

**THE GOTHIC TRADITION
IN THE NOVELS OF THE BRONTE SISTERS:
WUTHERING HEIGHTS AND JANE EYRE**

(Yüksek Lisans Tezi)

Nermin ÖZKARA

Kütahya- 2011

T. R.
DUMLUPINAR UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
Division of Western Languages and Literature

(Master's Thesis)

**THE GOTHIC TRADITION IN THE NOVELS OF THE
BRONTE SISTERS: WUTHERING HEIGHTS AND JANE EYRE**

Thesis Advisor:
Asst. Prof. Dr. Özlem ÖZEN

Prepared by:
Nermin ÖZKARA

Kütahya - 2011

Kabul ve Onay

Nermin ÖZKARA'nın hazırladığı "The Gothic Tradition in the novels of the Bronte Sisters: Wuthering Heights and Jane Eyre" başlıklı Yüksek Lisans tez çalışması, jüri tarafından lisansüstü yönetmeliğinin ilgili maddelerine göre değerlendirilip oybirliği / oyçokluğu ile kabul edilmiştir.

...../...../2011

Tez Jürisi	İmza	
	Kabul	Red
Yrd. Doç. Dr. Özlem ÖZEN (Danışman)		
Doç. Dr. Abdullah YILMAZ		
Yrd. Doç. Dr. Ayhan KAHRAMAN		

Sosyal Bilimler Enstitüsü Müdürü

Doç. Dr. Abdullah YILMAZ

Yemin Metni

Yüksek lisans tezi olarak sunduđum “The Gothic Tradition in the novels of the Bronte Sisters: Wuthering Heights and Jane Eyre” adlı alıřmamın, tarafımdan bilimsel ahlak ve geleneklere aykırı düecek bir yardıma bařvurmaksızın yazıldıđını ve yararlandıđım kaynakların kaynakada gösterilenlerden oluřtuđunu, bunlara atıf yapılarak yararlanılmıř olduđunu belirtir ve bunu onurumla dođrularım.

...../...../2011

Nermin ÖZKARA

ÖZGEÇMİŞ

06/08/1978 Kütahya / Türkiye’de doğdu. 2000 yılında Dokuz Eylül Üniversitesi İngilizce Öğretmenliği Bölümü’nden mezun oldu. 1989 yılında Kütahya Linyit İlkokulu, 1992 yılında Kütahya Kılıçaslan Ortaokulu’ndan mezun olarak ilköğretimini bitirdi. 1996 yılına kadar ortaöğretime Kütahya Anadolu Öğretmen Lisesi’nde devam etti. 2000 yılında devam ettiği Dokuz Eylül Üniversitesi İngilizce Öğretmenliği bölümünden mezun oldu. 2008 yılında Dumlupınar Üniversitesi Batı Dilleri ve Edebiyatı Bölümünde Yüksek Lisans programına başladı. 2000 yılında Kütahya’da bir özel okulda başladığı İngilizce Öğretmenliği’ni Kütahya Şehitler İlköğretim Okulunda sürdürmektedir

Nermin ÖZKARA

CURRICULUM VITAE

Born in Kütahya, Turkey, on 6th of August, 1978; her educational experience includes: (1) primary education at Kütahya Linyit Primary School (1989), (2) secondary education at Kütahya Kılıçaslan High School, (1992); (3) the completion of high school education at Kütahya Anatolian Teacher Training High School (1996); (4) Bachelor of Arts degree in English Education at Dokuz Eylül University in İzmir, Turkey (1996 - 2000); (5) MA student in English Language and Literature at Dumlupınar University, Kutahya (2008 - present).. Her work experience started as an English language teacher in Kütahya in the Ministry of Education in 2001 and continues in Şehitler Primary School, Kütahya (2001- present).

Nermin ÖZKARA

ÖZET

BRONTE KARDEŞLERİN ROMANLARINDA GOTİK GELENEĞİ: UĞULTULU TEPELER VE JANE EYRE

ÖZKARA, Nermin

Yüksek Lisans Tezi, İngiliz Dili ve Edebiyatı Ana Bilim Dalı

Tez Danışmanı: Yrd. Doç. Dr. Özlem ÖZEN

Haziran, 2011, 133 sayfa

19. yüzyıl İngiltere'si kraliçe Viktorya'nın tahta geçmesiyle Viktorya Dönemi adını alır. Dönem ekonomi, politika, bilim, sosyal yaşam, sanat ve birçok alanda gelişim ve istikrarın sembolü olur. Sosyal, ekonomik ve ahlaki değişiklikler toplumda pek çok tezatlıklara yol açmıştır. Her dönem olduğu gibi edebiyatçılar yine toplumdan etkilenmiş ve eserlerinde bu tezatlıklara yer vermiştir. Viktorya döneminin gerçekçi ve ciddi konuları romantik dönemin iyimser yaklaşımıyla harmanlanıp sunulmuştur.

Bu çalışmada Viktorya döneminde yaşamış romanlarında hem realist hem de romantik unsurları birlikte barındıran Bronte kardeşlerden Emily Bronte'nin *Wuthering Heights* ve Charlotte Brontenin *Jane Eyre* adlı romanlarındaki romantik akım unsurlarından olan gotik özellikler incelenmiştir.

Birinci bölümde Romantik Dönem özellikleri ve Viktorya Dönemi özellikleri ayrıca Viktorya dönemi gelişim romanının alt türleri incelenmiştir. Araştırmanın temel konusu olan gotik terimi ve gotik romanın gelişimi açıklanmakta ve realist roman içerisinde gotik unsurların nasıl kullanıldığı ayrıntılarıyla verilmektedir.

İkinci bölümde Emily Bronte ve Charlotte Bronte'nin yaşam öykülerinin kitaplarına nasıl yansıdığı, Realistik ve Gotik unsurları birarada romanlarında nasıl canlandırdıkları örneklerle incelenmektedir.

Tezin son bölümünde Viktorya dönemine ait romanlar olmalarına rağmen incelenen iki romanın gerçekçi unsurlar yanında romantik unsurlar içerdiği böylece Viktorya döneminin başlamasıyla romantik özelliklerin tamamen ortadan kalkmadığı sonucuna ulaşılmaktadır.

Anahtar Kelimeler: Viktorya Dönemi, Romantik Dönem, Romantizm, Realizm, Gotik Roman, *Wuthering Heights*, *Jane Eyre*

ABSTRACT**THE GOTHIC TRADITION IN THE NOVELS OF THE BRONTE SISTERS:
WUTHERING HEIGHTS AND JANE EYRE****ÖZKARA, Nermin****Master's Thesis, Division of Western Languages and Literature****Thesis Advisor: Asst. Prof. Dr. Özlem ÖZEN****June, 2011, 133 pages**

After the reign of Queen Victoria, the 19th century is called as a Victorian Era in England. The era becomes the symbol of stability and development in many fields of life, economy, policy, social way of life and arts. However the social, economic and moral changes have led many contradictions. As usual the writers of the era are influenced by the society and depicted the contradictions in their works. The realistic and the serious topics of the Victorian Age is heightened and softened with the optimism of the Romantic Age.

In this study, both realistic and romantic elements mainly the gothic elements in the novels of the Victorian period writers, especially Emily Bronte's *Wuthering Heights* and Charlotte Bronte's *Jane Eyre* are investigated

In the first chapter features of the Romantic Period and the Victorian Age also the main genres of the Victorian Age are mentioned. The gothic, the development of the gothic novel and how the gothic elements are used in realistic novels are analyzed in detail.

In the second chapter, how the biographies of Emily Bronte and Charlotte Bronte are reflected in their novels and how the realistic and the gothic elements are used in their novels are analyzed with the examples.

In the last part of the thesis it is mentioned that although written in the Victorian Age the two novels have the realistic and the romantic elements. As a result, it is concluded that the romantic elements of the previous age are not disappeared but continued in the Victorian Age.

Keywords: Victorian Period, Romantic Period, Romanticism, Realism, Gothic Novel, Wuthering Heights, Jane Eyre

CONTENTS

	<u>Page</u>
ÖZET	v
ABSTRACT.....	vi
INTRODUCTION.....	1

CHAPTER ONE

THE CONDITION OF LITERATURE IN THE 18TH AND 19TH CENTURY

1.1. ROMANTIC LITERATURE: GENERAL CONSIDERATIONS

1.1.1. Romanticism.....	6
1.1.2. Romantic Novel.....	12
1.1.3. Gothic Novel.....	15

1.2. VICTORIAN LITERATURE: GENERAL CONSIDERATIONS

1.2.1. Victorian Age.....	22
1.2.2 Victorian Literature.....	24
1.2.3 Victorian Fiction.....	25

1.3. REALISM AND ITS ALTERNATIVES

1.3.1. Realism and Realistic Novel.....	33
1.3.2. The Romantic Elements in Victorian Fiction.....	36
1.3.3. The Continuation of Romantic Elements in Victorian Novel (Including Gothic (Elements).....	38

CHAPTER TWO

THE GOTHIC ELEMENTS IN WUTHERING HEIGHTS AND JANE EYRE

2.1. WUTHERING HEIGHTS

2.1.1. Parallels between Emily Bronte's Life and Wuthering Heights	45
2.1.2. Wuthering Heights as a Victorian Novel.....	47
2.1.3. Wuthering Heights as a Gothic Novel.....	49

2.2. JANE EYRE

2.2.1. Parallels between Charlotte Bronte's Life and Jane Eyre.....	70
2.2.2. Jane Eyre as a Victorian Novel	74
2.2.3. Jane Eyre as a Gothic Novel.....	79
2.2.4. Comparative Analysis of the Novels on the Thematic Level.....	98
CONCLUSION.....	112
BIBLIOGRAPHY.....	116
INDEX.....	121

THESIS TEXT

INTRODUCTION

In literature each movement, period, trend and text is followed by another. Each one influences the next one. Each has its own rise, development, consolidation and decline but not completely disappeared. Realism is a dominant literary trend in the nineteenth century but co-existed with a number of romantic elements. Growing up in Victorian England, Charlotte Bronte and Emily Bronte were inspired by the Romantic authors of the time including Sir Walter Scott, William Wordsworth and Lord George Gordon Byron.

Charlotte Bronte and Emily Bronte are two outstanding writers emerged in the nineteenth century literary world. Throughout their lives, they have greatly contributed to the English Literature and have written many timeless classics that reflect the lifestyle of the times, and the attitudes of the people. They spent the greater part of their time in an isolated Yorkshire village on the edge of the moors therefore; they reflected their vividness and power in their stories. It is apparent that the Brontes' works were shaped by the wild and lonely moors where they spent most of their lives. The sisters loved their world of fantasies so much and they continued to live in it. Their novels are always high in reading popularity. The two novels that are considered their greatest masterpieces are *Wuthering Heights* and *Jane Eyre*. "Both novels are known for their authors' passionate intensity of imagination." (Threapleton, 1963: ii)

Similarities have been found between characters and themes in Charlotte's and Emily's novels. Throughout the two books, there are several recurring themes that stand out the most: The role of women in the society, the emergence of feminism, isolation, disparity between lower and upper class people, the importance of education, religion and morality, supernatural and gothic elements and the dominant influence of mysticism and superstition on people at the time. Do we read Emily Bronte's famous novel *Wuthering Heights* and Charlotte Bronte's *Jane Eyre* as reflective of a Romantic text or reflective of Victorian literature? We will argue that they can be read with elements of both where the two worlds collide. They are novels that fall between Romanticism and Victorianism in an attempt to bring the two successive literary periods together.

English Romanticism started in the 1740s. There is an emphasis on the natural, the spontaneous and freedom. This new trend of freedom is anywhere evident in the new modes of feeling and their more direct expression as well as in the choice of new subjects. The new movement is considered as “the re-awakening of the imagination, a re-awakening to a sense of beauty and strangeness in natural things, and in all impulses of the mind and the senses” (Symons, 1969:17) It is a movement in art and literature in the eighteenth and nineteenth centuries in revolt against the Neoclassicism of the previous centuries. The German poet Friedrich Schlegel defined the term romantic as "literature depicting emotional matter in an imaginative form." It is something new and different. Imagination, emotion, and freedom are certainly the main points of romanticism. Another particular characteristic of the literature of romanticism includes subjectivity and an emphasis on individualism; spontaneity; departure from the attitudes and forms of classicism, solitary life rather than life in society. Romantics believe that imagination is superior to reason and devote themselves to beauty, they rebel against established social rules and conventions, they love and worship nature, and fascinate with the past, especially the myths and mysticism of the middle ages.

Following romanticism Victorian literature is produced during the reign of Queen Victoria (1837-1901). This period is often considered as a bridge between the Romantic works of the previous century and the literature of the newly industrialized world of the twentieth century. Victorian literature is characterized by a strong sense of morality. It is also often equated with oppression. Victorian literature is also known for its attempts to combine imagination and emotion with the neoclassical ideals of reason and order.

Romantic literature can be defined with the word imagination and emotion. These are the same terms that can be used to define gothic literature. Instead of reason derived from terror, now imagination is the creation of mind. While readers like putting themselves into that terror that Gothic literature provide, romantic literature now broaden their minds to think about deep subject matters. The Gothic has its roots in the Romantic Movement in literature. Gothicism is the part of the Romantic Movement that started in the late eighteenth century and lasted three decades into the nineteenth century “Romanticism

provides an important context for the Gothic because it shares with it an interest in sub limit and emotion” (Smith, 2007: 183) The Romantic Movement is characterised by innovation, expression and freedom of thought. It is the belief of living in an age of new beginnings and high possibilities. Gothic literature is a genre that makes readers think. Gothic has a link to extreme ideas and understanding of the emotions like thrill, fear and terror. Imagination and emotion are the same terms that can be used to define Gothic literature. In general it can be seen as a shift from neoclassical ideas of order and reason toward romantic belief in emotion and imagination.

In this study we prefer to analyze Emily Bronte’s *Wuthering Heights* and Charlotte Bronte’s *Jane Eyre* with their realistic and gothic elements. The main reason of our choice to write about this topic is to examine the origins of the Gothic literature and its continuation in English Literature until 20th century as a part of romantic literature.

This thesis looks at many similarities in Emily Bronte's novel *Wuthering Heights*, and Charlotte Bronte's *Jane Eyre*. The study discusses the realistic elements presented in the novels: social class, gender and their relations, the role of women, nineteenth century motif of the orphaned child, religion, and morality. Moreover, it mainly discusses the gothic elements presented in both books: the dark, the hidden, the secrets, and the brooding characters like Heathcliff and Mr. Rochester, the element of the supernatural or mysticism in both novels: ghosts, extreme landscape and weather, horrifying events, hallucinations and madness.

The first chapter of the study consists of the main characteristics of the Romantic literature and the Victorian Literature. Since the authors of the novels lived in the Victorian age and their literature affected by romantic literature it is necessary to know the characteristics of these periods. The first chapter also provides a detailed approach to the gothic novel. In order to shed light on the literature of the age, we focus on the literary works and genres, the importance and the function of the periodical publications and the importance of novel as a dominant literary genre in Victorian age. In the last part of the first

chapter the special attention is also given to realism and its alternatives, the romantic elements in Victorian fiction including gothic elements.

Although Romanticism and Realism have different characteristics, they are bound to each other as well. Here we can easily recognize the strong link and interaction between them in *Wuthering Heights* and *Jane Eyre*. In the second chapter of our study the analysis of the Gothic novel is focused on *Wuthering Heights* and *Jane Eyre*. We try to depict that with representation of the background of the authors and its effect on the novels, the description of the gloomy atmospheres and the tyrannical behaviours of the characters. It will be presented with the examples how the novels create a sense of fear and curiosity and how Charlotte Bronte and Emily Bronte maintain a gothic style of romance fiction embracing their own dark, dreary world to create their masterpieces.

In the last part of our study, both novels are being compared and contrasted in matters of common themes: setting, love, religion, morality, feminism, realism and gothic elements. They are chosen to clarify the similarities and differences between two novels and the continuation of the romantic elements mainly the gothic elements in Victorian Literature. Our aim is to reveal the thematic perspectives employed by Emily Bronte and Charlotte Bronte in the writing of *Wuthering Heights* and *Jane Eyre* with comparative approach. The thematic perspectives discussed in the thesis are summarized with a table. Consequently, the analysis and defining will lead us to a more in depth look at how these two novels possess the Gothic traditions that show up throughout the story. The authors' aim can best be described as a combination of a realist approach and the presenting of the stories in the form of a Gothic Romance.

CHAPTER ONE

THE CONDITION OF LITERATURE IN THE 18TH AND 19TH CENTURY

1.1. ROMANTIC LITERATURE: GENERAL CONSIDERATIONS

1.1.1. Romanticism

The word “Romantic” derives from the old French *romanz*, meaning the “romance” languages that developed from Latin, Italian, French, Portuguese, Spanish, Catalan and Provençal. The medieval romance means a tale of chivalry written in one of these romance languages, usually in verse, and often taking the form of a quest. Our colloquial use of ‘romance’ and ‘romantic’ to describe intense emotional experiences can be traced back to this medieval sense of the word.

The word ‘romantic’ derives from the French word for literary romance, *roman* (which interestingly enough, also means, ‘novel’), and in the seventeenth century ‘romantic’ meant of the nature of, having the quality of romance in respect of form and content’. To some people such a quality was bad, as it meant ‘of a fabulous or fictitious character; having no foundation in fact’, or ‘fantastic, extravagant, quixotic; going beyond what is customary or practical’- again, by association with elements of the fantastic, supernatural, fabulous, or marvellous in Medieval and Renaissance verse romances. But in the eighteenth century such qualities began to be viewed more positively, and associated with the imagination and inward moral or aesthetic sensibility, which were supposed to be faculties capable of perceiving the ‘romantic’ in anything. (Kelly, 1989 :183)

The word “romantic” comes into common usage in English in the eighteenth century. The characteristics of Romanticism are a deepened appreciation of the beauties of nature; acceptance of emotion over reason and of the senses over intellect; a turning in upon the self and an examination of human personality and its moods and mental potentialities, passions and inner struggles; a new view of the artist as a supremely individual creator, an emphasis upon imagination spiritual truth; an obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era, exotic, the remote, the mysterious, the weird, the monstrous, the diseased, and even the satanic. The authors’ creative spirit is more important than formal rules and traditional procedures. Samuel Johnson defines the new tendency ‘Romantick’ in his dictionary of 1755 “Romantic” has

in fact been used since the Renaissance to suggest free expression of the imagination in the arts.

During the late seventeenth century and the eighteenth century there is a dominant literary movement in England Neo-Classicism which seeks to revive the artistic ideals of classical Greece and Rome. Order, logic, accuracy, correctness, restraint, strict rules, formality, orderliness, finite views, artificiality of convention, didacticism, dignity, clarity, and balance of judgement are the characteristics of Neo-Classicism. “In the former part of the last century, it was usual with writers on moral subjects to insist much on the reason and fitness of things...” (Bate, 1961: 149) To a certain extent Neoclassicism represented as a reaction against the optimistic, and enthusiastic Renaissance view of man. Neoclassical theorists, by contrast, see man as an imperfect being, inherently sinful, whose potential is limited. They replace the Renaissance emphasis on the imagination, on invention and experimentation, and on mysticism with an emphasis on order and reason, on restraint, on common sense, and on religious, political, economic and philosophical conservatism. They maintain that man himself is the most appropriate subject of art, and see art itself as essentially pragmatic as valuable because it is somehow useful and as something which is properly intellectual rather than emotional.

Neoclassical Literature is followed by romantic literature. It is still debated whether English Romantic Literature is a continuation of the previous Neoclassical literature or a new movement. If we consider the ideas, themes used in the last fifty years of the eighteenth century we have to admit the development of romantic ideas during Neoclassical Age. However the eighteenth century progress is the inevitable mechanistic and emotional reactions to neo-classical nationalism.

Meanwhile Britain has completed its industrialization from a primarily agricultural society, which once used to have the economic power under their control, to a manufacturing industrial modern nation. This industrialization is realized by the middle class men, who unlike the aristocrats have not had a proper education as they did, but were

educated well enough to read and follow the literature produced and written as well. Politically and militarily the British Empire is getting larger and stronger but at the same time experiencing a new restless period.

While these developments are taking place the writers respond these developments in their writings. French Revolution inspires writers of the romantic period because of its potential for political and social change. Romanticism becomes the revolt of the individual against the social. The imagination of Romantic writers is, preoccupied with the fact and idea of revolution. In the early period of the French Revolution all the leading English writers except Edmund Burke are in sympathy with it, and Robert Burns, William Blake, Wordsworth, Coleridge, Southey and Mary Wollstonecraft are among its adherents. The Revolution generates a feeling that this is a great age of new beginnings everything is possible, not only in the political and social area but in intellectual and literary enterprises as well.

The French Revolution has an important influence on the writings of the Romantic period, inspiring writers to write themes of democracy and human rights and to consider the function of revolution as a form of change. In the beginning the French Revolution is supported by writers because of the opportunities it seems to offer for political and social change. When those expectations are frustrated and later years, Romantic poets use the spirit of revolution to help characterize their poetic philosophies. Effects of the revolution in later years, however, including the impact of Napoleon, led Romantic writers to write of Napoleon's cruelty, escaping to nature to get away from the real world and its problems, victims of war and other related topics.

Nevertheless In the 18th century Industrialization put a distance and breaks the balance between man and nature. Human being becomes the exploiter of nature. Emerson talks about this in his essay "Nature" when he says "To speak truly few adult persons can see nature" This quote shows how many people don't appreciate nature enough, and how

some are too corrupted by society to see nature itself. The theme of nature's importance in romantic literature is a huge one.

For Wordsworth nature was not merely the uncivilized, the primitive, the world as yet untouched by man, but man himself was part of nature. Wordsworth and his contemporaries loved nature as perhaps no generation before or since, for they saw in her not only infinite beauty, but behind the ceaseless mutations of changing colour and transient scene ...The Renaissance had discovered man; it was left for Romanticism to make the real discovery of nature, and wondering to guess'' with a mild surmise'' at who knows that arcane hidden therein from unpoetic gaze (Bloom, 1970: 135)

Nature plays a great role in shaping the human mind in the early phase of life. The romantic writers view nature not only as a background in the scene but instead as "symbols possessing a natural correspondence to the spiritual world or carried a hidden, deep meaning behind itself" (Gültekin, 2000:146) .Nature is the source of inspiration in the Romantic Period. Many of the stories and poems of this time period talk about nature as being a way to get in touch with God or talk about nature being pure. Romantic writers respected it so much. The writers of the Romantic period, among whom are William Blake, Percy Shelley, Samuel Taylor Coleridge and William Wordsworth create a world which break the chains of religious and normative doctrines that are bordered by strict rules and open the mind to nature, imagination and instinctual elements. "Romanticism was a health restoring revival of the instinctual life, in contradistinction to eighteenth century restrains that sought to sublimate the instincts in the united names of reason and society" (Barnard and Trilling, 1973: 4)

The idea of self reliance is another aspect of many romantic writers. A lot of romantic writers believe that it is very important to be self reliant and not to have to depend on society for support. The beliefs on this topic may have been due to the views on the corruption of society. The element of imagination is used throughout romantic writings. The individual or self is the significant figure for a work of art according to the Romantic Movement with his own feelings and senses. The major concern is the interpretation of the world through the individual experience provided with insight and feeling. This led to the

rise of Individualism in literature. Since Industrialization and social order put restricts for the poor and the middle class in the 18th century individual is about to be “regimented and losing individuality” (Golban, 1998:14). But Romantics solve it by praising individual feelings and imagination. During this period, emphasis shifts to the importance of the individual's experience in the world and his or her interpretation of that experience, rather than interpretations handed down by the church or tradition.

