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The confluence of gender and its influence: Towards a new vision of characterisation in Emily Brontë's *Wuthering Heights*

Informe final de Seminario para optar al grado de Licenciada en Lengua y Literatura Inglesas

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Santiago-Chile

2015

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Introduction

The difference between female and male role has been one of the central themes in literature; women's agency in front of men's supremacy begins to emerge during the Romantic period, when a new spirit arises, creating spaces in which men don not take the complete control anymore; spaces such as the control over plot's development and their powerful presence in the domestic domain. These features are possible to see in *Wuthering Heights,* where women are appreciated as agents and, at the same time, as submissive characters. Nonetheless, some critics such as Rousseau in the eighteenth century established that "woman [was] the natural complement to man and so should act accordingly" (358). This statement can be resolutely affirmed within the society's behaviour during the beginning of the nineteenth century, where the principal authority was men in almost every aspect of life such as marriage; territories and; political and social affairs. However, it is also possible to mention, that there are different angles to appreciate the dominance of gender during this epoch and, in a certain manner, contradict Rousseau's proclamation.

It is interesting to view these female and male roles as different spheres in isolation; nevertheless, it is also relevant to mention that a confluence of these roles appeared inside the personality of each character in the novel. Along with female emancipation, the figure of men was also highlighted under the scale of society, showing themselves as opposite and strong forces against women. During the eighteenth and nineteenth century, women were seeing –exclusively– under their domestic domain, in which they were dedicated to rear their children, take care of their husbands and follow the orders of men inside the house. On the other hand, men were dedicated to social and economic business and they showed the rationality among their territories. Emily Brontë was one of the writers who defied this solid parameter in her novel *Wuthering Heights*, establishing a completely different panorama. This perspective demonstrates the solid figure of men and the fragile figure of women without their established presentations in separated characters.

Taking these ideas into account, the object of study of the present thesis is going to be the feminine and the masculine role, and how they are in constant struggle inside one character. It is important to appreciate these roles with the intention of deconstructing the

modern conception of feminine and masculine portrayals and, at the same time, of seeing the novel as a genre which allows the appreciation for these roles in a different manner, considering how women take certain advantage inside the masculine field. These roles in *Wuthering Heights* also incarnate the rebellion of the Romantic period against the established parameters within modernity.

Wuthering Heights was published in 1847 by Emily Brontë and it dealt with themes such as revenge, domestic violence, passionate love and correspondence, among others. These aspects will portray the complex and tragic plot inside the novel, and they will take paramount importance in order to create the crisis, in which the characters are going to be surrounded. This is the reason why it is relevant to establish the context where the characters are immersed, since the idea of the crisis helps to appreciate in a more explicit manner the different roles that are present in each character; especially the confluence of feminine and masculine side among them.

Firstly, revenge in association with a strong sentiment of violence is the aspect in which the confluence of gender is seen in a more overt way. Heathcliff, the principal character in the novel, is obsessed with the idea of destroying Hindley, since he destroyed his infancy at the beginning of their lives. This is the feeling that governs the entire novel and it increases the internal fight between the feminine and the masculine side, which later will be related to the rational and the irrational edge.

Secondly, domestic violence is closely associated with the aspect of revenge. In this novel, violence –at the hands of the major characters– creates an atmosphere which is in constant crisis, revealing a reflection of the internal fight of every personage and the Romantic sensibility embedded in the individual care of the self. It is precisely this violence the one that will allow the reader to see the trespass of the limits of gender.

Thirdly, passionate love is also present along the narration with the purpose of combining the excess and the Romantic atmosphere of the nineteenth century, highlighting the confluence of gender. It can clearly be seen in Catherine and Heathcliff's love at the beginning; lately in the manner in which this affects Nelly's behaviour and actions; and finally, the repetition of young Catherine and Harleton's love.

Finally, the correspondence between the landscape and the emotional state of the characters fully represent the Romantic sensibility in the story. It is very important to take

into account this aspect since Octavio Paz describes the importance of analogy and irony within Romantic literature. Brontë creates a setting which concords with the inner struggle of each character and, along the same lines, with the outer fight between each other. The reflection of the roles' confluence will be seen in its full expression along the moments of complement and crisis since the most inner-soul of the characters will be appreciated.

All of those aspects will help –at the end– to put female agency at the same level with man's supremacy in a more intimate level, viewing the confluence of roles as a representation of equality with the intention of appreciating the Romantic period as the counterpart of modernity in terms of categorisation. It is important to see the confluence of gender along the period, since it reflects the *deconstruction* of the modern conception with the rebellious aspect of Romanticism that provoked the overflowing of the limits of the established. Brontë wanted to portray the modern reality in terms of gender dominance, but at the same time, she tried to express how that reality was suffering a change, concerning not only the social aspects but also the confluence between two forces of the epoch, equally important and transcendental.

This thesis enquires about the characterisation of females and males along the novel, especially in their struggle of roles in isolation. The focus of the following articles: "The Female Narrator in the British Novel" (2002); "Female Consciousness in *Wuthering Heights*"; and the "The Unreliable Narrator in *Wuthering Heights"* (1973) is merely, the authority of women over men in the novel and their figures in close relation to the narration and the exchange of letters. Their influence inside the plot, in relation of the major protagonists, creates a prototypical woman that defies the cannons of the epoch. *Desire and Domestic Fiction: A Political History of the Novel* (1887) and "Wuthering Heights" (1992) also highlight the role of men and female remaining their traditions and, on the contrary to the previous texts, they emphasise the submission of women within the nineteenth century.

The figure of men has been also controversial along the previous analysis of this novel. Within "*Wuthering Heights* and the Unforgivable Sin" and "The Role of Religion in *Wuthering Heights*" (2007) men acquire paramount importance in terms of their relationship with religion as the central focus of their behaviour. This relation has not been connected with irrationality; however, it provides a point of start to the present investigation in terms of making a connection between those aspects. Another text that

deals with men's presence is "*Wuthering Heights*: A psychoanalytical and Masculine Study" (2009) in which masculinity is seen throughout different perspective in terms of portrayals.

Insofar, these two spheres have been closely scrutinised as separated figures which carry two different portrayals and from separate views, without connecting their elements in only one character. However, with this idea in mind, the purpose of this analysis is to appreciate the confluence of these roles along the protagonists of the novel.

As it has been mentioned, this thesis established an analysis of *Wuthering Heights* considering how the categorisation of each character is portrayed, taking into account female and male's role. This confluence will help to appreciate the encounter of Romanticism as its deconstructive entity against Modernity. Gender's confluence helps, in a certain extent, to see the rebellious aspect of this movement, since it represents a view that was not seen before by the critics of the epoch such as Rousseau. He –as a modernist– tried to categorise opposites under a modern vision of the world, separating feminine and masculine roles under specific characteristics. Additionally, this confluence is closely related to the concept of equality in terms of the character's dominance along the novel. Another element which is important to highlight within this idea is individualism, since Emily Brontë succeeded in the mission of creating characters that were immersed in a patriarchal society, but demonstrating a different view covert by the interchangeable aspect of gender's role.

This thesis proposes an analysis of *Wuthering Heights* considering that gender's role –masculine and feminine– cannot be separated into two fixed categories, since the characters in the novel possess different features and views that can be associated with both spheres. Furthermore, gender's confluence will be prompted in moments of crisis in which each character will express, in a more explicit way, their inner souls. This analysis of gender's confluence will elucidate the very nature of the Romantic subject. It will highlight the individuality and the care for the inner-self along the characters and also, the overflowing of limits which defied the modern view of the epoch.

Women and men are described within *Wuthering Heights* as characters that have surpassed the common stereotype of the epoch, although they present very confortable with their descriptions in isolation. The auhor played with their characteristics forming

androgynous characters that will share features from their gender, as well as from the opposite one. However, female and male roles are going to be taken with their usual characteristics such as: within the former, aspects of weakness and delicacy and within the latter, aspects of braveness and savagery; but it is important to highlight that the turn of this tesis will be in terms of the element of rationality.

As Deborah Gorham stated in her work *The Victorian Girl and the Feminine Ideal* (1982), women were seen as delicate and feminine figures above all. This impression is supported by Sarah Stickney Ellis in his work *The Daughters of England* (1842), which also concerns on the ideal and proper behaviour of women in terms of their space within the domestic domain. Women –under this perspective– do not follow rationality and must concord with their husbands in every aspect.

In terms of man's behaviour, the work "Wuthering Heights: a Psychoanalytical and Masculine Study" by Megan Boyd gives several clues on how a man should behave along the Romantic period and also, it provides two very marked categorisations; the gentleman and the Byronic hero. These ideas are also highlighted in "The Byronic hero and heroic tradition" (1962) written by Peter L. Thorslev Jr, in which individuality and self-reliance are the principal adjectives to describe men. As the word categorisation appeared along the paragraph mentioned above, it is important to mention once more, that the main purpose of this investigation is to revise the present categorisation and to finally relate the concept of rationality in the other way around.

Concerning the objective of this thesis, one of the primary finds of this analysis is to identify the feminine and masculine roles within the Romantic period and the Victorian era during the nineteenth century. This identification will be made with the intention of re-examining how these roles function within the novel, and in what ways they change the vision upon the foremost characters.

