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# Characters and landscape: Towards new expressions of subjectivity in Emily Brontë's *Wuthering Heights*.

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## Introduction

Emily Brontë's only novel *Wuthering Heights*, published in 1847 constitutes defiance against definition and provides realistic and imagery representation of the social and natural landscape of the turn of nineteenth century. This text was chosen under the assumption that it represents a complex and assiduous examination of humanity's nature, serving to provide a construction of the landscape throughout its storyline. It is the landscape and usage of natural aspects what serves in this novel as truthful conduct of human passions and subjectivity, at the extent that formal features of the novel such as plot, characterization, conflicts and dialogues would not be understandable or complete without the disposition of the natural images displayed throughout the novel. In the attempt to account for the strangeness of *Wuthering Heights*, and its special complexity on the symbolism of its literary features and representations, this work aims to disclose one of the main tools Emily Brontë adopts to convey human's interpretation; the usage of landscape and its purposes within the story. Therefore, the management of landscape gives us a display of the contextual inferences developed in the text through the way is resembled and located. The Victorian images are embodied through the author's criticism and placed within the story as an opposition to the natural, powerful and uncorrupted essence of a landscape associated, at the same time, with a Romantic perspective.

In the first place, at the moment of arriving to a certain scope from which this analysis departs, I focused on the idea that landscape, as a literary component of representativeness, embodies a special complexity of symbolism. From this symbolism there is an account of real places such as the moors or Thrushcross Grange, and a second imaginative perception of such landscapes, that are represented by character's subjectivity and their own constructions of landscape through imagination. Such articulations are not realistic, nor meaningful to the process of the story, but to the representation of their own worldview and human nature. Thus, the second interpretation of landscape is the one that models my analysis and is described by the concepts designed by Jean-Marc Besse's *La sombra de las cosas: Sobre paisaje y Geografía*, specifically on "Entre geografía y paisaje: la fenomenología", in which the analysis on landscape arises to establish whether landscape is indeed representation or only critical naturalism. This text uses phenomenology to reflect on the relationship between human nature-Nature and considers landscape as a mediation that allows nature to live as a world to the human

being, opening paths to sensibility and trying at last not to reveal “the hidden sense of places” (Besse 161), but to comprehend how do they emerge and transform into significance. In this respect, the constitution of the natural landscape represents the way in which the characters can develop their true selves, and explore the feelings they cannot express in reality due to their social and cultural constraints.

The basic constitution of my analysis is related to the subjective representation of landscape in *Wuthering Heights*, which allows a sense of disorientation where there is no reference and the moors are all around the characters. Additionally, readers experience the same confusion with no clue of where does the interpretation of the subjectivity of the characters towards landscape begin, which personifies a place of feeling, preceding any institution and any attempt for logic meaning. Furthermore, one of the main centers of this thesis is the focus on imagination and subjectivity as builders of landscape, thus discussions upon phenomenology act as basis for a proper literary analysis.

Moreover, characters not only rely on feelings to construct landscape, but through imagining them they acquire autonomy since is solitude what gives rise to the imaginative being. Nevertheless, while for instance Heathcliff feels rage and frustration and a storm arises to the moors, the storm embodies a form to represent his feelings but is at the same time as real as his feelings are, and constitutes the reality perceived by everyone. In this respect, feelings are undoubtedly to be felt in solitude, but the reflection of them in the landscape is of everyone’s awareness, the characters are meant to live what they imagine. On the other hand, what characters create in their minds as landscapes are always sublimations of the psyche, activated only under the will of expressing. In *Poetics of Space*, Bachelard comments that “imagined images are sublimations of archetypes rather than reproductions of reality” (Bachelard 21). Then, character’s imagination of landscape is subordinated by the archetypes of the social restrictions of the Victorian era because it defines in a way their contexts, but at the same time, they do not only repeat models but reaffirm a different reality at a narrative level, and imagine a new landscape from their aim to defy social and cultural oppressions, though not always able to do so. To such landscape is attributed an otherness that is to be found in a heterotopian conceptualization of existence. Such otherness is realised only within an imagistic scope arranged by the characters.

Thus, the “other places”<sup>1</sup> relate the symbolic outer landscapes that Emily Brontë constructs to complement the illusory parts of the novel, this part of the *Wuthering Heights*’ world is represented by landscape rather than told by words. The representations of landscape are articulated through character’s subjectivity and experiences, such sense allows them to portray a scenario that escapes from a faithful representation of the landscape and constitutes a subjective configuration of *Wuthering Heights*’ world. The landscape will be represented in the course of the thesis as the composition of “other place”, which are illusory, isolated and dependent forms outside the sphere of influence of any threat that characters may face in the novel. Their liberation finds a source to exist and demonstrate their humanity from a non-existent configuration of the landscape around them.

Taking these ideas into account, the object of study of the present thesis is going to be how a character’s subjectivity constructs landscape through processes of imagination. It is my attempt to disclose a literary approach in which the source of analysis is the construction of landscape in *Wuthering Heights* through the subjectivity and the imagination of characters. They reflect their condition into the landscape in a sense of correspondence. In the first place, providing a stage for the uncertain nature of an abstract landscape from where experiences of sense and feeling are revealed. The efforts of my analysis go towards character’s understanding through an absence of spatial determination, demonstrating how characters construct landscape, how they find their true nature in it and escape from the limited obtrusive world of the Victorian portray. Establishing references from where they raise liberated landscapes and portray their inner feelings into a composition of space.

For this purpose, I decided to constrain the diversification of subjectivities encountered in the novel to center only in one main female character, which is Catherine Earnshaw/Linton. However, this restriction does not exclude the interference of the remaining characters in the interpretations carried out as much as they contribute to a proper understanding of the former subject being analyzed. From this perspective, the interpretative process requires a systematic observation to the events in which Catherine is presented through an experiential line-up. It may be attributable to this subject the idea that there is no useful analysis to make from a female

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<sup>1</sup> Foucault establishes two unique sites –utopias and heterotopian – which are linked to other spaces, yet are also in contradiction to those other sites to which they are linked. A heterotopia is a “real place which stands outside of known space and created an imaginary order and reason which serve to stress their inexistence elsewhere” (Foucault 3). See Foucault, “Of Other Spaces” for a detailed discussion on this position.

construction of landscape for the liberation of their souls, since it is imprecise to state to what extent female characters truly attain landscape. Their subjective processes of imagination are usually made from a patriarchal system that seems to raise emancipation, but controlling at the same time. Additionally, under the idea that the very same discourse about sex has only intensified and proliferated from the eighteenth century, gives the idea that the obtrusive system provided an unexpected opportunity to indeed talk about sex and sexes.

However, the purpose of the analysis of this thesis is, altogether with the aims previously stated, to uncover the boundaries of the female character's subjectivity inside their specific circumstances, to reveal and analyse how they establish a correspondence with landscape and how they finally, occupying no place within the social order, have a major role to play in constituting the household and the narrative in every design of landscape.

## 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. First, I will focus on the literary approach used, which is the Reader Based Theory, approach that will be described and commented. Secondly, to determine the concepts and issues related to my critical proposal I will provide with different approaches to the notions of imagination and subjectivity, which are of great significance to the understanding of the following analysis. As a third point, I will undertake a discussion concerning a proper theory of interpretation such as the contrasts between symbol and metaphor that are applicable to this particular analysis and finally, the methods of analysis that are important to bear in mind since it establishes a starting point to the production of a critical text.

Trying to set a theoretical framework for this thesis, the literary approach that will be used is the Reader Based Theory. Stanley Fish in *Is there a text in this class?*, refers to what is really happening in the act of reading, his theories advance into a critical perspective that rejects author's intentionality and attributes meaning only to those that are reading or receiving the text. Fish writes that meaning does not belong to the text but to the reader or reading community; "the reader's activities are at the center of attention, where they are regarded not as leading to meaning but as having meaning" (Fish 35). Furthermore, in regards of this approach there is no correct interpretation that will always carry truth since it only exists within the reader's perception of the text.

In this theory, Fish also attempts to defy the objectivity of every text; "text is an illusion and, moreover, a dangerous illusion, because it is physically convincing" (Fish 41), the reader in the reading process actually writes the text and interprets it. Therefore, the text attains nothing by itself, though its content is provided by the reader, who determines its shape, form and sense. In short, the author is not the one who writes but the reader, with the author being just another invention of the reader process. Thus, different interpreters or the reading community will see different intentions in the texts, and such interpretations are possible only taking into account the social context in which one lives. For what Fish accounts, our thoughts and ideas are made possible by the community, but at the same time,



they avoid individuality and restrain the participant's independence in everything that may not be acceptable by culture. Finally, it is not possible to abstract one's self from one's values.

Other practitioners of this approach are, for instance, Norman Holland who in the Psychological Reader-Response theory states that reading is a transactive process, and in contradiction to Stanley Fish, does believe in the objective text but focuses on what reader's interpretation reveal about themselves, not about text (Bock 31). Also, David Bleach works on a Subjective Reader-Response that is based on the subjective criticism giving no emphasis to the text. For what he concerns, all the literary text gets meaning through reader's interpretation, being language the matrix of literature and symbolic in nature (McCormick 837). These approaches find their relevance in the analysis of landscape as they progress towards its contemporary articulation, which is perceived with the capacity to actively engage in social and cultural processes taking place in a given society or setting. This new perspective does not perceive landscape as a simple reflection of culture, but a more critical instrument in the shaping modern world. The great influence that landscape has in the literary text reshapes the world, not only because of its experiential features but also because of its ability to contain and express ideas engaged in the character's minds. In which case an interpretative approach, based on reader's analysis of character's subjectivity, gets more definition than a formative or prescriptive focus. Accordingly, the approach used in the present thesis will always lead to the reader's aim to become the producer of a literary analysis, acting as an observer and interpreter.

Secondly, imagination has been used extensively during the introduction as one of the starting points for the productions of landscape in *Wuthering Heights*, as it was stated is through a creative process that characters reproduce their feelings into a construction of landscape. Therefore, the approaches to studies on imagination used in the following analysis are in the first place Gaston Bachelard's *The Poetics of Space*, which is a phenomenological interrogation into the meaning of spaces which preoccupy poetry, intimate spaces and spaces of wide expansion such as vistas and woods. Bachelard intends to trace the acknowledgement of the poetic image in the subjective consciousness, a reception that demands great openness and a focus on the present experience while eliminating transient time. Bachelard explains his focus on the poetic image for being the possession of the innocent consciousness; something that precedes conscious thought, does not need knowledge and it is the explicit product of the

heart and soul. This direct relation of poetry to reality intensifies our own perception of life; "imagination augments the values of reality" (Bachelard 3). Likewise, characters are meant to use their inner subjectivity to solve much of what happens in the course of the story, the alterations of feelings are of greater importance when it comes to reveal the crisis of the novel. In *Wuthering Heights* we face a story free of fantastic actions or adventures that could take all our attention to the plot, instead it gives back a profound world of images arising in the character's minds, and the meaning of those images is what takes more of my attention as interpreter.

In this way, I can gather from this author a consistent conceptual framework and a philosophy of imagination that will be crucial to the phenomenological approach I apply in the following work. Bachelard's works on imagination have been used primarily by literary critics interested in the archetypal imagery of writers, and is precisely the imaginative reverie of Emily Brontë what takes much of my attention and interest. Bachelard's study of imagination in its creative purity has a profound moral commitment; "to re-establish imagination in its living role as the guide of human life" (Bachelard 209). The ethic of free imagination governs Bachelard's definition of imagination as human transcendence.

