons and Earnshaws [...]" (Shapiro 295)

Just as the books help young Catherine and Hareton to blossom with the help of each other, the fact that they plant new flowers in the gardens of the Heights indicates that they cherish the environment they live in. Catherine "[...] persuaded [Hareton] to clear a large space of ground from currant and gooseberry bushes, and they were busy planning together an importation of plants from the Grange." (Brontë 345) The act of "[...] the younger Catherine's successful cultivation of Hareton is her desire to have a flower garden at the Heights, and correspondingly, Hareton's willingness to uproot Joseph's treasured currant bushes." (Williams 114) Their cooperation spreads interconnectedness to the dichotomies created by their parents. The new species of flowers will come from the civilised sphere, and they will be planted under the Heights' soil, which, with a close look, shows that the seeds of the civilised sphere will blossom in the natural environment, if the oppositions will work with each other and for each other. One can also interpret these flowers as "[...] the blossoming friendship between Catherine and Hareton [...]" (Williams 126) The black-currant trees that they clear which "[...] were the apple of Joseph's eye [...]" (Brontë 345), shows that the Heights' garden is no longer available for old-fashioned and hostile understandings. Because Joseph is the one who tries to separate these two young cousins when young Catherine and Hareton try to communicate with each other, the act of removing his old plants can be interpreted as the removal of antagonistic behaviours between the cultural and natural spheres.

Before Heathcliff has died, he narrates to Nelly Dean: “[...] there is a strange change approaching; [he is] in its shadow at present.” (Brontë 352) His remarks are not obvious to draw a conclusion, since he states that he “[...] shall now know that till it comes [...] [he is] only half conscious of it now.” (Brontë 353) After Catherine’s death, Heathcliff reveals his disconnection from the “human” side. The mentioned changes will be resulted in the creation of a more harmonious relationship between the cultural and natural spheres. It is stated that Heathcliff has remained outside of the house for a long time, without talking and reacting to people. It is evident that Heathcliff refuses to be with an environment surrounded by civilisation. Thus, his actions tie him with the natural dimension of the world, without maintaining his dominant attitudes towards both the natural and cultural spheres. While Heathcliff’s forthcoming death haunts the narrative, “[...] the tendency to render the landscape symbolic is epitomized in his vision of Cathy's spirit in the landscape. He does considerably more than take the landscape as a representation of Cathy, because the landscape is literally replaced by [...]” (Homans 14) Catherine’s presence. The natural environment Heathcliff dwells in, starts to mirror Catherine’s visage: “I cannot look down to this floor, but her features are shaped in the flags! In every cloud, in every tree-filling the air at night, and caught by glimpses in every object, by day I am surrounded with her image!” (Brontë 352) Even though the change is not clear, one can still interpret these lines as something about to change. The change continues to happen from a temporary mundane world to a more elemental way of living. Following days, the change is seen through Heathcliff’s following behaviours. Some nights he has disappeared without a reason, some days he even stopped eating and drinking, and he cannot sleep as well, as if his isolation symbolises that he is preparing himself to be separated from society. Besides, he seems to be much happier and calmer than his former self. These strange yet positive changings in his attitude show that the tension within Heathcliff, as well as in the novel, start to spiral into the direction which leads to the constructive way of living within the ecosphere. With these changings, Heathcliff leaves young Catherine and Hareton alone, even though he does not want them to unite, while at the same time, he also does not want to do something to detach them.

The change is finally there, and it helps to bring harmony. One wet evening, Nelly Dean finds out “[...] the master’s window swinging open, and the rain driving

