

## **Wuthering Heights: Themes And Its Development**

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### **Abstract**

*The enjoyment of reading is a kind of vicariously experiencing the lives of the characters. In "Wuthering Heights," the story of a couple's love is front and centre. The narrative is mind-bogglingly intricate, and so are the protagonists and antagonists. A rural area of northern England in the United Kingdom serves as the story's backdrop. The plot follows the inhabitants of Wuthering Heights and Thrushcross Grange, two feuding manors located in close proximity to one another. The principles of human emotion and desire are only two of the many themes explored in this book. It's the tale of a love so powerful that it can break through everything, even the veil between the living and the dead. Parallelism may be seen throughout Emily Brontë's novel. The events in the first half of the story are quite similar to the ones in the second. In a similar vein, the characters from the first and second generations are quite similar to one another. There's a chance that some readers may compare these characters and see striking similarities between them. Mother and daughter Catherine Earnshaw and Cathy Linton, who have the same name, are an exception to this rule. There is a tremendous deal of contrast between these two people's personalities and ways of life.*

**Keywords:** Wuthering heights, Parallelism, Human emotion, love and hatred.

"Wuthering Heights" is Emily Brontë's lone published work. However, her works' critical and commercial success has catapulted her into the company of the world's finest writers. Throughout the story, the piece examines the idea of fierce human emotions. The novel's core tension is shown by the passionate sentiments that Heathcliff and Catherine have for one another and for the other characters. mental processes, as seen by psychologists. Heathcliff's meddling in the affairs of Wuthering Heights and Thrushcross Grange, as well as his pivotal friendship with the elder Catherine, demonstrate a well-thought-out and vividly described awareness of a mysterious and nebulous force at work in humankind and the natural world. The novel's setting inside a moor and the inventive way in which human impulses are related to elements of natural activity contribute significantly to the novel's power, which much exceeds anything that can be represented by the action that takes place.

The story's author implies that the most powerful, irresistible, and persistent forces in human nature have some resemblance with the elemental forces at action in the natural world. It's possible that man feels both at home and out of place in nature. Unnatural levels of wickedness and violence are at his reach. However, he behaves in this manner because he is being propelled by strong, ingrained, and instinctual desires. Heathcliff is a key figure in the novel because he emphasises this concept. The naming conventions underlying the names of both Wuthering Heights and his hometown suggest a connection between the two. The term "Wuthering Heights" is meant to conjure up images of "withering heights," and Heathcliff is said to be as rough and unyielding as the surrounding heath and cliff.

The author argues that one's own mind contains some of the most powerful, unstoppable, and tenacious forces. The most basic components of the human mind have a relationship to

the elements. It's possible to feel that man belongs nowhere and everywhere in nature. He is capable of perversions and ruthlessness that cannot be found in the wild. This, however, is only the case because he is propelled onward by forces of nature. Consider Heathcliff as an illustration of this truth in action. The relationship between Wuthering Heights and him is a perfect example of the connection suggested by their names. Heathcliff is as harsh as heath and as unyielding as a cliff, and the name "Wuthering Heights" alludes to the notion of "withering" heights.

Aside from this specific feature, the action of the book may be divided into six separate portions or "movements" owing to the fact that these divisions correlate most closely to the evolution of the core topic. These divisions include: To put it another way, the events that occur in each individual segment bring about a certain development or movement in one of the two primary themes across the whole story. The points of division that take place in between the different parts serve as indicators of the shifts from one recurring theme pattern to another.

Several other difficulties exist in addition to those we've just covered. With Heathcliff's chance at revenge on Hindley after Frances's death, the already complicated theme of hate takes on new dimensions. Heathcliff's disdain for the Lintons and his wrath against Hindley for demoting him to the status of a servant are both fueled by the conversation he overhears in which Catherine says that it would be beneath her to marry him. This marks the end of the second part of the novel, which defines the central tension of the love theme, as Catherine's marriage to Edgar is motivated more by vanity than real affection, and the natural balance of things is upset as a result.

The third movement develops on two fronts: the enmity and battle between Heathcliff and Hindley, on the one hand, and Heathcliff and Edgar, on the other. They also both include the first of two climaxes. A terrible turn in the central connection occurs upon Catherine's death, which also signals the end of the love theme. Heathcliff and Isabella's wedding and Hindley's gradual decline both strongly reinforce the idea of revenge. These two occurrences are intertwined in the story of Wuthering Heights. Half of Heathcliff's plan is complete by the end of the first half of the novel. Now that Hindley is no more, he rules over both Hareton and Earnshaw's property.