One of the important concepts that Bachelard refers to is the continuity of creative power, which he calls "the poetic" that is to give a new form to the world which poetically exists only if its unceasingly reimagined, and the function of the unreal acts as imaginative force which enables man to create new images instead of adjusting to reality as given. In *Wuthering Heights*, the power of imagination is constantly present for the reconstruction of landscape, is not only through logic but feeling what reflects largely the character's subjectivity. Landscape is always reimagined and the confluences of places act to represent human passions, but here is always important to relate feelings as the master of any subsequent imaginative process in landscape.

In the novel, the symbolisms used to express the features of the narrative are highly important, as well as the use of subjective methods to convey human interiority and its correspondence with landscape. Therefore, this novel is one of the main works of the time that meant successfully to be creative and not only for the simple purposes of literature but to show the author's ideas at a great level. Stylistically, much ahead of her time, Brontë conveys an important strength to the novel's structure and manages a dynamic and disciplined handling

of language, this capacity allows readers to come easily in contact with the fictional world of the novel. Furthermore, the immense creative faculties that Emily Brontë provides to her characters allow them the necessary autonomy to imagine a landscape that goes in accordance with their interiority. Characters of the novel seem to be free from reality and be immersed with the reader in a disoriented state, with no idea of the limits of the real landscape and the imaginative one. Characters look to be more and more humanised as they imperceptibly elicit their inner landscapes into their surroundings, and designate a more concrete reality even when their evocations transform the landscape to a subjective one. At this point, imagination assures in the novel a contradictory effect, it offers an intensification of reality and blurs its boundaries making more plausible the character's feelings, which are of an obvious abstract nature.

It is worthy to mention a theoretical distinction between space and landscape, which also serves to connect Bachelard's ideas of space to this interpretation of a literary landscape. According to R. Bourneuf and R. Ouellet in *The Novel*, we can establish a difference between landscape and space because the latter can be presented in neutrality, fault of an affective relationship with the characters or narrator. The authors conclude that when landscape loses the emotional bounds it turns into space, which does not assure the inverse process; a space can be affected with emotions and still keep its conditions of space. For a space to become a landscape it needs an imaginative factor and the out breaking of frontiers. More specifically, the subjective conception of space in literature is estimated as one that can be real and imaginative, and that in both cases it is associated or integrated to characters. The authors also affirm that spaces can be conceived as a global parameter in which exists "different places that maintain between them relations of symmetry or contrast, of attraction or tension" (117). Both concepts act as fictitious elements to reveal and represent reality, in the course of this thesis 'nature' represents a great source for the study of reality, but only when it becomes a specific landscape and is considered as one by the characters. The natural landscape will be perceived in interpretative terms when the space acquires traits of the infinite, while the open space becomes unlimited through character's imaginative processes. Thus, classification will be dependent of the reader's approach to the novel or the perception of the interpreter, and the considered objects will actively become part of the space when the landscape is absent. This

classification is identified at the moment the object has or not a relationship with the environment and its characters.

The second approach to consider in the survey of imagination is how Samuel Taylor Coleridge refers to it in *Biographia Literaria*, where he was trying to make a definite distinction between imagination as a creative power and fancy. Secondly, Coleridge was trying to stress the creativity of imagination and finally, he was attempting to establish a distinction of two kinds to avoid oversimplification besetting a scheme which lumps together all kinds of imagination (Hume 5). Coleridge affirms the independent existence of a creative imaginative power and implicitly exalts imagination and downgrades fancy. The former is conceived as primary and secondary, the first one is a “living power and prime Agent of all human Perception, and as repetition in the finite mind of the eternal act of creation in the infinite I am” (87). Coleridge asserts that mind is active in perception, and then this type of imagination is the human individual power to produce images, a kind of power that characters actively use when the creation of landscape is involved. On the other hand, the secondary imagination is an echo of the former, coexisting with the conscious will, yet still as identical with the primary in the kind of its agency. “It dissolves, diffuses, dissipates in order to recreate; or where this process is rendered impossible yet still at all events it struggles to idealize and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead” (Coleridge 204).

The second type of imagination involves not only subconscious elements but also conscious, in this sense some are selected and others mysteriously given or supplied from the deepness of the poet’s subconscious mind that ‘dissipates in order to recreate’, and dissolves elements that are reintegrated in a new form. Since unconscious elements are involved it fuses perceptions, feelings and passions to the process of imagination, which gives a deeper meaning to the resulting images. The imageries that characters are able to configure represent a complement between what they already know about landscape, with its natural elements and colours, but also altered with what they feel and experience when the articulation of landscape takes place in the storyline. Coleridge’s concept of imagination is depicted as a creative, unifying truth-seeking power; they are set in operation by the “conscious will” where the products of imagination are involuntary, while those of Fancy are the results of “choice”. Fancy is considered as a kind of logical faculty that the poet uses to manage devices as

metaphors, it is also a type of conceptual speculation freed from the principles of experience, which govern understanding and reason (Coleridge 490). In general terms, the last distinction introduced refers to an aggregative sense, where logic takes place and the complexity of expression is fully developed.

In the same manner in which landscape has been transformed through imagination into a personal element of the characters' subjectivity, theories on subjectivity have to be traced during the course of this thesis. Discussions on the topic have been crucial in Cultural Studies, from Raymond Williams theorising of lived experience in 'structures of feeling' to feminist approaches such as Elspeth Probyn towards the 'sexed self'. However, while such theories of the subject have been produced, they are also confronted by Foucault's *The History of Sexuality*, and the rejection of the subject of feminism by Butler. Elspeth Probyn in *Sexing the self* tries to problematize the ways of representing the self, suggesting that "there are ways of using our gendered selves in order to speak and theorize non-essential but embodied selves" (Probyn 7). On the other hand, Judith Butler claims that women's subjectivity has to be a "unified subject that stands at the centre of one's own authority" (Butler 12), and reinsert ourselves into the oppressive power structure of man's knowledge, man's history, man's memory. Nevertheless, it is not difficult to account for the extensive confrontation that Foucault does in response to these feminist theories already mentioned. In the *The History of Sexuality* the author terms the 'repressive hypothesis', which is the universal idea that we are the heirs to a Victorian legacy of sexual repression, and that the whole time that we have been discussing and denouncing our repression, (Victorian) discourses about sexuality have actually been spread and we cannot stop talking about sex. Therefore, Foucault asserts in that "understanding sexuality solely or even primarily in terms of repression is inaccurate and misleading, repression has always been part of a much more complex political strategy regarding sexuality" (Foucault 15).

Thus, dealing with the conception of subjectivity, this is in all terms a misleading one, what should be of more importance in this work is how much women's characters are legitimated outside man's authority, memory, history. The debate should be placed on how landscape is positioned merely inside our female's characters or created in response to another patriarchal practice. We should not forget the contextual history in which the novel is placed and the very same decisions of the characters, always changing their realities and selves from

the same tiny world. Catherine lives voluntary repression, then her suffering and regret is what the reader is meant to see. However, a window to a freer subjectivity is placed now outside the Victorian latitudes, where the moors are not contained but wild and free, constituting a strong opposition to everything going on inside the big houses. If Emily Brontë is depicting an oppressed character, at the same time, it gives the reader the option to believe in the character's creativity and imaginative power of being liberated by their minds, but not by their actions.

Moving forward on stating some distinctions concerning a proper analysis procedure, I based on Paul Ricoeur's *Theory of Interpretation* to establish contrasts between metaphor and allegory that are applicable to this particular analysis. Ricoeur begins by stating that signification in literary texts goes in opposition to the scientific ones because of its excess of sense. "Literature is the use of discourse where various objects are specified at the same time and there is no need for the reader to choose between one of them, therefore literature in its complexity employs ambiguity in positive and productive ways" (Ricoeur 60). The so called ambiguity of the literary text allows an active participation of the reader in the interpretative process, while subjectivity of the representations of landscape resides in the idea that all readers give a different interpretation, based on what they have already kept in their minds in relation to the determined landscape being described. Nevertheless, going back to what a subjective and ambiguous analysis may involve, the landscape interpreted is not a site of absolute freedom or a place where boundaries are not given but they find their meaning in what they perform in relation to other factors of the novel. For instance, landscapes articulating a critic to Victorianism or presenting the complete sense of feelings, that otherwise could remain completely hidden from the reader's awareness. Moreover, characters in *Wuthering Heights* work in the constitution of landscapes that resemble their own subjectivities and lead readers to its own search for a realistic environment where to place their interpretations. Metaphors only have sense, according to Ricoeur, if we avoid literal interpretations of expressions; they exist only through the interpretation of its second sense, which appears as a sort of inconsistency of the metaphorical expression literally interpreted.

At this point, *Wuthering Heights* would present a literal interpretation of landscape and an imaginative one that constitutes the character and presents itself in its subjectivity. Here, the second sense becomes absurd if we attempt to perceive it in literal terms. There is a clear

need to interpret landscape under what the characters may express in certain moments of the novel, giving sense to their words through a metaphorical switch establishing new relations of sense between two elements of narrative that are not meant to be together, such as feelings and landscape. The confluence of these two interpretations, one literal and the other metaphoric, creates a distinctive meaning; this literary element is called a ‘lived metaphor’ in constant tension to embrace a new sense of reality;

Within a tension theory of metaphor, however, such as we are here opposing to a substitution theory, a new signification emerges, which embraces the whole sentence. In this sense, a metaphor is an instantaneous creation, a semantic innovation which has no status in already established language and which only exists because of the attribution of an unusual or unexpected predicate. [...] A metaphor is not an ornament of discourse. It has more than an emotive value because it offers *new* information. A metaphor, in short, *tells us something new about reality*. (Ricoeur 52-53) [Emphasis]

The use of metaphors within the literary texts allows us, in the experiential process of reading, to perceive reality differently, it gives us further knowledge of whatever is taking place in the narrative level. Metaphors have this emotive value which gives us something new about novel’s reality and influence language to forms that ordinary vision blurs and even repress. In this sense, the “poet” sets himself free from this plain vision of the world only because he liberates himself to find the new being that language carries. The ones who manipulate the world in *Wuthering Heights* are able to configure it from their own subjectivity while there is an active interpretation of their feelings taking place.

Concerning other subject in Paul Ricoeur’s *Theory of Interpretation*, it is necessary to make distinctions between analysis and interpretation as indivisible operations. According to Ricoeur, understanding a text has a lot to do with the position of the reader that is trying to understand. Every discourse is a creative process and then requires a subjective study. Ricoeur asserts that the objective of comprehension is not the text but the intention of the author. The interpretation is to seek a formal bond between the soul of the author and the reader’s. Additionally, to understand a text requires of an extensive number of references that the reader does not have about the author and the past; what the text talks about is a creation of the imagination.

To accept the subjectivity of interpretation implies in practice to change the object and then “an interpretation must not be only probable but more probable than another, not all interpretations are equivalents since the text is a limited field of possible constructions” (Ricoeur 175). Ricoeur attempts to illustrate how interpretation uses methodology to develop the hidden meaning of a text. Also, we need to think of a reader understanding him/herself “in front of a text, in front of the world of the work” (Ricoeur 178). Standing in front of a text means that we do not project our own beliefs and prejudices onto the text; instead we “let the work and its world enlarge the horizon of the understanding which I have of myself” (Ricoeur 178). According to Ricoeur, the structure of the literary world in all experience and all human interactions is structured like language and becomes some kind of text. This metaphor of texts introduces the notion of multiple interpretations in which everyone becomes a reader (and an author) in a sort of hermeneutical process. Thus, the notion of textuality becomes a fruitful metaphorical device for analysing meaning. Furthermore, the use of hermeneutics as the process of interpreting and describing human experience will provide an important complement to the use of phenomenology as literary approach.