Although Romantic authors write over many years ago many of the ideas they believe in and elements they use are still found in everyday life today. The ideas of the importance of nature, self-reliance and imagination have had a huge influence on many people in society. But it is difficult to define what exactly Romanticism is. Although there are many answers for most of this century few scholars doubt that it is existed. No writer in Wordsworth's lifetime thinks of himself as 'Romantic'. The word is not applied until half a century later by English historians. Some critics and reviewers treat them as independent individuals, or else group them into a number of separate schools: “the Lake School” of Wordsworth, Coleridge and Robert Soutley: “The Cockney School” Leigh Hunt, Hazlitt and John Keats and the “Satanic School” of Byron, Shelley and their followers. Many of the major writers, however, feel that there is something distinctive about their time. They have the sense that as Keats says in one of his sonnets “Great spirits now on earth are sojourning.” In his *Defence of Poetry* Shelley claimed that the literature of the age “has arisen as it were from a new birth”

An interesting aspect of the romantic period is the emphasis on poetry. The Lyrical Ballads become the objective of the English Romantic movement in poetry. Wordsworth undertakes to justify the new poetry by a statement of poetic principles, in the form of an extended Preface to the second edition of *Lyrical Ballads* in 1800. In it he sets himself in opposition to the writers of the preceding century who, in his view, has imposed on poetry, its free and natural developments. In Neo-Classical theory, poetry has been regarded as primarily imitation of human life in a favourite figure, a mirror held up to nature, in a form designed to instruct and give artistic pleasure to the reader. In the Romantic concept of

poetry, the source of poetry is not in the outer world really, but in the individual poet, his personal feelings about the world, instead of men and their actions in general.

Most of the great romantic writers are poets instead of novelists, as novels are widely regarded as inherently inferior to poetry. Many scholars say that Romanticism in English literature begins in the 1790's with the publications of *The Lyrical Ballads* of William Wordsworth and Samuel Taylor Coleridge. They both honour nature as the source of truth and beauty. The *Lyrical Ballads* become the objective of the English Romantic movement in poetry. The painters J.M.W. Turner and John Constable are also generally associated with Romanticism. The second phase of Romanticism is from about 1805 to the 1830's. Cultural nationalism, poetry, music, and a new attention to national origins mark the beginning of it. Sir Walter Scott translates the historical appreciation into imaginative writing. Later English Romantic poets, such as John Keats, Lord Byron, and Percy Bysshe Shelly write poems celebrating rebellious heroes, passionate love, and the mystery and beauty of nature.

The Romantic Era is also rich in literary criticism and other non-fictional prose. Coleridge proposes an influential theory of literature in his *Biographia Literaria*. William Godwin and his wife, Mary Wollstonecraft, write books on human and women's rights *A Vindication of the Rights of Women*. At the end of the eighteenth century, reviews and magazines are written largely. The essays they include are weak imitations of the type established nearly a century earlier by single essay periodicals such as the *Tatler* and the *Spectator*. In 1820 magazines appeared. They are monthly publications that print more materials, including a high proportion of original essays, poems and stories. Until 1829 the works of a group of brilliant writers are printed including the three men who soon establish themselves as the greatest essayist of the age Lamb, Hazlitt and De Quincey. Like the romantic poets these essayists are personal and subjective: their essays are often autobiographical and self-analytic. The subject matter of the essays, like that of the poetry, exhibits an extension of range and sympathy far beyond the earlier limits of the leisure class and its fashionable concerns. It is clear that the essayists resemble the poets in

rebellious against eighteenth century conventions to revive prose forms and to develop new prose styles and structural principles.

With the invention of writing, composing prose becomes possible. Still, however, the stories everyone loves hearing are in the oral form. The works written down consisted of history, oratory and philosophy. Telling the stories loudly gives way to a new genre drama.

In ancient Greek and Rome and again in Western Europe during the Renaissance, the stage became the medium by which the greatest creative authors presented their stories to the largest number with the maximum effect. The audience, by responding emotionally to the physical presence of the actors, entered into the reality of the events. (Stevenson, 1960: 14)

Although drama becomes a popular form of vividly telling stories, the genre has its own limitations. The performance itself required a suitable place and responsive people, not everybody but few selected people can enjoy the performances, time and place are limited. Furthermore, making a dramatic presentation is expensive. Therefore literary conditions in the early nineteenth century are unfavourable to writing for the stage. Only the Drury Lane and Covent Garden theatres are restricted by law to entertainments in which there can be no dialogue except to music. The drama of that period tends to the extremes of either force or melodrama. Nevertheless, attracted by the example of Shakespeare, all the greatest Romantic poets, and many minor ones try to write poetic plays. For instance Byron's *Manfred* and Shelly's *Prometheus Unbound* can hardly be visualized but others are written for the stage.

1.1.2 Romantic Novel

Ever since their emergence, the stories have appeared in different forms. We can put them into two categories as brief and long narratives. The earliest stories are perhaps fairy tales or folk ballads. Through such forms appear as the short story of today. The longer form is more complex since it requires a series of characters, events and a more or less complicated plot.

At the beginning, everything was story; fairy tale, fable, folk ballad, romance and epic are all stories. Later on, however there appears the idea of fiction. The term *fiction* is derived from the latin word *fictio* which means “shaping”, “counterfeiting” (Kennedy&Gioia, 1995:3). In a work of fiction characters, events and the states of things are not based on factual historical information but on creative and imaginative powers. The events and the states of beings are all created, based on imagination but also verisimilitude; seeming to be true or real. Now when we use the word “fiction” we are talking about a “modern “ development. The term “novel” is appropriate enough to suggest this modern development.

Novels are fictions, or may be called fictitious, because they depict imaginary characters and actions. However we know that parts of Dickens’s *Great Expectations* were drawn from the author’s own life and that other novels such as Daniel Defoe’s *Robinson Crusoe* (1719) were suggested by and even based on real events. On the other hand, Shelley’s *Frankenstein* was derived from a dream or nightmare, and could hardly have happened to somebody in real life. (Walder, 1995: 9)

Some novels, therefore, seem to be more or less fictitious than others. The major distinctive feature of the novel from other genres is that it depicts the reality. Novel as a genre hardly relies on purely fantastic events. “Although it may sometimes include fantastic and supernatural elements, there is always a national explanation for odd occurrences or the supernatural phenomena refer to some specific social and individual circumstances. (Koç, 2005: 3)

Although the new genre develops in accordance with the realism and realistic expectations of middle class people romantic elements find expression in fiction during the 1970s. By 1850 in Britain the novel is the ascendant form for the representation of a national cultural identity. The novel can offer a historical imitation of the life of the people and a criticism of that life. The field of literature change dramatically at the end of the eighteenth century. Under the shadow of Romanticism the novel becomes the most important literary genre of its day. Often neglected the novels of the Romantic era much

more concerned with the unexpected and the unconventional than their immediate predecessors or successors.

In Holman's *Handbook to Literature* romantic novel is depicted as "a type of novel marked by strong interest in action and presenting episodes often based on love, adventure and combat. It is often considered to be relatively free of the demands of the actual and thus able to reflect the imaginative truth which its author perceives. The term "romantic" owes its origin to the early type of story embraced by the Romance of medieval times.

Romance as a genre has its beginnings in the verse of performance ballads. The genre generally deals with three traditional themes King Arthur, Charlemagne and Roland and the life of Alexander the Great. "English romances use the same literary mixture warlike adventure, whether in the form of internal feuds, crusades against Saracens or encounters with supernatural forces; love and chivalrous service performed for noble ladies." (Golban, 2003: 29) Medieval romances are, therefore, predominantly tales of adventures. These elements work their way in Renaissance literature. Indeed Shakespeare's romance plays, *Pericles*, *Cymbeline*, *The Tempest* and *The Winter's Tale* include all elements of the chivalric code. During renaissance loyalty and love fantastic settings and the drama of adventure take their part in literature.

Romance marks the novel's claim upon imaginative authenticity as the form of national life, appropriated by a middle-class hegemony from very different sources from a popular culture of living speech and song and tale telling, and from the literary culture of an aristocratic hegemony in the past." (Duncan, 1992:5)

In the first half of the eighteenth century romance means any prose fiction, filled with dilemmas of love and honour and written to amuse the salons of the age. By the end of the century, it broadly signified the fiction of pre-modern cultures. A critical, synthetic stage is represented by the Gothic romance at the end of the century. "Ann Radcliffe is very skilled and she undertakes a powerful revaluation of the term. She replenishes romance

with sensibility, empathically reclaimed for a feminine identity. Prompted by scholarly accounts of Gothic and of ‘romance’ as terms alien to modernity’’ (Duncan, 1992: 3)

The literary genre called Gothic romance novels start to gain importance in the eighteenth century. Gothic fictions, with their unnatural heroes and circumstances, have many writers like, Mrs. Anne Radcliffe and Sir Walter Scott. They influence many writers of their generation. Their works are gently imitated by Jane Austen in many of her novels, most notably in *Northanger Abbey*. The first Gothic fiction starts in United Kingdom with Horace Walpole, the novelist who writes *The Castle of Otranto* in 1764. He starts a new genre of fiction writing. In this genre, frightening situations find place, like in Mrs. Radcliffe's , *Romance of the Forest* and *The Mysteries of Udolpho*.

The families are depicted in gothic romantic novels in fearful curses which will ruin the happiness of the new couple. In addition dark castles, decay, dark alleys, dark mysterious figures, ruined castles, abandoned monasteries, faithful silent servants remain frightening. The characters are depicted in emotional turbulence in new life because they are unable to cope with their unpleasant past. Gothic romantic novels celebrate love in rather constrained circumstances. Dark gloomy atmospheres and dark passionate men in love with extremely naïve and childlike women make it difficult to imagine or understand these novels.

1.1.3 Gothic Novel

The desire to be terrified is as much part of the human nature as the need to laugh. This has been recognized for as long as stories have been told. (Hennessy, 1978: 7)

There has always been a fascination with the dark and the unknown, and horror stories have always intrigued people throughout time and have existed as long as there have been oral and written literature. The term ‘gothic’ is used in many different fields; dark medieval architecture, literature and also music and art. The word ‘Gothic’ means different

things in different contexts. The Goths were a Germanic tribe who settled in much of Europe from the third to the fifth centuries AD. In architecture the term refers to a revival of a medieval aesthetic that was in vogue in Britain from the early eighteenth to the late nineteenth century. Such reconstructions of the past provide a context for the emergence of Gothic as a literary mode.

The emergence of Gothic literature coincides with the last decades of the positivist, optimistic, literary and philosophical movement in Europe, the enlightenment. The rise of the Gothic with its stress on the irrational, the inexplicable, the pessimistic and darker realms of human psyche, is a reaction against the Enlightenment philosophy which in England created the Augustan (or Neoclassical) school and a form of writing which discarded the medieval knowledge of mankind, and which used methods stressing simplicity, clarity and symmetry. (Burns, 1984: 631)

In former days people could still believe in witches and sorcery but the Enlightenment mostly brings an end to this form of superstition. Ghosts are now in fashion and people like to be amused with stories about the unknown. This cultivation of a Gothic style is given new impetus in the mid-eighteenth century with the emergence of Enlightenment beliefs. “The roots of the British Gothic can be found in the mid-eighteenth century ‘Graveyard Poetry’ of Collins, Young, Blair and Gray. (Smith, 2007:4) Such ideas are challenged in Britain by the Romantics at the end of the eighteenth century. The Gothic is at one level closely related to these Romantic considerations. Poets such as Coleridge, Keats, Shelley, and Byron at various times use the Gothic to explore.

Gothic signifies a writing of excess. It appears in the awful obscurity that haunts eighteenth century nationality and morality. It shadows the Romantic idealism and individualism and the dualities of Victorian realism and decadence. Gothic atmospheres are gloomy and mysterious have repeatedly signalled the disturbing return of pasts and evoked emotions of terror and laughter. Gothic figures display the underside of enlightenment and humanist values.

By stressing nationalism and utility, Enlightenment philosophy created materialism and paved the way for the Industrial Revolution. This changes the whole fabric of English society, and made industrial tyranny a legal practice. All industrial tyranny was “justified” by economics and ergonomics; mankind’s position and function in the universe were being reassessed, but more cynically than logically.....Ethical codes underwent a pernicious process of erosion. In art and literature and in society’s view of itself, the same theme kept recurring; a world that had once known God naturally and instinctively had somehow lost touch with him. (Koç, 2005: 73)

Since the eighteenth century has become increasingly secular, the absence of a fixed religious framework and changing political and social conditions cause some transformations for Gothic writing. “The age’s loss of faith and concomitant erosion of social and personal morality find expression in almost all Gothic works” (Koç, 2005: 74) Narratives relating mysterious incidents and horrible images dominate in the eighteenth century. Ghosts, monsters, demons, corpses, skeletons, evil aristocrats, monks and nuns populate Gothic landscapes. Gothic landscapes are desolate and alienating.

The major place of Gothic plots, the castle, is gloomily predominant in Early Gothic fiction. The castle is linked to other medieval buildings, churches and graveyards. Their ruinous states associated with barbarity, superstition and fear. The castle gradually gives way to the old house. The ruins of gothic buildings give rise to multiple emotions by representing the decay and collapse of human creations. English Protestants often associated medieval buildings with dark and terrifying period and with mysterious, fantastic and superstitious rituals. “Representations of ruins, castles, monasteries and forms of monstrosity, and images of insanity, transgression, the supernatural, and excess all typically characterise the form of gothic”. (Smith, 2007:4)

In Gothic literature the action generally takes place in and around an old castle sometimes abandoned, sometimes occupied. The castle often contains secret passages, secret rooms, dark or hidden staircases. The plot is often build around a mystery or some other inexplicable event. An ancient prophecy is connected with the castle or its inhabitants. The prophecy is usually obscure or confusing. In general gothic tales usually

take place "...in an antiquated or seemingly antiquated space be it a castle, a foreign place, an abbey, a vast prison, a subterranean crypt, an aging city, or urban underworld, a decaying storehouse, factory ,laboratory, public building or some new recreation of an older venue..." (Hogle, 2002: 2)

The common definition of Gothic in literature is connected with horror and darkness. The ruins of Gothic buildings suggests these feelings and states of mind by indicating the inevitable decay and collapse of human creations; as do ruined churches and towers on English country estates as part of a picturesque and sublime landscape. On the other hand, the classical plot created by these stories includes mystery and a curse. The writer develops the plot in shadowy and gloomy places. The narrative contains castles, abbeys, and dark passages in order to create a feeling of horror in the reader. Nature is an important part of the novel; a leafy wood, ivy covering the walls of a castle, storms, and a full moon are clear examples. There are even elements taken from German literature such as supernatural creatures. In conclusion, a wide range of elements are employed to create a feeling of terror in the reader.

Moreover the supernatural and inexplicable events are predominant in Gothic fiction. Dramatic and amazing events occur such as ghosts or giants. The characters are often overcome by anger, sorrow, surprise and especially terror. Characters suffer from doom. Crying and emotional speeches are frequent. Women are generally distress. The female characters often face events that leave them terrified, screaming and sobbing. A lonely oppressed heroine is often the central figure of the stories. The women suffer because they are often abandoned, left alone and have no protector. Women always threatened by a powerful, impulsive and tyrannical male.

Many seventeenth and eighteenth century works are believed to have served as precursors to the development of the Gothic tradition in Romantic literature. These works include plays by William Shakespeare, such as *Hamlet* and *Macbeth*, which feature supernatural elements and demons. Although we have considered the gothic as a

predominantly prose form the roots of the Gothic are to be found in earlier theatrical and poetic forms. Radcliff, for example, is indebted to Shakespearean tragedy and in *The Italian* often begins chapters with a quotation from his plays. In addition Gothic owes some debt to the Graveyard poetry of the 1740's and 1750. Edward Young's *Night Thoughts* (1742) Robert Blair's *The Grave* (1743), James Hervey's *Meditations Among the Tombs* (1745-7), Thomas Warton's *On The Pleasures of Melancholy* (1747) and Thomas Gray's *Elegy Written in a Country Churchyard* (1751) all made a significant contribution to the development of gothic style.

The word 'Gothic' has many definitions, however, the gothic novel is a world of nightmare and that nightmare is generally created by the individual who is in conflict with the society. Gothic literature is melancholy. It contains elements of darkness and mystery and is overly dramatic. The Gothic creates feelings of gloom, mystery and tends to the dramatic and the sensational. Robert D. Hume writes an essay on Gothic literature called *Gothic Versus Romantic: A Revaluation of the Gothic Novel*. In this article Hume says that the Gothic novel is more than a collection of ghost story devices. While the genre incorporates these devices, it is the transfer of ideas that create them. They want to examine emotion and imagination. Indeed Hume goes on to say that Gothism is closely related to romanticism is clear.

The gothic novel can be seen as a description of a fallen world. We experience this fallen world through all aspects of the novel plot, setting, characterization, and theme. The setting is influential in Gothic novels. It not only evokes the atmosphere of horror and dread but also portrays the deterioration of its world.

There are many definitions of Gothic, originally, it denoted the archaic and medieval, deriving from the late eighteenth century interest in pre-Reformation subjects and aesthetic styles as demonstrated in Richard Hurd's *Letters on Chivalry and Romance* (1762). This fashionable interest in medieval romance found its most influential voice in Horace Walpole's *The Castle of Otranto* (1764), allegedly a sixteenth –century manuscript of an eleventh- century tale of murder, usurpation incestuous desire, persecuted maidens, ghosts, and supernatural events set in a labyrinthine Spanish castle. (Baker and Womack, 2002: 164)

As a historical form the Gothic novel flourish between 1764 and 1820. In general it can be seen as a shift from neoclassical ideas of order and reason toward romantic belief in emotion and imagination. It can be said the Gothic novel has been born with the publication of *The Castle of Otronto* by Horace Walpole in 1764. It is regarded as the predecessor of modern fiction and it leads to the common definition of gothic as being connected to the dark and horrific.

Like other gothic texts gothic novels include exaggerated events, terror both physical and psychological, darkness, doom, death, decay, mystery, the supernatural, old buildings with ghosts in them, madness, hereditary curses and so on. The characters of Gothic fiction include tyrants, villains, maniacs, Byronic heroes, monks, nuns, madwoman, vampires, monsters, demons, dragons, angels, ghosts, skeletons and the Devil himself. The scenery and the fantastic elements lead the reader towards a gloomy atmosphere and contain thrilling elements. So *The Castle of Otronto* is often regarded as the first true gothic novel. "Horace Walpole set the seal upon a new usage in English with his famous description of *The Castle of Otronto* as a gothic story in 1764." (Punter:2000:15) This novel is soon followed by William Beckford's *Vathek* (1786) Ann Redcliffe's *The Mysteries of Udolpho* (1794) and *The Italian* (1797) Matthew Lewis's *The Monk* (1796), Charles Brockden Brown's *Wieland* (1797), Mary Shelley's *Frankenstein* (1818) and Charles Robert Maturin's *Melmoth the Wanderer* (1820).

Furthermore in his essay '*Gothic versus Romantic*' Hume adds that the early gothic novels can be considered the precursors of romanticism in their concern with sensibility, the sublime, and the involvement of the reader, in a more rational way. As gothic literature intends to awaken the readers imagination terror is one of the main devices employed for this effect. Romantic literature takes this to the next level.

The emotions most associated with Gothic fiction are similarly ambivalent: objects of terror and horror not only provoke repugnance, disgust and recoil, but also engage readers' interest, fascinating and attracting them (Botting, 1996 : 9)

Romantic literature can be defined with the word imagination and emotion. These are the same terms that can be used to define gothic literature. Instead of reason derived from terror, now imagination is the supreme faculty of mind. While readers like putting themselves into that terror that Gothic literature provides, romantic literature now broadens their minds to thinking about deep subject matters.

In Britain in the mid-nineteenth century ghost stories and sensation novels shaped by earlier Gothic texts, were popular sources of terror and horror. Though the influence of Scott, Radcliffe and Godwin was evident, significant transformations were made, reflecting the different concerns of the time. (Botting, 1996:123)

However, in England the Gothic novel as a genre lasts until 1840. Its effects develop in the Victorian Age where Edgar Allan Poe becomes the most popular Gothic writer with his ghost stories and macabre tales; and even Charles Dickens' *Christmas Carol*. By 1880 it is the time of Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* and Oscar Wilde's *The Picture of Dorian Gray*. In 1897 Bram Stoker creates *Dracula*, the most famous Gothic villain in literature, and from then on the Gothic genre develops into horror fiction. Its influence is felt today in writers such Anne Rice and Elizabeth Kostova. Eventually critics accept this genre, and sometimes they approach it from an historical point of view. They are interested in its relation with the past, which has led to the creation of the English historical novel.

It is important to note that after the Gothic heyday of the late eighteenth and early nineteenth centuries, the gothic does not disappear but infiltrates other forms of writing including poetry, and the realist Victorian novel. Sisters Charlotte and Emily Bronte wrote what would later be known as gothic romance. The works of these Victorian authors, Charlotte's *Jane Eyre* and Emily Bronte's *Wuthering Heights*, are considered classic examples of gothic literature.

1.2 VICTORIAN LITERATURE: GENERAL CONSIDERATIONS

1.2.1 Victorian Age

The Victorian Era corresponds with the reign of Queen Victoria in England from 1837 to 1901. As a term Victorian Period is generally used to cover the whole of the nineteenth century. Queen Victoria becomes the representative of the nation like Elizabeth has done in the past and England reaches her highest point of development as a world power. The era becomes the symbol of stability and propriety in many fields of life, economy, policy, social way of life and arts. In his study on the nineteenth and twentieth century *Culture and Society* Raymond Williams claims that there are five key points mapping the nineteenth century Britain: 'industry', 'democracy', 'class', 'art', and 'culture'. It is the age of industrialisation, trade and scientific development. In this period England is under the influence of social, economic and religious changes caused by scientific, material and intellectual developments "Also like Elizabethan England, Victorian England was a second English Renaissance: it saw great expansion of wealth, power, and culture." (Golban, 2008: 98) The Victorian era of Great Britain is considered the height of the Industrial Revolution which begins slowly in the later eighteenth century. Developments in the field of technology James Watt's steam engine and inventions like the power loom and the spinning jenny coincides with the rapid growth of population. So it is not surprising that the literature of the period is often concerned with social reform. The conditions of Britain become surprisingly well advanced by the 1830s and as a result of this revolution rapid rise of cities appear, especially in the English midlands.

As regards industrial development, the unprecedented industrialisation covered all areas of economic activity. The production of textiles, coal, iron, machinery, hardware, food stuffs, clothing, houses, ships etc., was transformed and increased. The transition from traditional small workshops to the modern factory concentrated men and capital into huge enterprises and which contributed to the creation of vast new towns.....By the mid-nineteenth century , technology and its associated economic upheavals transmuted Britain into the world's first urban and first industrial nation. (Ciugureanu, 2004:14)

Urbanization is another feature of the nineteenth century social change. The first half of the century has witnessed the rise of the new industrial towns; the second half witnessed their continued expansion in size. The impact of the urbanization upon the Victorians is easily noticeable in both novels and essays.

Victorian period is divided into three parts by scholars. The early Victorian period (1832-1848) witnesses the passing of Reform Bill (1832) which is not successful to fulfil the desires of solving the economic and social problems of middle class. There is a great depression because of unemployment, working conditions of the proletarians, the living conditions of the factory workers, bad condition of women and children in factories and mines. Some major authors of the early period are Alfred Lord Tennyson (1809-1892), Robert Browning (1812-1889), Elizabeth Barrett Browning (1806-1861), Emily Bronte (1818-1848), Mathew Arnold (1822-1888), Christina Rossetti (1830-1894), George Eliot (1819-1880), Anthony Trollope (1815-1882) and Charles Dickens (1812-1870).