straight in.” (Brontë 364) It can be interpreted that “[...] the window of Heathcliff’s room swinging open and letting the rain in signals his death or the flying out of his soul [...]” (Homans 11), which presumably symbolises being wild and free again. The fact that his window is wide open shows how Heathcliff wishes to be with nature again. He tries to be a part of the cultural environment; however, he finds solace in nature. He wants to be unified with nature because his integration with culture failed and he tries to find peace in where he actually belongs. Abandoning nature does not bring anything good, it only leads him to his death. However, this death symbolically is a reincarnation, since he is going to be under the soil, in the earth. The open window indicates Heathcliff’s openness to the natural sphere. With the pouring rain in Heathcliff’s room, the narrative creates an atmosphere of purification, not to mention that letting the rain in indicates Heathcliff’s reconnection, as well as unification, with nature, if one can regard the rain as if it symbolises Catherine; also the scene resembles when Catherine wants to get in the room while Lockwood stays in it, therefore, it can be said that for Heathcliff this is also a reconnection and unification with Catherine. Nelly Dean finds him lying on his back with a smile on his face. The smiling feature shows his gratefulness in the face of death. He seems to be purified of his “sins”, which are committed against his own nature. He seems to smile, “[...] but his face and throat were washed with rain [...].” (Brontë 365) However, one cannot be sure that the wetness of Heathcliff is caused by the rain. The same description may equally be understood as he gets wet because he has cried as a kind of catharsis, which only bring him suffering and pain throughout his life. And now, he is happy to be able to get back with Catherine and to meet with the earth itself. The death of Heathcliff shows a kind of late loyalty for nature and Catherine and is also a recognition of his true nature. The fact that he gives up revenge before he dies, this change in Heathcliff indicates that human nature is in recovery in the novel. As a result, this change injects a new kind of vitality and a new way of living into the unbalanced environment of the novel.

For Heathcliff’s grave, “Hareton, with a streaming face, dug green sods, and laid them over the brown mould himself: at present it is as smooth and verdant as its companion mounds [...]” (Brontë 366) Even though Heathcliff lives his last years as distant as from his natural sphere, with the help of Hareton his grave meets green sods. The act of greening his grave indicates that Heathcliff’s death and his returning

to the soil act as a mediator between the civilised and natural spheres. Heathcliff's death redeems his "sinful" body and brings him the peace he yearns for. Returning to Catherine and being together with her, as they did when they were children among the moors, brings them the peace they need. "[...] [T]here are those who speak to having met him, near the church, and on the moor [...] [and] looking out of his chamber window on every rainy night since his death [...]" (Brontë 366), considering the fact that he has died on a rainy night, his returning to his room on those nights shows that he comes with the rain, just like he left with the rain. His association with weather is further supported with nature, when a little boy claims that he sees "[...] Heathcliff and a woman yonder, under t' nab [...]" (Brontë 366) The little boy's assertion confirms that Catherine and Heathcliff remain identified with the natural environment. They have two kinds of strong feelings for each other, "[...] suffering and desire, which magically persists in uniting the two lovers after death, as if their great and tragic love had imprinted itself on nature [...]" (Williams 126) It is also understood that Catherine and Heathcliff have found the peace they have lost when they abandon their natural selves and natural environment, but now they are with each other and they wander the moors together.

The balance between the natural and cultural spheres is going to be established when Catherine and Hareton "[...] are married, and that will be on New Year's Day." (Brontë 367) Catherine and Hareton, "[...] will await their marriage and begin their restoration of the social environment." (Farrell 200) New Year's Day represents new beginnings and hopes for humanity, and opens a new chapter for young Catherine and Hareton. The announcement of Catherine and Hareton's marriage "[...] opens space for mutually constitutive relationships between culture and nature. In this system, nature is no longer perceived to be the Other." (Oppermann 116) These two characters' relationship can be interpreted as "[t]he ecocentric [...] thought fosters a cooperative learning process shifting attention from the position of authority to the idea of relationality." (Oppermann 116) There are no more power relations between the civilised and natural spheres.