Finally, finding a way of interpreting always resides on the reader’s mind and is most likely to be not the only possible way to proceed. The work of this thesis illustrates a form of understanding that goes hand in hand with the perceptions of the reader and researcher, it will attempt to conceive a bond between the ideas presented and the intentions of the author but as it was stated before, from the subjective focus of the self that is difficult to deviate. However, is in many ways a necessity to find an external point of perception, where the object of study shows itself completely and outside of any distortion; to find a middle point between the self and the object should be the key for a proper interpretation, though not the correct and obviously not the only one.



The emergence of the physical and natural landscape as sources of expression and figurative articulations.

As Virginia Woolf states, Emily Brontë was permanently in “need of some more powerful symbol of the vast and slumbering passions in human nature, than words or actions can convey” (Woolf 22). This idea is highlighted in *Wuthering Heights* since every description, dialogue or action is empty without the assistance of further elements that can aid in revealing the boundless amount of human feelings that Emily Brontë wishes to convey. For this purpose, as reader and interpreter I need the study of a subjective and stronger element than words can ever be, higher communicative parameters able to complement character’s subjectivity, which is in this case the use of landscape. The constructions of landscape throughout the novel go along with character’s passions and complement all the apparently hidden or trivial scenes, going beyond pragmatism and conveying what characters really want to express. The present analysis has the purpose to uncover the symbolic outer landscape that Emily Brontë constructs to enhance the illusory part of her novel, to recognize its importance and establish a limit between those imagery landscapes and the physical ones described during the narrative. Moreover, I will try to reveal the contextual representations of the Victorian ideas in opposition to a Romantic nature, as well as the manner in which they are conveyed establishing a connection with the positioning of the landscape. Thus, the final endeavor of this work is to recognise the unity between landscape and characters, resembling its double interiority among the physical and the subjective landscape, that ultimately shows character’s real behavior.

As it was stated in the theoretical framework, the use of hermeneutics and phenomenology will assist the analysis as the search is towards an understanding of the experience in the literary text while attuning the analysis towards the essence of a particular phenomenon, which is the appearance of landscape as a paramount source of subjectivities. Therefore, the purpose is to get to the descriptive center of an experience or in Van Manen’s terms, so that the “structure of a lived experience is revealed to us in such a fashion that we will be able to grasp the nature and significance of this experience in a hitherto unseen way” (Van Manen 40). The character’s history or background is included in the process of analysis since what culture gives them are ways of understanding the world and determines what is

'real', it is the fundamental hermeneutic duty to consider both aesthetic and historical conscience when carrying out any interpretation. However, it is important to notice that in the process of analysis the researcher's understanding of an essence is always "on-the-way" and partial. The interpretation itself is more often cyclical rather than linear in both phenomenology and hermeneutic phenomenology. There is also a possibility, in phenomenological research that new meanings emerge about a phenomenon that draws "something forgotten into visibility" (Harman 50).

The rising of every single interpretation will provide at the end a generalised meaning of character's construction of the landscape, grasped as an integral schema of its complete participation in the novel. Each one of Catherine's experiences throughout the novel will resemble a hermeneutical approach of how she is in correspondence with the landscape, and how eventually these small schemas contribute to the concluding whole of meanings. The following use of hermeneutics is toward actualisation; go from a single part to the whole, considering the motivation of the author and the time in which the narration takes place. I will produce a systematic analysis of the contents, obeying the same order of the text to understand and retell them, not only as a consequence of the diegesis or construction of the text; otherwise I would not be able to grasp how Catherine is creating and being influenced by landscape with her previous experiences and feelings at her back. To begin with, is contradictory to talk about Catherine's life events when her first allusion in the story takes place when she is dead.

At the beginning of the novel, Mr. Lockwood was the first narrator of Catherine's life through her own writings. He is a young foreigner not only concerning the new lands he is visiting but also the situations he faces in Wuthering Heights that are not the one that any external person would understand. He is a complete outsider, limited in what the expression of feelings respects, so we never get to know much about his personality. Furthermore, Emily Brontë gave us from the beginning the idea that his name actually suggests a locked door. He faces this reality many times both metaphorically and literally as he always finds locked doors in his persistent visits to Wuthering Heights. Nevertheless, if we would have known further about his character and experiences we would have to compare his own interpretations with ours under the light of this direct narrator, his blunt mind may provide reliability no deeper character can give.

When Mr. Lockwood is unable to return to Thrushcross Grange due to his incapability to foreseen the merciless weather of the moors, he stays in Catherine's bedroom under the direction of one servant named Zillah. Though at the moment in which he enters in that room it does not belong to anybody but a ghost, being the reason why it is perceived as an eerie setting. He begins with some writings and finally finds "Catherine Earnshaw, her book" (20) and pass through some selected editions, all inscribed with pen-and-ink commentaries;

'An awful Sunday', commenced the paragraph beneath. I wish my father were back again. Hindley is a detestable substitute - his conduct to Heathcliff is atrocious - H. and I are going to rebel [...] On Sunday evenings we used to be permitted to play, if we did not make much noise; now a mere titter is sufficient to send us into corners. [...]

"You forget you have a master here," says the tyrant. "I'll demolish the first who puts me out of temper!" I insist on perfect sobriety and silence. [...] Hindley hurried up from his paradise on the hearth, and seizing one of us by the collar, and the other by the arm, hurled both into the back-kitchen; [...] but my companion is impatient, and proposes that we should appropriate the dairywoman's cloak, and have a scamper on the moors, under its shelter (Brontë 20).

These passages are crucial to perceive Catherine's experiences and grasp them from her own hand. The first glimpses of her childhood are closely involved with a disrupted family, incomplete due to the absence of her parents and no affective bonds in connection with her. Plus the obtrusive discipline imposed by Hindley and Joseph involved directly with the design of a rebel and whimsical girl. She is presented as used to this type of familiar behavior and learned to "insist on perfect sobriety and silence" (20). Catherine was not actually suffering apprehensions but wishing to respond with ferocity and test her braveness. It is not difficult for the reader to understand why Mr. Lockwood felt so uneasy in this environment which has not changed through the years, only the ones taking active part of that 'family' would perceive the tough characters interacting in the same place. The main reason for discomfort is that this foreigner is very close to what the Victorian traditions set and he has seen the world outside the two houses and the moors more than any other character in the story. The corruption of the Earnshaw family goes against politeness and what is appropriate or not is a matter of nobody's concern.

On the other hand, the language used by Catherine and her constant ideal to exteriorise through writing and actions what she feels gives her the complex label of Romanticism, which is usually emotional and expressive. Under a merely textual analysis she is constantly using judgments, wishing to have something, hating someone, despising everyone there but Heathcliff, who shares the same punishments and aspirations. This over the top use of language gives the impression to be reading sudden rushes of feeling that are out of place in the rigorous Victorian era, where the novel is placed. The children share similar unrestrained personalities filled with emotion, which are the reason why going to the moors together seems to be such a pleasant suggestion. It is important to point out here the first glance to the moors as a contradiction to all the remaining things interacting in the novel, there is no place, no house that can give Catherine and Heathcliff the gratification they find there, up to a point where the limits between what happens in the moors as mere influence of nature, and what characters feel are blurred and hazy. There comes again the figure of Romanticism that funds the subject to look in the natural world for inspiration in a corrupted world, Emily Brontë is incredibly able to depict this intention since her artistry as a poet conveys feelings to the landscape that should be exclusively found in the character.

The so called contradiction that the moors represent to the novel emphasises the idea that landscape created in *Wuthering Heights* subverts the way the Victorian period visualises landscape, which was more related to the importance paid to gardens. The English Victorian sensibility created a type of garden that personifies and supports the Enlightenment, whose ideologies of order and stability find in the garden its most enduring representation. As Michael Kitson in *Claude Lorrain* writes, the Victorian “Ideal landscape is a term signifying the creation of an image of nature more beautiful and better ordered than nature itself” (82), thus nature must go into a reordering process to fulfill the expressed rationalism of the epoch.

However, the English garden evolved from the neoclassical garden of classical stories and ideals to the romantic garden of sensibility, where impressions and emotions prevail and rationalism was replaced by empiricism. The transgression from the “beautiful” neo-classical gardens to the “sublime”<sup>2</sup> romantic garden brings emotion and passion into aesthetic

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<sup>2</sup> In 1757 Burke wrote “*A philosophical Inquiry into the Origins of Our Ideas of the Sublime and the Beautiful*”. He influenced aesthetics by separating beauty into two categories: the beautiful and the sublime. Edmund Burke “distinguished sharply between the sublime and the beautiful, associating the sublime with the kind of awe we feel when confronted with objects that exceed our control and the beautiful with all the things that we take to be pleasant because they submit to us”.

philosophy, emphasizing “the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental” (Burke 67).

As wild beauty takes no place in a Victorian representation of nature, the moors configure a new image of gardens, no longer associated to a stable and ordered landscape but to one that could embrace the exploration of the underside of rationality. The landscape that is aimed to be portrayed in the novel is settled from the very beginning as the title also anticipates the irregularities of the setting, and provides a sort of expectation of how landscape is constituted in a generic sense. This wind-swept location where the story takes place is also suggestive of the tempestuous relationships between characters and acts as a simile with landscape. *Wuthering Heights* is far from the formalistic constitution of the Victorian order. Though is present in parts of the novel, its contraposition is stressed in how the Victorian garden is disarticulated and disappears in the moors.

To return at the scene in which Mr. Lockwood was over reading Catherine’s writing it may not be relevant in this part of the analysis to discuss the ghostly experience he had, though it will be undertaken in the second part of this work. Still, it is this event what makes Mr. Lockwood spend the remainder of the novel trying to comprehend what this scene says about the inhabitants, the ones dead and alive of *Wuthering Heights*, but yet he never refers to it again which is the excuse to inquire more about what turned to be the complete narration of the story. As the novel goes on, the previous narrator finds a source of further knowledge which is Nelly Dean, who narrates to Lockwood the story of both families during the last two generations. She provides the events in retrospective and tries to report them through the objective eye of a plane character; she serves as a witness that does not really get involved with any of the major protagonists.

Considering Nelly Dean as the one taking part in the narration of the following appearances of Catherine it is necessary to question her reliability toward her duties as informer since the study of landscape will be undertaken through the descriptions she provides upon Catherine’s experiences. However, considering the objectives of this analysis concerning this minor event, I rely on Dorothy Van Ghent’s important book on the English novel, where she emphasises the function of Nelly dean and Mr. Lockwood as reliable witnesses that expand the story into its recognised psychological realm (Van Ghent 155). Also, Bertil Romberg’s studies bring up how Emily Brontë uses primary and secondary narratives as artistic device,

with honest bourgeois characters as a sort of security for the objective existence of the principal figures (Romberg 15-8).