The mid Victorian Period (1848-1870) is the period of economical prosperity and religious controversies not only religious but also political, scientific and religious controversies. (Gültekin, 2000:148) It is an age of debate between scientific reasoning and religious way of thinking. While intellectuals defend scientific knowledge, conservatives treat Bible as a mere text of knowledge. On the other hand the new discoveries of Geology and Astronomy change the view of man. “Especially in the field of Biology, Darwin’s great treatise *The Origin of Species* (1859) was interpreted by the non-scientific public in a variety of ways. (Gültekin, 2000:149)

Although the late period (1870-1901) is difficult to categorize it can be said it is a period of chaos. By the emergence of new philosophical and ideological theories two conflicting economic systems appear “Capitalism” and “Communism”. So poverty and unemployment is unavoidable for the period. “The revolutionary theories of Karl Marx and Engels forwarded in the *Communist Manifesto* (1847) and Karl Marx’s *The Capital* (1867) (Gültekin, 2000:149)

1.2.2 Victorian Literature

The Victorian period is a transition both politically and socially. Writers focus on their present time show concerns for contemporary issues. They believe not only in imagination but also in reason. The Victorian literature inherits numerous qualities from the Romantic literature. Yet, the Victorian writings expand to acknowledge its new ideas, its scientific achievements, and its unique Victorian attitudes. “During the Victorian reign, it was clear that all things were subject to change, but in an era of change and confusion in moral and social matters, writers of the age felt compelled to reflect the changes and literature in the period “....became a kind of history and social criticism of the period. (Gültekin, 1998: 51)

When Victoria becomes the queen of England English literature seems to have entered upon a period of weak year in contrast with the poetic fruitfulness of the romantic age. Coleridge, Shelley, Keats, Byron and Scott pass away. It seems as if there are no writers in England to fill their places. Although there are close connections between literature in the Romantic Period and Victorian Ages, Victorian poetry lacks the energy and glory of the romantics. However, it has a huge impact on the evolution of English poetry, due to the fact that it defines the transition from classical romantic poetry to the modern poetry. Robert Browning, Elizabeth Barrett Browning, Alfred Tennyson, Matthew Arnold, Gerald Manley Hopkins and the poets of Pre-Raphaelite Movement founded in 1849. Dante Gabriel Rossetti, William Morris and Algernon Charles Swinburne are the main representatives of the Victorian poetry.

Romanticism offers an idealized look at the world. The poet attempts to connect himself to nature and relate with it. For example, in his poem *I Wandered Lonely as a Cloud* William Wordsworth compares himself to a drifting cloud, and rejoices in the beauty of a field of daffodils. Victorian poetry, however, is much harsher and realistic. During the Victorian era, people become aware of the social injustices in their world, and therefore many people don't like the romanticized version of the society. Victorian poetry

tends to deal with more serious and realistic subjects, such as child labour, slavery and other such social injustices. In Elizabeth Barrett Browning's *The Cry of the Children* Browning writes of slavery and the damage it has done to children and families. "...there was a tendency towards a stricter concern." (Gültekin, 1998:150) The notable poets of the Victorian Age become absorbed in social issues. Beginning as a poet of pure romantic escapism Alfred Lord Tennyson, Robert Browning and Mathew Arnold start to write problems of religious faith, social change and political power. Their poetry displays sorrowful pessimism over the rapidly changing times.

Victorian poetry also hosts a circle of poetry, the pre-Raphaelite Movement. Their ambition is to bring English art back to a greater "truth to nature". They admire the simplicities of the early 15th century and they feel this admiration makes them a brotherhood. This movement is represented by Collison, Woolner, D.G. Rossetti, Hunt and many others. They follow the 'art for art's sake' doctrine and give high value on beauty.

1.2.3 Victorian Fiction

Although there is a passion for verse and many types of poems, lyrics, verse and drama, during the Victorian period poetry is limited and lacked the energy of Romantics. During the period, literature is dominated by prose and novel. "The literary achievement of the Victorian age is in its prose fiction" (Gilmour, 1986: 1) Prose is the dominant literary genre in the Victorian period. The popularity of the novels is explained by Trollope in *Four Lectures* in 1870.

Novels are in the hands of us all; from the Prime Minister down to the last appointed scullery-maid. We have them in our library, our drawing rooms, our bedrooms, our kitchens and in our nurseries. (Trollope, 1938: 108)

The novel gains the popularity in Victorian period because it reflects primarily man's social life. The novel has a directness of relation to the life of Victorian society that

poetry on the whole lacks. Most Victorian period novels provide us to have an opinion about the political, social and cultural life that no other literary genre can provide.

The novel is preferred to the poem, because we do here feel an attempt to include these indispensable latest addenda- those phenomena which if we forget on Sunday, we must remember on Monday- those positive matters of fact, which people, who are not verse writers, are obliged to have to do with.....The novelist does try to build us a real house to be lived in; and this common builder, with no notion of the orders, is more to our purpose. (Armstrong, 1972: 154)

Victorian novelists focus on their present time and show concerns for contemporary issues. The difficulty of generalizing about the Victorian novel is similar to the difficulty of generalizing about the period itself. "The only key to this period of unprecedented change is the fact of change itself, and the Victorians' consciousness of it: they were the first people to prove on their pulses the knowledge that change- social, cultural, intellectual, religious- was not an interruption of an otherwise stable and predictable existence, but the inescapable condition of life in the modern world." (Gilmour, 1986: 2)

The literary texts of the period can be classified as social-problem novel, silver-fork novel, political novel, historical novel, sensation novel, detective novel and gothic novel. With advancements in technology and industrialization society is changing rapidly. This creates a number of new topics to be explored through writing. Victorian novelists incorporate a number of cultural issues into their novels. There is as a background to everything else the increase of population. More than half of the population of England and Wales is living in an urban environment. Such rapid urbanization is the result of industrialization, and the growth of the industrial city. The industrial city is the most striking symbol of this age. As a result, society makes rapid advances in the civilization of everyday life.

.....the novel reflected the main issues of the day; rapid industrial and commercial growth, passage of democratic institutions, migration to the cities. (Karl, 1968:13)

Rapid rise in city population, economic and social problems, appearance of low, middle and aristocratic classes, bad conditions in factories and mines, child labour and endangered women, threat of rising criminality are the outcomes of the industrial revolution. These transformations and developments give rise to the social- problem novel. Also called as ‘industrial or condition of England novel’ of the 1840s- 1860s. These novels depict the major social and intellectual issues of the time. The social problem novel in the Mid-Victorian era arise out of what Thomas Carly has referred to as the “Condition of England question’’ in 1843.

The railway which brought the towns of Britain closer together also let the light of day in on the realities of urban squalor partly created by industrialization, making the Victorian traveller sharply aware of the contrasts and divisions within his society. It made what Carlyle called the ‘Condition of England question hard to avoid or evade.

(Gilmour, 1986: 37)

The condition of the social system and differences between social classes are depicted in the novels of the period. Britain’s industrial revolution can be seen in dramatic shape.

Look up and all around the place you will see the huge palaces of industry. You will hear the noise of furnaces, the whistle of steam. These vast structures keep air and light out of the human habitations which they dominate: they envelop them in perpetual fog: here is the slave, there the master: there the wealth of some, here the poverty of most: there the organized effort of thousands produce, to the profit of one man.....Here humanity attains its most complete development and its most brutish: here civilization works its miracles, and civilized man is turned back almost into savage. (Tocqueville, 1958: 107-8)

Apparently the division of different classes, breaking down of social relationship, the independence of a new urban aristocracy of employers, the bad conditions and the sufferings of the poor are the inevitable consequences of the power of the new machinery. The novelists have chance to explore the differences and conditions of social classes during the industrial revolution. The novelists play an important part in publicizing the Condition

of England question. The rise of the social problem novel in the 1830s is closely related to contemporary interest in such matters. Some of the leading social problem novelists are Charles Dickens (1812-1870), Elizabeth Gaskell (1810-1865), Benjamin Disraeli (1804-1881) and Charles Kingsley (1819-1875). The novelists not only reveal the social, political and economic issues, but also offer some solutions to the problems that the Industrial Revolution brought to the society. 'They argue for closer ties between capital and labour that hopefully will promote mutual respect and good will, a sameness of purpose, a sense unity'.(Baker, 2002:207)

While social problem novel in mid 19th century describe the hardships which affect the working classes, the silver-fork novel portrays the life style of contemporary Victorian aristocratic society by social satire. The popularity of silver-fork novels reflect a middle-class appetite for information about the way the aristocrats ate, drank, talked, furnished their homes and conducted their lives. Edward Bulwer Lytton's (1803-1873) *Pelham; or the Adventures of a Gentleman* (1828), Carlyle's *Sartar Resartus* (1838) William Mackepe Thackeray's (1811-1863) *Vanity Fair* (1848), *Pendennis* (1850) and Disraeli's *Vivien Grey* (1826) are the good example of the silver-fork novel in the Victorian Period.

During the Victorian Period Poor Law Amendment Act (1834), Factory Act (1835), Chartism (1836) and Reform act (1832) are the inspiration for most of the political novels. Chartism is the working class movement for political reform which flourishes and declines in the first ten years of Victorian's reign. "Chartism was born of disappointment with the 1832 Reform Bill and took its name from the 'People's Charter' proclaimed in 1832.'" (Gilmour, 1986: 41) The political novel has been introduced by Disraeli and developed by Anthony Trollope, George Eliot, Miss Humphrey Ward, Kingsley and George Meredith. John Ruskin and Thomas Carlyle.

Chartist meetings and demonstrations are not a demand for political reform, but as a sign of a deep-rooted sickness which political democracy is powerless to cure. "A revolution was needed, but in the hearts and minds of the ruling classes rather than in th

structure of society.” (Gilmour, 1986: 42) His writings *Heroes and Hero-Worship* (1840) and *Past and Present* (1843) are a call for responsible leadership. These ideas are also found in Disraeli’s *Coningsby and Sybil*. George Eliot’s *Felix Holt, the Radical* (1866) George Meredith’s (1826-1909) *Beauchamps’s Career* (1875) and Anthony Trollope’s (1815-1882) *The Way We Live Now* (1875).

The historical novel should be one of the glories of the Victorian Age. Almost every major novelist of the period make attempts on the form not only Dickens, George Eliot, Gaskell, Thackeray and Hardy, but also Trollope, Gissing and Wilkie Collins. “Victorians were acutely aware of the past and in almost every area of Victorian intellectual life, one encounters a preoccupation with ancestry and descent, with tracing the genealogy of the present in the past and with discovering or creating links to a formative history. (Gilmour, 1993: 28) The historical novel has an attempt to take its setting and some characters and events from history. It also makes the historical events and issues crucial for the characters and narrative.

Furthermore the detective novel appears with the development of the police department as the result of the increase in the crime statistics in social life. The novels present a mystery, usually the investigation of a murder or crime by the police. A new kind of anxiety about the nature of crime is brought about by the changing nature society in the late eighteenth century. The industrial revolution brings not only the growth of the city, but also the property. The theft of property and murders becomes a real threat in the society. As P.D James claims “ Detective fiction is unlikely to flourish in societies without an organized system of law enforcement or in which murder is commonplace” (James: 2009: 3). In Britain and the United States police forces are established during the 1840s and 50s. Detection gradually emerge as a useful method of solving crimes.

Eighteenth and nineteenth century novels are rich in crimes and mystery. They do not contain the elements that we identify with the detective story today. As James clarifies “For a book to be described as a detective fiction there must be a central mystery, and one

that by the end of the book is solved satisfactorily and logically, not by good luck or intuition, but by intelligent deduction from clues honestly if deceptively presented” (James, 2009:10) Although Dickens use elements of crime fiction in his novels *Bleak House* (1852-3), *Oliver Twist* (1838) and *The Mystery of Edwin Drood* (1870) Wilkie Collins writes the first English detective novel in 1868 *The Moonstone*. Other major representative is Arthur Conan Doyle with the tales of *Sherlock Holmes* (1887). In the latter half of the nineteenth century, mystery novels are often integrated into other fictional forms such as the sensational, historical, Newgate, realistic and gothic novels.

Another subgenre in the Victorian novel is the sensation novel. The sensation novel is a literary genre of fiction popular in Great Britain in the 1860s and 1870s. The sensation novel is sensational because of content; it deals with crime often murder as an outcome of adultery and sometimes of bigamy. Moreover the sensational novels are focused on subject matter including theft, kidnapping, insanity, forgery, seduction and murder. It distinguishes itself from other contemporary genres, including the gothic novel, by setting these themes in ordinary, familiar and often domestic settings. It is stated by Helen Debenham in *The Victorian Sensation Novel* “ name given to the hugely popular novels of crime and passion that scandalized and enthralled reviewers and the British reading public in the 1860s.” (Baker, 2002: 209) The sensation novels also descend from the gothic and romantic genres of fiction. These novels become best sellers in England because the sensational events are foreign and different from middle class life. These scandalous events have arisen their curiosity. Although Ellen Wood’s *East Lynne* (1861) is one of the most popular sensation novels, the genre of sensation fiction is dominated by Mary Elizabeth Braddon’s *Lady Audley’s Secret* (1862) and Wilkie Collins’ *The Woman in White* (1859), *The Moonstone* (1868) and *Armadale* (1864-6), and Charles Reade’s *Hard Cash* (1863) and *Griffith Gaunt* (1865-6). It can be said that they also descend from the gothic and romantic genres of fiction.

Different subgenres of the Victorian novel also include the gothic novel. The origins of the gothic novel flourish in the eighteenth century. In his article, *In Gothic Darkly:*

Heterotopia, History and Culture Fred Botting claims that “The Enlightenment, which produced the maxims and models of modern culture, also invented the Gothic”. In the eighteenth century especially after the French Revolution and through the reign of terror it is unavoidable for the people to confront their inner demons. We cannot speak of an eighteenth century as a birth of gothic. Instead we should call this confrontation a rebirth. As Samuel Klinger claims in his article “The ‘Goths’ in England” the real history of the gothic begins not in the eighteenth but in the seventeenth century” (p.3)

Romances, the tales of magical occurrences and exotic adventures that rise from the customs and superstitions of both the dark and the middle ages are followed by the late seventeenth century Graveyard poetry. This trend of literature encourages an interest in ruins, tombs and gloom. Graveyard poetry is a frontier for the gothic genre before the eighteenth century. It opens the door for a life about death, darkness, secrets, ghosts, madness and supernatural. Later they become important features of the nineteenth century.

By the eighteenth century in the centre of Enlightenment the gothic tradition appear as curiosity for freedom rejecting the authority and dictatorship. In the nineteenth century these features survive as a subgenre of the Victorian novel. Some authors play an affective role in the gothic tradition in the nineteenth century. Mary Shelley’s (1797-1851) *Frankenstein* (1818) Robert Louis Stevenson’s (1850-1894) *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) Bram Stoker’s (1847-1912) *Dracula* (1897), Oscar Wilde’s *The Picture of Dorian Gray* (1890) and Henry James’ *The Turn of The Screw* (1898). Moreover, it can also be regarded as a kind of treatment of a subject that is apparent in the works of writers such as Sir Walter Scott, Charles Dickens, Charlotte and Emily Bronte and the sensation novel and detective fiction of Wilkie Collins, Mrs Henry Wood and Mary Elizabeth Braddon. Although the origins of the term “Gothic” as applied to the novel lie back in the late eighteenth century “it is important to realize that Victorian gothic is not an original form but a rediscovery and rebirth of modes of fiction that had become less popular by the mid 1820’” (Baker, 2002: 164)

Throughout the nineteenth century the aim of Gothic has not changed. During the seventeenth, eighteenth and nineteenth centuries gothic is accepted as a radical, dark and conservative genre and succeeded to frighten its readers. It calls back the supernatural and superstitious back that the enlightenment period abolished. Because of the radical, social, economic and politic changes in 1790s and 1890s people are no more as optimistic as in the enlightenment period. As a result, they find solution in escaping from reality. During such a chaotic period in Victorian age the gothic literature is the tool for that escape. As Robert Kiely says in *The Rise of the Gothic Novel* “gothic fiction was not only about confusion, but it was also written from confusion.” The Victorian gothic reflects the confusion and the conflicts of the Victorian mind. It is also a tool to reflect the revolutionary ideas for the political and social changes.

As it is seen in the context, the difficulty of generalizing about the Victorian fiction is similar to the difficulty of generalizing about the period itself. It is a time of change, a great time of upheaval but also a time of great literature. The authors’ close observation of the society make the social, economic, political, religious and moral issues the primary characteristics of the Victorian fiction. With advancements in technology and industrialization society changed rapidly. As a result, new topics emerge to be explored through writing. Victorian novelists incorporate a number of cultural issues into their novels. They have chance to express their ideas and to connect with the individuals. Readers have opportunity to look at the issues from different perspective. Because of the economic factors and the general level of literacy in England before the 1870 Education Act, the readers of the novels were predominantly middle class. Most Victorian novelists were conscious of writing for a middle class and predominantly family audience. So fiction, the dominant genre of the time originated from ordinary life.

Art should take its material from ordinary life and deal with in an appropriate manner. The tension between ‘idealism’ and ‘realism’ between the happy ending which consoles and the unhappy ending which is true to life, is present in much Victorian fiction and reviewing.

(Gilmour, 1986: 9-10)

Herein a question arises: What expectations do the Victorians have of their fiction? We may be sure that they read novels for escape and diversion. It is both a means of educator and entertainer. In the nineteenth century, novels make people to interact with other communities and individuals, also broaden people's perspective. That is the real reason for the novel to become a dominant literary genre in the nineteenth century and why Victorian fictions do not lose its popularity and impact on readers.

1.3 REALISM AND ITS ALTERNATIVES

1.3.1 Realism and Realistic Novel

The literary achievement of the Victorian age is its prose fiction and novel is the most important and the dominant literary genre during the period. The novel is a realistic prose fiction in which individual experience is reflected through its characters. The word 'realistic' indicates relevance to real life. The form deals with the actual problems and the values of real life. The rise of realism was influenced by the outcomes of Industrial Revolution such as cultural and social changes and innovations in the Victorian society. The characters of the prose writing change in the course of time, because they experience different problems, relationships and they usually suffer. People were in need of public information during the period and this was supplied by the realistic novels of the time. Realistic novels "...had a directness of relation to the life of Victorian society" (Gilmour, 1986:1)

Victorian novelists can be called realists. They may have differed over the modes of their fiction was an art of the real, that novels could tell the truth about reality, and in doing so exhort, persuade and even change their readers. (Gilmour, 1986:10)

The rise of the novel is in close connection with the developments and shifts in society in the eighteenth century. In the nineteenth century the rise of the realistic novel coincides with the social and moral needs and interests of the society. The realistic novel analyse the individuals' development and how society influences his/her career, life, family and social relations. Victorian novelists choose their characters from the middle classes and

depict their daily struggles. “Most Victorian novelists were conscious of writing for a middle class.” (Gilmour, 1986: 6)

...realism can be regarded as the ultimate product of middle- class art, and it finds its chief subjects and characters in its own life and manners... (Golban, 2003: 101)

Moreover, realism appears as an anti-romantic movement and as a reaction to the art for art's sake doctrine. “It emerged as an anti-romantic movement which concentrated on everyday events, the environment, the social and political realities, and even the hero had to be an ordinary man.” (Golban, 2003: 103) The realistic novels are reader oriented and contain a moral lesson and the reader will find instructions for living, learns the ethical values, as well as the proper aspects of social behaviour and family relations. *David Copperfield*, *Great Expectations* and *Jane Eyre* are the leading examples. If the moral values are accepted and not changed they represent the source of personal accomplishment but if changed by the effects of social determinism it leads to the failure.

However the main concern of realistic novel is the relationship between the character and social background. Social background and individual experience are observed and represented in the text as well as in a simple and direct mode. “reflects a picture of particular individuals having particular experience at particular time end at particular places. (Gültekin, 1998:119)

While representing the relationship between the individual condition and social background the author should exclude supernatural, fantastic, idealistic and non-real elements. That is, the social background and human existence should be true to life and should reflect the reality..... documenting character, story or picture with facts (Bozkurt, 1977:149)

In William Dean Howells' words in *Dean of American Letters* “Nothing more and nothing less realism is the truthful treatment of material” (Crowley, 1999: 96-97). But what is truth? With different approaches to the same question we can find different answers.

That's why realism is a term which can't be defined merely few words. By using various ways men try to reach the truth.

According to realism, truth is particular, that is truth can be discovered by the individual through senses. The method of realism is the study of particulars or experience by the individual who should be free from past assumptions, conventions and traditional beliefs such as legends, myths and religion. (Gültekin, 2000:116)

So the discovery of the truth is an individual matter independent of tradition and religion of the past thoughts.

The roots of realism can be traced back in the Chaucer's day in 14th century. The scholars believe that realism can be found in the fourteenth century ballads such as *The London Lick Penny* and *The Nut Brown Maid*. But from the seventeenth century up to this day, realism has a permanent place in the prose writing. The first appearance and approaches to realism in prose in English literature is in the eighteenth century. The birth and rise of the realism in eighteenth century novels can be analyzed in the novels such as *Robinson Crusoe* (1719), *Gulliver's Travels* (1735), *Pamela* (1740), *Joseph Andrews* (1742) and *Tom Jones* (1749). Nevertheless, this does not mean that these are realistic novels. They can be categorized as verisimilitude. "verisimilitude is loosely synonymous with realism." (Golban, 2003: 90) Their lack of or limited use of textual representation, limited social background or limited characters also use of fantastic elements prevents us from calling them as realistic novels. However unlike Shakespeare, Spenser, Milton or the Greek and Roman writers or the writers of epics and romances, who take their plots from mythology, history, legend and fantastic life, Daniel Defoe, Samuel Richardson and Henry Fielding start to take their subjects from ordinary everyday life.

As a result the major emphasis of the realistic fiction is the relation to the social background and the individual experience. "...realism is the picturing of life with fidelity, without the idealization of things..." (Golban, 2003: 103) We should exclude the supernatural, fantastic, idealistic and non-real elements. "Realism opposes

idealism.’’(Golban, 2003:102) The authors introduce the human condition in relation to the society. So the moral issues, family relations, interactions between the self and the society are the main focuses of the realistic novel.

The realistic novel, in any case should be psycho-social duty, one that reveals new truths about human feelings and relationships. Such a novel has a theme and is linked to a well- defined moral intention. It is this moral intention that makes realism something more than an attempt at copying nature. (Onega and Londa, 1996:17)

Realism is widely defined as “the faithful representation of reality”, attempting to focus on truthful representation of everyday life, in the first place, among the ordinary people - middle or lower class society, without romantic idealization or dramatization. Realism is based on showing life as it is, in contradistinction to romanticism that prospered before the age of realism, treating life in a romantic manner and displaying emotions, feelings and personal experience. “The antitheses of realism are the fantastic, the unreal, the fanciful, the improbable, imaginative flights, invented dream worlds and so on’’. (Golban, 2003: 101) On the whole, realism avoids romantic and fantastic elements, exaggerations, thereby providing the reader with descriptions of life’s verisimilitude, psychological approach and characters. The main characters of the realism literature are not supernatural heroes, but ordinary people of the lower or middle class, who struggle through their lives, full of everyday problems and difficulties. Events are made to seem the inevitable result of characters’ choices. Generally speaking, realism can be regarded as a challenging romanticism, for it images life in an absolutely different way than it is showed by the romanticists. A literary work that can be regarded as the best one to mirror life in a most realistic way is a novel. Realistic novel is created as a new type of the literature that develops during the Victoriana Era.

1.3.2 The Romantic Elements in Victorian Fiction.

In literature each movement, period, trend and text is followed by another. Each one influences the next one. Each has its own rise, development, consolidation and decline but

not completely disappeared. Realism is a dominant literary trend in the nineteenth century but co-existed with a number of other trends and movements representing the alternatives to realism by continuing the certain romantic principles and thus rejecting the realistic one. Mention should be made of aestheticism. It takes place in the late Victorian period from 1868 to 1901. The origins of this movement have been emerged by the influences of Ruskin's and Arnold's theories and after the French movement of art for art's sake. It is an outgrowth of Pre-Raphaelitism influenced by Dante Gabriel Rossetti's poetry and painting.

In Victorian literature realism follows the age of romanticism. Victorian novelists acknowledges the realism but are not imprisoned by it. They benefit from the energy of romanticism. The Victorian authors write realistically about life and compromises with just enough romanticism to get people to read and enjoy what they write.