In the second half of Wuthering Heights, many of the story's recurring themes are returned, although in a more muted way, and a new group of characters is presented. Even while it is not as bloody as it once was, the fight is still quite fierce. In addition, whereas the third movement had come to a conclusion with defeat, depression, and discord, the sixth movement comes to a conclusion with fulfilment, joy, and peace. The love theme has a tendency to become less prominent in the fourth quarter, developing only through the affair that Catherine is having with Linton, which is somewhat unsettling, and through Hareton's gradually rising admiration for Catherine, which is extremely subtle. In other words, the affair that Catherine is having with Linton and Hareton's gradual rising admiration for Catherine are the only two ways that the love theme is developed. Nelly gets some insight into the suffering that Heathcliff has been going through in the time since Cathy's death by hearing it directly from Heathcliff himself; however, this does not advance the discussion in any way, with the exception of the possibility that it holds out for an ultimate reunion of the characters in the hereafter. This section is primarily devoted to working out the final climax to the hate theme, which takes place when Heathcliff's plan of revenge is completely accomplished and he is in control of his enemies' properties as well as the last

living descendants of both houses. In other words, the section's primary focus is on working out the final climax to the theme of hate. This particular portion is referred to as "the section that is dedicated to hammering out the ultimate climax to the hatred theme," which is also the name of the section in question.

Each of these ideas reaches its climax in the piece's fifth movement. Initial events consist of the second object taking control and eliminating the first. When Heathcliff reaches Cathy, Hareton and Catherine join forces on Earth, the ultimate theme, love, achieves its second peak and is satisfactorily resolved. The story's climax occurs around this time as well. Catherine Earnshaw and her daughter Cathy Linton were different from one another in many respects, both in terms of their personalities and the way they went about their daily lives. They all sprang from quite different sorts of households. Catherine's character was heavily influenced by her emotions, whereas Cathy is much more logical. Heathcliff and Nelly both had love feelings for the female characters in the novel, but these feelings were quite different from one another and even contradicted one another at times. Catherine and Cathy were two very different people with very distinct experiences and outlooks on love and marriage. Despite the fact that the two characters were never romantically involved due to the fact that one of them died while giving birth to the other, it seemed as if Cathy had successfully learned from her mother's mistakes and avoided the same catastrophes. Having come to terms with Heathcliff's monstrosity was a major role in doing this. The introduction of Heathcliff and the *Wuthering Heights* setting irrevocably altered Cathy's life, making it hard for her to ever feel at ease again. And yet, it was precisely in this setting that Catherine Earnshaw had found happiness—perhaps the most striking contrast between the Earnshaws. Catherine's life was full of joy and heartache, and Heathcliff was responsible for both. Perhaps their love for one another was so great that it could only be contained in the hereafter. From the point of view of the topic, the sixth movement is little more than a consequence. The setting is a sharp contrast to the one at the book's outset, so its carefree and joyous atmosphere emphasises the fact that wrath and strife have vanished and that love has won over all. Now we've reached the last consideration.

#### Conclusion:

Both the love and the hate themes rest on the concept of passion or human emotion, as was previously discussed. This overall theme emerges from the relationships between the two specific ones. The book posits that unhappiness originates from unresolved disappointment or discontent in a romantic relationship. Hatred, in contrast to love, is not a genuine human feeling but rather one that is forced and manufactured. Different expressions of the two emotions may be found all across the book. Hareton, however, has been poisoned by Heathcliff and has suffered as a result. Cathy's love frees him from his animalistic state, demonstrating the freeing rather than destructive power of love and proving that it triumphs over hate. What's more, Heathcliff permits this passion to flourish since his hostility against the young people has subsided, when in his normal state of mind he would have done all in his power to keep them apart. Heathcliff's hatred dissipates as he draws nearer to Catherine, and his hostility melts away in the face of his growing feelings for her. Indications of a general tendency are readily apparent. With nothing to stop it, love will always win out over hate. Having to cope with this kind of limitation is frustrating and irritating, which might lead to animosity. This hatred can only be healed by love. In Heathcliff's case, this is exactly what takes place. Heathcliff is now in command, and the friction he fostered between Hareton and Catherine is beginning to bear fruit. Once

Heathcliff relaxes, the tension will lessen. Hareton and Catherine's love may now flourish uninhibitedly now that they are freed from extraneous limitations. In the end, everyone gets along because the story shows that when obstacles to love are eliminated, feelings may flow freely and balance is restored. *Wuthering Heights* is a study of human nature; the story's framework dramatises the complexities of love and hate.

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