As Nelly's narration begins, she refers with great detail to the first minutes Heathcliff had in *Wuthering Heights* and memories regarding Catherine's childhood are again introduced, now with an increasing amount of specificity. Nelly narrates that;

I never saw a child take up before; and she put all of us past our patience fifty times and oftener in a day: from the hour she came down-stairs till the hour she went to bed, we had not a minute's security that she wouldn't be in mischief. Her spirits were always at high-water mark, her tongue always going - singing, laughing, and plaguing everybody who would not do the same. A wild, wicked slip she was - but she had the bonniest eye, the sweetest smile, and lightest foot in the parish. (40)

Catherine's livelihood is an antecedent of the conflict between culture and nature, between wilderness and thought, her emotional excesses and the anti-rational essence of her spirits led to the construction of a girl with unruly temper and in permanent rebellion. She was never able to restrain her actions, to limit herself in what feelings concern. This character is being presented to us with strong ideas of independence that appear early in her life, even before her father died which should have been the only affective connection that could contribute to the manipulation of her character. Therefore, from that moment until the present time of the narration quoted, Catherine was not affected by the unjust violence used to restore her family corrupted by egotism and hostility, but continue to transform her personality even more.

Furthermore, the author's aim to convey Catherine's identity is succeeded admirably through writing in which Brontë creates the deepest connection with the reader as both build the imagery that constitutes this determined character. Though her descriptions are not limited to narrative terms, but are also expressed through a figurative perspective. The novel conveys landscape through perceptions and subjective responses that are transformed into a fertile metaphorical language, whose main source comes from the vitality of images. This necessary connection between the character's imaginative capacity and its expression through metaphorical narrative language is accounted by Ricoeur's conclusion to "Metaphor And The Central Problem of Hermeneutics", where he offers a hint regarding a imagination-metaphor relationship;

Are we not ready to recognize in the power on the imagination, no longer simply the faculty of deriving 'images' from our sensory experience, but the capacity for letting new worlds shape our understanding of ourselves? This power would not be conveyed by images, but by the emergent meanings in our language. Imagination would thus be treated as a dimension of language. In this way a new link would appear between imagination and metaphor. (Ricoeur 135)

Ricoeur points out a very important conception derived from the construction of landscape, which belongs to the idea that characters do not simply use their power of imagination to articulate a type of landscape that could resemble their inner subjectivity and sensory experiences, but also imagination leads them to contour their own intrapersonal knowledge. The immense expressive capacity of the images derived from character's imagination should be contained through discursive elements, whose communicative duty is translated into figurative language and a persistent use of metaphors.

The major parts of these metaphors are related to environmental perceptions, pertaining to the surrounding countryside or its non-human inhabitants. Particularly, while Nelly tries to describe Catherine's personality, the figurative use of landscape is permanently in contact with her words. The comparison between Catherine's 'spirits' with a 'high-water mark' and 'her tongue always going - singing, laughing' generates images of well-known natural phenomenon as identification of the players more far-reaching and profound. The reader catches a transcendental need to connect every relevant feature belonging to characters and narrative with what resides in the surroundings, the simile between what belongs to the landscape and the inner subjectivity of the interplay establishes a correspondence conceived through figurative writing.

Such aspects of her subjectivity were shared with Heathcliff while the bond between them is intensified by their willingness to escape from the physical landscape to the natural landscape, which are the moors;

They both promised fair to grow up as rude as savages [...]. It was one of their chief amusements to run away to the moors in the morning and remain there all day, and the after punishment grew a mere thing to laugh at. The curate might set as many chapters as he pleased for Catherine to get by heart; they forgot everything the minute they were together again. (Brontë 45)

The promise they make to each other does not simply mean to become savages but it has also a deeper meaning, which is to transform their lives into something belonging to another dimension, opposed to the reality they should carry on and away from the formalisms of a respectable house. These oppositions are to be found in the moors and natural landscape surrounding the two houses; among the moors they find perfect refuge and freedom within the tempest. Such landscape is the composition of “other space” that Foucault mentioned; illusory isolated forms outside the sphere of any influence which is in this case the Victorian society. Catherine and Heathcliff share this symbolic, spiritual feeling as they seek to be on a permanent contact with the moors, creating a dialogue with their roots and vastness, and finally escaping from the degraded constitution of *Wuthering Heights*. The process in which Catherine is involved while in contact with the moors, is also related to what Gadamer analyses when experiencing beauty; extending its characteristics to the complete hermeneutic experience. This means that beauty is essentially something strongly manifested in Catherine’s experiences and captivates when appears to her, it convinces immediately even before she is able to fit in the set of values of the one experimenting it (Gadamer 579). What Catherine lives in the natural landscape goes evidently beyond what any logical value can dictates, and belongs to her as nothing in the physical landscape turns to be.

The construction of physical landscapes in *Wuthering Heights* is more likely to be analysed under the contraposition of both houses. This event takes place when Catherine and Heathcliff sneak into Thrushcross Grange and she is injured by Linton’s dogs. Heathcliff returns to *Wuthering Heights* by himself and describes the place as follows;

The light came from thence; they had not put up the shutters, and the curtains were only half closed [...] a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the center, and shimmering with little soft tapers.  
(Brontë 46)

Through the impressions of Heathcliff we achieve the conception of the Lintons as a typical Victorian family, harmonic in constitution and embraced with religious values. Edgar Linton moves along the story from this site and the impressions that led on Heathcliff’s perspective is the knowledge of a deep differentiation between them. Thus the reader may attempt to assert, Heathcliff resembles the exact opposition, a non-superficial embodiment of Romantic values.



Subsequently, in the continuation of the scene aforementioned, at the sight of Isabella and Edgar arguing for a puppy, Heathcliff expresses as follows;

The idiots! That was their pleasure! to quarrel who should hold a heap of warm hair [...]. We laughed outright at the petted things; we did despise them! When would you catch me wishing to have what Catherine wanted? (Brontë 47)

Catherine and Heathcliff are “despised” by Linton’s superficiality conduct and their useless fight over possessions. The reader gets the impression of a rather foolish scene of two children within a privileged reality being ridiculed by the author and the characters from the window. Though the Lintons are not trivial, they resemble a correctness of character that leaves them a lineal characterisation, limiting their projections of feelings and aspirations of complexity. To a certain extent, Edgar Linton also represents neoclassical perspectives in his actions and personality that is going to be widely disclosed as the narrative continues. Edgar represents a reaction against optimistic and exuberant Romantic view, which is the reason why the apparition of both Catherine and Heathcliff in Linton’s house turns to be such a distressing event. Neoclassicism conceived man as an imperfect being whose potential was limited, and indeed is what the Lintons are in the story; limited characters, that will perceive landscape in finite and objective ways, in contraposition to how is created by Heathcliff and Catherine. Additionally, the representations of the historical context within the novel are revealed by a construction of a criticism against the Victorian and Neoclassical principles, placing various elements on the narrative and its poetic language to confront them.

At a first glance, physical landscapes within the novel are considered to be characterisations of the Victorian epoch, raising its values and traditions. Nevertheless, characters belonging to *Wuthering Heights* and its landscape are unable to represent pacific sceneries “they were deemed to be a barren, ugly and inhospitable landscape that was therefore incapable of evoking valuable moral feelings” (Sim 42). In *Wuthering Heights* there was no harmony to be seen; violence, addictions and illness always dominated the space. “Brontë critiques the Victorian ideal of domesticity by presenting home as an ideologically hybrid space that is repeatedly disrupted by economic and political struggles emanating from the public sphere” (Sim 44). The two houses represent reality and domesticity, a constitution that should resemble Victorian values of familial harmony and safety. Though *Wuthering Heights* is always represented as a corrupted landscape, characters find hostility and

violence among, for instance, the insane relationship between Heathcliff and Hindley Earnshaw. Thus, it is incapable to convey safety, nor glamour or success of a Victorian family, from this bust place I find a determiner of the defiant character of Catherine.

At this point, the relevance of imagination is connected to domestic terms in which Bachelard in *Poetics of Space* has settled important ideas concerning the house as quintessential phenomenological object, which means that it is the place where the personal experience reaches its epitome. The author conceives the house as the expression of the soul through poetic images and charged with mental experiences. The housing of memories and experiences may be represented by rich images of Linton's peaceful home, they have built a refuge where to comfort themselves 'by reliving memories of protection', while the closed space retains their subjective values. In the course of the novel, both Isabella and Edgar are mostly portrayed indoors; a characteristic that reaffirms their formalist Victorian features and their experiential delineation is constructed inside the household limits. The house as depository of inner images works for these characters in linear ways, their experiences and characters are contained just like their house is socially well delimited. Nevertheless, even when this depository of intimacy works the same for Catherine and Heathcliff, it does not constitute the same process; while the Lintons find their repository of images towards the inside of a house, Catherine and Heathcliff achieve it in the outside natural landscape. Their repository of images have in itself an agitated nature; their inner constraints could not be easily delimited to a single spatial order, but to a set of features that capture their beings.

Returning to the narrative analysis, Catherine stays in Thrushcross Grange for five weeks, and at her return Nelly notices admirable changes in her behavior since she was taught to look and act like a 'lady'. She acts aloof from Heathcliff who briefly tries to smarten himself up to impress her but fails when his real spirit cannot be hidden with better clothes. His awareness upon this fact is stated when he is asked to change his clothing and to behave differently; "In other words, I must wish for Edgar Linton's great blue eyes and even forehead" he replied. 'I do and that won't help me to them" (Brontë 55). This quote represents Heathcliff's consciousness of his own nature, he knows the truth about himself and realises that it will never change no matter the clothes he wears or how many are his desires of being different. He isolates himself and immerses in the natural landscape, working all day outside and avoiding Wuthering Heights as much as he can. However, during the time Catherine spent

in Thrushcross Grange she is the one that changes, and starts to value the superficial and materialistic side of a proper Victorian house. If a few lines back in the narrative, both Catherine and Heathcliff were in the same disposition of mind and sharing the same simple ambitions, now Catherine is placed before the reader's eyes in another stage as the sight of sophistication and glamour obscure her character, which after all was not as strong as it looked to be.

Catherine gained the admiration of Isabella, and the heart and soul of her brother: acquisitions that flattered her from the first - for she was full of ambition - and led her to adopt a double character without exactly intending to deceive anyone [...] In the place where she heard Heathcliff termed a 'vulgar young ruffian,' and 'worse than a brute,' she took care not to act like him; [...] and restrain an unruly nature when it would bring her neither credit nor praise. (Brontë 65)

The change in Catherine's personality is evident as she becomes aware of her differences concerning the Lintons, her purposes are more important than her nature and she grows unable to decide whether she must embrace her new self or not. Nevertheless, Catherine is not capable to cheat neither Nelly or Heathcliff with her new social skills and superficial adjustments of character, she does not want to lose Edgar or to betray Heathcliff and tries to have them all in her side, she confines herself to a double nature that can never be completely attained.

Throughout the novel, several distinctions between Heathcliff and Edgar are established, always through figurative language that contrasts natural images. Nelly introduces the distinction in what Catherine is able to recognise as one came in and the other went out from the room; "The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley" (Brontë 68). The conceptions she has of each other are created through symbolism of nature bonds that constantly challenge the imaginative power of her subjectivity, and raise characterisations of the ones involved with her in connection to how their personalities are in correspondence with the natural landscape. Catherine describes her respective feelings for Edgar and Heathcliff according to metaphorical references to nature. This 'poem in miniature' conformed by metaphors work by contrasting 'a bleak, hilly, coal country' and a 'beautiful fertile valley'. The metaphor works taking natural elements to differentiate craggy lifeless country with a pastoral valley full of life. Heathcliff is, for Catherine, devoid of the superficial refinement she seeks.