The Victorian's wanted the 'real' in the form of ordinary life, but they wanted it heightened, softened and sweetened, made at once more interesting and more consolingly shaped than it is in life itself. They were often contradictory in their demands: reviewers took Dickens to task for his exaggerations of virtue and vice, and Thackeray for his failure to idealize, his cynicism: and when they got the middle range of human experience in Trollope they found it insipid. The novelists responded to these contradictory demands with the mixed form. (Gilmour, 1986: 11)

As an alternative, compromise is an important component of Victorian literature. Many Victorian authors, such as Oscar Wilde, Charles Dickens, Charlotte Bronte and Emily Bronte compromise between Romanticism and Realism. They try to find a balance. Times and culture is changing when these writers write and they have to discover ways to compromise between Victorian culture and modern culture. Morals are becoming less strict and Victorian principles start to change.

In this light the mixed form of so many nineteenth- century novels can be seen as an aspect of the Victorian compromise. The central task of Victorian culture was mediatory, seeking always to reconcile and synthesize – reform with tradition, present with past, doubt with duty, romantic feeling with domestic stability. The novel shares that impulse, and like the Victorian compromise itself, the mixed form starts to break down as the age advances. (Gilmour, 1986:11-12)

1.3.3 The Continuation of Romantic Elements in Victorian Novel (Including Gothic Elements)

The Romantic period is thought to have ended at the beginning of the Victorian Period with the reign of Queen Victoria in 1837. However throughout the Victorian age the aspects of Romanticism continue to thrive in all art forms. Romanticism is successful in changing history, the human traits and literature. Romantic forms of expression in poetry and prose continue to dominate English Literature throughout much of the nineteenth century. The Victorian Age produces a variety of changes. Political and social reform produces a variety of reading among all classes. As a result the attention of many writers is directed to the growth of the English democracy, education, materialism, religion, science and the theory of evolution. The Victorian Age is also an era of several unsettling social developments. This forces writers to take positions on immediate issues animating the rest of society. Hence, romantic forms of expression in poetry and prose continue to dominate English literature throughout much of the century. As a result the poets and the novelists reshape the Romantic values and themes.

During the first quarter of the Victorian Period the Romantic influence is apparent because most of the Victorian writers and poets have grown up with the Romantic ideals. . They go on to use of Romantic themes, but in a mood of restricted form and controlled imagination. “The Victorians attempted to combine the romantic emphases upon self, emotion, and imagination with neoclassical ones upon the public role of art and a consequent responsibility of the artist.”(Golban, 2003: 99) For instance, in Victorian poetry Tennyson and Browning use imagination and nature. They try to combine them with stricter forms and the rules of the Victorian Period. Although Elizabeth Barrett Browning is more conservative in her expression of religious criticism, her husband expresses some sense of loss over the past days when faith and religion were apparent. In his poem, *Love among the Ruins* he details a city that has fallen, but nonetheless it is romanticized and described as a place where “they built their gods a brazen pillar high / As the sky” It is interesting to note how Robert Browning’s language changes when he speaks of these more

traditional and lofty ideas about religion and spirituality and it is worth noting that Robert Browning is a master of using language to convey different meaning.

Therefore, we will not relate the topic of nature with the Victorians, but the Victorian poets refer to nature in the descriptions of places inside their poems. One of the examples of these poems that have the 'Nature' theme is Tennyson's *Song: 'The winds, as at their hour of birth*. Another poem that make references to Nature is Browning's *Fra Lippo Lippi*. In Victorian poetry, Browning and Tennyson admire the romantic values, such as imagination and nature.

Victorian era forms a link and transition between the writers of the romantic period and the very different literature of the twentieth century. The nineteenth century sees the novel become the leading form of literature in English. The works by pre-Victorian writers such as Jane Austen and Walter Scott have perfected both observed social satire and adventure stories with the characteristics of Victorian and the romantic age. Jane Austen, one of the major novelists in English literature, was born in 1775. Chronologically she belongs to the Romantic Period, but her realism and balance in construction places her in line with the tradition of the 18th century. Jane Austen is very resistant to being placed in any defined literary period partly because none of the terms, "18th-century", "Romantic", or "Victorian", will appropriately describe her. Jane Austen is the exception who does not fit into any of these categories.

On the other hand Sir Walter Scott is the great Scottish poet and writer of historical romances, popular in this time. In 1814 his career as a novelist begins with the publication of *Waverley*. He soon follows this success with *Old Mortality* (1816), *Rob Roy* (1817) and *The Heart of Midlothian* (1818). However, *Ivanhoe* (1819) is probably the best known of all his works throughout the world. Through his writing Scott uses historical fact to build a framework for fiction. He is able to bring the past to life for new generations and combined his historical knowledge, with a life long study of folklore and the oral tradition, to create and preserve myths. The ideals and beliefs in his books reflect the mood of the society in

which Scott is living. In many ways he provides an alternative to the literary movement of the time. Scott is more in tune with Victorian society, by creating his tales with spiritual values and a strong moral tone he appeals to Victorian ideals. His semi-mythical tales help to fulfil a need for nostalgia amongst the public as they struggle to deal with the rapid industrialization and urbanization which is transforming society and creating social problems. In addition the Gothic revival in British Victorian society is recognized and cleverly exploited by Scott. He produces a few Gothic or quasi-Gothic tales as well as several works in the "light Gothic" mode. Even his mainstream novels often reveal indebtedness to Gothic motifs: secret identity, revenge, hatreds, persecuted heroines and remote settings are commonly encountered in Scott's works.

During this time gothic form acts as a reaction against the rigidity and formality of other forms of Romantic literature. The Gothic is far from limited to this set time period, as it took its roots from former terrorizing writing that dated back to the Middle Ages. Graveyard Poetry is a frontier for the Gothic genre before the eighteenth century. It opens the door for a life beyond death. Although the origins of the term Gothic as applied to the novel lies back in the late eighteenth century "it is important to realize that Victorian gothic is not an original form but a rediscovery and rebirth of modes of fiction that had become less popular by the mid 1820" (Baker, 2002: 164)

The Gothic novel takes shape mostly in England from 1790 to 1830 and falls within the category of Romantic literature. The first great practitioner of the Gothic novel, as well the most popular novelist of the eighteenth century England, is Ann Radcliffe. She adds suspense, paints evocative landscapes and moods or atmosphere, portrays increasingly complex, fascinatingly horrifying, evil villains, and focuses on the heroine and her struggle with him. Her best works *A Sicilian Romance* (1790), *The Mysteries of Udolpho* (1794), and *The Italian* (1797), still have the ability to thrill and enthrall readers. Inspired by Radcliffe and influenced by German sensationalist horror tales, Matthew Lewis writes *The Monk* (1796). In 1818, Mary Shelley's *Frankenstein, or the Modern Prometheus* introduces the theme of the dangers of science and creates the obsessed scientist, who is to develop

into the mad scientist, and the archetypal Monster. Mary Shelley's *Frankenstein* is clearly influenced by the gothic tradition because she is writing a novel of terror but considered as the first science fiction novel.

By the 1790s, many feel that the Gothic novel is an exhausting trend, and other authors are starting to write against it. "Both Jane Austen's *Northanger Abbey* and Thomas Love Peacock's *Nightmare Abbey*, published in 1818, were the first to react to the genre in the form of the Gothic parody" (Roberts, 1998:85). Austen does directly mock the genre with her references to Anne Radcliffe's *The Mysteries of Udolpho*. She in turn "adopts standard Gothic machinery an abbey, secret closets, and mysterious manuscripts -- only to undercut their significance in her denouement" (Roberts, 1998: 271). Even though she parodies and mocks the Gothic novel, she still retains part of the genre's important themes: "the individual is something so precious that society must never be allowed to violate it" (Morse, 1982: 29).

During the eighteenth century in the centre of Enlightenment the gothic tradition appears as curiosity for freedom rejecting the authority and dictatorship. In the nineteenth century these features survive as a subgenre of the Victorian novel. Some authors play an affective role in the gothic tradition in the nineteenth century. Mary Shelley's (1797-1851) *Frankenstein* (1818) Robert Louis Stevenson's (1850-1894) *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) Bram Stoker's (1847-1912) *Dracula* (1897), Oscar Wilde's *The Picture of Dorian Gray* (1890) and Henry James' *The Turn of The Screw* (1898). Moreover, it can also be regarded as a kind of treatment of a subject that is apparent in the works of writers such as Sir Walter Scott, Charles Dickens, Charlotte and Emily Bronte and the sensation novel and detective fiction of Wilkie Collins, Mrs Henry Wood and Mary Elizabeth Braddon.

Byron is also the host of the celebrated ghost story competition together with Percy Bysshe Shelley, Mary Shelley and John William Polidori in 1816 at the Villa Diodati of Lake Geneva. This occasion is productive of both Mary Shelley's *Frankenstein* (1818) and

Polidori's *The Vampyre* (1819). This vampire story revives Byron's 'Lord Ruthven' but this time as a vampire. It is considered as one of the most influential works of fiction and starts a fashion for vampire fiction which still continues today. The late example of traditional Gothic is known *Melmoth the Wanderer* (1820) by Charles Robert Maturin which combined themes of anti-Catholicism with an outcast Byronic Hero. The influence of Byronic Romanticism is apparent in the works of the Bronte Sisters. Emily Bronte's *Wuthering Heights* (1847) and Charlotte Bronte's *Jane Eyre* (1847). *Jane Eyre* also adds the mad woman in the attic to the gothic fiction.

However, the gothic novel has a lasting effect on the development of literary form in the Victorian period. The mood and themes of the gothic novel hold a particular fascination for the Victorians, with their obsession with mourning rituals, mementos, and mortality in general. It leads to the Victorian for short ghost stories, as well as the short, shocking, scary tales as mastered by the American author Edgar Allan Poe. The genre has also a heavy influence on Charles Dickens who reads gothic novels as a teenager and uses their gloomy atmosphere and melodrama in his own works including *Oliver Twist* (1837-8), *Bleak House* (1854) and *Great Expectations* (1860-61). In addition, Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr. Hyde* (1886) is a classic Gothic work of the 1880s. In the 1880s gothic reflects the contemporary fears like ethical degeneration and the social structures of the time. Elizabeth Gaskell's tales *The Doom of the Griffiths* (1858), *Lois the Witch*, and *The Grey Woman* all have one of the most common themes of Gothic fiction. Furthermore the gloomy villain, forbidding mansion and persecuted heroine of Anglo- Irish writer Sheridan LeFanu's *Uncle Silas* (1864) shows the direct influence of both Walpole's *Otranto* and Radcliffe's *Udolpho*. LeFanu's short story collection *In a Glass Darkly* (1872) includes the vampire tale *Carmilla*, which provides bloody scenes and influenced Bran Stoker's *Dracula* (1897)

Moreover throughout the nineteenth century the aim of Gothic has not changed. During the seventeenth, eighteenth and nineteenth centuries gothic is accepted as a radical, dark and conservative genre and succeeds to frighten its readers. It calls back the

supernatural and superstitious back that the enlightenment period abolished. Because of the radical, social, economic and politic changes in 1790s and 1890s people were no more as optimistic as in the enlightenment period. As a result, they find solution in escaping from reality. During such a chaotic period in Victorian age the gothic literature is the tool for that escape. As Robert Kiely says in *The Rise of the Gothic Novel* “gothic fiction was not only about confusion, but it was also written from confusion.” (Kilgour, 1995: 9) The Victorian gothic reflects the confusion and the conflicts of the Victorian mind. It is also a tool to reflect the revolutionary ideas for the political and social changes.

In nineteenth century the term "Gothic" comes to mean a desire for a romantic return to the times before the renaissance. It is generally agreed that Gothicism is related to romanticism; what is not generally agreed upon is what the connections are. The two movements are connected chronologically, use many of the same themes, like the hero-villain with a secret, and deal with psychological processes. The eighteenth century Gothic writers are often described as precursors to Romanticism because they value sensibility and appeal to the reader's imagination. And Gothic elements appear in Romantic poetry like Samuel Coleridge's *Christabel*, *The Rime of Ancient Mariner* Lord Byron's *The Giaour*, and John Keats's *The Eve of St. Agnes*. Lord Byron's *Lady Caroline Lamb* is also another inspiration for the gothic, which provides the archetype of Byronic Hero. Elements of the Gothic have also made their way into other writings. They are found in Sir Walter Scott's *The Bride of Lammermoor*, Charlotte Bronte's *Jane Eyre*, Emily Bronte's *Wuthering Heights*, Herman Melville's *Moby-Dick*, Charles Dickens's *Great Expectations* and his unfinished *The Mystery of Edwin Drood*, and Joseph Conrad's *Heart of Darkness*.

In this sense the term realistic cannot be applied to all the Victorian poets and novelists. Some authors write by disregarding realism. They use romantic elements in their texts as an alternative. Emily Bronte's *Wuthering Heights* (1847) and Charlotte Bronte's *Jane Eyre* are the best examples to be discussed. Both writers use many romantic characteristics especially gothic elements in their novels.

CHAPTER TWO
THE GOTHIC ELEMENTS IN WUTHERING HEIGHTS AND JANE EYRE

2.1 WUTHERING HEIGHTS

2.1.1 Parallels between Emily Bronte's Life and Wuthering Heights

Emily Bronte was born July 30, 1818 at Thornton in Yorkshire. She was the fifth of six children of Patrick and Maria Bronte. Two years after her birth, her father was appointed to an isolated village on the moors. The farmhouse, Wuthering Heights itself, may have been inspired by a house near the Brontes' home in Haworth, which was also the source of many local rumours. When Emily was a child her mother died and her aunt came to live as a housekeeper and was responsible for training the children. The four daughters were sent to Cowan Bridge School but the conditions were harsh and an epidemic broke out. Charlotte became very ill, and she and Emily were sent back home to Haworth. This underlined their isolation. This situation cut them off from the common people. The Bronte children began to create imaginary worlds to amuse themselves in this isolated village. They wrote stories and poems about these fantasy lands and the people that inhabited them.

The sisters grew up near one of the sources of Industrial Revolution, in an English county divided between large landed estates and intensive manufacturing; and far from being mysteriously sequestered from all this, living only in their own private imaginative world, their fiction is profoundly influenced by it. (Eagleton, 2005: 127)

As it was stated above the sisters' lives were shaped by the conflicts of early Victorian England, conflicts between rural and urban, colony and metropolis, commercial south and industrial north, female and male power. The Brontes' later years coincided with strikes, Chartism and the struggles against the Corn Laws. England was in transition from rural to an industrial nation. The sisters had to grow up between both worlds. The society's traumatic transition was depicted by the wretchedness, desire, repression; discipline and spiritual hunger in Brontes' fictions. The characters' and the sisters' own individual crises of identity were in fact the identity crisis of the whole society.

Emily Bronte began writing poems at an early age and published twenty-one of them together with poems by Anne and Charlotte in 1846. Around the same time, she began writing *Wuthering Heights*. She wrote only one novel with a different style by developing a fantasy world by reason of her environment she lived. On the one hand we can see the principles of Gothic novel with the supernatural elements; on the other hand we assume some clues about her life in this novel. Her novel has a different form and atmosphere apart from other Victorian novels.

Although *Wuthering Heights* is such a work of wild imagination, there are certain parallels to be found with Emily Bronte's own life and especially with what she observed in the people around her. Without her personal experiences, the novel would not have been the same. The farm house, Wuthering Heights itself, may have been inspired by a house on the moors where they lived. It was also the source of many local rumours. The characters in the novel also represent a few of her family members through their personalities and actions. Nelly Dean the housekeeper may be based on the Brontes' family servant and good friend, Tabitha Craft. However, if we look for parallels for the main story of Cathy and Heathcliff, a source may be found in stories written in childhood by Emily and her brother Branwell together

Without doubt, Emily was inspired and influenced by Branwell in creating Heathcliff and Hindley. Branwell's drunken situation served Emily in creating the character Hindley, his language, his gestures, his rage when he was drunk. In fact, Branwell was talented and educated, and had high hopes of success in the arts. He planned to travel to London to apply for the Royal Academy but his high hopes disappeared as he moved from job to job, and scandal to scandal. Branwell became involved in a passionate love affair with his employer's wife. He wasted his life in drinking and drug-taking and was going through some of his worst situations when Emily was writing her novel. It is likely that she based much of the degradation of Hindley on the decline of her brother. Also Heathcliff just like Branwell was in torment; his soul was in hell for Catherine Earnshaw rejected him only to marry Edgar whom she did not really love

2.1.2 Wuthering Heights as a Victorian Novel

Wuthering Heights expresses deep criticism of social conventions especially the issues relating the social class, gender and their relations. Eagleton states the novel is 'a tragic novel in epoch of high realism' (Eagleton, 2005: 133). *Wuthering Heights* is in the same ethical and moral tradition as the other great Victorian novels. Its criticism of society is as fierce as Charlotte Bronte's or Dickens's. Emily Bronte depicts and criticizes life styles as a deadly struggle for money and power. She is attacking those who judge others solely by physical appearance or money or birth. For instance, because of his appearance and social class Heathcliff is scorned and excluded throughout the novel. He notes it when he tells the story later to Nelly, "Cathy was a young lady and the Lintons made a distinction between her treatment and mine" (p.39) Isebella and Edgar are spoiled children and they fight over their possessions.

The novel is set at a time when capitalism and industrialization are changing not only the economy but also the traditional social structure and the relationship of the classes. The two houses, Thrushcross Grange and *Wuthering Heights*, represent opposite poles of order and civilization versus chaos and ignorance. There are numerous differences between *Wuthering Heights* and Thrushcross Grange. First of all, their own names give the idea of completely different atmospheres: *Wuthering Heights* represent a windy and stormy environment, whereas Thrushcross Grange represents a calm and serene place. *Wuthering Heights*, set in the moor lands, is the most likely setting of all sorts of misfortunes in a stormy weather, whereas Thrushcross Grange which is set in a green valley is the land of peace and calm, of order, moral and cultural standards. The inhabitants of *Wuthering Heights* were that of the working class, while those of Thrushcross Grange were high up on the social ladder. It is clear that these two contrasting estates in the novel represent opposing worlds and values of the Victorian England.

The history of the Earnshaws is a penetrating insight into the psychology of a poorly family existing in isolation from the rest of society. This setting, together with the

neighbouring, more elegant and educated Thrushcross Grange, displays a portrayal of the patriarchal Victorian family in which the father is all-powerful and has total control over the family, while the women and children are economically vulnerable and powerless. Besides throughout the story the males abuse females and males who are weak or powerless. This can be seen in their use of various kinds of imprisonment or confinement, which takes social, emotional, financial, legal, and physical forms. Mr. Earnshaw expects Catherine to behave properly and hurtfully rejects her "bad-girl" behaviour. Edgar's ultimatum that Catherine must make a final choice between him and Heathcliff restricts Catherine's identity by forcing her to reject an essential part of her nature; with loving selfishness Edgar confines his daughter Cathy to the boundaries of Thrushcross Grange. A vindictive Hindley strips Heathcliff of his position in the family, thereby trapping him in a degraded labouring position. Heathcliff literally incarcerates Isabella as her husband and legal overseer, and later he imprisons both Cathy and Nellie; also, Cathy is isolated from the rest of the household after her marriage to Linton.

In the portrayal of Heathcliff we see a number of beliefs which were current in the nineteenth century of the Victorian society. Dark-skinned and often called a 'gypsy', his character shows traits that were popularly associated with the lower classes and black people, namely that they were criminal, irrational, and superstitious. The reader sympathizes with Heathcliff, the gypsy oppressed by a rigid class system and denigrated as "imp" or "fiend.". Heathcliff, the outsider, has no social or biological place in the existing social structure; he offers Catherine a non-social or pre-social relationship, an escape from the conventional restrictions and material comforts of the upper classes, represented by the genteel Lintons. This relationship outside society is "the only authentic form of living in a world of exploitation and inequality." (Regan, 1998: 57)

Moreover, the love between Cathy and Heathcliff is presented in almost completely negative form, set forth in opposition to society, morality and Christian values. Heathcliff and Cathy do not exist in a dreamlike world. It is not accurate to say that their relationship is irrelevant to the social and moral reason. Heathcliff is in love with a woman who is

another man's wife. In chapter 15 the show of passion is of great intensity. On a Sunday when everyone, including Edgar, was at church, Heathcliff enters Catherine's room and clasps her in his arms. She indicates her longing to escape from her "shattered prison". He sees her wasted state and tears and agony torment him. He grinds his teeth, gnashes like a "mad dog" refuses to allow Ellen near her and keeps kissing her and weeping. Catherine, who is pregnant and carries Edgar's child, clings to him sobbing that she would die if he went. She weeps and says: "I wish I could hold you, till we were both dead'I only wish us never to be parted."(p.117) to which Heathcliff replies: "misery, and degradation, and death and nothing that God or Satan could inflict would have parted us..." (p119) This situation describes the power of God and its implications for the lives of Christians No doubt that Bronte knew very well how Christian life should be lived, especially about the way of love in relations with others. She had totally different ideas concerning love and unity between a woman and a man. Heathcliff doubtlessly believes in the prophecy that he and Catherine will never be parted and that Catherine will haunt him until the moment of his death. Bronte shows how Cathy's selfishness and her attempt to compromise with society's dictates keep her from fulfilling her love for Heathcliff. In the closing half Bronte shows how Heathcliff in his frustration and desire for revenge, becomes the unwitting tool of the world; embodying all of society's egoism and cruelty.

2.1.3 Wuthering Heights as a Gothic Novel

Wuthering Heights is a classic example of the Gothic romance, a type of novel that flourished in the later 18th and 19th century. Bronte uses mysteries, often involving the supernatural and heavily narrated with horror. They are usually set against dark backgrounds such as haunted buildings and barren, threatening, country sides. The majority of the events in the novel take place in a wild and primitive landscape in a gloomy atmosphere of Wuthering Heights.

Wuthering Heights is Emily Bronte's only and great novel. The story is told by two characters Mr.Lockwood, the new tenant of the Grange, and Mrs Dean, an old servant of

the Earnshaw family. In a series of flashbacks and time shifts, Bronte draws a powerful picture of the life in Wuthering Heights, a large rustic home on the moors. One day in the 1770s, widower Mr. Earnshaw comes back from town with a new brother for his children; a small, black boy whom she calls Heathcliff. Hindley, the son of the household, is not pleased, but Catherine his sister, finds a playmate in this boy. However, things will change severely when old Earnshaw dies and Hindley takes over the household with his wife. Heathcliff turns his affection to Earnshaw's daughter Catherine and falls in love with her. Heathcliff loves Catherine but he is bullied by Hindley. Overhearing Catherine tell Nelly that she cannot marry him because it would degrade her, he leaves the house. Moreover Catherine accepts the proposal of an Edgar Linton, the wealthy owner of the Thrushcross Grange. After three years of absence, he returns as a rich man, now ready to offer his love to Catherine, but finds her married to Edgar Linton. To take revenge on the Earnshaws and the Lintons Heathcliff marries Edgar's sister, ill-treats her, and hastens Catherine's death as she is about to give birth to a daughter. After Catherine's death, Heathcliff's destructive power on people around him, including his own son goes on. His desire for revenge finally wears him out and he longs for the death which will reunite him with Catherine.

A brief summary of the book *Wuthering Heights* is stated here in order to inform the reader about what is the story in general in the book and to introduce the characters. From now on I will analyze how the author combines the fantastic elements mainly the gothic elements with realistic ones.

Although describing and presenting life and human social relations, the plot of the novel, reveals feelings of gloom, mystery, suspect or dark effects of life such as dark effects of Heathcliff's tormented childhood. In this respect Bronte's novel shifts from the realm of realism to the elements of Gothic and Romanticism. *Wuthering Heights* as a classic of English Literature, written in the transitive period from Romanticism to Victorian Era, or as a post-romantic novel, includes the trends of both literary traditions.