Owning this, the masculine and the feminine roles will permit the identification of the confluence between those individualities along the novel, especially in the protagonist of the story in the first and second generation. Moreover, these convergences are going to be analysed in special moments of crisis with the purpose of illustrating the emphasis of the inner struggle of each character, which will take paramount importance for the building of the Romantic subject.

Finally, the last objective of this work is to appreciate how this confluence defines the Romantic subject as a concrete entity which is redefined as an individual subjectivity inside the novel. Furthermore, this idea of the confluence will give the glimpses of the non –categorisation of the individual, which will appear as a union of different characteristics.

Theoretical Framework

The next bibliographical discussion presents an explanation of certain concepts that are of paramount importance in order to understand the basis of this thesis. Firstly, the context in which this analysis is inserted, that is to say, the Romantic period and the importance of the Romantic subject along this work. Secondly, the description of the feminine role along the nineteenth century –in the Romantic period and in the Victorian age– and, at the same time, the description of the male role are significant for the proper comprehension of the confluence between those genders inside one character. Moreover, it is important to take into account how these roles are appreciated within *Wuthering Heights* and in what ways they converge along the story. As a third point, the conception of irony is highly important to bear in mind since the confluence of these two roles is produced by the mere presence of irony within the story as it was aforementioned in the introduction.

Romanticism, one of the most important movements along the eighteenth and nineteenth century, concentrated on individualism and how the romantic subject encourages everything that is common and concrete, that is to say, things that possessed "color local" (Bousoño, 27). This fundamental feature, in addition to the appreciation of the convergence of different realities as Bousoño mentions in his work *Épocas literarias y Evolución* (1981) make sense in the following words: "En los artistas, prosperarán también […] la diversidad, el contraste entre individuos diferentes, los caracteres en diametral enfrentamiento" (32). These ideas create a suitable scenario for this thesis proposal since diversity is precisely what can be seen with the masculine and the feminine roles. In terms of these roles, characters along *Wuthering Heights* are constantly seeing each other in fixed categorisation, and the idea of this work is to revise the present categorisations with the intention of appreciating the conventional stereotypes and deconstruct them.

Furthermore, Harold Bloom insisted on the same idea along *The Visionary Company* (1971) where he established the notion of wild and picturesque aspect of this period (xvi). He mentioned a very important hint in terms of how Romantic "nature, the hard, phenomenal otherness […] opposes itself to all we have made and marred, takes part of its complex origin from this vast social dislocation" (xv). Taking this into account,

elements of Romanticism are going to be the basis of the present investigation, since this period portrays the very image of dissociation and non-categorisation.

In terms of feminine aspects, during the Romantic period women were appreciated under a patriarchal society, especially inserted in the domestic field. The conception of the female role was labelled with the images of emotional weakness such as the fragile management of situations. However, this stereotype was broken in certain aspect of literature in which women defied the establish order with their behaviours and attitudes. John Whitley in his text "Wuthering Heights" appreciates the feminine figure which is finally trying to emancipate from "social and familiar oppression" (xiv) and where the world was seeing, especially in this novel, as a "more 'feminised' world, associated with education, proper husbandry, companionship and mutual respect" (xiv). This reference can be related to the figure of women as a transcendental figure during the epoch in contrast to their portrayal in the next period; the Victorian age.

Deborah Gorham is another author who described the role of women during the Victorian age. She emphasises the dedicated women being anything but *feminine*, a concept that is used in various parts of the book *The Victorian Girl and the Feminine Ideal*. Women of those times were seen as objects who complemented men; and on the contrary –in the Romantic period appeared certain hints of emancipation in the novels– in this epoch the "ideal Victorian woman can be summoned up in one word: she was *feminine"* (5). According to her study of this area, this quality might be associated with the reinforcement of women's subordination. They must behave appropriately and also, in those times "the onset of puberty was seen as the period when individuals should adopt the behaviour and physical appropriated to their sex" (85). Furthermore, she established the main characteristic of women during this age as "a softened, more emotional, but also more constricted version of the masculine" (105). This appreciation highlights the difference between this period and the image that women represent in the Romantic period.

Another important author who mentioned the female role is Sarah Stickney Ellis in her work *The Daughters of England*, in which she clarified the appropriate behaviour during the Victorian era. In terms of women's duties, it was extremely important to highlight that they must "be content to be inferior to men –inferior in mental power…" (8), in which it can be seen as a mere reflection of the male authority over women. This author also

comments from the very beginning the social position that girls must have and her role as a mother. A mother's duty is precisely to "offer her own love to save her tender brood" (58).

Rousseau enquires in several ways on women's behaviour and he explicitly states that "she should acquire sufficient instruction from her parents to be an intelligent partner for her husband but not enough to be his equal" (386). This notion resembles how limited was the option of reasoning and formal education for women. The education named by the authors mentioned above only referred to a restricted form of annihilating them of rationality. This thesis will appreciate exactly the opposite point of view, since it prompts the idea of delicacy and education as a conducting path to rationality.

These definitions emphasise the fragile and inferior role of women in comparison to men, and this analysis will take into account this gender portrayal in order to demonstrate their confluence inside one character. This definition will be associated with the concept of rationality with the intention of giving a different perspective of the women's role in this epoch.

As a second important concept, it is necessary to explain how the male role was conceived during the nineteenth century; specifically, to understand which of the definitions of male type will be used in the development of the thesis. There is a general description of men, separating them into villains and noblemen. In order to identify their roles, two main conceptions are going to be taken; the *Byronic hero* from Romanticism and the figure of the *gentlemen* from the Victorian age.

According to Romantic standards, a very important figure that appeared within the male portrayal was the Byronic hero, who was the central character, and the one who made reference to the villain in a story. In the article "The Byronic hero and heroic tradition" written by Peter L. Thorslev Jr in 1962, this type of men possess two main features which were carried by her personality, "their sensibility and their Satanism" (185). Moreover, this work highlighted the individualism and the "aggressive humanism […] and self-reliance" (189): qualities which compound the primer definition of the role of men and the one which is in a total contradiction with their counterpart: women.

Deborah Lutz also mentioned the importance of men's portrayal within Romanticism. In her book "The Dangerous Lover" (2006), she presents the Byronic hero as "the hero of the erotic historical also carries the burden of restless wandering, of depthless passions that

remained unslaked until the heroine appears" (46). Under this perspective, it is possible to see a certain hint of inner passion along the man's role of the epoch and the influence of women upon his behaviour. This work also highlights strong subjectivities inside this hero and his alienation from society (55).

The Romantic literature in the mid-1830s had been reached its maximum splendour and a new spirit emerges with ideas related to morals and social identity. This is the reason why it was important to see the other prototypical figure of men present in the nineteenth century; where the Victorian era begins its influence upon the previous Romantic period. Megan Boyd on the article "Wuthering Heights: A Psychoanalytical and Masculine Study" presents a definition of masculinity along this period. Masculinity was strongly present within the writing of Emily Brontë with the intention of showing different types of male roles, especially from the psychoanalytical point of view. Particularly in the Victorian era, one prototype of men appeared; the gentleman, who was classified as exactly the opposite of the Byronic hero from the previous period. In contrast with his behaviours, the gentlemen were seen as "an educated, professional man who also dresses the part [...] an actual personality and way of living life grounded in moral integrity" (22). The concept of morality appeared several times with the intention of showing the importance of this aspect during those times. The article also emphasises the honest character of the gentleman, who is always concerned about business, social affairs and a critical sense of life –not like a fade, but as a demonstration of his true self.

It is also important to mention that the appreciation of this equality within those times, let the reader to elucidate the overflowing of limits against the modern parameters in its fullest expression, and to show one of the central characteristics of Romanticism; rebelliousness. Taking into account these two definitions, it is relevant to mention that the portrayal use in the present analysis is the more related to the concept of irrationality; as the counterpart of women's description. It is important to remember that generally the role of rationality has been always related to men's definition (Rousseau, 358). Also, this idea is prompted because of the comparison that he made between men and women, saying that women were intellectually inferior in comparison to men, that is to say, men possess more capability to reasoning. Under the view of this thesis, as it was mentioned above, savagery and passion would not lead to rationality, but in an unstable way of living. Considering

these ideas, Brontë uses her novel in order to find different parameters of the Romantic subject, overtaking the limits established by Rousseau and his worldview. The characters that the author creates, try to redefine gender's role with the intention of appreciating modernity in a more complex and dissimilar manner, showing an outsider reality that did not match with the cannons presented in the nineteenth century.

In order to summarise the characteristics of these two roles, it is relevant to mention the perception of Josephine A. Ruggiero and Louise C. Weston in which male's and female's description are separated, and they fit perfectly with the purpose of the critical turn of this thesis. In their work "Sex-Role Characterization of Women in 'Modern Gothic' Novels" (1977) the authors expresses that boys are essentially "portrayed as […] clever, perceiving, and aggressive" (280) which match perfectly with the idea of how masculinity is seen in *Wuthering Heights* in both, women and men. In the same article, the girl was also described in a prototypical manner; she was present as "decorative, passive, emotional, fearful, incompetent and dependent of boys" (280). This description can also be taken into account in order to portray the common image of women which belonged to the weakest figure within society, but, at the same time, can be related of how male characters react in the novel. Nevertheless, Ruggiero and Weston focused on the definition of each role by separated identities, and for the purpose of this thesis, it is important to see the confluence of these roles within only one character in the novel.