My love for Linton is like the foliage in the woods. Time will change it [...] my love for Heathcliff resembles the eternal rocks beneath - a source of little visible delight, but necessary. (Brontë 80)

The intensity of Catherine's love for Heathcliff is more generous and immutable, as an "eternal rock", but the love she is entailed to feel for Linton is moody and inconstant, like "the foliage in the woods". The figurative discourse displayed tries again to connect natural phenomenon and plant life to a profound descriptive task. Again, Edgar is related to cold and winter, the images of autumnal trees shedding their leaves, mutable as all life is. Catherine's love towards Edgar is an ideal love for a marriage than one that is "of little visible delight, but necessary". Indeed, she identifies so strongly with Heathcliff she makes the following pronouncement; "Nelly, *I am Heathcliff*" (80). Their roots are felt so entwined and inseparable that the basic distinction between the two selves is not even possible. The deepness of the announcement reaches a defining point in the story where the reader can truly recognise the intensity of the bond the characters share, and establishes a unique fusion of two subjectivities strangely alike in their own way. This phrase in itself may well constitute a hyperbole, it is an obvious and intentional exaggeration embedded in figurative speech to finally produce an extraordinary relationship between the main characters.

At the same time, in chapter ten, Catherine relies on her own evocations of natural landscape to refer to Heathcliff as "an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone" (99). Catherine refers to the ferocity of Heathcliff's character not even redeemable to be described with common terms, but through metaphors of a lethal animal, conveying natural images rather than referring to traditional expressions of meaning. Certainly, such connections with natural spaces that are more imaginative than rational entities, motivate a Romantic style of the novel's construction. Beings are moving along with the story trying to conform a unity with nature, an equality of intensity and sovereignty to the natural landscape, which takes its roots from nothing else than the Romantic tradition. Therefore, the one that at her eyes is more closely related with her soul would never be Edgar Linton due to its quiet and immutable subjectivity; this is the main reason why it seems illogical to accept the marriage proposal he does promptly.

At this point of the analysis I would like to drive the discussion carried so far towards some theoretical considerations. For the aim of my thesis I have been working on two

theoretical bases concerning the study of imagination, phenomenology and hermeneutic phenomenology, whose studies are placed under the works of Gaston Bachelard and Paul Ricoeur. These authors though working under similar concepts, have distinct approaches towards the same object of study. Bachelard gave to his works a high psychoanalytical influence after he adopted a new approach toward phenomenology, which he defined as “the consideration of the onset of the image in an individual consciousness” (Bachelard 109). However, Bachelard’s phenomenology is neither a method nor a science, for him there is no crisis of the sciences as there was for Ricoeur, because for the former “crises take place entirely within objectivity - and can be resolved only through the process of the sciences” (Ricoeur 161). In this respect, I have been working under two reflections upon phenomenology that do not share the same theoretical roots. Ricoeur’s interpretation should be placed within the frame of a specific use of sciences for the comprehension of the human being, which is permanently concerned with the search of meaning. In contrast, Bachelard’s phenomenology is descriptive rather than normative considering the personal experiences that we have when we withdraw into ourselves and let free our poetic and primitive self. His studies also cannot be applied to the whole of human existence, as it is a “phenomenology of the soul” (Bachelard 112) as opposed to the mind. Bachelard explains that a consciousness associated with the soul is more relaxed, less intentional than a consciousness associated with the phenomena of the mind. The objective knowledge that could be crucial for Ricoeur’s theories of study, for Bachelard it does not aim to produce a theory of knowledge, nor literary criticism. In fact, in his study of space, he wrote that he had to forget his learning, and that “nothing general and coordinated [can] serve as a basis for a philosophy of poetry” (Bachelard 115). As stated in previous sections, Bachelard’s study concerning the phenomenology keeps a profound moral commitment, and the ethic to teach the importance of imagination, as human transcendence is what mainly carried out his work, inside a relevant pedagogical commitment.

The main contrasts that I can reckon from these considerations are, in the first place, their uses of time in the interpretative process. For Bachelard, the dimension of science does not play a role, indeed is negated in his exploration of our pre discursive relationships with images, including images of space. Therefore, the social identity that Catherine gets at the moment of considering the Victorian portray for the explanation of her subjectivity, would not have a major relevance in this approach. The importance of time is translated to the

transcendental relevance of spaces, their exploration and connections to the inner self is not connected to a temporal schema. Adversely, Ricoeur considers that the 'lived experience' of phenomenology corresponds, on the side of hermeneutics, to consciousness exposed to historical efficacy (Ricoeur 116-7). It is important to consider at this point the reasons behind my choice of studying exclusively a female character within a Victorian background. It is not a random choice considering the social problematic respecting women, but not from the Victorian schema, but from my own social background as reader-interpreter. The study of women in any historical circumstance will correspond to a need in the present to find answers to the female portrayal throughout the literary history.

Furthermore, Bachelard is much less concerned with evaluating male and female psychology outside his own reverie (Janz 187). Therefore, the differences between men and women in terms of nature, capabilities, inborn qualities and character are not a determinant feature when interpreting their inner subject. Though, for the purpose of this thesis a proper distinction of the female identity is crucial to describe the processes involved in her correspondence with landscape. Gendered articulations of landscape should be considered differently, readers could not suspect that female's evocations of inner self resemble the male's imageries. Though Bachelard's true conceptions of creativity are possible only when the history is discontinued and the past theory is negated at a particular time. Bachelard's interrogations into the meaning of spaces come in handy when analysing the present object of study and its link with the poetic manifestations of language. This being said, it does not mean that imagination is a way to escape from the world around us and not be affected by the temporality of the being in the world, but to perceive it and cultivate it through our words, affections and emotions.

Additionally, I would like to resume a discussion concerning Bachelard's domestic ideas of space in which the house is the focus of our inner subjectivity. In *Poetics of Space*, Bachelard introduces the concept of topoanalysis, defined as a "systematic psychological study of the sites of our intimate life" (27). The house as protector of the daydreamer is the most intimate site, but this house should not be considered as a delimited building but as a dreamed house that represents the need to rescue the intimacy of the oneiric development of the human being. Accordingly, due to the dislocated reality of *Wuthering Heights* as a 'home' for the characters, this should not mean that they lack of a site where to trace the reception of the

poetic image in the subjective consciousness. Catherine and Heathcliff are able to find this subjective intimacy; not only in the house they belong by name but outside, within the natural landscape or in remembrances of past affectionate memories. Understanding the house is for Bachelard a way to understand the soul, thus if readers could catch the nature of the created landscape, they could grasp the nature of the character's soul.

Ricoeur's considerations toward experiences exposed to historical backgrounds have their epitome in Catherine's logical decisions regarding her future in the story. After accepting Linton's marriage proposal she tries to defend her option through very logical terms; "Nelly, did it never strike you that if Heathcliff and I married, we should be beggars? Whereas, if I marry Linton I can aid Heathcliff to rise, and place him out of my brother's power" (79). To Catherine, accepting Edgar Linton is like the natural course of life and rational path to follow. Her decisions lead to the deliberation that she is acting in rational terms and considering what is the best thing to do measured by parameters of social class. Victorian women are meant to decide within reasonable limits and though a few pages before she claims that "in whichever place the soul lives. In my soul and in my heart, I'm convinced I'm wrong!" (77), her feelings are not materialised into equivalent actions. It is a realistic remark to connect her inner struggles with a sense of historical consciousness, which is also the trigger of her future miseries.

However, what does not show a logic and reasonable character are the following scenes, which show Catherine trying to find Heathcliff among the dark night after he has decided to leave due to the previous conversation between Nelly and Catherine that he overheard. The night turned even darker while a storm reflects Catherine's own uneasiness;

It was a very dark evening for summer: the clouds appeared inclined to thunder, [...] Catherine would not be persuaded into tranquility. She kept wandering to and fro, from the gate to the door, in a state of agitation which permitted no repose; and at length took up a permanent situation on one side of the wall, near the road: where, heedless of my expostulations and the growling thunder, and the great drops that began to plash around her, she remained, calling at intervals, and then listening, and then crying outright. She beat Hareton, or any child, at a good passionate fit of crying. (82)

In this part of the novel, nothing could lead the reader to presume that Catherine's behavior is following sensitive parameters of conduct. In contrast to Nelly's reactions, Catherine is not able to stay in peace and her agitation is followed by a thunderstorm comparable to her own inner restlessness. The fact that this night is strangely dark for summertime allows a disruption of the natural course of the landscape and while Catherine kept wandering to and fro, the clouds and weather correspond to her inner anguish. These are her irrational feelings that let free her primitive self and though she remained calling for a long time, the merciless rain does not bother her impetuous mind. The natural landscape covers her despair and intensifies the expression of her drama providing an external and visible image of her emotional self. "The storm (that) came rattling over the Heights in full fury" (82) is even more representative of Heathcliff's subjectivity, his character demonstrates a proper image of rage and animal passions that belongs more to the natural landscape around the heights than Catherine herself. While Heathcliff overhears the previous conversation he experiments a deep indignation that brings him out of the house and away from the moors to wander for a long time between distant lands, unknown for the characters and readers. The state of humor in which he left, contributed to the agitated landscape and marked the separation between Catherine and Heathcliff for three years in what narrative respects.

The course of the novel places Catherine in Thrushcross Grange after she married Edgar Linton. Here, Nelly describes the relationship between Catherine and the Lintons alluding that "It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn" (91). The metaphorical language describes Catherine as a tangled tortuous plant in relation to a graceful, fragrant wildflower, which is resembled by the Lintons. This that explains more thoroughly what a simple description could not. This comparison also portrays their adverse natures; Catherine is a chaotic creature while the Lintons are serene figures of the Victorian scope.

If the separation between Heathcliff and Catherine was marked with rough natural images, their encounter showed its opposite character. The gloomy nature of Catherine's humor was replaced as "she rewarded him (Edgar) with such a summer of sweetness and affection in return as made the house a paradise for several days; both master and servants profiting from the perpetual sunshine" (97). These contradictory images are again displayed through metaphorical mediations and confront the 'dark evening' and the 'growling thunder'



with 'paradise' and 'perpetual sunshine'. The figurative use of language emphasises the need to represent character's dispositions through the articulation of a landscape made of natural images, in which each one corresponds to some aspect of character's inner subjectivity. The greatest power of the poetic image, Bachelard argues, is in its capacity to grant us complete access to the soul. The reverie is placed as "positive constructive daydreaming" or a special flight of the imagination that allows characters to imagine the "opening to a beautiful world, to beautiful worlds" (Bachelard 13), that try to comfort their souls by reliving memories of protection. The importance of the figurative language and poetic use of reverie help characters to express their inner emotions and configure a landscape attuned to their individual being. Catherine evokes several images, an imaginative landscape from the daydreaming that illustrates past memories of her childhood, she says to Nelly;

That's a turkey's,' she murmured to herself; 'and this is a wild duck's; and this is a pigeon's. [...] And here is a moor-cock's; and this - I should know it among a thousand - it's a lapwing's. Bonny bird; wheeling over our heads in the middle of the moor. It wanted to get to its nest, for the clouds had touched the swells, and it felt rain coming. This feather was picked up from the heath, the bird was not shot: we saw its nest in the winter, full of little skeletons. Heathcliff set a trap over it, and the old ones dared not come. (Brontë 118)

Catherine is reliving memories from her early life with Heathcliff in the moors, her imaginative power let the reader to perceive past images that have not being described in the present time of the story, but it is communicated to us through the evocation of images configuring a natural landscape of remembrance. The wild birds from the moors, the rain, the winter, the nests and the skeletons articulate in Catherine's mind a natural landscape of relief, and it sets her away from her present and persists in her imagery. The images evoked also display an antithesis to the correct Victorian house from where she is designing landscape, and a different contrast to the lively, sophisticated and controlled use of nature in the gardens of the Victorian times. It is important to consider Nelly's point of view as the only witness of Catherine's dialogue, she responds "Lie down and shut your eyes: you're wandering. There's a mess!" (118). Nelly attributes her imagery to a dream, to wander and madness, she is placed to us as the voice of reason and good sense, taking for real only what she can touch and see, her mind does not fly over time to much more than to retell Catherine's story to Lockwood.