Wuthering Heights straddles literary traditions and genres. It combines elements the Romantic tale of evil-possession, and Romantic developments of the eighteenth century Gothic novel, with the developing Victorian tradition of Domestic fiction in a realist mode. Its use of the ballad and folk material, romance forms and the fantastic, its emphasis on the passions, its view of childhood, and the representation of the romantic quest for selfhood and of aspiring individualism, all link the novel with Romanticism. On the other hand, the novel's movement towards a renewed emphasis on community and duty, and towards an idealisation of the family seem to be more closely related to the emerging concerns of Victorian fiction. Emily Brontë's novel mixes these various traditions and genres in a number of interesting ways, sometimes fusing and sometimes juxtaposing them. (Pykett, 1989: 73-74)

Here it is clarified that *Wuthering Heights* can be read with elements of both Romantic text and the Victorian text. Two worlds collide in this novel. *Wuthering Heights* is indeed a difficult novel to approach. The novel is notable for its atmosphere and for its typical characteristics such as multiple narration, framework narratives, inhuman characters, ghosts, violation of graves, the revenge motif, sadism, dark stairways, stormy weather, nightmares, extreme landscapes, melancholy figures, moonlight and candles, torture and excessive cruelty, a supernatural presence, madness, maniacal behaviour, communication between the living and the dead which explain why the novel is often placed in the gothic genre. For this reason, the relation between *Wuthering Heights* and the Gothic form will be thoroughly discussed in various ways and will be demonstrated in the research that the author used the gothic to explore her own creativity.

To begin with, most of the action takes place in a gloomy setting *Wuthering Heights*. However, the gloom of this setting is often contrasted by a seemingly pleasant setting where the sub-plot is revealed in Throscross Grange. By use of contrasting settings, it is the aim of the Gothic novel to experience two distinctly separate worlds that are neither comfortable nor tangible to the reader. "Whether by superficial colour contrasts or more basic emotional and thematic juxtapositions, the Gothic novel sustains unmitigated sensitivity"(Berenbaum, 1982:23) Like most Gothic novels this setting is contrasted with another. Thrushcross Grange is not located on the heights, so it is not subject to the same harsh winds and storms that frequent in *Wuthering Heights*. It is a seemingly beautiful

place. Even Heathcliff describes Thrushcross Grange as a “splendid place: carpeted with crimson, and crimson coloured chairs and tables, and a pure white ceiling bordered by gold” (p.37). The vibrant colours associated with the house set it apart from Wuthering Heights. The portrayals of these two places are also indicative of the people who occupy them. The Lintons, who occupy Thrushcross Grange, are a happy family. On the other hand, the turmoil that ensues at Wuthering Heights between the Earnshaws and Heathcliff makes for a strange life. Even when Heathcliff owns both properties he chooses not live at Thrushcross Grange but at Wuthering Heights. Thus, *Wuthering Heights* creates two distinct worlds.

The main setting Wuthering Heights is on the moors of England/Scotland and is described as a dark, wide, expansive, and full of unknown mystery. Scenes depicted in the book are often painted as gloomy and foggy. Wuthering Heights is also described as a dark, dangerous land area and frightening place where it is easy to get lost or drown. The isolated place of Wuthering Heights reflects the alienation and isolation of Cathy, Heathcliff, Hindley, and Isabella. This isolation and the atmosphere of the house apart from the society create a gloomy and gothic atmosphere and originate for the bad moods of the characters. Mr. Lockwood calls attention to the isolated setting in the first paragraph of the story:

This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's heaven: and Mr. Heathcliff and I are such a suitable pair to divide the desolation between us. (p.1)

The weather, the landscape and other aspects of nature generally reflect the dark mood of the story and the chill that sickens the hearts of the central characters. Consider, for example, the following passage at the beginning of Chapter 2:

Yesterday afternoon set in misty and cold. I had half a mind to spend it by my study fire, instead of wading through heath and mud to Wuthering Heights. . . [However] I took my hat, and, after a four miles' walk, arrived at Heathcliff's garden-gate just in time to escape the first feathery

flakes of a snow-shower. On that bleak hill-top the earth was hard with a black frost, and the air made me shiver through every limb. (p. 5-6)

The wind-swept location and even the title of the novel *Wuthering* refers “to the tumultuous and stormy emotional climate of the story (Lawrance, 1985: 246) The location is also suggestive of the tempestuous relationships in the novel, as the following passage in chapter 1 indicates;

Wuthering Heights is the name of Mr.Heathcliff’s duelling. ‘Wuthering’ being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed: one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. (p. 2)

Since *Wuthering Heights* has been built on the moors, wind blows fiercely during storms. The word “wuther” is a variation of the word *wither*. It deals with the sound the wind makes. As Golban emphasizes the word also associates “weathering (stormy) and, indeed, one may say that the storm is violent, as the lives and events of the characters. (Golban, 2003:181) As the reader comes to know the characters based at this house, it is not difficult to see them the same way - exposed to great passions and violence, but ultimately seeking love and warmth from one another. The often-changing weather serves to signify the characters’ personalities, as well as the changes that they go through during the course of their lives.

Moreover, the name of the house and the name of the book are same. The house is the main setting for most of the action, its role is so important that it almost seems like a living, breathing, reflecting the bad attitude of its inhabitants. It is old, mysterious, unwelcoming and possibly haunted. Even its location is inhospitable. Its nearest neighbour is four miles away, and its position on the moors leaves it exposed to the roughest weather. Windows and doors are a big deal in the novel, as people and ghosts are always trying to climb in or out, people are always getting locked in and out, doors are slammed, keys

hidden, and so forth. Heathcliff often stands in the doorway of Wuthering Heights controlling who crosses the threshold. At the centre of the house there is Catherine's oak-panelled bed which provides the setting for the more uncanny and chilling events: Catherine's ghost fighting to get in against Lockwood's brutal refusal, and the death and discovery of Heathcliff's rain-soaked corpse.

To Heathcliff, whoever controls the house has the power, so even though he seeks revenge for all of his mistreatment, he does by acquiring real estate. Being accepted into houses means a lot Hindley never welcomes Heathcliff into Wuthering Heights, however the Lintons open their doors to Catherine but not Heathcliff. The house has different meanings for each character prison and punishment, social class, horror, and nostalgia. The house is loaded with symbolic importance. It's up on the stormy hillside above Thrushcross Grange with its brightly lit salon and expansive garden. Lockwood notices some of the house's strange details from the very beginning for example;

Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front, and especially about the principal door, above which, among a wilderness of crumbling griffins and shameless little boys, I detected the date "1500," and the name "Hareton Earnshaw." (p. 2)

This quotation serves as the house's nametag and informs us that the Earnshaws have been there for a long time (the novel is set in 1801). However, the implication is that the image is Gothic and a little sinister. Emily Bronte grows up on the Yorkshire moors, so a lot of critics speculate about the influence the houses in her village of Haworth had on her description of Wuthering Heights. The house itself is creating the unwelcoming aspect that greets Lockwood on his arrival: "the narrow windows are deeply set in the wall, and the corners defended with large jutting stones" (p.2). This impression of the residents of the house being isolated from outsiders is emphasised by the fact that the house is repeatedly associated with locked doors, gates and windows throughout the novel. The house itself is old; a date above the door suggests it dates from 1500. Full of dark corners, the house has elements of the classic haunted mansions of the Gothic novels so popular in Emily Bronte's

day; indeed, Lockwood undergoes a ghostly experience when he is visited by the spectre of Catherine imploring to be let in at the window in chapter three.

The intense horror of nightmare came over me: 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 (why did I think of LINTON? I had read EARNSHAW twenty times for Linton) - 'I'm come home: I'd lost my way on the moor!' As it spoke, I discerned, obscurely, a child's face looking through the window – terror made me cruel ; and, finding it useless to attempt shaking the creature off...(p.18)

Waking from a violent dream, Mr. Lockwood, who is sleeping in Cathy's bed, sees a ghost. It is a young girl called Catherine Linton who had been haunting the house for twenty years. Upon her death, Heathcliff begs her to haunt him. This insane passion is part of the extreme circumstances that must take place to prove how passion rules over all. Heathcliff, repeatedly seeks out visitations from the ghost of his beloved Catherine. He even digs up her grave in order to be closer to her. Bronte uses otherworldly figures to emphasize the ferocity of Heathcliff's and Catherine's love; their connection is so powerful that even death can't stop it.

Both of these ideas of haunting and ghosts are very much Gothic. The second instance of seeing ghosts happens at the very end. Mr. Lockwood meets a young boy swearing that he has seen Heathcliff and Catherine walking along the moors. Nelly Dean narrates this event as:

I was going to the Grange one evening- a dark evening threatening thunder- and, just at the turn of the Heights, I encountered a little boy with a sheep and two lambs before him, he was crying terribly, and I supposed the lambs were skittish, and would not be guided.

What is the matter, my little man? I asked.

They's Heathcliff, and a woman, yonder, under t'Nab,' he blubbered, 'un' Aw darnust pass' em (p. 224)

From beginning to end, *Wuthering Heights* is a novel full of ghosts and spirits. Dead characters refuse to leave the living alone, and the living accept that the deceased find ways of coming back to haunt them. In a departure from traditional Gothic tales, these haunting are sometimes welcome. It is the supernatural theme which is a recurrent one in gothic novels, dreams, ghosts and gaps between this world and the next. The paranormal touch adds to the eerie feelings and the extreme circumstances that a novel like *Wuthering Heights* portrays.

Heathcliff is probably the most Gothic character in this book. He is found wandering the streets when he is young by Mr. Earnshaw. The readers are free to imagine anything they want. The unknown usually becomes romantic in some way and Heathcliff is an unknown from the beginning of the story. He is described as a gypsy in appearance, probably to portray darkness and romantic mystery with dark eyes, hair, and skin colouring; and his parents were never revealed. Perhaps he was left by the side of the road or perhaps he is magic.

The master tried to explain the matter; but he was really half dead with fatigue, and all that I could make out, amongst her scolding, was a tale of his seeing it starving, and houseless, and as good as dumb, in the streets of Liverpool, where he picked it up and inquired for its owner. Not a soul knew to whom it belonged, he said; and his money and time being both limited, he thought it better to take it home with him at once... (p:26)

We are never told where Heathcliff's parents are or where exactly he comes from. He is a passionate character, especially in his love for Catherine. He hates to love her because she has treated him so badly. He is also a vengeful character, so he is always trying to hurt someone through someone else. He is tormented by Catherine and his quest for vengeance. His all-consuming passions destroy both himself and those around him. In the end he goes mad, another characteristic often seen in Gothic novels. Heathcliff knows that he can never exist without Cathy, and his love reaches enormous proportions, Heathcliff goes to extremes, resorting to unnatural actions to fulfil his need to be one with Cathy. The

supernatural elements accomplished by Heathcliff add to the strange gothic atmosphere of *Wuthering Heights*.

Catherine Earnshaw, may you not rest as long as I am living. You said I killed you--haunt me then. The murdered do haunt their murderers. I believe--I know that ghosts have wandered the earth. Be with me always--take any form--drive me mad. Only do not leave me in this abyss, where I cannot find you! Oh, God! It is unutterable! I cannot live without my life! I cannot live without my soul! (p.124)

After Cathy's death Heathcliff begs her spirit to haunt him, this action is selfish and unnatural also goes against conventional morality. He does not wish for her to rest in peace but to exist only to be with him. Heathcliff is so obsessed with the dead that Isabella calls him "a goblin" she no longer knows whether she has married "a man, a devil or a ghost" Heathcliff, with no respect for the dead, had the gravedigger open Catherine's coffin while he was preparing Edgar's. The coffin is opened, and Catherine's face looks the same as the day she dies, nearly twenty years before. Desperate to be with her in death, he knocks out one side of her coffin, with the instructions that one side of his be knocked out too, so that they may lie together for eternity.

There is another mystery connected with this character. When he finds out about Catherine's decision to marry Edgar Linton he leaves *Wuthering Heights* and for three years he is missing. Nobody knows where he is, and just like the secret of his birth, this remains a mystery. No other hints are given about where Heathcliff was and how he made his fortune over the course of his three-year absence. On returning, he is ruthlessly determined to destroy those who degraded him and prevented him from being with Catherine. Not only does he swindle Hindley, who has fallen into alcoholism and gambling after the death of his wife Frances, out of his ownership of *Wuthering Heights*; he heartlessly takes advantage of Edgar Linton's sister Isabella and marries her, before treating her in a cruel fashion

After Catherine Earnshaw's death, Heathcliff's vindictive cruelty intensifies, aimed at destroying not only his enemies but also their heirs — Hareton, son of Hindley and Frances Earnshaw, and Catherine, daughter of Edgar Linton and Catherine the elder. He beats and kicks Hindley, he throws a knife at Isabella, he savagely slaps young Catherine, and he does not call a doctor for his dying son. Heathcliff tyrannizes his victims just like any other gothic characters in the most traditional horror stories. At first Mr. Earnshaw tyrannizes Hindley, Hindley tyrannizes Heathcliff and later to take revenge and to punish those Heathcliff treats Hindley and everybody who makes him suffer throughout the story cruelly and unfairly

With these descriptions and events Brontë's Heathcliff assume strong influences of Byronic hero. Most of the traits associated with this fictional type come from Byron's works. A Byronic hero is defined by Thomas B. Macaulay according to *The Oxford Companion to English Literature* as "proud, moody, cynical, with defiance on his brow, and misery in his heart ... implacable in revenge, yet capable of deep and strong affection." This definition fits the main character Heathcliff in *Wuthering Heights*. First of all, he has experienced great misery and pain in his life. This pain stems from a difficult childhood and the loss of his one true love to another man, and to death. Second, Heathcliff seeks revenge on the pain he has experienced in his life. Thirdly, despite the faults that Heathcliff has in his character, the reader is able to sympathize with him, to a point. While in the second half of the book Heathcliff becomes increasingly cruel, during the first half his actions can frequently be dismissed as somewhat justifiable under the circumstances. Therefore, for these three reasons, it can be concluded that Heathcliff is a Byronic hero since he fits the major criteria.

Catherine Earnshaw is another major character in the novel. Her father's early death deprives Catherine Earnshaw of protection from any anticipated danger to which a girl might be exposed, and moral understanding is cultivated instead by her experience with Heathcliff, while Nelly's and Joseph's conventional views become examples to her of what she should not follow. The lack of proper cultivation and protection against the outer world

makes her wild, and because of this she becomes approachable for Heathcliff: This creates a different kind of openness to Heathcliff than Isabella's. Heathcliff is usually considered the type most unacceptable and dangerous for a Gothic heroine to encounter, but Catherine handles him; she understands how cruel Heathcliff can be as she advises Isabella not to approach him, but at the same time, she knows how to get along with him. To Catherine, Heathcliff is never a tyrant; she loves him, including those qualities in him that place her "virtue" in jeopardy; such elements in his make-up are no longer a danger to her as she knows them well and dwells with them.

Moreover after the fight between Heathcliff and Edgar, Cathy fell ill; and her illness seemed to affect her reasoning, as if to be driving her mad. "It terrified me. I thought she was going mad." (p.64) After her illness was cured she appeared to be barely alive, as if a spirit roaming on earth erroneously, however she still appeared to be beautiful, in a ghostly way. Here the supernatural is the axis of the gothic genre it is the source of the sinister atmosphere and creates the chilling extreme feeling that gives a gothic novel meaning.

Sydney Conger points out that "such assumptions [Catherine's affirmation 'I am Heathcliff' (p.60)] viewed from the perspective of Gothic tradition, however, are actually not new at all. Catherine's words echo sentimental love declarations admittedly, it is conceivable that Emily was influenced by such sentiments, as well as by other Gothic features she introduced in her novel, but what we need to consider here is what the declaration really means. It is not only a matter of love but also a cry for identity. What Catherine has to confront seems more complex than the conflicts of duty and emotion experienced by more stereotypical Gothic heroines. Conger states that:

Gothic heroines were traditionally placed in a conflict situation between a dark seducer and a fair lover, but theirs was an external conflict; they never felt –admitted they felt – a pull in two directions. Catherine is the first important exception to that pattern, for she internalizes her conflict completely. She is not simply placed between two lovers; she feels divided between two lovers. (Ibid, 409)

However, this does not necessarily imply that Gothic villains are thoroughly wicked. As Fred Botting states, “[g]ood was affirmed in the contrast with evil; light and reason won out over darkness and superstition. Antitheses, made visible in Gothic transgressions, allowed proper limits and values to be asserted at the closure of narratives in which mysteries were explained or moral resolutions advanced.” (Botting, 1996:8) Gothic characters can usually be divided into two types, the good and the evil, and although it is not easy to explain how human beings fall into evil ways, it is not difficult to tell right from wrong. Gothic heroines belong almost invariably to the good, and wish to escape from the evil to the other, without experiencing any difficulty in choosing between them.

Catherine, on the other hand, has Heathcliff who is almost the personification of evil and negativity beside her, even though she chooses Edgar as a marriage partner. Catherine knows something is wrong with her decision: “In whichever place the soul lives—in my soul, and in my heart, I’m convinced I’m wrong!” (p.70), and suffers from the self-contradiction it commits her to. Catherine knows that she ought to marry Heathcliff, but cannot give up the wealthy and respectable life that awaits her on becoming Mrs Linton. Catherine does not follow the stereotypical moral injunction; instead, she is divided into her lovers, and struggles to have them both; she cannot choose one of them, but wants them to co-exist in her life.

One element of such ambiguity is evident in Catherine’s willingness to use the kind of categorical judgement of good and evil that we associate with stereotypical Gothic heroines. Catherine says Heathcliff is an “unreclaimed creature” (p.90) to Isabella, but he is her “own being” (p.73). Catherine knows what is considered to be evil and Heathcliff is not to be categorised as good, but at the same time she cannot simply ignore the fact that Heathcliff is a fundamental part of her existence. However, it is almost surprising that Catherine knows how dangerous a man might be. The author presents her discriminations and assumptions as being in accordance with the categories of Gothic fiction. She desires both men in different ways, and her choice depends on a system of values of her own which is not identical with. The Gothic definition of the good does not apply to Catherine’s

philosophy. Although she seems willing to play by its rules, and the bad as the Gothic presents it does not necessarily mean the bad to her, though she sees that others see it to be bad. The indecisiveness of her actions engenders a confusing state of mind and heart, which is the most remarkable difference between Catherine and other Gothic heroines.

There are two additional characters in the novel that resemble Gothic heroines, Isabella and Cathy Linton. Though they have not often been the object of critical consideration, they both share the necessary quality of being enclosed heroines: they cannot read Heathcliff's real intentions, for instance, and are confined in the Heights. It is worth remarking that Isabella and Cathy clearly resemble Gothic heroines in their upbringings and sufferings. The theme of the persecuted woman inevitably arises when we consider *Wuthering Heights* in the light of Gothic fiction, but rather to see here is how Emily Brontë received the Gothic and how her female characters are influenced by the genre.

Generally, Gothic heroines are cautiously and delicately educated, kept away from male characters and sexuality. It seems however that the heroines' carefully cultivated decency itself often makes them defenceless against tyranny and persecution. It seems that Isabella Linton's tragedy begins because she lacks a suspicious mind. She is raised in an upper-class family, without knowing any other men than her decent father and brother. The description of her arrival at the Heights "smothered in cloaks and furs" (p.51) in the family carriage symbolises her protected life and ignorance of the world, and her naivety which makes her cry over trivial matters is the object of Catherine's scorn. She falls in love with Heathcliff, without knowing who he is, and even refuses to listen to Catherine's advice that he is "an unreclaimed creature, without refinement, without cultivation" and "a fierce, pitiless, wolfish man" (p.90). Isabella obviously cannot see how dangerous it would be to marry Heathcliff, when he appears wearing the mask of a gentleman. She does not possess the ability to doubt male intentions and as such fulfils the type of the Gothic virgin, while also emphasising Catherine's greater understanding and insight. When she runs away with Heathcliff, Isabella's life becomes exactly like the great horrors depicted in Gothic novels. Heathcliff's ill-treatment and violence, the half-crazed Hindley, and the uncooperative

servant, Joseph, all remind us of Gothic heroines' experience in castles or Roman Catholic churches. Given the way she portrays the Heights, Bronte was clearly conscious of Gothic horror and evokes Gothic associations when she makes Isabella ask Nelly:

How did you contrive to preserve the common sympathies of human nature when you resided here? I cannot recognise any sentiment which those around share with me.

Is Mr. Heathcliff a man? If so, is he mad? And if not, is he a devil? I shan't tell my reasons for making this inquiry: but I beseech you to explain, if you can, what I have married that is, when you call to see me; and you must call, Ellen, very soon. (p.120)

To Isabella, the Heights is the unknown world, and it is difficult for her to understand why its inhabitants act crazily. Her newly-married husband, Heathcliff, is the most insolvable mystery; he has transformed himself into something she cannot categorise: neither a gentleman nor a human being but an evil creature which baffles her understanding. On the day of her arrival at the Heights, the gate is locked, and when it is unlocked, she enters the Yorkshire equivalent of a Gothic castle. Her rapid and urgent questions show, however, that she realises there is something here which she cannot cope with, given her moral system and cultural expectations. To her, Heathcliff was the hero who rescued her from the Grange where people did not approve of her feelings for him. Heathcliff exploits these naive ideas, showing his awareness of the influence of literature on her ideas as he knows that she has been "picturing in [him] a hero of romance, and expecting unlimited indulgences from [his] chivalrous devotion." (p.133) But on the very morning of her wedding she weeps with longing to go back to the Grange. Nelly, the narrator, tells us what had happened to her

Isabella would not stay long with Heathcliff. A few days after my visit, she arrived at Thrushcross Grange, out of breath and bleeding. Heathcliff had thrown a knife at her; she had escaped and run all the way to the Grange. (p.47)

Isabella breaks free from Gothic convention, and makes a great escape from the Heights. She enters the Grange, "out of breath and laughing" though she had "a deep cut

under one ear, which only the cold prevented from bleeding profusely, a white face scratched and bruised, and a frame hardly able to support itself through fatigue” (p.150-51) and throws her wedding ring on the floor. Isabella speaks rapidly and excitedly, and even desires Heathcliff’s suicide or his murder by Hindley, as though she has been transformed into a different person far removed from the naive girl who burned with passion and then cried for help in the brutal environment of the Heights. She learns instead that she must act powerfully in order to counter the violence and the evil surrounding her.

Cathy Linton, too, can be recognised as a Gothic-heroine because she is raised by a gentleman, Edgar, who “took her education entirely on himself and made it an amusement” (p.167). And she is carefully protected from witnessing any perversity, especially as represented by Heathcliff. Till she reached the age of thirteen, she had not once been beyond the range of the park by herself. Mr. Linton would take her with him a mile or so outside, on rare occasions; but he trusted her to no one else. “Gimmerton was an unsubstantial name in her ears; the chapel, the only building she had approached or entered, except her own home. Wuthering Heights and Mr. Heathcliff did not exist for her; she was a perfect recluse, and, apparently, perfectly contented. (p.167)

Like Isabella Linton, Cathy is educated at the Grange with care; she remains ignorant of the world, and is not able to understand that there are people who do not treat her as her father and servants do. When she goes the park at the Grange and visits the Heights, she feels insulted that the people do not treat her in the respectful way she has come to expect from her upbringing. It is incomprehensible to her to find that there are people who do not respect her and her family, as “she who was always ‘love,’ and ‘darling,’ and ‘queen,’ and ‘angel,’ with everybody at the Grange” (p.175). Even when Edgar, briefly cast in the role of a Gothic-style domineering father, warns her not to approach Heathcliff, Cathy does not understand how dangerous he could be, secretly writes to Linton, and even goes to see him at the Heights.. In this regard, she is also an inexperienced heroine who is not able to understand the distinction between reality and appearance, which is one of the essential features of the Gothic.