Irony is another important element of this thesis because it is precisely in the presence of this element where the confluence of roles appeared inside *Wuthering Heights*. One of the principal descriptions of this concept is from Octavio Paz in the book "The Children of the Mire" (1974). He was emphatic to mention that Romantic sensibility appeared as a criticism against modernity, in which two main elements are appreciated; analogy and irony. They both, as complements, are important to defying in order understanding how they influence each other. First of all, *the analogy* under his perspective is a synchrony, which represents the correspondence between every element present in the poetic material. He mentions that analogy is "conceives of the world as rhythm: everything corresponds because everything fits together and rhythms" (63). He also mentions the influence of the poet inside of this element, which is the responsible to create the correspondence inside their creation. Within *Wuthering Heights* this perception of

correspondence appeared not only in terms of nature and inner-soul, but also at the level of inter-subjectivities.

In contrast, *irony* is seen as a crisis or a rupture of the analogy. It has perceived precisely as the opposite of the union and as the "wound through which analogy bleeds to death […] the fatal accident" (74). This disruption compels the complete opposite point to correspondence, showing the turning point to the rhythm that the poetic material must have. Although, both of these concepts were focused in terms of poetry, in this thesis it will be extrapolated into the development of the story where irony is present in order to reveal the endless fight against female and male role. These moments of crisis are going to be taken into account in terms of the development of a rupture between the correspondences, but not necessarily under a chink of the concept of analogy.

Methodologically speaking, the changing in the view of the gender roles creates a reversal in the hierarchy of the already established approaches on this matter. This is why it is important to adopt a deconstructive point of view, since the analysis search to redesign the standard definitions –not eliminating them– taking into account the concept of rationality prompted before.

This literary perspective puts emphasis on the structure of language as Derrida describes in his book named *De la Gramatología* (1971). This work highlights the exposing deeper meaning inside the text and the use of language as a promoter of different connotations that are not necessarily immersed in a defined categorisation. He mentions that the idea is not the destruction of the established notions, but the *deconstruction* of these notions. Furthermore, he mentions as the central idea of this perspective, to forming new meanings within these culturally established categorisations. It prompts the deconstruction of absolute and general truths that are built among society along these words: "La 'racionalidad' […] que dirige la escritura así ampliada y radicalizada, ya no surge de un logos e inaugura la destrucción, no la demolición sino la des-sedimentación, la des-construcción de todas las significaciones que tienen su fuente en este logos" (9). The way in which he uses the word *logos* provides a fundamental notion for this thesis, since it is precisely the purpose of this work to leave aside categories that were imposed culturally by society. The main idea is to re-define concepts that were prompted by culture with the idea of destabilising fixed classifications. Taking this perspective into account, the gender hierarchy imposed by

society can be analysed from a different point of view as this work proposes. Moreover, the finding of revealing contradiction along the text will help in order to portray the Romantic subject since the confluence of feminine and masculine spheres will encourage a different view of the subjectivities along the novel.

Additionally, the ideas of Paul de Man are going to be the starting points in order to deconstruct the previous categorisations and to emphasise the importance of ambiguities in Romanticism. In his work *La retórica del Romanticismo* (1984), he writes about the movement as a "forma de un retorno a una mayor concreción, una proliferación de objetos naturales que devuelven al lenguaje la sustancialidad material que se perdido parcialmente" (81). In that sense, he highlights the importance of language in the description of natural elements. He also provides the idea of the ambiguity present in the works of Romanticisms, when he mentions "la ambigüedad fundamental que caracteriza a la poética del Romanticismo […] tensión entre ambas polaridades [que] nunca deja de ser problemática" (81). This definition helps to understand in a better way the confluence of feminine and masculine roles since they are conceived around dichotomies.

Along this perspective, according to Selden in his work "Practising Theory and Reading Literature" (1989), deconstruction proceeds "by perceiving the hierarchy, not perversely but by discerning a chink in the discourse which allows this reversal" (89). In that sense, the present thesis searches the elements of discourse –including the character's speeches and specially the narrator's choices of words– with the intention of destabilising the concepts of male and female and provides new possibilities of categorisation without establishing marked and authoritarian ideas.

Heathcliff, Catherine and Nelly: the genesis of role′s redefinition

As Whitley states, *Wuthering Heights* has been analysed as a novel that portrays different perspectives in terms of gender dominance. This idea is highlighted in his work "Wuthering Heights" since he presents the empowerment of women with the narration of Nelly Dean and the actions of Catherine Earnshaw; in addition to the description of male supremacy with the strong figure of men represented by Heathcliff (xiv). Although, the categorisation made by the author can be supported by the novel, there are also different angles to appreciate the superiority between genders. The present analysis considers the feminine and the masculine immersed within two different roles that are able to converge, forming a single entity in moments of crisis. Taking this into account, the most important idea is to highlight the confluence of gender roles within one character and that is the reason why this thesis will contemplate the characters' personality and inner soul; and not a comparison between them.

As it was stated in the theoretical framework, masculinity is strongly associated with the idea of the irrational and, at the same time, resembles to the notions of passion, excess and savagery of Romanticism. These characteristics are related to the most important character in the novel; Heathcliff. His behaviour and personality denote aspects of hero and villain at the same time, and it could be suitable to connect him with masculinity at first glance. However, he also shares the characteristics of his counterpart, the rational behaviour described in the feminine sphere. This rationalism prompts women's actions as clever, calm and measured; aspects which are highly important in the Victorian age. Establishing these arguments, these both sides; the masculine and the feminine co-exist in Heathcliff's body and soul and are demonstrated in the following passage where he reacts against Catherine's appearances as a ghost.

At the beginning of the novel, Heathcliff shows himself as a man of contradictions. Lockwood describes him as "a dark-skinned gypsy in aspect, in dress and manners a gentleman" (Brontë, 13), which is the first glimpse for the reader to understand the two personalities that co-exist inside of him. He is, supposedly, a beggar who has no proper education; however, his existence offered him the opportunity to take the life he always

wanted. These simple facts take paramount importance since his origins and prospect do not concord, helping to his dual characterisation. Thus, these details are going to be the ones which will determine the constant dichotomy of Heathcliff's personality.

Although he presents several crises during the novel, this breakdown is very significant to exemplify the sentimental obscureness of his soul, but at the same time, the pure reasons of this mental illness. In this scene, gender's confluence appears in the image of Heathcliff, since his anxiety derives in a moment of sentimental crisis which broke Lockwood's tranquillity. At his stay at 'Wuthering Heights', he finds a room which contains the name of Catherine Earnshaw written several times on the walls. This writing is the mere representation of Heathcliff's insanity and mental disorder. Along with this scene, Heathcliff gets disturbed and irrational, showing all his masculine side. He starts to cry saying "Come in! Come in!'[…] 'Cathy, do come. Oh, do –*once* more! Oh! My heart's darling! hear me *this* time, Catherine, at last!" (39). Heathcliff's desperation of losing the opportunity to have any type of communication with Catherine disturbs the very image of the prototypical man during the Romantic period. The display of emotions in crisis is just the mere representation of his violent changes and his constant savage behaviour. The words 'one more!' along with '*this* time' create the impression that this was not a random moment, but a permanent event and, at the same time, a permanent reaction.

Moreover, masculinity associated with irrationality is also present in the words of the narrator. He mentions the "uncontrollable passion of [his] tears" (39), that prove his constant emotional state closely related to insanity. This sphere of the masculine creates the perfect example of the Romantic subject of the epoch, which concentrates merely in melancholy and depression (Bousoño, 39). Taking that into account, the narrator continues saying that "there was such anguish in the gush of grief that accompanied this raving" (Brontë, 39), where the delirious personality is portrayed with the idea of representing the uncontrollable and spontaneous display of emotions. As this behaviour is closely associated with masculinity, it is related to femininity as well, since his 'tears' represent the weakness of his inner soul in relation to his counterpart; Catherine.

It is important to highlight at this point that individuality is the concept chosen in order to explain why this co-existence of roles is so important under the Romantic period. Each character contains two similar, but different entities which appear in a constant

struggle during moments of crisis, however, these characters share their individuality since all of them show this confluence in a very different manner and it is impossible to categorise them in only one aspect.

Heathcliff rationality comes into light when he thinks about Catherine. The line between desperation to like her and, at the same time, the calmness about the knowledge of her feelings about him, is very diffuse. It is difficult to separate gender roles at this point but, at least, in this moment femininity highlights Heathcliff's desires for being a rational and behaved person. He talks to Nelly about being a better man for Catherine saying: "I wish I had light hair and a fair skin, and was dressed and behave as well, and had a chance of being as rich as he will be!" (75). He compares himself with Edgar Linton and his choice of words denotes the importance of physical appearance on those times and how Heathcliff wants to be part of the social cannons. In addition to this, as Mircea Eliade mentions in her work named "the sacred and the profane" (1959); "the religious man deeply desires *to be,* to participate in *reality,* to be saturated by power" (13), Heathcliff may be understood under these parameters, since he wants *to be* part of Catherine's new reality. The gap between the things he wants to possess because of her and his true-self creates a whole of contradictions with the figure portrayed in the novel.