Towards the articulation of a dislocated landscape: dreams, past and future as new representations of the self.

The present section of the analysis is a turn into a type of landscape that is equally configured through subjectivity, though manifested with a type of depth and intimacy not commented before. In this way, the type of landscape presented to the reader is built with traces of mysticism and illusion, where the words ‘dreams’, ‘delirium’, ‘superstition’ and ‘madness’ are in the constant flow of conversation. For this purpose, I would like to remind the reader of a past scene in the first pages of *Wuthering Heights* where we were in presence of the spectral manifestation of Catherine’s spirit, haunting a room temporarily inhabited by Lockwood. At the beginning of the scene, the author gives us an account of the setting as a transformation from a simple room to a landscape filled with mysterious outcomes; “I remembered I was lying in the oak closet, and I heard distinctly the gusty wind, and the driving of the snow; I heard, also, the fir bough repeat its teasing sound” (Brontë 24). Even beyond the mystic representations of landscape in these lines, it is simple to observe the distinct form in which nature is conducted into an stronger metaphorical meaning. The reader, just like Lockwood, is not experiencing only a change in the flow of the wind or the sounds of the trees, but it is nature itself trying to produce a distinct landscape not perceived before, transforming the character’s mood and preparing the atmosphere to what is close to happen. This time, the character is not transforming feelings and passions into natural images, but it is nature creating them in a dissimilar correspondence. Trying to drive this topic into a deeper scope; the ‘gusty wind’, the snow and the fir teasing Lockwood with its sound articulates a landscape that has life in itself, able to change and intervene with the story, to take part in the character’s actions and add more senses to a scene that already gave accounts of strange patterns.

stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! [...] I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed, ‘Let me in - let me in!’ ‘Who are you?’ I asked, struggling, meanwhile, to disengage myself. ‘Catherine Linton,’ it replied, shiveringly. (24)

It is the fir what drives Lockwood to open the window and tries to interfere in the frenetic state of nature which ‘importunate(s)’ him, but instead, Catherine’s ghost is presented in front of

his incredulous eyes and catch his fingers with fierce. The spectrum involved in this terrific scene provides serious nuances of a type of novel that will trespass the conventional ways of rendering gothic atmospheres and emotions not only because of its terrific possibilities, but also because the presence of a dead character in the timeline of the story defies the spatio-temporal boundaries that are carefully respected by the Victorian mentality. This period in English history is personified, as mentioned in previous sections, by the conventional figure of Lockwood, then it is of utter significance that Catherine's ghost were bestowed in the novel within a place temporarily inhabited by a Victorian figure. It challenges not only the articulation of landscapes adding gothic hues, but also Brontë is able enough to display images from the Romantic and Victorian spheres that are in constant confrontation.

Only when the reader goes toward the final chapters of the novel, is when this scene encounters complete sense in the story. At the beginning, is logic to be blind at the extent of details that this scene covers, the means of the 'melancholic voice', the subsequent importance of Catherine's determinate character while she clings to Lockwood's hand to oblige him to listen, at the presence of Catherine's ghost not representing a mere spectrum, but as a signal of Heathcliff's desperate will to stay with Catherine even beyond what life can give, and of Catherine's own wish to haunt the moors and be present in the construction of landscape even from a different, unknown dimension. Every single detail missed by the present time of the story dilutes the Victorian order of time and condemns their limits and obstructions to an illusory state, transforming rules into narrative decoration and judgement into madness.

The transgression of logic orders is represented as well in the following lines where the moors are mentioned and its relevance is asserted to the narrative, while Catherine's ghost says; "I'm come home: I'd lost my way on the moor!" (25). For a knowledgeable reader of the events of the novel is clear to foreshadow that if Catherine's soul was not meant to leave the earth, it would be precisely the moors the place where she would dwell forever, due to the connections she establishes with this natural landscape throughout the story, though this link is not able to be noticed within the first pages. Likewise, in the subsequent lines another hint of forthcoming sections of the story are presented, but masked with the shock of the moment;

The instant I listened again, there was the doleful cry moaning on! 'Begone!' I shouted. 'I'll never let you in, not if you beg for twenty years.' 'It is twenty years,' mourned the voice: 'twenty years. I've been a waif for twenty years!'(25).

Not in every case, the reader is able to come back to this moment as soon as it is discovered that Catherine is coming back to haunt *Wuthering Heights*. In this time of the narrative we are in charge to realise that this character is waiting and mourning for twenty years, an episode that gives information about the future and certainly about the end of the story, but placed in a distinct order that breaks with the chronological sense of conventional narrative parameters of the epoch. This transgressive element of the novel is presented to us hidden behind a spectral representation that means much more as resembling disruptive pieces of the novel than to only terrify Lockwood's gentle spirit.

Moreover, this scene gives us more about another type of landscape that is manifested from different articulations of subjectivity. The character analysed throughout this study is in that moment presented through the lenses of a ghost and therefore its configuration of landscape comes from a divergent consciousness. Catherine's spectrum destroys human perception and the correspondences it may establish with natural landscape, a ghost will look at nature with transformed eyes and it will be part of another type of manifestation that covers dislocated images, watched through imagined spectacles, moving the landscape away to observe it, to blur it. This distinct interpretation of passions provides other complementation to character's subjectivity, presents her nature in diverse forms, violating human boundaries and disrupting the limits of life. The reader gets to experience both possible sides of Catherine's spirit; the alive, resolute and tenacious woman, but also a melancholy and desperate ghost.

These early representations of Catherine's character from other literary dimensions have their beginning in the changes of personality that she shows towards the end of her life, where as mentioned before, words related to insanity and madness were usually attributed to her mental state. Nevertheless, even in previous scenes of the story, Catherine goes far from ordinary experiences and describes images that seem to be out from their normal spectrum. For instance, dreams are special manifestations of her inner landscape that meant to reproduce unknown aspects of herself and even anticipate future events; "I've dreamt in my life dreams that have stayed with me ever after, and changed my ideas: they've gone through and through me, like wine through water, and altered the colour of my mind" (77). The strong effects of dreams have in Catherine's reason a relevant place that alters her mind and disturbs her feelings. It is appropriate to mention, at the same moment, the constant interference of an aforementioned metaphorical device that constructs language in deeper forms. These lines catch a varied

figurative construction that altogether render Catherine's reality in a different form, transforming her thoughts into an even more intimate and personal perception of landscape. Dreams have changed her ideas in such an intrusive way as to transform water into wine, like staining purity towards darkness and as a final result, her mind has been altered in its essence and shades. Furthermore, the emergence of an oneiric landscape is based on concrete and visible manifestations, that comprehends the natural images of her physical landscape. The natural landscape acts as a basis for every following manifestation of Catherine's subjectivity, and triggers a deeper transformation of her thoughts towards the expression of invisible landscapes such as the oneiric type, which conceives a result of the sensible presence of a visible natural landscape.

Furthermore, *Wuthering Heights* acts as the visible side of a landscape that generates multiple representations. In the first place, a natural landscape that inspires every sort of feelings to the characters that live amongst its heaths, but also comprehends images of a physical landscape that arouse subjective manifestations in Catherine's spirit, which on the contrary, do not embody visible images, nor physical aspects. The aforementioned dream, commented in previous pages, acts as an example of the manifestations aroused from a physical landscape. Such dream holds connections with constructions of landscape that approach Catherine to a type of experience more closely related to the after-death dimension, even relating Catherine's experiences as a ghost to living events, connecting in this sense both dimensions through dreams and the landscape that they manifest; "heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of *Wuthering Heights*; where I woke sobbing for joy" (78). These lines may resemble as well a superstition of Catherine's future presented in her dreams, but furthermore establishes through after-death images a connection with *Wuthering Heights* and its inner landscape in more depth and intensity, for not even death can avoid Catherine's attachment to the moors, and obviously to Heathcliff. The following lines display this bound extensively, but it is also expressed in an already common use of metaphorical connections;

I've no more business to marry Edgar Linton than I have to be in heaven; and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it [...] he's more myself than I am. Whatever our souls are made of, his and mine are

the same; and Linton's is as different as a moonbeam from lightning, or frost from fire. (78)

The intense or deranged character of her dream aids to establish a different link within her personal relationships, attributing heaven as an unwanted place to be if connected with Heathcliff's absence. Furthermore, this dream helps to create another contraposition between Linton and Heathcliff in terms of natural images, their souls are as distant as how it looks a moonbeam from lightning and the frost from fire. The reader in this point may not be certain as how to describe with words this disparity but is indeed explicit in its imagination of landscape, what Catherine means when evoking such metaphorical associations.

Dreams have not lose their prevalence within the following chapters, and are more and more present while Catherine's character progressively changes towards a debatable delirium and insanity. One of these subsequent images takes place within other conversation between Catherine and Nelly; "I see in you, Nelly," she continued dreamily, "an aged woman: you have grey hair and bent shoulders. This bed is the fairy cave under Penistone crags, and you are gathering elf-bolts to hurt our heifers; [...] That's what you'll come to fifty years hence" (119). Dreams and derangement takes over in the following part of Catherine's life, frequently these images look at the destiny, at her fate and other's. The physical natural landscape is transformed and also is found in it a source of subjectivity that allows the existence of new types of imagined landscapes and creates invisible expressions such as dreams. From this point, the natural landscape does not embrace the same constitution but is mixed with fairly if not magical elements of other dimensions not present before in the novel, but only involved in Catherine's subjectivity while her mind wanders towards images of an outer world.

I'm not wandering: you're mistaken, or else I should believe you really *were* that withered hag, and I should think *I was* under Penistone Crags; and I'm conscious it's night, and there are two candles on the table making the black press shine like jet.' (119) [Emphasis]

Catherine is careful to believe in the images aroused by her mind, to belong in the illogic sides of it, and the perceptions of landscape that she is able to express go hand in hand with her mental and physical state. She has been voluntarily secluded in her room for a couple of days with no access to food and an increased bad temper that have inflicted in her thoughts a conception of reality altered by her own disarranged ideas. Several times during this period in her life other

characters have referred to her as changed from a stout, hearty lass to a fragile, mad girl and this transformation of character has been constantly present in the constructions of the landscape conveyed.