Cathy's forcefulness becomes more explicit when she is forcibly moved to the Heights. Being shut up there is a persecution in itself, of course, but it is also cruel that she is locked in a room to watch over her dying husband alone and without any help. Yet being forced to nurse a person in agony all the time is a torment, which exhausts Cathy, physically and mentally. Her persecuted life does not end after Linton's death. Indeed, it is remarkable how the Heights preserves its Gothic atmosphere just as before; the gate is always locked, the fierce dogs are kept just as Lockwood sees them, and there is a mysterious, sinister room which should not be used except for compelling reasons. Cathy, here, becomes a prisoner and so her narrative reminds us of Gothic heroines who are locked in forbidding castles. Likewise, Heathcliff remains the Gothic tyrant figure; his continuing violent behaviour and his restraint of her freedom of action is presumed when he lifts his hand, and Cathy springs to a safer distance

The author uses Cathy to suggest that there are other ways for heroines to escape or combat the Gothic plots that surround them. Cathy learns to compromise and be patient in order to understand Hareton and the father-son-like relationship that has arisen between him and Heathcliff. As Nelly observes, "Cathy showed a good heart, thenceforth, in avoiding both complaints and expressions of antipathy concerning Heathcliff, and confessed to me her sorrow that she had endeavoured to raise a bad spirit between him and Hareton." (p.286). Through their experiences, both Isabella and Cathy achieve self-development beyond the scope of the traditional Gothic virgin; their self-realisation is more independently and actively accomplished, and this may be the key to understanding how Emily Bronte received and reshaped Gothic heroines.

Furthermore within the novel there are several instances of madness which is another common subject matter of the gothic novels. The depiction of madness reflects the interweaving themes of the novel. Madness can assume many different forms: a concept demonstrated throughout Emily Bronte's *Wuthering Heights*. Through both character development and their actions, *Wuthering Heights* presents various forms of madness in the characters and shows how this insanity affects not only the characters themselves but also

those close to them. Many characters exhibit behaviours that appear to be "mad." Some, such as Catherine, may be truly insane while others may, at times, use madness as a means to control the actions of others. Heathcliff also has tendencies that make him seem insane. For instance, Heathcliff's love for Catherine controlled not only his life, but his actions and his whole being. Unchecked and unanswered, his love turned melancholy, and inevitably insane.

Come in! Come in! He sobbed. Cathy, do come. Oh do- once more! Oh! My heart's darling!
Hear me this time- Catherine, at last! (p.20)

Heathcliff does not know that Mr. Lockwood is sleeping in Catherine's room. Therefore, when he hears the screaming, he thinks it is Catherine's ghost. He is disappointed to see that it is Mr. Lockwood, and after he orders him to leave, Heathcliff opens the window and calls outside for his beloved, dead Catherine. He receives no answer.

Near the end of the book he continues to his strange behaviours. After nights of wandering the moors, and many days without food, Heathcliff is going mad. His face and eyes are altered; he seems excitable and agitated. There is also a strange happiness in his face. When he returns home the night before his death, Nelly hears him say Catherine's name as though she was present. She can also hear him mumbling in low tones, talking to someone who isn't there.

...rested his arms on the table, and looked at the opposite wall, as I supposed, surveying one particular portion, up and down, with glittering, restless eyes, and with such eager interest that he stopped breathing during half a minute together.

'Come now,' I exclaimed, pushing some bread against his hand, 'eat and drink that, while it is hot: it has been waiting near an hour.'

He didn't notice me, and yet he smiled. I'd rather have seen him gnash his teeth than smile so.

Mr. Heathcliff! Master! I cried, 'don't, for God's sake, stare as if you saw an unearthly vision.

Don't, for God's sake, shout so loud,' he replied. 'Turn round, and tell me, are we by ourselves?'

.....

Now, I perceived he was not looking at the wall; for when I regarded him alone, it seemed exactly that he gazed at something within two yards' distance. And whatever it was, it communicated, apparently. (p.243)

He believes Catherine has been haunting him for years, and now that he is near death, he acts as though Catherine's spirit is closer than ever. His obsessive love resulted with these insane actions.

Thus madness is seen to partake of the supernatural; the diabolical; the mystic; the expression of passion; and, the physical symptoms of illness. In the novel, Catherine has two episodes of mental instability which are described in some detail.

She has been talking nonsense the whole evening; but let her have quiet, and proper attendance, and she'll rally. (p.94)

It commenced in a quarrel. She was struck during a tempest of passion with a kind of fit... she refused to eat, and now she alternatively raves and remains in a half-dream, knowing those about her, but having her mind filled, with all sorts of strange ideas and illusions".(p.95-96)

Catherine refuses all food and drink for several days. She does not understand why she is not getting her way, and becomes paranoid. The association between Catherine's madness and diabolism is made when Heathcliff asks her on her sick bed if she is possessed by the devil. The physical aspects of her breakdown are noted in her inability to eat or sleep. Thus many disparate elements unite in this intricate picture of a mind of turmoil. Another unusual event occurs in chapter 12

That's a turkey's,' she murmured to herself; 'and this is a wild duck's; and this is a pigeon's. Ah, they put pigeons' feathers in the pillows - no wonder I couldn't die! Let me take care to throw it on the floor when I lie down. And here is a moor-cock's; and this - I should know it among a thousand - it's a lapwing's. Bonny bird; wheeling over our heads in the middle of the moor....Heathcliff set a trap over it, and the old ones dared not come. I made him promise he'd never shoot a lapwing after that, and he didn't. Yes, here are more! Did he shoot my lapwings, Nelly? Are they red, any of them? Let me look.'

Give over with that baby-work!' I interrupted, dragging the pillow away, and turning the holes towards the mattress, for she was removing its contents by handfuls. 'Lie down and shut your eyes: you're wandering. There's a mess! The down is flying about like snow.' (p.90)

Catherine plucks the feathers from her pillow, and starts to confuse the past with the present. She recalls a time when Heathcliff shot a bird, leaving the babies to die. Her strange behaviours are definite in another example in the same chapter.

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; pretending, while I am near.....there are two candles on the table making the black press shine like jet.'

The black press ? Where is that?' I asked. 'You are talking in your sleep!'

It's against the wall, as it always is,' she replied. 'It DOES appear odd - I see a face in it!'

There's no press in the room, and never was,' said I, resuming my seat, and looping up the curtain that I might watch her.

Don't YOU see that face? she inquired, gazing earnestly at the mirror.

And say what I could, I was incapable of making her comprehend it to be her own; so I rose and covered it with a shawl.

It's behind there still! she pursued, anxiously. 'And it stirred. Who is it? I hope it will not come out when you are gone! Oh! Nelly, the room is haunted! I'm afraid of being alone!' There's nobody here! I insisted. 'It was YOURSELF, Mrs. Linton: you knew it a while since. (p. 90-91)

Catherine talks about elf-bolts and cows, the black press, and her bed in the fairy cave. She talks as though she knows more than Nelly, as though she is better off. The black press turns out to be a mirror. Catherine, lost without her Heathcliff, cannot recognize her own reflection in the mirror. Afraid it is a ghost, she makes Nelly cover it.

Their love and dependency on each other is consuming and obsessive. Their separation causes unbearable force to drive Heathcliff and Catherine insane. This becomes evident through Heathcliff's purpose for his revenge, his obsession with Catherine and his relationship in his son's life. Society tears Heathcliff apart from his true love forcing him to direct his revenge on this society, the cause of his undying pain. It is clear that Emily

Bronte portrays love in *Wuthering Heights* through a range of intense human emotions demonstrated by acts of madness and supernatural occurring with gothic atmosphere.

The weather in the novel also indicates its gothic setting, the winds, storms, and fog occurs frequently throughout the story. “A sorrowful sight I saw: dark night coming down prematurely, and sky and hills mingled in one bitter whirl of wind and suffocating snow. (p.13).Moreover, stormy weather in the novel is used to foreshadow negative events or moods. There is an immense bond between Cathy and Heathcliff that not even death can part. When Heathcliff leaves Wuthering Heights there is a terrible storm that represents nature’s opposition against this act. “...the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder...” (p.62) When the thunderstorm breaks a tree in half, Joseph who represents a conformist and artificial ideal of religion believes it is a sign of the end. The violent storm, complete with lightning fierce enough to split a tree, symbolizes the split of their intense bond. Here it is a Gothic symbol because nature is predicting human fate to come.

Additionally another important image that recurs in Gothic novels is a decaying graveyard. *Wuthering Heights* is no different. At the very end of the novel, Mr. Lockwood passes by a church where Edgar, Heathcliff and Catherine are buried. He mentions that each tombstone has decayed differently. There are many Gothic images in this novel and these seemed the most prevalent. Edgar Linton, Catherine, and Heathcliff all lay side by side. These three people, who fought each other throughout their lives, will now lay beside each other forever. Lockwood wonders how, “any one could ever imagine unquiet slumbers for the sleepers on that quiet earth” (p 256). A casual reader may interpret Lockwood’s remark as a sign that things will be different on the Heights, but Bronte is saying just the opposite. The fact is that this ground is not quiet and it never will be. The image of the three tombstones and the bodies that lay beneath is disturbing to say the least. Heathcliff himself says that Linton and he will continue to battle long after Heathcliff’s death.

Death is the last image of this Gothic Novel. Bronte wants to drive home the inevitability of death, and the perverse nature of man. The fine lines between good and evil, pleasure and pain, and life and death are blurred. In turn, the truth of human nature and its potential to cross the line is evident. Clearly, Bronte wants the world to see man at its worst, man without morals, and how man's predictable end is death. Given all of this, the main themes of Gothic Literature are present. The end of the novel must be taken into consideration. Lockwood remarks that young Catherine and Hareton, "Together would brave Satan and all his legions" (p. 256). This is Bronte's last attempt to show the unrest that will always prevail at the Heights. Yes, the ending is apparently happy, but there is always that element evil lurking behind the shadows.

Due to the facts mentioned above, it is possible to state that Emily Bronte's novel; *Wuthering Heights* can be categorized as a gothic novel for many reasons. Her use of the "dark element" of the ghost, the many nightmares by characters, allusions to the devil, and the many references to the dead all include themes associated with the gothic novel.

2.2 JANE EYRE

2.2.1 Parallels between Charlotte Bronte's Life and Jane Eyre

There are many aspects of the story of Jane Eyre that are related to Charlotte Bronte's life. Charlotte Bronte was born April 21; 1816. She was one of five daughters born to Reverend Patrick Bronte and Maria Branwell. Since she spent most of her years confined to Haworth Parsonage she had limited knowledge of the world. It should come as no surprise that the plot of her first published novel, *Jane Eyre*, contains many parallels to her own life. Regardless of her intentions while writing *Jane Eyre*, it is clear that Charlotte Bronte drew heavily on her own identity and experiences in creating the character of Jane. Jane Eyre is described as being plain. She is not beautiful in any way and she accepts that lack of beauty. Charlotte Bronte is often described in the same way. She is small and always pale and sickly. No one ever believes she will get anywhere in life based on looks, so Charlotte is given schooling to become a teacher. Both Charlotte and Jane are admired for their intelligence and pitied for their looks.

Jane Eyre's childhood seems in some respects to have been modelled after Bronte's. Like Charlotte herself, Jane's father was "a poor clergyman" (p. 26). Jane's parents both died when she was a baby. Bronte's mother died when Charlotte was five years old. After Mrs. Bronte's death, her unmarried sister, Elizabeth Branwell, moved in with the family to care for the six Bronte children. Pauline Nestor, in her biography *Charlotte Bronte*, describes Elizabeth Branwell as "a severe character, ill-suited to the role thrust upon her", and makes mention of the role "her strict Calvinism" played in raising the children (Nestor, 1987: 3).

Likewise, Maureen Peters, in her book *An Enigma of Bronte's*, describes Aunt Branwell's sacrifice in raising her sister's children: "As a strict Methodist, Aunt Branwell knew where her duty lay, but she appears to have derived neither pleasure nor contentment from the doing of it" (Peters, 1974: 17). In *Jane Eyre*, Jane is raised by her Aunt Reed, who,

like Charlotte Brontë's Aunt Branwell, does so reluctantly and out of a sense of duty. When Jane returns to visit her aunt on her deathbed, Mrs. Reed rambles deliriously about Jane as a baby and her animosity toward her: "I hated it the first time I set my eyes on it...and but an hour before [Mr. Reed] died, he bound me by vow to keep the creature" (p.232). Moreover, the parallels between Aunt Branwell and Mrs. Reed continue into adulthood; Jane's return during Mrs. Reed's illness appears based on Charlotte and Emily Brontë's coming back home from school in Brussels because their aunt fell ill. However, Aunt Branwell died before the Brontë sisters even departed. Of course, the similarities between Aunt Branwell and Mrs. Reed are balanced by the differences; even though Aunt Branwell was the inspiration for Mrs. Reed.

Moreover, some parts of Jane Eyre's childhood were taken directly from Charlotte Brontë's memories; no matter how extreme seem the conditions of Lowood, the school is, in fact, modelled after Charlotte's own experiences at Cowan Bridge. In her biography *The Life of Charlotte Brontë*, Elizabeth Gaskell, a friend and fellow writer of Brontë, said of the relationship between the two schools: "Miss Brontë more than once said to me, that she should not have written what she did of Lowood in Jane Eyre, if she had thought the place would have been so immediately identified with Cowan Bridge, although there was not a word in her account of the institution but what was true at the time when she knew it" (Gaskell, 2004: 22). Lowood was obviously meant to be Cowan Bridge. The similarities between the two schools are clear.

Gaskell describes the Cowan Bridge School as a charity school for daughters of poor clergyman, that they might be educated as be fitting their station. The school was established by "a wealthy clergyman...the Reverend William Carus Wilson," who "devised a scheme, by which a certain sum was raised annually in subscription, to complete the amount required to furnish a solid and sufficient English education, for which the parent's payment of £14 a year would not have been sufficient" (Gaskell, 2004: 25). The Lowood School depicted in Jane Eyre is also "partly a charity-school" (p.50) as Helen Burns tells Jane. However, instead of being a school for clergyman's daughters, as was Cowan Bridge,

Lowood is “an institution for educating orphans” (p.50). Like Cowan Bridge, each student at Lowood must pay only £15 a year, while the rest is paid for by subscription.

The striking similarities do not stop here – the conditions at Lowood are also strongly supported by the Charlotte’s memories of Cowan Bridge. The food or lack of it especially seemed to be a point of contention with Charlotte. Peters describes Cowan Bridge: “They slept in long, narrow, unheated dormitories and ate food so badly cooked as to be almost inedible. All her life Charlotte remembered, with loathing the burnt oatmeal, the stews with lumps of rancid fat and the sour rice pudding” (Peters, 1974: 19). Indeed, the food at Cowan Bridge left such a memory in Charlotte that she describes, through Jane, the food at Lowood quite vividly: “Burnt porridge is almost as bad as rotten potatoes; famine itself soon sickens over it... Breakfast was over, and none had breakfasted” (p. 46). And then dinner: “The odour which now filled the refectory was scarcely more appetizing than that which had regaled our nostrils at breakfast: the dinner was served in two huge tin-plated vessels, whence rose a strong steam redolent of rancid fat” (p.51). As horrifying and incredible as are Jane’s accounts of the noisome food and prevailing hunger at Lowood, it is still more horrifying to realize that these scenes were written from Charlotte Bronte’s own memory. Unfortunately Bronte’s sister also died at school with her much as Jane’s friend Helen died from an illness.

Moreover, Jane’s choices of work also reflect Charlotte Bronte’s own experiences with what work the Victorian world provided for women. Nestor describes the Bronte girls’ upbringing as establishing “the expectation that they would need to earn their own living” (Nestor, 1987: 3). Besides marriage or remaining a dependent of the family, the only option available to women was teaching. As a result, even though she disliked children, Charlotte worked as a teacher, at Miss Wooler’s school at Roe Head and at the Pensionnat Heger, as a governess twice and attempted to open a school at Haworth Parsonage with her sisters. Being familiar with these trades, it is no surprise that Jane finds the same sorts of work: first as a teacher at Lowood after finishing her studies, then as a governess for Mr. Rochester, and finally as the teacher of a little school for farmers’ daughters at Whitcross.

When, as in Charlotte's own life, Jane is summoned to attend the deathbed of her aunt, she learns of the disgraceful life that her cousin John Reed has led, up until his recent suicide. The Gateshead servant, Robert, who has come to fetch her, tells Jane, "His life has been very wild: these last three years he gave himself up to strange ways; and his death was shocking (p. 221). The last three years of his life, the young Mr. Reed spends drinking, gambling, and otherwise squandering the family estate. "Whether it is coincidence or based in the reality that Charlotte knew, her brother Branwell spent the last three years of his life as an alcoholic and dying the year after *Jane Eyre* was published" (Gaskell, 2004: 20). Although Bronte could not have known that her own brother would die after three years of misconduct, surely her experiences of watching Branwell's disintegration contributed to the fate of her character John Reed. Indeed, Lucasta Miller states that in *The Bronte Myth*, "Branwell's fall began shortly before Charlotte commenced writing *Jane Eyre*" (Miller, 2002: 78)

The relationship between Jane and her employer, Mr. Rochester, may have also been suggested by events in Charlotte's own life. During her stay in Brussels, Charlotte apparently fell in love with M. Heger, who was first her teacher, and then her employer, as she accepted a teaching position at the school at the end of her studies there. Charlotte's love for M. Heger distanced her from his wife and eventually made her unwelcome in their home or at their school. Of her departure from Brussels, Charlotte wrote, "I think, however long I live, I shall not forget what the parting with M. Heger cost me" (Gaskell, 2004: 22). Jane says of Mr. Rochester, "I am sure most people would have thought him an ugly man," and she continually describes him as being dark or black, much like Charlotte's description of M. Heger's. Despite Rochester's appearance, however, Jane falls in love, and is soon engaged to be married to him, until she finds out that he is already married to the crazy woman he keeps locked up in the attic. Jane decides she must leave Rochester, lamenting as she runs away, "With agony I thought of what I left... I longed to be his" (p.321).

It is clear that Charlotte Bronte draws on her own limited life experiences in the creation of *Jane Eyre* is demonstrated by many similarities between Charlotte's life and her

heroine's. Jane evinces many of the characteristics of her creator, to the point that Jane Eyre is a portrait of Charlotte herself.

2.2.2 Jane Eyre as a Victorian Novel

When considering the study of nineteenth century literature of the Victorian era, Charlotte Brontë's *Jane Eyre*, can be used as an example. In reading this book we find the social economics, moral conditions, religion, the role of women, blind devotion and faith in God and literary elements of the Victorian Era. All these play a part in Charlotte Brontë's successful novel of that time.

The social, political, and historical influences of the Victorian Age affected its literature. The typical Victorian novel was directly connected to issues and concerns of contemporary society. At the forefront was the changing role of women. Victorian society had many conventions concerning women and their "proper place" in the public eye. One of these conventions was that women were the "fairer sex" and it was their obligation to oblige by their husbands, fathers, male guardians, or other dominant males, and to carry out any means necessary to accomplish this. They were forced to perform only for the men they had to seek marriage to. The only jobs that women were allowed to hold was that of motherhood, they were not allowed to speak unless spoken to and certainly were not expected to have personal opinion. The Industrial Revolution opened doors for lower class women to take jobs in factories, most of which paid low wages and offered terrible working conditions. Even though women were held to such restraints and guidelines a few of them struggled to remain independent and fought for their rights. Luckily The Married Women's Property Acts in 1882 secured women's rights to maintain property ownership after marriage.

It was during these times that Charlotte Brontë demonstrated her defiance of the conventions of Victorian society and her feministic views through her novel and character Jane Eyre. Jane is being scolded by Miss Abbot, the children's maid, as she states, "What

shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress' son! Your young master! "(p.17). Jane at early ages strikes her back with an answer more mature than she is, "Master! How is he my master? Am I a servant?" (p. 17) It was here that Jane went against all that was known and understood in Victorian society.

Women are supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex." (p. 96)

The quotation above clarifies Jane's mind and her original thought about equality. A particularly important theme in the novel is the depiction of a patriarchal society. Jane attempts to assert her own identity within male-dominated society. Three of the main male characters, Mr. Brocklehurst, Mr. Rochester and St. John, try to keep Jane in a subordinate position and prevent her from expressing her own thoughts and feelings. Jane escapes Mr. Brocklehurst and rejects St. John, and she only marries Mr. Rochester once she is sure that their marriage is one between equals. Jane was the model of feminism, giving the woman back in Victorian society. Jane Eyre is a woman of strength, power and feminism. Furthermore, society would never accept a single man and woman of similar ages to travel abroad together, yet that is precisely what Jane proposes. If any woman do this she will be regarded as improper or a mistress. Jane rejects the traditional roles of women and offers to go anyway. "If I had anywhere else to go, I should be glad to leave it but I can never get away from Gateshead till I am a woman" (p.20). Jane plans on being able to leave Gateshead and make a life for herself once she is a woman. This is a very feminist quote because it demonstrates that with womanhood the ability comes to provide for oneself and achieve a satisfying life. It is clear that through Jane, Bronte opposes Victorian stereotypes about women.

Jane is the key element in the novel as a round character. A round character is one that changes throughout his or her life. They grow as a person through character. In the novel *Jane Eyre*, the title character is the primary round character. As a child, Jane bottled up emotions, until they flowed over one day in her tenth year: "I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed: and this book about the Liar, you may give to your girl, Georgiana, for it is she that tells lies, and not I" (p. 33) Jane spoke her opinion as a child. She was a strong willed individual that was not going to allow anyone to stand between her and her goal. As Jane ages into her teens, she grows independent. Jane learns to bottle her emotions, but not allow them to get in the way of enjoying life. Jane acquired a job as a governess at an, apparently, single man's home. Although Mr. Rochester and Jane fell in love however, Jane did not want to marry. Except that her love grows too strong, Jane puts aside her stubbornness for love. "My future husband was becoming to me my whole world; and more than the world: almost my hope of heaven. He stood between me and every thought of religion, as an eclipse intervenes between man and the broad sun. I could not, in those days, see God for his creature: of whom I had made an idol." (p. 246) Jane then relents and marries Rochester. Jane made the journey from explosive, to independent, to in love; a true journey for a woman in the Victorian era.

Jane's punishment by imprisonment within the Red Room is the first of a succession of metaphorical captivities, predominantly relating to Victorian society's attitudes towards gender, social class, and religion. Jane criticizes the prejudice and superficiality of Victorian society by stating that had she been a 'handsome' or 'romping' child, her presence would have been endured 'more complacently'. The events that take place within the Red Room are emblematic of Jane's isolation from almost every community and society. As an orphan raised by a wealthy family, she is accustomed to the education and lifestyle of those of a higher class than herself, but she is not in possession of any money and is even described by the servants 'less than a servant'. At the beginning of the story John interrupts Jane's reading and informs her that she has no right to read their books because she is an orphan who is dependent on his family. Moreover at Lowood School Mr. Brocklehurst

orders Jane to stand on a stool in front of the class to repent for her wickedness and forbids any of the other students from talking to her. The low stool, on which Jane is commanded to stand can be seen as being representative of her standing in society Her imprisonment in the Red Room, and in a similar way her punishment at school, acts as a reminder that she is being socially excluded.

While within the red room, Jane considers the cruelty of John Reed, who taunts his mother and calls her 'old girl' and yet is still, in Mrs. Reed's eyes, 'her own darling'. Jane notices with heavy irony that John mocks his mother for her dark skin despite its being “similar to his own” (p.10). Jane's fiery nature is again displayed by her indignation of the fact that 'no one had reprov'd John for wantonly striking me'. (p.10) The quarrel between Jane and John Reed also establishes the theme of gender conflict within the novel. Her status as a female leaves her susceptible to John's violence and taunting, and as he is the only son, his tyrannous character is indulged. By fighting back, Jane refuses to conform to the level of obedience that would have been expected of a female in her situation. In addition Jane 's place in her aunt's house as an orphan and the harsh conditions in Loowood school display the disparity between upper and lower class people. The quotation below also explains In Victorian Era how lower class people try to survive in poverty and disease:

In Victorian England, a great stratification existed between the upper and lower classes. At he upper classes claimed that the lower classes ‘cannot be associated in any regular way with industrial or family life’ and that their ‘ultimate Standard of life is almost savage, both in its simplicity and in its excesses.’ A lack of adequate nutrition, medicinal care and sanitary resources also contributed to the stigma attached to poor people. The disease and malnutrition that ran rampant among the poor caused ‘stunted physiques’ and pale countenances that caused not only economic division between the classes but also physical division as well (Vaughon,1993).