He suffers for being a poor person and an adopted gypsy as it was stated above. Hindley highlighted this fact every time he could, however Heathcliff only suffers because of his impression on Catherine. He says he "cried last night […] and [he] had more reasons to cry than she" (Brontë, 74), referring to his crisis as a human being who does not belong to the educated and sophisticated world. Nelly responses that he "had the reason of going to bed with a proud heart and an empty stomach" (74), emphasising the idea of the unreasoning part of his personality. These facts are important since they provide another example of how the confluence of gender is seen in the very same moments.

Furthermore, the struggle between these two sides is seen throughout the narration of Nelly in the passage in which Heathcliff's reacts about Catherine's death. He is carried away by his exorbitant passion and disarray, which are associated with male characteristics according to the irrational part that the present work is investigating. This irrationality is appreciated in his cursing towards the world, demonstrating no type of rationalisation. In the novel, he yells Nelly; "Put your handkerchief away - don't snivel before me. Damn you

all! she wants none of *your* tears!" (203). Taking his tone and the words used, there is an unclear distinction between his love for Catherine and the pain of having lost her, which highlights the notion of the excess related to the Romantic aspects. The notion of loss her creates weakness around this strong personage; he depends on a woman in order to exist as a complete entity. In that sense, Heathcliff needs to possess the characteristics of these two roles –women's vulnerability and men's passion– in order to portray him as a complex and heterogeneous character.

On the contrary, Nelly is able to see through his inner-soul in which another angle of appreciation appeared. She goes out of the house in order to communicate to Heathcliff the dreadful news. She observes him and "perceived that he had got intelligence of the catastrophe; and a foolish notion struck [her] that his heart was quelled and he prayed". The mentioned intelligence and the allusion to the religious ceremony to pray can be focused on the feminine aspect of his personality. As it was aforementioned, this feminine aspect is related to rationality; therefore it resembles the concept of wisdom, which it is used in this passage as the aspect that comes into mind considering his reaction. These concepts of moral attachment to religious ideals can be connected to the Victorian age, which was beginning to emerge with strongly opposite ideas to Romanticism. This new epoch had as fundamental features the self-confident and rationalism.

It is noticeable how the concept of irony is present in this moment, when Nelly uses the word "catastrophe" exemplifying the break between the natural rhythms of the novel. Heathcliff always goes around these two spheres; between the savagery and the control cleverness where he is seen as a mad and wrathful human being.

This moment of crisis follows with the description of his sufferings recalling Catherine's death. Nelly portrays his image, narrating the tension of "his mouth [while] he held a silent combat with his inward agony, defying, meanwhile, my sympathy with an unflinching, ferocious stare" (204). The allusion to the 'silent combat with his inward agony' can be associated with the confluence between the very marked characteristics of female and male role. In the present rupture of the correspondence between the subjectivities –He and Catherine– the savage and intimidating look resembles the figure of men and the inner struggle for reaching the state of peace that would be accomplished leading by his feminine side. The words 'ferocious stare' also reminds to the masculine side

which at this moment is predominant inside his constant inner fight. This wild-looking is associated with the irrational aspect of his behaviour in which he cannot discern the right and appropriate conduct. Furthermore, the strong characterisation of Heathcliff on those moments resembles the notion of weakness and fragility. He presents as masculine and ferocious, but also as a breakable human beings as well. In that sense, her masculinity is closely attached to women since he depends *entirely* on Catherine's love and dispositions.

At this very same moment, Heathcliff shows features of each role, demonstrating the intention of Emily Brontë in the creation of ambiguous and complex characters that will finally represent the rebellious aspects of Romanticism. These personages cannot be classified into only one category, and this is the reason why the established definitions cannot fulfil –to a complete extent– the characterization of each person in the novel.

This inner fight is demonstrated in his physical appearance as well, as when Nelly says "he trembled, in spite of himself, to his very finger-ends" (204). At this moment, his emotions are breaking the facade that he created for so many years. The brutal side related to masculinity is taking part of his appearance showing himself as an unstable and irrational human being. It is very difficult not to associate this state with the idea of weakness by part of the feminine sphere, the tremors that his body is expressing can be related to both sides of the spectrum and this is why the dividing line between them, sometimes, is not crystal clear.

Nelly then tells him her thoughts about the future of Catherine's soul, saying "Yes, she's dead! [...] Gone to heaven, I hope" (203). Her allusion to heaven only exemplifies the manner in which her peaceful characteristics are yoked with Heathcliff's morbid words with the intention to incorporate the feminine force into the discourse. The religious aspect of this part and in the following scenes is closely related to the conception described by Mircea Eliade in his work in which the sacred resembles to deeper meanings in reality (13). To look for support towards existence after death is a rational aspect closely associated with the search for morality of the Victorian times. Although, it would be easier to pigeonhole this type of performance as a Victorian aspect, it also concentrates the attention to the masculine side with Heathcliff's answer.

"May she wake in torment!' (204) is one of the famous sentences that Heathcliff cries in the climax of his pain. The words torment is accompanied by 'vehemence' actions

and the 'ungovernable passion' in order to demonstrate the aggressive an irrational part of his personality. Following this statement, he stars a speech full of contradictions that help to identify the two forces related to the feminine and masculine. He mentions "I pray one prayer - I repeat it till my tongue stiffens - Catherine Earnshaw, may you not rest as long as I am living" (205), denoting a confluence between the religious practice and the cursing action. Dogmas and faith are related to the sacred and, at the same time, the phrase 'may you not rest' changes completely this meaning and prompts the profane and brutal side of his personality. Although this part was analysed with the strict meaning of the words, the real sense behind this passage is to show to the reader the genuine and deepest nature of Heathcliff; this androgynous character which is shown as vulnerable and tender. He does not tell this speech to Nelly only because he is the villain in the story, the main reason is because he is unquestionably terrified of losing Catherine for all the eternity.

The last part of this passage culminates with one of the most melancholic sentences said by Heathcliff;

> "The murdered *do* haunt their murderers, I believe. I know that ghosts *have* wandered on earth. Be with me always - take any form - drive me mad! only *do* not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I *cannot* live without my life! I *cannot* live without my soul!" (205)

The imbrication between the two roles is almost complete, since he changes from mental states in every second. The masculine and irrational characteristics are appreciated by his allusions to ghosts and hunters in contradiction with the feminine and rational aspect in the image of God. In Victorian times, God was the rational and the sacred force that attempted to reveal something else from nature. In that sense, the allusion of *life* and *soul* in the description of Catherine's figure conveys that the feminine figure would give to him the rational thinking to continue with his existence. Heathcliff's pain is so appalling, that he prefers to be haunted by the supernatural entity of Catherine, rather than losing her for the rest of his life. This removing speech shows a strongly vulnerable Heathcliff; the one who would lose his *life* and *soul* without his counterpart. His masculine side is carried out by his inner beast with passion and desperation. As it was possible to see, a character as Heathcliff is appreciated under the confluence of gender in order to exemplify the broken cannons of modernity under the shelter of Romanticism.

Nelly's narration after having this conversation with Heathcliff reflects perfectly the masculine side of his personality when she mentions that he "lifting up his eyes, howled, not like a man, but like a savage *beast* [emphasis] being goaded to death with knives and spears" (205). Etymological speaking, the word "beast" came from *beste* which means a savage animal. Rationality is exclusively related to the human being, which is the reason why this concept used to describe him is related to the masculine side. Heathcliff's personality is mixed with the religious ideas too, where he mentions God several times in a speech full of blasphemy. In that sense the mixture between Romanticism and Victorian aspects and, at the same time, the feminine and the masculine sphere is complete. Heathcliff is portrayed under the image of confluence, since he as a character presents these both roles in key passages such as Catherine's death or his entire childhood. The idea of incorporating the imbrication of the feminine and the masculine role inside of him is to put forward a complex and versatile personage, in which Emily Brontë tried to represent the adaptable subject immersed in Romanticism.

After a long time without her, and in his last months of life, Heathcliff still remembers her as his other half. He expresses his existence without Catherine as if the "entire world [was] a dreadful collection of memoranda that she did exist, and that [he has] lost her!" (389). After these words, Heathcliff inner-self comes into light, showing himself as an emotional and weak character with the mere memory of her lover. His weakness reminds to the reader the feminine part, but also a strange combination between rationality and irrationality. The word 'collection' exemplifies this permanent emotional crisis. He still remembers her in every aspect of his life, which is an irrational behaviour for a man in those times. They must be concerned with business and money as Megan Boyd stated. Insisting with this idea, rational emotions appear when –in the same passage– he mentions that Hareton was the "ghost of my immortal love; of my wild endeavours to hold my right; my degradation, my pride, my happiness, and my anguish" (389). His last speech with Nelly shows how the feminine side comes into light with his overflow of emotions recollected precisely between tension and tranquillity. The phrase 'wild endeavours to hold my right' is a significant demonstration of how Catherine resembles his rational side, and at the same time, how her lost has taken his feminine side away.