Meanwhile, Catherine's headstone, which is the middle one, becomes "[...] grey, and half buried in the heath [...]" (Brontë 368) Since she stays in between Hareton and Linton, her state of being buried in the "heath" not only shows that she is half

covered and reunited with the moors, but half of her presence belongs to “Heath”cliff, who represents wild nature. The other half of Catherine is facing Edgar Linton. Catherine’s in betweenness “[...] is on a reassertion of natural harmony [...]” (Williams 127) On the other hand, “[...] Edgar Linton’s only harmonized by the turf and moss creeping up its foot [...]” (Brontë 368), his state of harmony comes from his tendency to be with Catherine during his last years. However, “[...] Heathcliff’s still bare.” (Brontë 368) Owing to the fact that he was the one who wildly tried to shatter the peace within the natural and cultural spheres, his grave remains bare, even though his soul meets with Catherine’s and returns to the moors. Nature, with its bare soil and green sods, “[...] the eternal and impersonal, has begun to restore lost harmony [...]” (Williams 124)



CONCLUSION

Mankind's relationship with his environment is not only complementary, but inseparable. In order to be a part of the environment which one lives in, one must live in harmony with the ecosphere. Turning away from the natural world, as much as betraying it, only results in the suffering of both civilisation and nature. In the light of ecocriticism, this study reveals how Emily Brontë's narrative shows the interconnectedness of mankind, mankind's identity and its own nature with its environment. Through an ecocritical study of *Wuthering Heights*, the present thesis aims to take the binary oppositions between two worlds of the novel into consideration to explore how the contradictory views of the mentioned worlds led to an eco-conscious reading of the novel.

Emily Brontë's works have been studied from different perspectives. Even though *Wuthering Heights* was put on paper before ecocriticism, analysing the novel under the ecocritical light seems promising, not only because of the still ongoing presence of dichotomies between nature and culture, but also because of its emphasis on the interactive relationship between nature and mankind. With the hope of arousing people's ecological awareness, this thesis employs an ecocritical approach to make a close reading of *Wuthering Heights*, which takes humankind's relationship with nature as its primary focus, to explore the abstract ecological consciousness in the novel. Ecocriticism is not merely about the representation of nature in a work of art, but it also puts emphasis on the dangers to come.

This work, therefore, approaches "natural" and "civilized", not as opposites, but as complementary units of a whole. The process to develop an understanding of a harmonious relationship is provided by an analysis of its binary spheres: culture and nature. So, this thesis covers new insight in presenting how themes of nature and culture overlap at some point to construct the eco-conscious literary reading. In that sense, this study is designed to defend the restoration of the broken connection between mankind and his environment. The representative of the cultural sphere, Thrushcross Grange, and the representative of nature, *Wuthering Heights*, draw attention to the ultimate interconnectedness of culture and nature despite the apparent discrepancies. The story of two seemingly opposite spheres, *Wuthering Heights* and Thrushcross Grange not only unfolds the interior relationship between two

households but also their relationship with outdoors. By the very end of the novel, natural life restores humanity. Considering the concepts of the interconnectedness of nature and culture, one is reminded that the harmonic relationship between the layers of the ecosphere is inevitable. So, this thesis analyses the ecological references, reveals the critique of culture, the yearning for harmonious relationship between civilisation and nature, and the theme of advocating ecological balance.

While the broken balance between mankind and nature is reflected through the characterisations of the first generation of both spheres with their breaking off of relations from the natural environment and their adaptation in the civilised and also selfish sphere; the second generation creates an interdependent and respectful relationship between nature and mankind. The ecocritical approach enables one to come up with an ending which presents civilisation and nature intertwined and on the same level, removing the predominant relationship between civilisation and nature, regardless of how most of the characters of the novel are portrayed in such a way as to see the environment as a place to be dominated.

The seemingly obvious opponents of the components of ecosphere are actually interrelated, and the existence of one species closely depends on the existence of the other species. Ultimately, the survival of one species triggers and helps the existence of the other one, as a matter of fact, the entire ecosphere forms an interrelated relationship. Leaving the anthropocentric point of view aside, one can state that the ecological continuity of life on the earth is possible only through treating all living organisms equally, not submissively. In the end, bringing nature and culture to life's same level with the characterisation of young Catherine and Hareton's relationship, this thesis suggests that the ending of the novel portrays humans and nonhumans as interconnected. The best way to obtain the coexistence between civilisation and nature is, possibly, largely through reconsidering nature as an inalienable part of our existence, instead of assuming ourselves to be superior to it.

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