The Victorian era is also bound to morality. Morality is also defined through the traditional and religious standards that structure the way of life for many Victorians.

Morality is defined as the proper principles and standards, in respect to right and wrong, which are to be practiced by all humanity. Ideally, these include obtaining decent careers, being sexually inactive prior marriage, and being faithful when married. Mainly, the idea of what is right or wrong is based upon the traditions practiced by one's forefathers, along with the religious upbringings they receive since childhood. Morality is held in such high regard by the Victorians. As a result the living of a single woman and a single man together is simply unacceptable in Victorian society. For instance, a man by the name of Rochester falls in love with Jane, and in return she falls in love with him. As the love between the two grows it is found out that Rochester is already married and Jane would serve only as a mistress to the man. Jane is not that type of girl, she is strong and out spoken, and lives her life for herself and no one else. She knows that a life as a mistress is not a life for her.

Feeling . . . clamoured wildly. "Oh, comply!" it said. ". . . soothe him; save him; love him; tell him you love him and will be his. Who in the world cares for you? or who will be injured by what you do?" Still indomitable was the reply: "I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself. I will keep the law given by God; sanctioned by man...Laws and principles are not for the times when there is no temptation. . . . They have a worth—so I have always believed; and if I cannot believe it now, it is because I am insane—quite insane: with my veins running fire, and my heart beating faster than I can count its throbs."(p.280)

In this quotation, near the end of Chapter 27, Jane asserts her strong sense of moral integrity over and against her intense immediate feelings. Rochester has been trying to convince her to stay with him despite the fact that he is still legally married to Bertha Mason. His argument almost persuades Jane: Rochester is the first person who has ever truly loved her. Yet she knows that staying with him would mean compromising herself, because she would be Rochester's mistress rather than his wife. Not only would she lose her self-respect, she would probably lose Rochester's, too, in the end. Thus Jane asserts her worth and her ability to love herself regardless of how others treat her. By looking at Jane's moral values it becomes apparent what Rochester has, in Jane's eyes, done wrong. He is deceitful in many ways. For one, he doesn't tell Jane that he is already married when he

asks her to marry him. He also pretends that he is in love with and going to marry Blanche Ingram so that he can make Jane jealous. Even though Jane loves Mr. Rochester she cannot go against her morals; her beliefs. Moral and psyche are one in the conscience. Jane may have been mentally weak in resisting the impulse to marry Mr. Rochester after she finds out the truth, but she still "[kept] the law given by God; sanctioned by man." She realizes that she must uphold "the principles received by [her] when [she] was sane, and not mad." From this perspective Jane does the "right thing."

The passage also sheds light upon Jane's understanding of religion. She sees God as the giver of the laws by which she must live. When she can no longer trust herself to exercise good judgment she looks to these principles as an objective point of reference. Jane's first encounter with religion is with Helen Burns, her only friend at Lowood. Before her arrival at Lowood, Jane lives uncomfortably with her malevolent Aunt Reed who constantly rebukes and abuses her. Jane searches for comfort and security by virtue of her own strong will, without the faith of God. She is left lonely and confused. Helen welcomes Jane into the strict, religious school of Lowood. However, Lowood is not the answer to Jane's prayers, but rather an unsuspecting, ill child. Helen proclaims God's will and his command.

With these examples we can categorise *Jane Eyre* as a Victorian novel but it also has the characteristics of the romantic novel with gothic examples. How the novel reflects the gothic elements will be presented in the following part.

2.2.3 Jane Eyre as a Gothic Novel

Bronte incorporates fantastic elements into a more realistic narrative structure by weaving in references to fairy tales, prophetic dreams, mythic imagery and extraordinary plot twists. In part, she uses the fantastic to inform the reader of concealed emotional subtexts in the novel. Her prophetic dreams provide the reader with vital information regarding the state of Jane's emotional health. This use of the fantastic plays a major role in *Jane Eyre*, which is not merely a parable or morality tale (Schwingen, 1994).

Bronte uses many elements of the Gothic literary tradition to create a sense of suspense and drama in *Jane Eyre*. First of all, she employs Gothic techniques in order to set the stage for the narrative. The majority of the events in the novel take place within the red room and a gloomy mansion Thornfield Manor with secret chambers and a mysterious demonic laugh belonging to the Madwoman in the Attic. Bronte also evokes a sense of the supernatural, incorporating the terrifying ghost of Mr. Reed in the red-room and creating a sort of telepathic connection between Jane and Mr. Rochester. More importantly, however, Bronte uses the Gothic stereotype of the Byronic hero to formulate the primary conflict of the text. Brooding and tortured, while simultaneously passionate and charismatic, Mr. Rochester is the focal point of the passionate romance in the novel and ultimately directs Jane's behaviour beginning at her time at Thornfield. At the same time, his dark past and unhappy marriage to Bertha Mason set the stage for the dramatic conclusion of the novel.

Jane Eyre tells the story of a young girl's life in England in the 19th century. The story opens with the narrator, the adult Jane Eyre, recalling her childhood experiences growing up as an orphan at Gateshead, the home of her unfriendly aunt, Mrs. Reed. Mrs. Reed treats Jane as an outcast Jane soon learns that Mrs. Reed plans to send her away to boarding school. The stern Mr. Brocklehurst of the Lowood School for orphaned girls comes to visit. Mrs. Reed and agrees to enrol Jane in his school. The Lowood School offers Jane a very different life, as the conditions there are very poor. It is cold and drafty, the water is frozen, and the bland food the girls are given, which is often burnt, is insufficient to satisfy their hunger. She stays at the school making many friends one of whom died of an illness and becoming a teacher for two years. At the end of the two years, her favourite teacher, Mrs. Temple, gets married and leaves the school. Jane finds little purpose in staying at the school and advertises for a position as governess. She finds a job working for Mr. Rochester teaching a young French girl named Adele at Thornfield. As she teaches there a while, she falls in love with Mr. Rochester, and he falls in love with her. They plan to get married, but on the wedding day, it is found out that Mr. Rochester has a living wife. He confesses it but shows them that his wife is a lunatic. Jane leaves during the night as is homeless and destitute for a few days. She is taken in by the Rivers and lives with them for

a while. St. John Rivers finds her a job teaching at a local country school and she does so for a while. St. John Rivers eventually informs Jane that a close relative of hers had died and left his fortune of twenty thousand pounds to her. Finding out that she and the Rivers are cousins, she splits the fortune between the four of them. St. John plans to leave for India as a missionary and wants to take Jane with him as a wife. Jane refuses. After John leaves to say bye to some acquaintances, Jane leaves in search of Mr. Rochester, only to find Thornfield burned down by Rochester's lunatic wife. Jane inquires about him and finds out that he is living at Ferndean, another of his houses. She goes there and finds Mr. Rochester blind and crippled. They fall in love and get married.

After this brief summary stated in the above I will analyze how the author combines the fantastic elements mainly the gothic elements with realistic ones throughout the story. *Jane Eyre*, written in 1847 is seen as a classic example of a Gothic novel, with elements in the novel adding to emotional and philosophical tensions. In fact, Bronte can be described as broadening the definition of Gothic literature creating the 'new gothic' by exploring places of heightened passions in daily life. Robert B. Heliman describes her work as "releasing her from the patterns of the novel of society and therefore permitted the flowering of real talent, the talent for finding and giving dramatic force to impulse and feelings which...increase wonderfully the sense of reality in her novel". On the other hand, Katy Prendergast sees Charlotte Bronte's work as being focused towards another type of novel as well as the Gothic, the Romantic; two aspects different to the typical classical novel of this period. In her essay *The Gothic Tradition* Prendergast describes Bronte's work as a "Gothic novel, distinctive for its fascination with the horrible, the repellent, the grotesque and the supernatural in combination with many characteristics of the Romantic novel." As the two writers emphasize here the novel can be read with elements of both Romantic text and the Victorian text. How does Bronte achieve to combine the realistic and the gothic elements in her novel *Jane Eyre* will be discussed in this part.

The novel opens with Jane, as a child, reading Beawick's *History of British Birds*. This secret reading implies Jane's attempt to escape from the oppressive atmosphere of the

house. Jane notes that the book is full of images of desolation, images which reflect her unhappiness. In addition “Beawick’s book is full of Gothic illustrations, including representations of dancing demons and animated skeletons.” (Smith, 2007: 77) Jane observes these and tells them “The fiend pinning down the thief’s back behind him, I passed over quickly: it was an object of terror. So was the black, horned thing seated aloof on a rock, surveying a distant crowd surrounding a gallows” (p.4) However she also acknowledges that “Each picture told a story; mysterious often to my undeveloped understanding and imperfect feelings, yet ever profoundly interesting” (p.4) Here Jane’s encounter with literature emphasises that she inhabits a gothic world and her imagination is constructed by the gothic in her childhood and then goes on throughout her life.

Firstly in *Jane Eyre* setting is used throughout the novel to illustrate the different parts of Jane’s life. The novel is revolved around five separate locations, the Reed family's home at Gateshead, the wretched Lowood School, Rochester's manor, Thornfield, the Rivers family's home at Moor House, and Rochester's rural retreat at Ferndean, these settings all play a very important part in Jane’s life as they all represent the development of Jane’s character and the different period’s of her eventful life.

We first see Jane vulnerable and lonely at Gateshead, where the orphaned little girl resides with her widowed aunt and her children. *Jane Eyre* introduces Gothic themes from the very first sentence. The opening chapter deals with imprisonment, fear and isolation, rejection and alienation, the idea of escape and flight, together with verbal and physical violence. Bronte keeps the tension going when Jane is unjustly sent to the Red Room, because, as an outcast in the social unit of the Reed family, she has no rights and merits no compassion.

The red-room is dark like blood. It emits strange noises and has a large mirror that distorts Jane's appearance. The late Mr. Reed died there, and Jane imagines his ghost now haunts the room, troubled by wrongdoing regarding his last wishes. Outside it is raining, the wind blows against the moors, and faint voices are heard. All of these elements--a dark and foreboding room where a family member died, the colour red, ghosts and phantoms, and the romantic

gothic scene of rain on the moors-''-are Gothic and predict future Gothic locales and themes in theplot.

http://www.englishliteraturenotes.com/Jane_Eyre/The_Red_Room_and_other_Gothic_Imagery.html

When entering the haunting room Jane views every day objects as extraordinary beings, she visualizes a four poster bed as a 'tabernacle' and get better grades an arm chair as a 'pale throne' this gives us knowledge that Jane imagines the room as very almighty and religious. Jane then encounters herself upon the looking glass, while in the Red Room she does not see herself, but in fact a mere 'stranger' Jane then starts to see herself as an 'imp', 'a tiny phantom' this sets a supernatural aura, whilst letting us know that Jane imagines herself like a character in a storybook, furthermore this tells us that Jane is incredibly imaginative and passionate. The setting of the Red Room symbolizes Jane's childhood, it reflects her passionate nature and the red tones of the room show Jane's fear and her fiery personality, although Jane is terrified of the room, it sets her imagination wild and inspires her overactive imagination and introduces us to the theme of the supernatural. The setting of the Red Room is of vital importance to the novel as a whole, as it represents Jane's character development.

The gothic scenes are dominant throughout the novel, and the scene in red room is a significant one among them. Why Jane is so frightened when she is locked in the red room? It is because of the unpleasant association of the hell which is provoked by red. According to Jane's religious belief, the hell is a place where fire is licking, and the color is often regarded as red. Mrs. Reed labels Jane as wicked, disrespectful, deceptive child, and in that way sends a psychological implication to Jane that it is heinous child's doom to go to hell. The appearance and atmosphere inside the red room create an environment which makes Jane feel as if she is in the hell.

Jane is drastically changed at Lowood. "...comprised an irksome struggle with difficulties in habituating myself to new rules and unwonted tasks" (p.50) Unfortunately Lowood Institution, where Jane is sent following her collapse, keeps up the Gothic

atmosphere of loneliness, deprivation, and mental and physical abuse. Mr Brocklehurst, “the treasurer and manager of the establishment” (p. 53) Jane Eyre is a tyrant, a hypocrite and, as far as the welfare of the pupils is concerned, a miser. Jane’s inner strength helps her to cope with the cold, hunger and strict routine, but it takes all the kindness of Miss Temple, the superintendent, and of her friend Helen Burns who comforts her when Mr Brocklehurst calls her a liar. Helen is really too good to live long and so, in a most touching scene, she dies of consumption. But her gentle stoicism and confident provide Jane with a model to follow in trying to control her strong emotions. The outbreak of typhus effectively puts an end to Brocklehurst’s control and to the privations suffered by the pupils. And eight years later the young teacher, Jane Eyre, escapes the place in search of “Liberty, Excitement and Enjoyment” (p. 94). Her destiny leads her to Thornfield Hall as governess to a little French girl whose background provides the required touch of the exotic and the dissolute to the story.

Jane’s new home is also Gothic enough to contain a grim and grotesque secret. Set in a pleasant but fairly isolated spot, Thornfield is a large manor house, three storeys high, and the top being crowned with battlements, just like a castle. It’s an old, isolated stone house, so visually; it’s a typical Gothic setting. It’s presented as a house full of mystery, if you look at Jane’s own descriptions of it. The idea of a ‘locked wing’ and area of the house that is mysterious and unknown and slightly sinister in particular is a Gothic element. Jane describes the decoration of Thornfield Hall as dark, old, laboured with the secrets and memories of the past. Immediately this sets Thornfield Hall off the Gothic local of the old and mysterious castle or great manor, which has the potential to turn supernatural as Jane says. “...strange indeed by the pallid gleam of moonlight” (pg. 92). The housekeeper takes her on a tour and while the lower rooms are beautiful, those on the third floor contain furnishings “a hundred years old” (p.116), giving the impression of a “home of the past with their old English hangings crusted with thick work, portraying effigies of strange flowers and stranger birds and strangest human beings” (p. 116). If ghosts were to haunt Thornfield, it would be in these rooms but, of course, says Mrs Fairfax, none has ever been heard.

This introduction of locale is enforced by Jane's hearing of the strange and disturbingly curious laugh from the attic door. This incident on the third floor of Thornfield Hall introduces Jane and the reader to the Gothic aspects of what is to be the most extended location for the rest of the novel. . Mrs. Fairfax tells her it's most likely one of the servants, a woman named Grace Poole, who often uses those rooms for sewing. But we know immediately that there is more to the story than this simply answer; the intuitive description of the odd laugh by Jane herself foreshadows a more complex and disturbing explanation to come in the future. As she describes:

I lingered in the long passageway to which this led, separating the front and back rooms of the third story: narrow, low, and dim, with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle...the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was a high room, and that no circumstance of ghostliness accompanied the curious cachinnation, but that neither scene nor season favoured fear, I should have been superstitiously afraid." (p. 94)

The reference to Bluebeard's Castle is also an important allusion; the French fairy tale referenced is a pre-Gothic account of a Duke who murders all his wives, locking their bodies in different closets, while forbidding each new wife to look inside each closet. When each bride breaks his commands, they find the dead wives, and are themselves, murdered. This tale provides an interesting foreshadowing of what is behind the door, while using a tale based off a pre-Gothic plot. Here the gothic genre appears in through the character of Bertha; the mad wife locked in the attic. Madness, secrecy, horror, paranoia, violence and obsession are all key features of the gothic style and appear in this plot. We meet one of the most famous mad characters in 19th century fiction: Mrs Rochester. Her introduction is not encouraging:

In the deep shade, at the further end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight, tell: it grovelled, seemingly on all fours; it snatched and growled like some strange, wild animal: but it was covered with clothing: and a quantity of dark, grizzled hair, wild as a mane, hid its head and face. (p.259)

There is no sympathy in this description, only fear and revulsion. Clearly, madness is seen as a state of degradation. This is reinforced by referring to Mrs Rochester as "it" and later as a "clothed hyena" standing on "its hind feet". At one stage she is compared to a "Vampyre" and this occult allusion further emphasises the essential "otherness" of madness. In the novel we learn a little about her background but this only serves to increase her negative qualities. Thus she has a strong family history of insanity "idiots and maniacs through three generations"(p.257). Mrs Rochester spends her fictional existence hidden from view in the upper regions of Thornfield Hall and makes only occasional but gruesome appearances in the story. In part this is because Bronte is drawing on her own experiences of emotional distress whereas in *Jane Eyre* she relies on the stock gothic images of madness.

She bit me. She worried me like a tigress, when Rochester got the knife from her...She sucked the blood: she said she'd drain my heart. (p. 241)

This speech takes place after Richard Mason has been attacked by Bertha. Although Mr. Rochester forbids Jane and Richard Mason to speak about what has occurred, Jane cannot help overhearing this clue to the mystery of Thornfield. Through Mason's description, Bronte is able to present Bertha's nature as bestial and even vampiric, a term in itself that alludes to the Gothic literary tradition. Not only is Bertha akin to the animal world in all its chaos, she is even carnivorous and attempts to suck the life out of her brother in the same way that her presence threatens to suck the life out of Mr. Rochester's happiness with Jane. Bertha's uncontrollable animal nature comes in stark contrast to Jane's rationality; although Jane possesses some of the same fiery passion that Bertha has, Jane is able to control her inclinations with her humanity.

Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third storey staircase... Something creaked: it was a door ajar; and that door was Mr. Rochester's, and the smoke rushed in a cloud from thence. I thought no more of Mrs.Fairfax; I thought no more of Grace Poole, or the laugh...Tongues of flame darted round the bed: the curtains were on fire. (p. 130)

This event with 'Grace Poole' lighting Rochester's bedclothes on fire, introduces more dangerous and foreboding elements related to the secret creature who resides upstairs. No information is given here, except that Jane's description of Rochester beliefs that there is more to the story than simply Grace Poole; also the presence of the violence and destructiveness of fire foreshadows a dark side and violence to come from this secret.

... a form emerged from the closet;..... 'Sophie! Sophie!' I again cried: and still it was silent....: first surprise, then bewilderment, came over me; and then my blood crept cold through my veins.

It seemed, sir, a woman, tall and large, with thick and dark hair hanging long down her back. I know not what dress she had on: it was white and straight; but whether gown, sheet, or shroud, I cannot tell...presently she took my veil from its place; she held it up, gazed at it long, and then she threw it over her own head, and turned to the mirror. At that moment I saw the reflection of the visage and features quite distinctly in the dark oblong glass. (p. 249-250)

Jane meets her double here, in this visitation to her room the night before her wedding. As Felski mentions "Bertha Mason was not Jane's foe so much as her dark double and her other half, the deflected expression of her anxiety and rage. She was an eloquent reminder of the terrible consequences of warping and repressing women's desire" (Felski, 1956: 65) Also Gilbert and Gubar interpret Bertha as "Jane's darkest and truest double: she is the angry aspect of the orphan child, the ferocious secret self Jane has been trying to repress ever since her days at Gateshead" (p. 360). As we will see, it is not Grace Poole, but Rochester's first wife who is hysterical and insane, being watched over by Grace Poole in the upstairs attic. This is the dirty and evil woman opposite to Jane's religious goodness and clean bodily appearance. In her visit to Jane's room, Jane is revisited with the greatest terror, only equalled by her time in the Red Room, for it is the only other time Jane ever passes out. This enactment of the trying on of the veil, and gazing into the mirror, is later re-enacted by Jane the morning of the wedding When Jane looks in that mirror, she says she does not recognize herself, but sees only, "a robed and veiled figure...the image of a stranger."(p.252) This is typical Gothic imagery.

Another important element of the gothic literature was the Byronic hero. Lord Byron created the Byronic hero in his pieces in the nineteenth century. Mr. Rochester symbolized the perfect Byronic hero. To begin with, the Byronic hero had to exhibit certain traits. Traits such as rebellious attitude, dark, lack of pride and self-identity. Mr. Rochester exemplified these characteristics. He was rebellious in the fact that he, a single man with a ward, may even dream of taking in a governess. The Byronic hero was moody and temperamental; something that Mr. Rochester displays throughout the novel. Another key characteristic of the Byronic hero was guilt: the guilt of some sort of sexual or love related act. This is shown directly in with Mr. Rochester and his secret wife, Bertha Mason. When Lord Byron died, Bronte was 8 years old, and as a young child, she read Lord Byron's works, and therefore, he influenced her writings.

The whole incident of meeting Mr. Rochester on the road, against the pallid moon-lit hills and vales, introduces the tortured yet romantic character of the male hero is particularly Gothic and contrasting to bringing forth his intense nature. Jane describes Mr. Rochester, and her inclinations toward him well. In *Jane Eyre* Edward Rochester represents the Byronic hero with a secret past. The Byronic hero is a man proud, moody, and cynical, with defiance on his brow and misery in his heart, yet capable of deep and strong affection. At Jane's first meeting with Mr. Rochester, she notices his "dark face, with stern features and a heavy brow."(p.99) He turns out to be a man with a past and his immoral life in Paris adds to both the sense of mystery and repulsion for many readers.

I felt no fear of him, and but a little shyness. Had he been a handsome, heroic-looking young gentleman, I should not have dared to stand thus questioning him against his will, and offering my services unasked...I had a theoretical reverence and homage for beauty, elegance, gallantry, fascination; but had I met those qualities incarnate in masculine shape, I should have known instinctively that they neither had nor could have sympathy with anything in me and should have shunned them as one would fire, lightning, or anything else that is bright but antipathetic.
(p. 99)

This passage continues with a description of Rochester's Byronic appeal:

And as for the vague something--was it a sinister or a sorrowful, a designing or a desponding expression?--that opened upon a careful observer, now and then, in his eye, and closed again before one could fathom the strange depth partially disclosed; that something which used to make me fear and shrink, as if I had been wandering amongst volcanic-looking hills, and had suddenly felt the ground quiver, and seen it gape: that something, I, at intervals, beheld still; and with throbbing heart, but not with palsied nerves. Instead of wishing to shun, I longed only to dare--to divine it; and I thought Miss Ingram happy, because one day she might look into the abyss at her leisure, explore its secrets and analyse their nature (p. 190-91).

Originally Rochester's inexplicable emotions, which expressed some secret, frightened Jane and caused her to pull back emotionally. Now, however, they draw her; she wants to look "into the abyss" and "explore its secrets and analyse their nature." The abyss is the dark secret or transgression hidden in Rochester's psyche. Her language is passionate and intense--"fear and shrink," "volcanic- looking hill," "quiver," "gape," "throbbing heart," "palsied nerves." Jane's passionate nature responds to Rochester's passionate nature.

Rochester is further marked in the following pages and chapters, by dark red, purple or fire imagery given to decor, nature or the sky. Rochester's gratitude also introduce the plot necessity of the tortured male hero who can only be redeemed through the good, not violent, wild or sexual female lead; Rochester intimates this when he says, "I knew...you would do me good in some way...I have heard of good genii...," (p.132) calling her his 'cherished preserver'. This plot aspect resurfaces throughout their relationship, and especially later, where Jane becomes a symbol of what is good, clean, pure and innocent in women, as opposed to Rochester's deranged first wife. He expects her purity, her honesty, her moral strength to redeem him, to release him from the burden of his past, and to enable him to start a new life. In other words, he looks to her to supply basic traits which are lacking in his life.