In addition to this, it is possible to assure that whereas these both sides are always seen as separated, in this moment it is possible to suggest that they both co-exist in the same individual reality. Therefore, along these lines Romantic aspects and Victorian elements mixed each other between the points of confluence of gender roles, leaving aside the idea of the marked categorisation among them.

In the very same speech, he talks to Nelly about the resemblance of Hareton and Cathy upon his life. His sensations do not appear as a mere representation of his madness. Emily Brontë wanted to portray a more heterogeneous subject; a man who can cry despite the image of a villain with the incorporation of vulnerable aspects in his discourse. He says to Nelly:

> "Nelly, there is a strange change approaching; I'm in its shadow at present. I take so little interest in my daily life that I hardly remember to eat and drink. Those two who have left the room are the only objects which retain a distinct material appearance to me; and that appearance causes me pain, amounting to agony. About *her* I won't speak; and I don't desire to think; but I earnestly wish she were invisible: her presence invokes only maddening sensations. *He* moves me differently: and yet if I could do it without seeming insane, I'd never see him again! You'll perhaps think me rather inclined to become so,' he added, making an effort to smile, 'if I try to describe the thousand forms of past associations and ideas he awakens or embodies. But you'll not talk of what I tell you; and my mind is so eternally secluded in itself, it is tempting at last to turn it out to another" (389).

After this emotional moment, it is impossible for the reader not to feel a certain sympathy and affections for Heathcliff, despite all his demoniacal acts against almost every character in the novel. He recognises his sensitivity, although he was portrayed in the worst manner in the previous passages. This strange *virtuous evil* personage is the representation –as it has been said before– of the proper individuality that the novel as a genre allows to show.

Other aspects which are relevant to retake along this analysis are the notions of the sacred and the profane named in the text by Mircea Eliade. These elements are of paramount importance since they create a bond between rationality and irrationality and religion. He emphasises the nature of religion along with the profane as the "manifestation

of something of a wholly different order, a reality that does not belong to our world" (11). In that sense, Heathcliff is constantly presenting this *different* reality; which is generally led by his masculine characteristics. One example of this display of a profane event was his inquiry on Catherine's grave. He tells Nelly the following lines: 'I'll tell you what I did yesterday! I got the sexton, who was digging Linton's grave, to remove the earth off her coffin lid, and I opened it. I thought, once, I would have stayed there: when I saw her face again - it is hers yet!" (346). This hair-rising and insane narration of the events is the evidence of Heathcliff's dichotomy since his savage and dement side related to irrationality is entirely mixed with his vulnerability associated with Catherine's control over him. To open a grave and disturb the deaths was a reproachable behaviour considered as a profane act. Nelly will be the one who puts morality in this passage saying "you were very wicked […] were you not ashamed to disturb the dead?" (346), demonstrating the mixture of the Romantic subject, who is in permanent rivalry against the notions of modernity, represented by this sacred reality.

Another character which is important to analyse is Catherine Earnshaw. It is precisely she the one who portrays the essence of the Romantic subject since she possesses the "color local" mentioned in the theoretical framework. She is described as the typical girl in the countryside, however the words chosen for her description denotes a far more suitable definition, which does not match with the common stereotype. She is a "savage, dirty and neglected little child" (46), providing one example of his masculine side at the very beginning. The patterns which described women in the nineteenth century highlighted the idea of femininity above all, and Catherine shows exactly the opposite. Nelly described her behaviour, demonstrating the images of boys as when she "could ride any horse in the stable, and […] choose a whip" (46).

The concentration on Heathcliff's sufferings leads to the very feelings of Catherine. She passes through an emotional crisis in which she must choose between Heathcliff and Edgar Linton. She described her love for both mentioning that her "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" (106). Her discourse resembles the implications of her decisions

over the novel and in the following paragraphs; the contradictions within her soul are going to be fully explained.

Taking those lines into account, a very important notion appears; her soul's dichotomy in terms of gender defines itself because her two lovers. The masculine side is carried out by Heathcliff, who conveys the irrationality to its maximum level, showing Romantic features such as excess and a powerful view of ferocity. He is compared to a solid rock, which is usually conceived as an unemotional object and as a part of a hostile scenario. Although this object is stony and cold, it remains solid and immovable as Catherine's love for him. Irrationality is the word that resumes their relationship and this is the reason why Catherine's masculine side appears in this passage; her passionate speech is another proof of the Romantic atmosphere on this part.

On the other hand, Edgar is compare to the woods, and how that image changes by the pass of time. It reminds of the natural course of life and also, about the rational path to follow. Catherine's femininity is prompted by Edgar's presence since he is the mere representation of the rational behaviour along the novel. At the moment of her description about Edgar's love, she is thinking in rational terms, deciding what would be better for her life measured by solid parameters of social class. She concentrates on how her marriage would mark her future. "If Heathcliff and [she] married, [they] should be beggars? Whereas, if [she] marry Linton, [she] can aid Heathcliff to rise, and place him out of [her] brother's power" (105). This rational way of thinking is in close relation to the patterns of the epoch, in which women needed to reach a high scale of society by means of marriage and not love.

Nevertheless, along the following passages, the confluence of gender is also seen markedly in the behaviour of Catherine, especially within the crisis of her marriage with Edgar. The agency that she carries was not common during the nineteenth century and this is the reason why it is so important to analyse for the definition of the Romantic subject. During Romanticism, aspects related to rebellion where of paramount importance since they defined the most relevant feature during the epoch; in contrast with the Enlightenment.

Her agency is another proof about her dichotomy in terms of personality. Catherine, despite the orders of her husband, is immersed in a constant contradiction of her feeling,

especially the ones carried by the presence of Heathcliff. On this part, the descriptions of her masculine and feminine side are going to be prompted not only by her personality, but also, by her permanent indecision in terms of what she wanted to be.

At one particular scene, she decides to let Heathcliff enter their house. This is one of the most explicit moments where Edgar is displaced in his male figure within their marriage. It is clear in the following quotation: "[…] for mercy's sake, let us hear no more […] your cold blood cannot be worked into fever, your veins are full of ice-water, but mine boiling, and the sight of such chillness make them dance" (145). Her excited argumentation shows the Romantic subject in his full expression. The words of the author are very well chosen; blood is the physical representation of people's inner-self and the combination of this concept with natural elements such as warm and cold represent the difference that she wanted to expose between them.

Moreover, her excited argumentation shows her the authoritarian tone in front of her husband, who in contrast to her wife, express no passion or powerful actions. She is making clear that her opinion is more worthy, showing the masculine side in its full expression. Although is not part of the analysis to evaluate Edgar's behaviour, he as her counterpart, shows the incarnation of the feminine side, creating a more powerful representation of the interchangeable quality of roles.

It is interesting to keep the concentration on Heathcliff's dichotomy in relation to Catherine's, since it reflects the deconstruction of gender's categorisation. In two pages of chapter seven, she is described under the Victorian parameters. After Catherine's staying at 'Thrushcross Grange', Nelly views her change saying:

> "By that time ankle was thoroughly cured, and her manners much improved. The mistress visited her often in the interval, and commenced her plan to reform by trying to raise her self-respect with fine clothes and flattery, which she took readily; so that, instead of a wild, hatless little savage jumping into the house" (69).

Along these lines, it is possible to establish the differences that −at this point− separate the figures of Catherine and Heathcliff. The narration explicitly shows the firm transformation from the masculine prototype of the epoch to the feminine portrayal that the Victorian society wanted to impose. The words 'wild' and 'savage' exemplify the masculine side

prompt by irrationality, and also bounded to the Romantic aspect of savagery. To be savage means not to be guided by any type of consciousness, whereas the manners and the self-respect are the mere representation of the feminine described of the ideal woman and the rational path that they must follow.

Under this perspective, it is relevant to mention that these different roles are not presented in separate occasions, but they co-exist in the figure of Catherine the entire novel. The author portrays these characteristics related to different roles, since she finds unprecedented expressions that let the characters to be articulated in an unusual description, strongly related to masculinity. The rebel character of Catherine is the mere reflection of the rebellious aspect of Romanticism against modernity.

This gender confluence is seen especially in the moments when Catherine is describing her love for Heathcliff. Along one stout passage, she says;

> "My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning. If all else perished and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger" (105)

This description of her inner soul presents a very rich interrelation which may be the cause of her constant dichotomy. She is a lady in distress who does not want to be rescued. She knows that her world is nothing without Heathcliff, but she still decided to marry Edgar as it was mentioned above. The solid characterisation of Heathcliff is seen here when she mentions that the 'universe would turn to a mighty stranger' if he would die, demonstrating the powerful connection that bound their entities. This inter-subjectivity presents the idea of the influence that their relationship has on the sharing roles. As it could be seen in the characterization of Heathcliff and Catherine, they both showed a mixture between the main characteristics of the masculine and the feminine role, influencing each other by their actions and behaviours.