On the other hand, it is arguable that Catherine's state of delirium and insanity is indeed a preconception of all the subsequent dreams and evoked images of exceptional landscapes, since all these words have been produced and directed by the figures that resemble Victorianism in the novel. As stated in the previous section, Nelly is the voice of reason and good sense, a moderate woman that does not flee around spaces she have not seen or touch, she stays away from superstitions, from bad dreams and illusions that she would consider as mind fever. Nelly acts as a counterpart of Catherine's reality, as if with her presence and judgements the reader could appreciate in a better way the extent of Catherine's change of thoughts and spirits. With no doubt, Nelly's response to the previous Catherine's illusions was; "The black press? where is that?" I asked. 'You are talking in your sleep!'"(119). Nelly studies Catherine's responses in clinical terms, trying to grasp logical meanings to her perceivable derangement, this woman is not able to inhabit outer mental states nor to conceive Catherine's deliriums and dreams as the constructions of another reality, a different dimension more personal and intransferable living in Catherine's nature. This kind of configuration is more profound and visceral, even distant to what a Romantic landscape could endure.

The ideals that Nelly and Linton resemble in the novel may as well correspond to a structured Victorian sensibility that disposes and intends to ideologically install a vision of the world that is governed by rationalism, where knowledge is based on sense experience and observable trues are rules for life. In this sense, what Catherine describes as new dimensions of mind are not in the real world apparent nor appreciable through senses, thus what could constitute a firm articulation of landscape is transformed into delirium and madness only because it brakes with the established Victorian order of reality. Furthermore, these principles that are supposed to rule the novel's structure act in contraposition to everything exposed in the storyline. The critic made by the author to these rules is sometimes imperceivable but complete page by page, while character's are able to interfere with stories of fantasy, ghosts, dreams and superstitions. These at the end are felt with more intensity and ferocity despite the Victorian ideals introduced, that even though are strong within this novel's epoch, are only illusory on what its composition in the story reveals.

In this part of *Wuthering Heights*, imagination and dreams are not the only ways of conceiving new dimensions of inner landscapes, but also the recurrent evocation of the past brings a new articulation of a type of landscape that existed some time ago, but it is now created again in the character's mind, achieving in the present new characteristics and new shades that were absent in previous lines. The constant evocation of new images based on past experiences acts as a way of transforming the time that remained in the past into a differing landscape of the present, while these new images belong not to a perceivable world but to an invisible side of Catherine's imagination. The way in which Catherine preserves her most important memories allow her to bring them again to life so she can feel safe and comfortable again, this process transforms the visible side of concrete experiences into invisible images that are transcendental when considering the aims of the characters to find happiness in past memoirs.

'Oh, dear! I thought I was at home,' she sighed. 'I thought I was lying in my chamber at Wuthering Heights.[...] I dread sleeping: my dreams appal me.'

'Oh, if I were but in my own bed in the old house!' she went on bitterly [...] 'And that wind sounding in the firs by the lattice. Do let me feel it - it comes straight down the moor - do let me have one breath!.' (120)

The chapters of Catherine's frantic behaviour were brief, but in these pages landscape was characterised and manifested in several forms, from an always changing inner subjectivity which provided an increasing richness to the story and supports the belief that in order to fully express every emotional aspect of the novel it is required much more than what language can convey, which falls short as in so many other aspects of life, in front of the immensity of human passions and sensibility.

One of these complementary sources are, as presented before, dreams that are personified once again in the dreary images perceived by Catherine's mind that appal her reason and secondly, inflict subsequent evocations of her past in *Wuthering Heights*. These memories of past are relieved, according to Bachelard, for protection and to have a refugee for the soul. Catherine's delicate state searches for comfort in what she already wasted, and her "emotion is perhaps nothing but an expression of a poetry that was lost" (Bachelard 5). These feelings come back as memories of relief and as the desperate desire to return to a moment in her life that will never come back, thus when Catherine acknowledges this truth is when she dwells towards deliriums and fierceness;



Nelly, I'll tell you what I thought, and what has kept recurring and recurring till I feared for my reason. [...] the whole last seven years of my life grew a blank! I did not recall that they had been at all. I was a child; [...] I swept it along the carpet, and then memory burst in: my late anguish was swallowed in a paroxysm of despair. [...] But, supposing at twelve years old I had been wrenched from the Heights, [...] and been converted at a stroke into Mrs. Linton, the lady of Thrushcross Grange, and the wife of a stranger: an exile, and outcast, thenceforth, from what had been my world.

(121)

The power of Catherine's memories reaches such effect in her personality that manages to consume her reason and transform the past seven years of her life into nothing in order to keep her spirits in peace and reconciliation. The landscape becomes strongly related to the memories kept in her mind while present is transformed into a remembrance of the past, of its happiness, its grief and joy. Childhood is presented to us with shades of glory, that is always alive and a center for the emotive human soul that when is illuminated again in our memories and conveyed in present, holds an intense poetic existence. The type of analysis that places its attention in the localisation of memories in our minds is a topoanalysis, that according to Bachelard in *The Poetics of Space*, "would be a systematic psychological study of the sites of our intimate lives" (27). These sites hold the most precious moments of our lives and are aroused to our present each time their content needs to compensate emotional faults.

When Catherine comes back in mind to her present she is able to perceive how undesirable it would be for her wild and liberated self, the type of life she endures now. Thus, to transform her past being into this weak and victimised version of Catherine, results like an outcast and exile from everything she once had, but lost with egotism and superficiality. Memories of childhood are the most cherished moments in Catherine's life, they are the point in life where the heath, the moors and the whole natural landscape becomes a symbolic system of feelings, it is the time in which the innocent mind relies in everything that could make it feel in harmony and safety. Furthermore, bringing back the type of landscape presented in the first pages of this work, we could perceive an intense natural landscape but physically related to Catherine since she was living in Wuthering Heights and the images she kept of them were within easy reach. Nevertheless, while Catherine goes to live in Thrushcross Grange and establishes a physical distance with the moors, she finds new ways to manifest her inner nature

through images that are characterised with a high subjectivity and intimacy, deeply affected by the power of imagination. These images correspond to invisible evocations of a landscape that already existed in the real world, but expressed to aid Catherine's anguished soul and control her suffering while *Wuthering Heights* was not in direct contact with her.

Remembrances of the past, as a type of manifestation of landscape, holds a mediator between the time in which they occurred and the present time, this mediator is portrayed by Catherine's mind and the way she is able to perceive past and illustrate it in the present narrative time. The reader arrives to the conclusion that Catherine's new articulation of memories never achieves the same image lived but is influenced or blurred with her anguish or desire to recover parts of her life lost, such as her refusal to love Heathcliff and voluntarily change to an exile from what had been her world. Childhood and past glory is longed forever, such as her vivid identification with the unruliness and brutality of nature;

Oh, I'm burning! I wish I were out of doors! I wish I were a girl again, half savage and hardy, and free; and laughing at injuries, not maddening under them! Why am I so changed? why does my blood rush into a hell of tumult at a few words? I'm sure I should be myself were I once among the heather on those hills. (121)

This quotation, to a great extent embodies the real Catherine, a child uncorrupted by the egotism and superficialities that led her to the present conditions of the narration. The moors and the hills are the illusory spaces that resemble the purity and freedom she left behind to follow the conditions of a traditional style and social improvement. Catherine aims to come back and be immersed with the intensity of landscape, then she demands to open the windows even when a storm is taking place outside, constructing even further the representations of her state on the ferocious character of nature. Catherine shows her desire to dwell in natural landscape, expressed so strongly throughout the novel. In this passage, Nelly's conventionality could not restore her reason since it is her true nature what resides outside, it is her inner struggle what causes the darkness and tempest of the moors. Catherine changes her personality beyond normal parameters and gains instead different connections with nature.

Additionally, what resides outside resembles again the privacy of the landscape, nobody else is able to recognise in the moors what Catherine visualises, though she perceives every detail and feeling as recounted memoirs, even picturing in her mind the lights, impossible to be seen from that place, of *Wuthering Heights*. Such visualisations correspond to invisible evocations of

Catherine's mind from aspects of the physical landscape that she could recall in desperate times. Catherine finds her way among the moors with a clarity that cannot in any sense be perceived nor narrated from Nelly's words, a character that lives and perceives only the physical state of the landscape. This idea challenges the previous stated reliability of this plain narrator due to her incapability to recount such emotive changes. Nevertheless, this type of landscape is so personal and expressive that only the reader could perceive in its own mind how it should be imagined, which seems at the end the primarily aim of the author; to reach a deep intimacy between reader and narrative. Here, the reader can find no meaning in itself but feeling, no location but perception as the interpretation of this landscape resides completely in his/her previous inner experiences, which reflected to Catherine's eyes, evoke a unique and exceptional imagery of landscape.

The further Catherine goes from ordinary experience, the more deranged her configurations of landscape become, but not only from her inner manifestations but also from what others are capable to perceive at the extent that Nelly gets influenced with these feelings and describes the place as follows; "There was no moon, and everything beneath lay in misty darkness: not a light gleamed from any house, far or near all had been extinguished long ago" (122). Nelly's descriptions capture a change in landscape that holds strong similarities with Catherine's state. Mysticicy resembles her unpredictable and frantic perceptions of reality but also embodies her permanent feeling of loss in the way in which metaphorically no light is still gleaming for Catherine and every hope had been extinguished long ago. Likewise, Nelly provides hints of how Catherine changes from what she considered insanity, frenzy and madness toward a more incomprehensible state such as 'alienation of intellect' or "the conviction impressed in my [Nelly's] imagination that it was a creature of the otherworld" (125). In these pages Catherine is going through a different dimension in what perception of landscape suggests, that as commented before, allows her to advance in the story and make clear allusions to her future or go back in time to evoke past memories. Moreover, she implies frequently what comes near in her future; "I'll not lie there by myself: they may bury me twelve feet deep, and throw the church down over me, but I won't rest till you are with me. I never will!"(122). These lines are directed towards Heathcliff, the reader knows at this point that the previous apparition presented to Lockwood embodies this promise.

Catherine remains haunting *Wuthering Heights* and never leaves Heathcliff for more than twenty years, until the narrative line breaks. Anticipations in Catherine's dialogue persist mainly in her certainty to find death sooner than anybody could expect; "I'm bound before spring is over" (123), her conviction condemns herself to a fast ending and these tumultuous feelings are expressed again with a figurative discourse that leads to perceive reality in different ways, mitigating a tragic end through the normal and passive end of spring. Finally, all these anticipations and transgressions to the logical order of the story establish a never-ending criticism to the Victorian rules, indicating in several ways its fictitious character in what real life, and true sentiment matters.

The progressive transformation of Catherine's nature towards the expansion of her subjective evocations that trespasses time and place, leads her to a type of inner manifestations that reach a greater subjective level in comparison to other characters in the novel. These characters stand as observers of Catherine's dwelling towards madness and death. The abstract ways in which she expresses past, dreams and the future place Catherine's subjectivity above any other person in the novel, it raises her nature even higher than in any other moment of her life, which during her decay, it began to be perceived by others; "Her appearance was altered, as I had told Heathcliff; but when she was calm, there seemed unearthly beauty in the change. The flash of her eyes had been succeeded by a dreamy and melancholy softness" (151). This particular moment in Nelly's dialogue reminds the reader of an old moment in the narrative, which through what seems to be an oneiric event in Lockwood's life, Catherine is presented to him "and a most melancholy voice sobbed, 'Let me in - let me in!'" (24). Nelly is describing what Catherine came to be after her death, as describing her apparition more than the person sitting in a room of Thrushcross Grange. The analogy between these passages of Catherine's time in the novel configure landscape from a differing perspective, only understood through imaginative connections that build symbolic images of an outer dimension, where Catherine's nature starts to embody similarities in life with her apparitions in death.