The third character that helps in the appreciation of gender's confluence is Nelly Dean and her protagonist as the most important storyteller within the novel. The narration –described as unreliable in the first place– encourages the idea of Nelly as the origin of this whole deconstruction of roles within the novel. Another speculation that is prompted beneath this idea is that Nelly, being the narrator, is the one who causes the review of

gender's notions but under the influence of Emily Brontë. She, as an author, encourages an independent woman who is able to express a reality in her own words prompting an agency that women did not possess in the reality of the nineteenth century. She appropriates this space that was, generally, a men's place and Mr Lockwood –at the beginning of the novel– is the one in charge to highlight it. He says "I'll continue [the story] in her own words, only a little condensed. She is, on the whole, a very fair narration, and I don't think I could improve her style" (189). Taking this idea into account, the image of Nelly resembles Brontë, when she takes the narration under her parameters in order to show the rebellious aspect of Romanticism that allowed her to impose new and different conceptions.

Furthermore, Mr Lockwood insisted on the idea of her agency several chapters after, when he praises her strong and fierce remembrance of the past. He says: "I am sure you have thought a great deal more than the generality of servants think. You have been compelled to cultivate your reflective faculties for want of occasions for frittering your life away in silly trifles" (81), demonstrating how capable she was combating this dreadful environment. It is important to mention how she deconstructs no only the prototypical image of women, but also, she breaks with the typical features of the domestic domain. She belongs to this space, however, she appropriates it and she makes it hers. 'I am sure you have though a great deal more than generality of servants think' are the words of the second narrator, who stresses her wisdom.

Additionally, Phillip Drew in his work called "Charlotte Brontë as a critic of *Wuthering Heights*" (1964) puts his attention on the character of Nelly under the perception of Emily Brontë. He mentions the following words: "Nelly is far from an adequate character that Emily Bronte wishes us to set her uncultivated, undemanding, homespun, conventional morality in unfavorable contrast to the passion of Heathcliff and the elder Catherine" (367). Under this perspective, she does not accomplish the prototypical category of women, neither the one of men. The way in which she displays her emotions throughout the *conventional morality* provides the suitable description of the moral constraints of the epoch, incorporating modern notions to the novel.

As it was said in the previous paragraphs, Nelly lives, both crises, at 'Wuthering Heights' and 'Thrushcross Grange'. She merges between the masculine and the feminine portrayal without being classified in one or another. She presents moments of full emotions

as when Catherine died, showing a display of feelings recollected in tension. However, she never reached the ungovernable spirit of masculinity. She is highly rational and often shows herself as a manipulative person. Nonetheless, she is never fully educated in order to fulfil the feminine sphere in her inner-soul.

Her role as a mother takes paramount importance, since her discourse and actions will allow the reader to know the childhood of every character and, at the same time, their very nature. This idea is suggested when she takes the role of a strong and determined women rescuing Cathy from Heathcliff and with the recognition of Hareton after several years without seeing him. In the first part, she concerns about Cathy's arrest at 'Wuthering Heights' and she presents as empowered women with wisdom and, at the same time, courage; two characteristics that are related to femininity and masculinity respectively. She mentions:

> "I scolded the stupid fellows well for listening to that tale, which I would not Wuthering Heights carry to my master; resolving to take a whole bevy up to the Heights, at day-light, and storm it literally, unless the prisoner were quietly surrendered to us. Her father *shall* see her, I vowed, and vowed again, if that devil be killed on his own doorstones in trying to prevent it!" (340)

She is portrayed as a rational human being, without having formal, or at least, institutional education, showing the imbrication between her masculine and feminine role. She takes the control of the situation which can be considered both; a masculine and a feminine feature. She is brave and disobedient, but measured and calm as well.

This maternal aspect is also prompted by Hareton, when she takes care about him as a baby. She recognises playing outside 'Wuthering Heights' after several months and later she narrates "Further reflection suggested this must be Hareton, *my* Hareton, not altered greatly since I left him, ten months since. 'God bless thee, darling!' I cried, forgetting instantaneously my foolish fears. 'Hareton, it's Nelly! Nelly, thy nurse.'" (136). This allusion to '*my* Hareton' gives the reader the glimpses of her disposition as the only familiar bond that these characters have over their family's destruction. It will be a recurrent theme in the further section to see how this familiar bonding will create influences upon characters' behaviours.

Furthermore, although she takes this mother's role seriously, she never can be categorised in the sphere of femininity since she also presents masculine features such as her agency in moments of crisis, the one that will provoke equality among the genres. This agency is also demonstrated in her narration since the ideas are stressed within the storytelling. She gives her opinion while she is talking to Mr Lockwood, giving the impression she is being too immersed inside her own perception. She says: "The household went to bed; and I, too, anxious to lie down, opened my lattice and put my head out to hearken, though it rained: determined to admit them in spite of the prohibition, should they return (62). These details help the reader to understand why it is so important her influence on the characters. She is acting irrationally against her own master, demonstrating that she does not fit in one category and this can be seen in the following generations that do not possess any authoritarian and exemplifying role.

Moreover, she had no problems to express her inner-self –an element that was a fundamental characteristic of the Romantic period that was related to express the most passionate and spontaneous feelings. However, in contrast to Heathcliff and Catherine, she does express her instincts, but she is not appreciated under the image of a visceral person. The moment in which she confronts Hindley –because of his attitudes towards Hareton– she displays her strong personality that cannot be categorised in the role of femininity nor masculinity. She mentions her influence on the development in the plot:

> "I went to hide little Hareton, and to take the shot out of the master's fowling-piece, which he was fond of playing with in his insane excitement, to the hazard of the lives of any who provoked, or even attracted his notice too much; and I had hit upon the plan of removing it, that he might do less mischief if he did go the length of firing the gun" (91).

This passage shows her incidence within her house, getting out from her domestic domain as a servant and fulfilling her role as the protector of 'her' children. She also confronts Hindley since his dispositions concerning his violence and irresponsibility. The following words show how she is governed by masculine aspects and irrationality, but without presenting herself as primitive: "Injured! […] if he is not killed, he'll be an idiot! Oh! I wonder his mother does not rise from her grave to see how you use him. You're worse than a heathen - treating your own flesh and blood in that manner!" (97). This merging between

the different roles create an intriguing personage, who shows a reality that was not appreciated before.

Her advices can also be taken as an interference inside the novel, which may contribute to the confusion of the roles. She advices Heathcliff saying: "Proud people breed sad sorrows for themselves. But, if you be ashamed of your touchiness, you must ask pardon, mind, when she comes in. You must go up and offer to kiss her, and say - you know best what to say; only do it heartily, and not as if you thought her converted into a stranger by her grand dress. (74). In this passage she is concerned about the attitudes that the children of the house are having against each other. Nevertheless, after several passages she is carried by her passions and in the same manner, by her dogmas and faith, saying: "For shame, Heathcliff!' said I. 'It is for God to punish wicked people; we should learn to forgive." (79). She presents herself has a religious person, but her actions do not concord with this description,

Finally, she presents herself as manipulative, hiding information from the principal characters in order to provide better options for them. She narrates her thinking while Catherine is talking about her difficult decision between Heathcliff and Edgar.

> "Ere this speech ended I became sensible of Heathcliff's presence. Having noticed a slight movement, I turned my head, and saw him rise 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. My companion, sitting on the ground, was prevented by the back of the settle from remarking his presence or departure; but I started, and bade her hush" (104).

These passages could have changed the entire development of the novel. If Nelly had spoken, Catherine would have had the possibility to explain him the situation and maybe the relation would not change. These little implications make her a great influence upon the characters' behaviour and upon the creation of critical moments.

It is important to mention that all these descriptions are built up over Nelly's mind, so it is impossible to know if the facts actually happened. The events and the characterisation are her invention, and that is why it is possible to say that she is the most important character in the novel and the one who portrays is its perfection the confluence of role in every other

character. Emily Brontë wanted to recreate her vision in Nelly's words with the intention of demonstrating versatile and heterogeneous characters.

Hareton and Cathy: the cyclical repetition along role's changing

In the present section of the analysis, the second generation will be analysed with the intention of demonstrating how gender's confluence trespass the limits and behaviours of the principal characters in the first part of the book. Cathy[1] –Catherine and Edgar's daughter– and Hareton –Hindley and Frances' son– are going to portray the interchangeable categorisation of gender in relation to the entire story of *Wuthering Height.*

Firstly, it is relevant to mention that the whole environment in which Cathy and Hareton are immersed is one of total crisis. At this point in the novel, 'Wuthering Heights' and 'Thrushcross Grange' suffered several changes such as Catherine's death, Isabella's escape, Hindley's alcoholism and Heathcliff's madness. In that sense, this idea leads to the suggestion of the inclusion of filial relations. The familiar bonds are important to consider in this analysis, since they might be the cause of the gradient in terms of gender's confluence. Moreover, the idea of emphasising this point is to make a relation to Emily Brontë's writing style.

Considering Drew's words, Brontë concentrates on "powerful effects of her complex system of narration and her peculiarly tightly-woven plot, economizing in characters, dispensing with them ruthlessly as soon as they have served their purpose by bearing a child, and generally concentrating the story to a few personages in a single place" (365). He highlights the idea of characters fulfilling their resolutions in the story, in the case of Heathcliff, Catherine, Nelly, Cathy and Hareton, their purposes –besides their influence and participation in the plot– they represent the Romantic portrayal. With these ideas in mind, it is possible to associate their confluence as one of the edges in which Brontë wanted to show with the intention of breaking the normal cannons culturally established in terms of gender's characterisation.

Reconsidering the familiar bonding as the central topic in the crisis of these characters, it is possible to see how Hareton's childhood had a great influence upon his personality. As Nelly said "Hareton was impressed with a wholesome terror of

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[1] Catherine Linton is going to be named as Cathy with the intention of marking the difference between her mother; Catherine Earnshaw and herself.

encountering either his wild beast's fondness or his madman's rage; for in one he ran a chance of being squeezed and kissed to death, and in the other of being flung into the fire, or dashed against the wall; and the poor thing remained perfectly quiet wherever I chose to put him" (136). Under this perspective the limitations that this character had in terms of familiar structure could be the main cause for not having a clear sense of general roles such as gender's role.

Cathy's description in the very beginning of the story shows her emotional state in terms of her social restrictions within 'Wuthering Heights'. She lived imprisoned with Heathcliff after her father's death, provoking her true-self overshadow. "She looked at [Lockwood] leaning back in her chair, and remained motionless and mute" (Brontë, 18), demonstrating a rebellious aspect and zero social proper behaviour. This description can be related to her masculine side that is prompted under the rules of Heathcliff. As it is going to see in the following passages, her dichotomy of gender is fully represented with her presence along the two houses. However, it is important to stress her description before her meeting with Heathcliff. Nelly emphasises this impression, since she describes her in the following manner;

> "her spirit was high, though not rough, and qualified by a heart sensitive and lively to excess in its affections. That capacity for intense attachments reminded me of her mother: still she did not resemble her: for she could be soft and mild as a dove, and she had a gentle voice and pensive expression: her anger was never furious; her love never fierce: it was *deep and tender* [emphasis]" (230)

This quotation resembles the comparison between Cathy and her mother, although the masculine part of Catherine is leaving behind. This sweet lady possesses all the attributes of being an example of the Victorian girl since she is described as 'soft' and mild. These characteristics are the hearthstone of femininity and create an image that will be in contrast with her behaviour in the previous and following passages.

As it was already stated above, education and rationalism are firmly connected by the concept of femininity. Hareton in the second part of the story shows exactly the opposite attributes, since he possesses almost no rational thinking. He is led by his visceral instincts, as Lockwood present in the very beginning of the novel, using the words "his

dress and speech were both rude" (20). Moreover, he also defines his physical appearance as "his thick brown curls were rough and uncultivated, his whiskers embrowned like those of a common labourer: still his bearing was free, almost haughty, and he showed none of domestic's assiduity in attending on the lady of the house" (20), He uses the word *uncultivated* not only to refer to his physical features, but to denote both; his lack of proper education and, at the same time, his fruitless existence which is immersed in a critical environment. This is the reason why he cannot succeed as a full protagonist only guided by his masculine side. It will be Cathy the one who brings femininity into his life and would help him to create the androgynous character which gives a complete sense of his part in the story.

This complementation and correspondence between subjectivities is highly important in order to understand the confluence of role's characteristics in each character. As it has been seen, these two fundamental figures of the novel encounter their own personality in the very soul of their counterparts. They both had no stable family –besides Nelly Dean– and they had a deep emptiness in terms of bonds, relations and roles. The same happened with Heathcliff and Catherine when their categorisation is mixed since they both could not be portrayed without the existence of the other.

It will be very simple to start a categorisation of Cathy and Hareton as feminine and masculine –respectively– at the first glance, since they show themselves in that manner in the first passages of the novel. Nonetheless, their identities are much complicated than this unpretentious separation. Cathy will reach all her masculine side when she encounters Heathcliff for the first time –and also Hareton's reality– disobeying Nelly and her father's orders. She did not know the other reality that was irrevocably part of his life and this is the main reason why it is so important to stress the concept of crisis and irony. At this point, gender's confluence appeared in its full expression where the environment is crowded by breakdowns throughout the passing events.

Cathy could not leave her own house without the supervision of Nelly, and did not know the existence of 'Wuthering Heights'. The limits of her house deny her the possibility to know the other reality and it could be the explanation of her own personality. 'Thrushcross Grange' resembles the entire Victorian culture and, at the same time, the femininity as the central features in every woman. Nelly talks about her stressing her

passive personality mentioning: "Till she reached the age of thirteen she had not once been beyond the range of the park by herself. Mr. Linton would take her with him a mile or so outside, on rare occasions; but he trusted her to no one else" (230). Under this view, her feminine side was inserted in his personality *within* her house. The encounter with Heathcliff will be the one which detonates her emancipation from formalities which resembles Victorian times, bringing masculinity and her irrational hate against her new reality at the stake.

Considering Cathy's emancipation from her feminine categorisation –leaving her delicacy behind– it is noticeable that Hareton has also started to separate himself from brutality and savagery. He is described by Nelly when she remembers her dismissal from 'Wuthering Heights' to 'Thrushcross Grange'. She returns to see Hareton, who was in charge of Hindley –his alcoholic father– and Heathcliff –his ruthless uncle– and she encounters him in the front yard describing the situation in the following words:

> "He raised his missile to hurl it; I commenced a soothing speech, but could not stay his hand: the stone struck my bonnet; and then ensued, from the stammering lips of the little fellow, a string of curses, which, whether he comprehended them or not, were delivered with practised emphasis, and distorted his baby features into a shocking expression of malignity." (136)

This is the portrayal of an uneducated human being only guided by the effects of mistreatment and violence. Masculinity in his character is present until his adolescence and his encounter with Cathy. These limits mentioned before are physically imposed inside 'Wuthering Heights' where he is a servant, but also emotionally present since he cannot receive love or any bonding attachment from nobody, not even Nelly who is separated from him on his childhood.

Nelly reaffirmed the idea, saying:

> "In that manner Hareton, who should now be the first gentleman in the neighbourhood, was reduced to a state of complete dependence on his father inveterate enemy: and lives in his own house as a servant, deprived of the advantages of wages: quite unable to right himself, because of his friendlessness, and his ignorance that he has been wronged" (227)

Taking these words into account, Hareton was completely reduced not only by the narrator, but also by the very characters of the novel within the story. It is very important to highlight the notion of limits and how the characters run through those limits in order to show their self-struggle. It is clear how roles are not present in their fixed categories, since characters are built around dichotomies. It can be seen throughout the first generation, but also in the second one since the principal actors of the story have physical and emotional limits that restrict their free will.

After his encounters with Cathy, it is possible to see the highest point of his masculinity and later, the settlement of his androgynous personality meeting his feminine side. The pick of masculinity is present at the beginning of the novel when he behaves with no proper manner of a human being of the epoch. Additionally, these concepts are also highlighted by Heathcliff in his last speech with Nelly. He talks about Hareton and his similarities with Catherine remind her figure on his nephew's personality. Heathcliff sees Hareton as the "personification of my youth" (389) in terms of "his startling likeness to Catherine connected him fearfully with her. That however which you may suppose the most potent to arrest my imagination is actually the least" (389). This comparison between them is made with the intention of showing Heathcliff's agony and sufferings, however, under this perspective; it also denotes the comparison between their gender's characteristics associated with their different roles. They both possessed the masculine side concentrated on 'Wuthering Heights' and they were both limited by the permanent crisis on that house. In addition to that idea, the welcoming of a centred persona of 'Thrushcross Grange' –Cathy and Edgar– could change their views and, in the same manner, could incorporate femininity in order to portray a full constructed character.

The idea of repetition of one generation into another is another proof of how important is the critical atmosphere. The confluence of gender –under this criterion–is more explicitly marked during the second part of the book. Although Catherine, Heathcliff and Nelly, lived in a dysfunctional and broke environment, their entities were mixed from their childhood. On the contrary, the figure of Cathy and Hareton were defined and firmly categorised in their infancy and was their mutual contact the responsible to create the androgyny among them.

Considering the interaction mentioned between them as a promoter of their encounter with gender's confluence, the following examples show the appearance of Cathy's masculinity in contrast with Hareton's femininity among their relation with 'Wuthering Heights'. After Linton's death –Cathy's cousin and husband– she broke entirely her femininity and created a masculine and irrational character, especially, because of Hareton's passiveness under Heathcliff's ruling on 'Wuthering Heights'. After Hareton's question about how she feels about her husband's death, she answers "He is safe and I'm free […] I should feel well– but you have left me so long to struggle against death alone, that I feel and see only death. I feel like death!" (353). Her speech in this passage is absolutely confrontational and, although she is not altered, nor out of her sense, it is completely energetic in remarking Hareton's cowardice.

Another moment in which Cathy shows her strong characterisation and agency in contrast with Hareton's passiveness is after Cathy's marriage. After her father's funeral, she expects to receive mercy by Heathcliff, something that according to Nelly did not happen. She mentions the cruel soul of Heathcliff saying to him: "*you* have *nobody* to love you; and, however miserable you make us, we shall still have revenge of thinking that your cruelty arises from your greater misery. You *are* miserable […] lonely like the devil" (344). Hareton in this passage is seen as submissive and rational, since he knew that confronting Heathcliff would not be beneficial for him or for Cathy. On the contrary, she has no problems with the idea of defying the master of her house, even when she knows that he possesses the entire authority in the place and the enough cruelty to make her life a burning hell. This example shows that roles are interchangeable among them.