Catherine's change responds to a slow evolution of character from life to death, her disease is not sudden or hasty, but progressive and even expected. The anticipations of her own death changes Catherine towards the condition of someone already dead, a character that in a continuum acquires ghostly shades of someone that is already looking at the other side of life, far beyond any well and living character could ever see;

(her eyes) no longer gave the impression of looking at the objects around her; they appeared *always to gaze beyond, and far beyond- you would have said out of this world*. Then, the paleness of her face — it's haggard aspect having vanished as she recovered flesh — and the peculiar expression arising from her mental state, though painfully suggestive of their causes [...] refuted more tangible proofs of convalescence, and stamped her as one doomed to decay. (151) [Emphasis]

The reader keeps the conviction that the most important side of the novel is conveyed through subjective elements that should be revealed to them through processes of an imaginative involvement with the novel, which ultimately brings the authentic and truly meanings of the narrative. What resides hidden to Nelly's mind is that what she innocently describes in Catherine's convalescence is a transcendental revolution of Catherine's mind, in terms of subjectivity and spirit which opens the way towards new configurations of landscape, and mutates reality as the reader knew from the previous parts of the novel.

Nelly's descriptions also remark alterations of senses in Catherine's behaviour, sensorial abilities that signified much to the 'old Catherine' that used to configure landscape from what she felt, saw and listened from nature, the moors and the heath. In the present, Catherine's subjective bound to another world silences the relevance that senses had to the articulation of the natural landscape; "of Wuthering Heights Catherine was thinking as she listened: that is, if she thought or listened at all; but she had the vague, distant look I mentioned before, which expressed no recognition of material things either by ear or eye" (151-52). The type of landscape that came to be of more relevance during the last part of the novel is characterised with a strong prevalence of internal and personal images, more connected to the character's mind and feelings, of what provokes the inside landscape than the outside, then senses are placed out of the priority when observing the configuration of the world. The physical evocations of landscape comprehend visible images that are not able to bear Catherine's abstract spirits, this is the main reason why the subsequent images convey a personal and invisible type of landscape, a broad and abstract world from where her spirit can be expressed. Notwithstanding, the previous landscape described from the beginning of this analysis does not stand as a comparison or contrast to the type of landscape represented in this section, both share a profound abstract character that is manifested in different forms, but always from the depth of human passions and its inner sensibility.

Towards the end, Catherine is shown aware of her decayed condition and Heathcliff's presence provides new views to the world she depicts with her countenance and words;

'the thing that irks me most is this shattered prison, after all. I'm tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there: not seeing it dimly through tears, and yearning for it through the walls of an aching heart: but really with it, and in it. (155)

There are at this moment several types of landscape that represent some manifestations of Catherine's passions. Her words present images that she wants to leave behind, the ones that she is able to conceive from the terrenal world, although her body is no longer of any interest, and her wishes have been translated to an utter and superior world that meant to transcend her earthly prison. The unfortunate and egotist decisions that have led her to this moment provide the will to escape forever into the 'glorious world' of paradise, but not only observe it through the tears of the present. As if Catherine explicitly was looking into paradise and yearning for living in that image that only exists within her. The divine landscape has been configured as an opposition to the state Catherine confined herself to be; imprisoned in a house where she does not belong, in a marriage with someone she does not love. Not to forget the vibrant use of metaphorical devices to convey these ideas, such as 'prison' to portray the human body or 'the walls of an aching heart', which gives a highly descriptive idea of her heart being extremely miserable, but even trespassing the boundaries of despair. These connections inflict a profound emotive effect in the reader and again, arrange powerful images that eclipse any dialectical description.

The anticipations of Catherine's death continue until the very end of her life, until only a few pages left to her end; "Nelly, you think you are better and more fortunate than I; in full health and strength: you are sorry for me — very soon that will be altered. I shall be sorry for you. I shall be incomparably beyond and above you all" (155). The unfortunate characters this time are the ones staying in the visible world of *Wuthering Heights*, Catherine will no longer dwell among them and will be 'beyond and above' them all. Nevertheless, as the reader may expect, this transition to paradise is not quite comparable to what we perceive in the previous stages of the novel where Catherine stays haunting Heathcliff for a long time and ends dwelling among the moors for what may be eternity.

These words close Catherine's interventions in the novel leading the way to her end two hours before her daughter was born. Apart from Linton's grief, Nelly finally describes Catherine's semblance;

no angel in heaven could be more beautiful than she appeared. And I partook of the infinite calm in which she lay: my mind was never in a holier frame than while I gazed on that untroubled image of Divine rest. [...] Whether still on earth or now in heaven, her spirit is at home with God!' (159).

Nelly's words act again as a mirror of an objective reality that the Victorian sensibility portrays, the dead are to be with God and their spirit should be always towards heaven and the divine. Catherine's appearance is repeatedly depicted as unearthly beauty, a type of physical feature that is filled with emptiness in what Heathcliff respects, and I would say also to Catherine. The quoted description remains in the common discourse attributed to death and its 'Divine rest', but Catherine's spirit transcend to a more intricate type of landscape not perceivable in the Nelly's Victorian blindness of traditionalism. Nelly sees in Catherine's rest "a repose that neither earth nor hell can break [...] the Eternity they have entered-where life is boundless in its duration, and love in its sympathy, and joy in its fullness" (159). The absolute world Nelly describes is in a way what Catherine was referring to while she was alive, the type of landscape she wanted to endure and feel was the invisible, sensitive one. This type of landscape is where she belongs in death, whether that consummation was possible for her or not. In some parts of the novel, Nelly is presented by the author as compelled to break, only temporarily, with her own traditional views in order to construct the type of landscape that is aimed to be expressed. This flexibility in narrative is not in comulgation with Lockwood's ideas which contain deeper rigor and conventionalism. In regards to Nelly's words, Lockwood prefers to stay outside of sensationalism "which struck me (him) as something heterodox" (160). This counterpart remains heavy in Lockwood's beliefs even when he was the victim of Catherine's after-death appearance, which breaks his dogmas and Victorian compliance in the novel.

Finally, the last words of this analysis refer to the complexity of Catherine's transformation concerning her character and subjectivity, which is strongly connected to the representations of landscape she configures in the novel. Her presence in *Wuthering Heights* establishes a line that designs the narrative and direct it towards differing points, it manipulates the plot along with her inner changes. Catherine alters the progressive paths of the storyline and

avoids stability or equilibrium which, at last, is reflected in every articulation of landscape. The correspondences between nature and the character are conveyed in the first parts of the novel through a type of landscape marked with metaphorical comparisons, which towards the end, grows with differing manifestations of landscape that complement an emotional level that overcomes parameters of time, place and narrative space.



## Conclusion

During the initial stages of this thesis, the novel *Wuthering Heights* showed a strong metaphorical meaning in what landscape concerns, this prompted a phenomenological analysis with plenty amount of significations on emotive and subjective regards that, at the same time, were manifested in landscape with various approaches presented above. These approaches to landscape configuring the complete picture of the imageries of the novel, are presented in this work through different levels. In the first place, the reader perceives the physical landscape that was analysed within the two main houses; Thrushcross Grange and Wuthering Heights, this practical landscape is easily recognised by every character and comprehends no deeper meaning in itself. The following levels, which are more relevant for this thesis, present a natural, emotionally-charged landscape that connects the lines of the novel through metaphorical comparisons and expresses the profound wishes and yearnings of the characters involved. Finally, the last manifestations of landscape are articulated through more profound and emotive evocations that transform the analysis toward deeper meanings in landscape, and presented to the reader through images of past, future and oneiric instances within the narrative.

Additionally, the cultural analysis provides a discussion among some aspects involved with Romantic and Victorian views that influence characters, worldviews and most importantly, the expressions of landscape in the novel. Due to the extent of this thesis, I had to constraint the object of study towards a unique source of landscape, which is personified in one of the main characters. Even though such specification provides individualism and precision to the analysis, averts the representation of the complete image that *Wuthering Heights* could offer, leaving only one point of view in the table among the infinite possibilities of literary findings. The idea of focusing only on one part of the novel, in one mind, one heart, establishes a boundary in the narrative where the hermeneutical analysis remains stable, sort of say, but never isolated from generalities or stronger ideas that could get involved and enrich the experiential process of the character. Nevertheless, if Heathcliff's configurations of a Romantic, intimate landscape had been present in this analysis in complete terms, other conclusions and hints would have been found at this point, mostly in what Catherine's subjectivity concerns, and this findings would have further complement this work.

Even though the phenomenological analysis takes into consideration an individual perspective of the narrative, the literary framework from where this thesis is placed works through personal approaches. Every phenomenological description and text interpretation acts in the study through a determined human experience, which is in this case, the correspondent articulation of intimate landscapes of a literary work, which is the logic that marks the personal and independent character of the thesis. Throughout the entire analysis of *Wuthering Heights*, complemented with secondary sources related to the topic, the study of different types of landscape such as the wild, sublime, Romantic, Victorian or deranged was carried out through the questioning of the essential nature of a lived experience. The interpretations derived from this approach introduce the notion of multiple, or even conflicting, interpretations.

The previous idea connects the novel with every reader and interpreter that will get varied interpretations with different conclusions and reflections upon the same pieces of text, thus the final reflection of this work is to discuss which one is the correct one. Probably, for the sake of this thesis, this question could not be answered with complete certainty, but the very accomplishment of this work arises to some new ideas that will help other readers and interpreters to enlighten their findings in ways not expected before. In this sense, every work made through a similar scope will be dissimilar but hermeneutically correct. It is feasible that other interpreters may support a type of study that bears tangible and intangible representations of landscape within a single natural image, object or experience but not separated as studied in this thesis. Such type of landscape may bear physical and spiritual elements that do not comprehend entirely geographical nor unsubstantial features but a consummation of both notions. In such cases, the intimate type of landscape presented here should be studied under the special influence of the physical devices that the novel could present, to reach a point in which both concrete and imagined elements were placed as indivisible abstractions of the literary work.

Further study concerning landscape is still in debt in what *Wuthering Heights* concerns, even more when considering the great amount of different manifestations of an irrational and unrealistic landscape through gothic or oneiric devices. Precisely, from these disruptive expressions it is still necessary to problematise among their relation with Victorianism in how the movement is in constant process of obliteration, only necessary in the novel to let the characters trespass these imagery boundaries and reveal inner and prohibited passions. Towards the end of the literary analysis, more intense manifestations of landscape were acknowledged and revealed.

These sources of differing images towards dreams, the future and the past were the result of profound and complex ideas that could not be discussed in depth, relations concerning gothic designs and narrative techniques such as remembrances and premonitions should be part of future tasks concerning the literary study of landscape in the British novel.

Nevertheless, this thesis works as a good introduction for further designs of literary studies concerning the multiplicity of landscapes within a literary text, and may reinforce the importance of female characters in the constructions of the British novel of the nineteenth century. One of the most important reflections that this thesis brings forward is how transcendental the female discourse came to be in the literary history, the infinite forms it has to challenge tradition in narrative, result in the constant aim to interpret their meanings and unveil their essences as was tried to do, for instance, in this work. Finally, this thesis also contributed to the individualisation of the literary forms of the novel, it provides identification between the reader and the experience interpreted, it attempts to bring closer the narrative and the effects of the subjective expressions of the characters towards landscape to the reading experience, and ultimately, intensifies the importance of Emily Bronte's literature to the readers/interpreters imaginative power.

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