Moreover, Hareton's inferiority is present in the words of Heathcliff too. When Cathy and Hareton meet one another, Heathcliff expresses the inferiority of his servant with condescending advices. He says: "behave like a gentlemen, mind! Don't use bad words; and don't stare when the young lady is not looking at you […] when you speak, say the words slowly, and keep your hands out of your pockets" (264). This quotation is the mere representation of Hareton's lack of education and passiveness.

In those passages Cathy shows the same temperamental personality as her mother, contradicting the first words of Nelly. The agency prompted by her use of language and behaviour, stress her passionate inner-self and resembles the Romantic subject, which

demonstrates an internal and exorbitant individual force. She says to Heathcliff: " I'll not retract my word […] I'll marry him within this hour, if I may go to Thrushcross Grange afterwards. Mr. Heathcliff, you're a cruel man, but you are not fiend; and you won't, from *mere* malice, destroy irrevocably all my happiness. (330). Her words fit perfectly with the power of men along the novel, she becomes a warrior within those difficult times.

Along these lines, her presence is definitely not guided by her description categorised in the Victorian feminine idea. She lost her familiar traditions –Linton's traditions– of being delicate and harmonic; and shows bravery and irrationality in her dispute. Moreover, it is possible to perceive how Cathy's masculinity is prompted by Hareton's femininity. She changes completely in her staying at 'Wuthering Heights' and that is why her agency begins to predominate on these passages. Hareton's tried to be a companion in her cruel destiny, however, this passiveness creates on her desperation and a sense of madness.

At this point, the relation between the crisis of the second generation and the view of the Romantic subject reaches its highest point. The struggle present between rationality and common sense; and passion and excess demonstrate the constant fight of Romanticism and modernity in terms of criticism. It also puts emphasis on the individual being, full of "color local", which comes to break the cannons of the novel, incorporating characters that create an individual force as Cathy and Hareton, who cannot be described without the diversity and the union of the 'community'[2]. It is precisely the novel as genre the one which will prompt the relation between their individual self and the creation of these new entities. This literary genre facilitates the opening to new forms with more complex and non-traditional characters, as it has been seen during the description of all the characters.

Under this perspective, a notion that may call the attention is the movement of Romanticism in which writers were women. In the work "Romanticism and Gender" (1993), Danie Long Hoeveler makes a review and states that this book from Anne K. Mellor indicates how women, who lived in the same period and suffered the same events in the nineteenth century, had a different style of writing from men. She suggests that there

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[2] Under this view, by saying community, it is important to stay clear that it refers to the bounding that both form in order to recreate their relation also to recreate their gender's individuality. Furthermore, it can be related to the modern concept of society as well.

are two Romanticisms; the feminine and the masculine one, and she defines the *feminine Romanticism* as a "domesticated sublime and a feminized beautiful as an experience of nurturing love rather than fear; and a subjectivity formed in relation to others and in harmony with one's own body, a model of affiliation rather than an individual achievement" (536). Taking this definition into account along with the entire analysis of gender's confluence, it is possible to say that in the case of *Wuthering Heights* these notions are not applicable. It has been noticeable how the entire story is built on moments of crisis and how the characters are involved in confused and strange categorisations.

Finally, the confluence of gender continues forward at the end of the novel, but in a different manner. These entities which co-exist in one personality are no longer struggling for prominence and the main reason for this to happen is the peaceful atmosphere that the characters settle among the two houses with Heathcliff's death. Masculinity represented by irrationality and passion co-exist in harmony with the right sense ad a peaceful path of femininity. At this point, this change in the story may represent the final transition from Romanticism to Victorian times. Although they would exist in a constant feedback for a long time after the period, the end of the novel could reflect the partial end of the excess and disrupt with in order to begin a new movement in which rational thinking can go hand in hand with passion and inner-instincts. That is to say, the identities co-exist in harmony since they were brought to the most natural state, presenting the convergence of these two sides without the cultural standards imposed by society.

Conclusion

Throughout the entire analysis of *Wuthering Heights*, complemented with secondary sources related to the topic, several notions appeared in terms of gender dominance regarding their categorisations along the principal characters. As it was stated in the thesis statement, the presence of different roles –feminine and masculine– related to specific features, co-exists in one character in order to portray the Romantic subject of the epoch. This confluence can be seen through the novel within the states of crisis, where the masculine and the feminine side struggle for prominence. The major characters prompted the notion of interchangeable roles, since men shared feminine characteristics as well as masculine ones. The same happens along the portrayal of women, providing a new way of vision in terms of characterisation that Emily Brontë wanted to imposed to make a difference with her formal reality.

Thus, the interchangeable characteristic of roles prompts an equality among genders that highlights the rebellious aspect of that time. Additionally, this analysis provided the discovery of how the author wanted to create a whole different atmosphere from the social reality of the nineteenth century that was imposed in the modern times. She wanted to demonstrate how the categorisation of roles was not fixed and mandatory, since all the characters in the novel present characteristics from both.

Heathcliff and Catherine in the first part of the book, create a perfect portrayal of the inner-struggle mixed with the confluence of their subjectivities as lovers. They reflect the individuality prompted in the nineteenth century, stressing this individual characterisation in every aspect of the gender's confluence, since every character has his/her own personality in a different mixture of the features related to masculine and feminine prototypes. The fact that they cannot be categorised in only one role formed the key concept in order to show the deconstruction of the fixed categories that modernity imposed during this period. It is also relevant to highlight the influence of Nelly Dean through these changes in the categorisation. She is the narrator and also a character immersed in the story, putting on the stake the struggles between these roles among the houses and creating atmospheres full of crisis.

Furthermore, in the second part of the analysis, the figures of Cathy and Hareton presented the same struggling in a more explicit way, since they lived in an environment full of catastrophes creating a repetition of the terrible story of their parents. The notions of the physical and emotional limits appeared since it might be one of the principal causes of the role confusion afterwards. These limits constitute a tuning in terms of their personality's description. Cathy gets out from her femininity, equally as Hareton, who puts backward his masculinity.

Considering Emily Brontë's intention, it is possible to say that she follows the established parameters of the epoch, since the character feel comfortable within their portrayal. However, he also creates a critical turn in light of incorporating a mixture of gender role, in order to reveal the rebellious aspect with Romanticism against modernity.

The implications of this object of study upon the reading of the novel are precisely to denote how the characteristics of roles, that are not associated with fixed categories, represent the very notion of the Romantic movement. With the portrayal of this deconstruction, the individual characteristic and the worries about the inner-self comes into light, demonstrating that every character is unique under their own appreciation. They all gather the features of both roles –feminine and masculine– in different manners and also, create the image of rebelliousness among the fixed cannons of modernity in real society. The novel as a genre provides a detailed description of the characters that also helped in the new vision of the characters.

In view of the object of study's projection, it is possible to investigate more deeply how the confluence of gender role demonstrates a fundamental line of deconstruct these static categories, and to examine the society's behaviour in those terms. Additionally, it is important to highlight that this study is just the point of start in order to investigate the androgynous characters within the nineteenth century and under the shelter of Romanticism. The notion of this character appeared in the twentieth century and that is the reason why it is not study completely in the modern time –as was stated in the theoretical framework. Furthermore, a suitable idea in terms of the projection of this object of study, is to investigate the confluence of gender in another literary perspective, specifically new historicism, with the intention of seeing the influence of historical facts and documents around these topics.

Even though the focus of this thesis was the element of rationality and how it was associated with the feminine and masculine roles, this idea could limit –in a certain extent– the discussion and interpretation, since it leaves behind the re-examination of other aspects that may be suitable to investigate in order to know the confluence of gender along the novel. Aspects such as authority and vulnerability were seen through the analysis, but it would be reasonable to scrutinise them in a deeper manner.

Furthermore, Nelly Dean was a remarkable character, who possesses outstanding details and glimpses of this object of study in the entire novel by her narration. By means of a different focalisation, the present work focuses more on the two principal couples in the novel, leaving aside, many examples that would portray a co-existence of roles inside the novel. She is the one who puts into light the familiar bonds in the novel as a fundamental element that has great influence on the characters' view.

Moreover, several notions appeared during the present work that were strictly involved with the idea of roles' deconstruction such as the influence of religion and the constraining representation of physical and emotional limits. The concept of sacred and profane could not be developed in their totality since they would alter the course of the object of study. Additionally, the limits on its all extent were not analysed under the same reasons. Taking into account those ideas, it would be interesting to view the confluence of gender not only in moments that are provoked by the crisis. This investigation would be beneficial for the present work in order to have a comparison between the passages mentioned here and the ones that will illustrate the feminine and masculine role in their real nature. One of the lacks of this work was the incorporation of the rest of the members of the novel, since the analysis of their characteristics would help to prompt different perspectives in terms of the secondary roles among the story.

This study can shed light on conclusions regarding androgynous characters inside the study of gender along literature, since this confluence helps to define aspects of Romanticism in an stronger way. Emily Brontë's intention was to incorporate a new vision in terms of characterisation and it might be interesting to insit on this idea in order to develop the characteristics of the Romantic subject within the nineteenth century.

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