Furthermore throughout the novel Bronte uses weather to heighten the element of the gothic, the dark, a brooding storm about to destroy Jane's happiness. Throughout the novel poor weather is her tool for setting the tone for negative events or moods. This

technique is exercised throughout the entire novel, alerting the readers of the upcoming atmosphere. Bronte uses good and bad weather to foretell the positive or negative outcome of an upcoming situation or a current event or situation. Bronte quickly foreshadows the coldness and dreary future of Jane with an opening dreary cold winter setting. The lines describing this weather:

The cold winter wind had brought with it clouds so sombre, and rain so penetrating, that further outdoor exercise was now out of the question. I was glad of it; I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John and Georgiana Reed. (p.3)

Here the first paragraph of the novel foreshadows upcoming moods and events. Although this strategy followed a strict rule, the scenes in the novel are not expected or plain. Bronte gives the readers hints of what is to be expected, but only in the way to encourage the readers to read on. Poor weather in the novel is used to foreshadow negative events or moods. Besides, in the opening of the novel, when Jane is living in Gateshead, she is reading while an unpleasant visit of John Reed is foreshadowed: "...after it offered a pale blank of mist and cloud: hear, a scene of wet lawn and storm-beat shrub (p.3). The bleak winter weather not only reflects Jane's inhospitable surroundings but also her lonely state of mind. Jane lives without the warmth of family or friends. In this scene, she turns from people to nature, from society to her own imagination. Following this Jane confronts John Reed and is sent to the red room that she dreads. Later in the novel, when Mr. Rochester proposes to Jane, the departing of the two is strongly foreshadowed when the tree has been struck by lightning half of it split away

I had at heart a strange and anxious thought. Something had happened which I could not comprehend; no one knew of or had seen the event but myself:...I sought the orchard, driven to its shelter by the wind, which all day had blown strong and full from the south, without, however, bringing a speck of rain. Instead of subsiding as night drew on, it seemed to augment its rush and deepen its roar: the trees blew steadfastly one way, never writhing round, and scarcely tossing back their boughs once in an hour; so continuous was the strain bending their

branchy heads northward -- the clouds drifted from pole to pole, fast following, mass on mass: no glimpse of blue sky had been visible that July day (p.244)

Following this description, the truth of Mrs. Rochester is later revealed and Jane forces herself to leave Mr. Rochester. This once again assures the accuracy of the predicting weather. The striking of the chestnut tree, under which Jane and Rochester had just sat when he proposed the previous night, is foreshadowing of impending separation, disaster and danger for Jane and Rochester. It is also a perfect Gothic symbol, nature predicting human fate to come.

After the interrupted wedding to Rochester, Jane describes her state of mind:

A Christmas frost had come at mid-summer: a white December storm had whirled over June; ice glazed the ripe apples, drifts crushed the blowing roses; on hay-field and corn-field lay a frozen shroud . . . and the woods, which twelve hours since waved leafy and fragrant as groves between the tropics, now spread, waste, wild, and white as pine-forests in wintry Norway. My hopes were all dead. . . ." (p. 261).

This displays the tragedy and the separation of Jane and Rochester. The use of setting to portray a character's emotion is essential to a novel. It gives the reader more of a feel for what is going on. The weather can also show the gloom and despair of the character's emotion. Jane is looking for a place to stay, is refused and made to stay outside in the weather. She weeps with anguish, feels despair, and rejection. The setting echoes her in that it is "such a wild night". There is a driving rain and it is cold. The setting can be a reflection of just about any human emotion. The setting plays a big part in the novel when the author uses foreshadowing. This setting prepares the reader for its destruction. It tells the reader what is going to happen before it does. These examples clarify that setting plays a vital role in *Jane Eyre*. It is a reflection of the emotions the character expresses. The weather can show happiness or despair depending on how the character feels at the moment. The setting is also used as foreshadowing. Little things that happen prefigure

what's going to happen soon. The setting helps the reader to understand what is happening and what is going to happen.

Jane's upbringing and her experiences make her believe in supernatural and see many things through that perspective. In her childhood we have Mrs Abbot terrifying Jane that because she is a bad girl something evil will come down the chimney. Jane believes that and interprets a lantern light for a spirit. She gets frantic and when she doesn't manage to get out of the room she faints with terror. So her nervous breakdown and her getting out of control is associated with both her psychological fear that she could really be bad as all around her say so and with the terror inspired by the notion that her uncle will come out of his grave to avenge her. Her experiences terrify Jane as they move her into action against her aunt and cousin as she really believes they could kill her. John is a murderer or could let her die as her aunt did when pushing her back to the room. And that enrages Jane so much she feels she has to fight for her life. So she reasserts herself, gathers strength and converts her feelings into sheer power.

What is more, Jane Eyre contains a number of significant dreams and day-dreams. Despite her distaste for fantasies and inefficiency, the eponymous narrator, Jane, is a frequent day-dreamer. Edward Rochester, Jane's employer at Thornfield, recounts observing her pace around in a day-dream. When the voice of a servant, Mrs. Fairfax, awakens Jane, Rochester imagines her thinking "My fine visions are all very well, but I must not forget they are absolutely unreal," and finding a task to complete to ensure she does not slip back into daydreaming (p.22). This suppression of day-dreams reflects the trend of Jane learning to suppress her passions over the course of the novel. After a turbulent childhood, Jane fulfils an ideal of womanhood, and grows more graceful and composed as she completes her education. Despite her placid exterior, Jane still maintains a wild and active dream life

A dream in Jane Eyre can serve as a general symbol. Jane believes the superstition of her old governess Bessie, that "to dream of children was a sure sign of trouble, either to

one's self or one's kin" (p.6). Indeed, the day after Bessie dreamt of a child, Bessie found out her sister was dead. Dreams can also serve as complex representations for events in Jane's life. In chapter six, Jane herself begins having dreams about children. Gilbert and Gubar argue that these dreams correspond to the increasing apprehension Jane feels towards a romance with Rochester. After taking an idyllic walk around Thornfield with Rochester, Jane has an initial series of child dreams:

. . . during the past week scarcely a night had gone over my couch that had not brought with it a dream of an infant: which I sometimes hushed in my arms, sometimes dandled on my knee, sometimes watched playing with daisies on a lawn; or again, dabbling its hands in running water. It was a wailing child this night and a laughing one the next: now it nestled close to me, and now it ran from me. (p. 141).

In accordance with Bessie's beliefs, Jane's visions bring her trouble. Jane wakes up from one of her dreams to the murderous cry of Bertha Mason, Rochester's mad wife whom he keeps locked in the attic of Thornfield. The day after that, Jane finds out that her cousin John has died and her Aunt Reed lies on her deathbed.

After Jane and Rochester become engaged, Jane has another pair of child dreams. During the first, Jane experiences "a strange, regretful consciousness of some barrier" dividing Rochester and her (p.268). She dreams that she carries a bawling child on an unknown road, and Rochester walks ahead of her. She tries to catch up to him, but her entreaties are muffled and her steps slowed, and Rochester walks farther and farther away. In the second dream, Jane images the destruction of Thornfield. She wanders around the ruined estate, clutching the child because she "might not lay it down anywhere, however tired were my arms however much its weight impeded my progress" (p.271). As she struggles to climb a wall to get a better view of Rochester, the child clings to her neck, nearly strangling her. When she reaches the summit of the wall, she glimpses Rochester as a vanishing speck. The wall crumbles and she and they baby fall away as she wakes. These dreams may reflect a fear that Jane has, namely that marrying Rochester will alter her

identity. Alternately, the dreams may represent Jane's orphan childhood, an alter-ego that Jane cannot free herself of, even with marriage to Rochester.

Again in accordance with Bessie's prophecy, the dreams of children bring trouble. Jane wakes from the second dream to discover Bertha Mason tearing her wedding dress. Shortly thereafter, Richard Mason will break up Jane and Rochester's attempted marriage with the news that Rochester is still legally married to Bertha. The pair of dreams is also eventually literalized. The barrier separating Jane and Rochester in her dream represents Rochester's pre-existing marriage to Bertha Mason, a force that stands between Jane's union with him. Rochester riding away from Jane in her dream forewarns of his imminent separation from Jane. The dream of the destruction of Thornfield comes true when Bertha Mason burns down the estate. In volume three, when Jane returns to Thornfield and finds it "a blackened ruin," she remarks that part of Thornfield looks "as I had once seen it in a dream" (p. 254).

Jane has another symbolic dream the night she decides to leave Rochester and Thornfield. In this dream, she has returned to the red room of Gateshead. As she looks up at the ceiling, it turns into clouds. A human form reminiscent of the cosmic woman in Jane's imaginative watercolour painting appears. Jane recounts; "She broke forth as never moon yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It spoke, to my spirit: immeasurably distant was the tone, yet so near, it whispered in my heart "My daughter, flee temptation!" (p.43) Again, Jane's emotions are reflected in her dream. Its decreased foreboding corresponds with Jane's release from marital apprehension as she decides to leave Thornfield. Again, the dream provides foreshadowing. The rising woman prefigures the spirit that later re-unites Jane and Rochester. Later it is this spirit which transmits messages, "Jane! Jane! Jane!" I am coming: wait for me!" (p.251) to each other over dozens of miles and this situation foreshadows their future happiness.

Jane's dreams can also directly depict her emotions. In Chapter 7, Jane hears that Rochester will marry Blanche Ingram, and she dreams of Blanche "closing the gates of Thornfield against me and pointing me out another road" while Rochester smiles sardonically (p.108). This dream reveals Jane's unhappiness at the prospect of Mr. Rochester marrying Blanche. In chapter 5, after her separation from Rochester, Jane recounts her recurring dreams

....dreams many coloured, agitated, full of the ideal, the stirring, the stormy &mdsh; dreams where, amidst unusual scenes, charged with adventure, with agitating risk and romantic chance, I still again and again met Mr. Rochester always at some exciting crisis; and then the sense of being in his arms, hearing his voice, meeting his eye, touching his hand and cheek, loving him, being loved by him &mdsh; the hope of passing a lifetime at his side, would be renewed, with all its first force and fire" (p.135).

These dreams reveal the love Jane maintains for Rochester, and prefigure her return and subsequent marriage to him. While Jane has a vibrant dream life, she is usually able to differentiate distinctly between waking life and dreaming, even in ambiguous situations. Twice, Rochester and his servant Mrs. Fairfax unsuccessfully attempt to convince Jane that her sightings of Bertha Mason are dreams. One night, shortly before Jane discovers Rochester's room is ablaze, she hears a "demonic laugh emanate from her keyhole" (p.129). Mrs. Fairfax tells Jane that the laugh she perceived was not real by saying "you must have been dreaming" (p.129). Jane remains unconvinced and replies heatedly, "I was not dreaming". (p.129) Another night, Jane wakes to find Bertha tearing her wedding dress. Rochester assures her that her vision was "half dream, half reality," claiming that the woman Jane saw was Grace Poole and that her state "between sleeping and waking" caused her to envision the Grace in a hideous form (p.277). Jane outwardly accepts this reasoning, but reflects, "Satisfied I was not" (p.278). Clearly, Jane can distinguish well between dream and reality. As a result, dreams in Jane Eyre thus serve several complex functions. They forewarn Jane of trouble or good fortune, and reveal Jane's passionate inner self to the reader. They can serve as general symbols, interpretive representations, or direct reflections of Jane's emotions.

Her imaginary feelings also appear in her paintings. When Jane becomes a governess at Thornfield, Rochester takes interest in three watercolour imaginative landscapes she painted while at Lowood School. They reveal her great awareness for dreams. Jane describes the drawings as visions of her "spiritual eye" and notes, "The subjects had indeed risen vividly on my mind" (p.242). Rochester declares, "I daresay you did exist in a kind of artist's dreamland while you blend and arranged these" (p.244). The first painting shows a ship's mast a bare hand, and a bracelet rising out of a turbulent green sea. The second painting is of a wind-rustled hill below a night sky in which a cosmic female form is visible. The third is a monumental bleak human head rising out of the ocean, supported by hands and resting on an iceberg. Reflections of her deep fears and hopes, she dreams prophetic dreams and these dreams influence her mood.

In addition to setting and the dreams Charlotte Bronte makes careful use of the supernatural in order to externalise the internal workings of character. It is another feature of the Gothic novel. One of the first instances of this is the nightmare of the "red-room." (p.45) Not only does the "red-room" scene demonstrate an affinity between Jane and the preternatural, but we find also an aspect of conflict: "Superstition was with me at that moment: but it was not yet her hour for complete victory." (p.46) Bearing in mind that we are dealing here with the darker side of the supernatural, this conflict between superstition and rationality where the former demonstrates the absence of control and the latter the presence of control is actually a representation of the deeper and more thematic conflict between Jane's fiery temper and her need for self-discipline.

There are no ghosts in Jane Eyre, but every phase of Jane's life is preceded by her imagining a supernatural visitation from another world. And Mr. Rochester's telepathic communication to Jane towards the end of the novel is in fact a supernatural phenomenon fully exploited for the purpose of fiction. Rochester yells for Jane and he is hundreds of miles away. He says "Jane, Jane, Jane!" and she says "Wait for me, I'm coming." (p.251) It is considered a moment of supernatural communication between the two of them. Symbolism is a big factor when it comes to Gothic tradition. The fact that Rochester's voice

could reach Jane from such a distance is ironic. It is ironic in the sense that, in real life, that is impossible. That brings up another attribute of the Gothic tradition. When you think of the impossible, it is possible to a Gothic tale.

Another supernatural element is Jane's communication with moon. She obeys its supernatural advice, and leaves Thornfield to escape from Rochester's sexual abuse. Jane tells her supernatural experience with the mother moon:

I lifted up my head to look: the roof resolved to clouds, high and dim; the gleam was such as the moon imparts to vapours, she is about to sever. I watched her come -- watched with the strangest anticipation; as though some word of doom were to be written on her disk. She broke forth as never moon yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It gazed and gazed on me. It spoke to my spirit: immeasurably distant was the tone, yet so near it whispered in my heart -- 'My daughter, flee temptation.' 'Mother, I will' (p. 357)

Although Bronte's use of Gothic elements heightens her reader's interest and adds to the emotional and philosophical tensions of the book, most of the seemingly supernatural occurrences are actually explained as the story progresses. It seems that many of the Gothic elements serve to anticipate and elevate the importance of the plot's turning points.

2.2.4 COMPARATIVE ANALYSIS OF THE TWO NOVELS

Wuthering Heights and *Jane Eyre* are both products of the Victoria era, written by ladies of the same family, who were sisters. Charlotte Bronte and Emily Bronte were born in Thornton, Yorkshire, the daughters of an Anglican clergy man who moved with his family to Haworth. Charlotte and Emily attended the school at Cowan Bridge and then educated at home. The almost same life experience and education lead many resemblances in Charlotte's and Emily's novels. Various aspects of Charlotte and Emily Bronte's background greatly influenced them to write the novels *Jane Eyre* and *Wuthering Heights*. The death of their mother influenced them as young children when she died of an illness, and this loss drove the Bronte children into an intense and private intimacy. But "...their father remained, and he directed their education at home, letting his children read freely and treating them as intellectual equals." (Stabenau, 1973: 179) Similarly, both of the main characters, Jane Eyre and Catherine Earnshaw, lose their mothers to illnesses as young children and the remaining parent or relative must raise the child. "Besides the absence of a mother figure, both sisters spent most of their lives in isolation on the Yorkshire moors" (Abbey and Mullane, 1987: 414) another important influence on the novels is explained by Rebecca Fraser, a biographer of the Bronte family "They clearly preferred a reclusive lifestyle admits the primitive beauty of the moors" (Fraser, 1998: 23). By comparison, the cold, windy and lonely moors of Yorkshire served as the same setting for two of the greatest novels of the nineteenth century, *Jane Eyre* and *Wuthering Heights*. Charlotte and Emily Bronte were at home amongst the moors; therefore, they reflected their vividness and power in their stories. It is apparent that the Brontes' works were shaped by the wild and lonely moors where they spent most of their lives. Although quiet and withdrawn women, they possessed a mystical view that responded to the natural environment around them.

Setting and atmosphere are dominant features of *Wuthering Heights* and *Jane Eyre*. Through them the authors are able to reveal plot through characters and underlying themes. They colour our interpretation of the novel and allow us to assess situations for ourselves. Setting plays an important role since it can influence the entire novel and the reader's

response. Setting can be described as the time and place in which an event occurs so it helps the reader to understand the story and where the character is coming from. Both the authors associate setting to the characters in the story. In *Wuthering Heights*, the setting represents the nature or characteristics of the characters; while in *Jane Eyre*, the setting has a function to show the character's development throughout the story. The title *Wuthering Heights* refers to the dwelling place situated on the heights. "Wuthering" is defined as an "atmospheric tumult to which its station is exposed in stormy weather", and has the gloomy effect of around it. This description affects the lives of the characters in *Wuthering Heights* causing them to be crippled, emotionally and mentally. The two houses, Thrushcross Grange and Wuthering Heights, represent opposite poles of order and civilization in the novel. These two contrasting estates represent the opposing worlds and values of the Victorian England. The situation is a bit different in *Jane Eyre*. Each of the imaginary but specific houses or places where Jane lives represents a certain stage in her life. These settings all play a very important part in Jane's life as they all represent the development of Jane's character and the different period's of her life.

Throughout the two books, there are several recurring themes that stand out the most: Love, revenge, cruelty, the role of women in the society, social class distinctions, the emergence of feminism, the importance of education, gothic elements, religion and the dominant influence of mysticism and superstition on people at the time.

To start with, love is a central theme in both *Jane Eyre* and *Wuthering Heights*. Love is presented as a powerful force in both novels. Love is used by both authors to develop the characters personalities, and produces two different outcomes. Both novels are stories of love and how this powerful emotion was able to overcome countless obstacles. Characters within *Wuthering Heights* and *Jane Eyre* overcome the constraints society has upon them, what appears to be their destinies and characters are able to overcome themselves. These obstacles are struggles that characters within each novel are faced with and go through immense pain all for love. The love that characters feel for each other is able to conquer all obstacles that they are faced with so that they can be together.

Throughout *Wuthering Heights* and *Jane Eyre* there are numerous factors that obstruct love. The societies in which the characters are placed into create constraints for certain individuals. The primary difference between them is that there is hope in *Jane Eyre*, while there is hopelessness and desolation in *Wuthering Heights*. Even though *Jane Eyre* is pretty dark in some spots, the characters learn to cope with their misfortunes, which make a happy ending. In *Wuthering Heights*, the characters just sink deeper and deeper into their own desires and despair, which causes them to waste away into tormented pictures of humanity. If we read the two authors' biographies Charlotte and Emily Bronte, Emily, the author of *Wuthering Heights* died young, and before Charlotte. This makes a lot of sense when looking at their works. Emily's story is tragic that isn't really fit for this world, while Charlotte's is more hopeful, bright, and suits to commonplace scenes on earth.

Besides, in *Jane Eyre* the “love scenes” are very tender and unforgettably charming, but the overall effect of the “passion” is stronger especially when they are separated in *Wuthering Heights*. Here are two extracts of each novel. In *Jane Eyre* Chapter 28,

I must renounce love and idol. One drear word comprised my intolerable duty—Depart! Jane, you understand what I want of you? Just this promise—I will be yours, Mr. Rochester. Mr. Rochester, I will NOT be yours.

What shall I do, Jane? Where turn for a companion and for some hope? Do as I do: trust in God and yourself. Believe in heaven. Hope to meet again there.

Then you will not yield? No.

Then you condemn me to live wretched and to die accursed? His voice rose.

I advise you to live sinless, and I wish you to die tranquil (p.266)

However, in *Wuthering Heights*, the scene when Heathcliff opens Cathy’s grave intending to embrace her corpse is beyond all conventional concepts. It is the kind of love that ordinary mortals might never experience.

I'll have her in my arms again! If she be cold, I'll think it is this north wind that chills ME; and if she be motionless, it is sleep. I got a spade from the tool-house, and began to delve with all my might - it scraped the coffin; I fell to work with my hands; the wood commenced cracking

about the screws; I was on the point of attaining my object, when it seemed that I heard a sigh from some one above, close at the edge of the grave ... I appeared to feel the warm breath of it displacing the sleet-laden wind. ... I felt that Cathy was there: not under me, but on the earth. (p.212):

The second thing I want to focus on about these novels is that the supernatural atmosphere is more believable in *Wuthering Heights* than *Jane Eyre*. Although in *Jane Eyre*, there are no ghosts, the whole part of the book involving the mad wife leads the reader to think that there may be, and this is one of the least believable parts of the book. This is because Charlotte Bronte uses conventional elements of “gothic horror” in this part of the book, for example flickering candles, wind howling outside, strange noises in the night. By contrast *Wuthering Height* has an actual ghost in it Cathy’s ghost but Emily Bronte uses none of these conventional examples and instead of demonic laughter the sound of Cathy’s ghost appears to be the noise of a tree banging against the window. As a result it is horrifyingly believable. Here is a horrifying scene in *Jane Eyre*.

The clock far down in the hall, struck two. Just then it seemed my chamber-door was touched; as if fingers had swept the panels in groping a way along the dark gallery outside. I said, "Who is there?" Nothing answered-----This was a demoniac laugh—low, suppressed, and deep—uttered, as it seemed, at the very keyhole of my chamber door. (p.129)

Nevertheless, there is a real ghost in *Wuthering Heights*:

I heard distinctly the gusty wind, and the driving of the snow.....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, shivering 'I'm come home: I'd lost my way on the moor! (p.18)

The situation is very similar in both *Wuthering Heights* and *Jane Eyre*. Both scenes occur at night, yet the scene in *Wuthering Heights* has an incredible power which *Jane Eyre*

lacks, with very realistic details like the branch beating on the window and the pile of books moving.

Mysticism is another prevailing theme in these novels. One of the first occurrences of a mystical situation is when Jane gets locked up in the Red Room where her uncle had died. When it starts to get dark, she thinks that she sees her uncle's face in the mirror, and becomes frightened thinking that he has come to get her. However, it is probably Jane's own reflection, and because she's a terrified little girl, she believes that it is really a ghost. In the novel *Wuthering Heights*, the mirror is also used to give a sense of the supernatural. When Catherine Earnshaw's health fails and she is on her deathbed, she thinks that she sees a face in the mirror, which she interprets as an omen of death. Once more, the face is probably her own reflection and because she's sick and feverish, she thinks that she sees a ghost.

The other important example of the use of mysticism in *Jane Eyre* occurs when Jane is away from Thornfield and living with her cousins. She's about to make a decision to leave England, when she hears Mr. Rochester's voice, calling her. That is most likely her imagination, however she considers it real enough and responds to the call of the voice. As it turns out later, Mr. Rochester, in turn, hears Jane's response and accepts it as real. In the novel, *Wuthering Heights*, there's a similar example. Heathcliff claims that ever since Catherine died, he has been hearing her voice. He claims that she has been talking to him and that her ghost visits him from the grave. Here, the influence of mysticism is a very important clue to the true nature of the characters. When Jane thinks that she hears Mr. Rochester's voice and he hears her respond, the reader can determine that the bond between the two must be so strong as to transcend into the surreal. Also when Heathcliff tells us that he has been hearing Catherine's voice we become aware to what extent Catherine's death has affected Heathcliff, and begin to sympathize with him. Thus we come to the conclusion that the mention of mystical occurrences plays a big part in two stories.

Both novels explore the theme of deep passionate love against all odds, involving heroes with a past; mainly Christian basis, human moral codes of marriage, particularly of

the Victorian era, and a satisfied fulfilment of this on earth itself. Due to this factor, the characterisations are also different. In *Jane Eyre*, the heroine of the same name is gentle, plain, completely unnoticeable, yet with a dignified, clear, indomitable bearing and will. She is an orphan, who undergoes indignities right from childhood, sufferings as an adult, till getting true love. Catherine or Cathy, heroine of *Wuthering Heights*, is playful, wicked, loveable, confused and uncontrolled. She tries to capture everything, from a comfortable childhood to an advantageous marriage and love in there, to true love of her childhood, but only meets with death at the end. But her heart and soul are shown unharmed with her honest love, her loved Heathcliff dying later, so that both can get reunited, beyond this earth.

The heroes, although both of them tough, melancholic and has Byronic characteristics they are essentially different in character, due to a difference in their background, status, environment, settings and upbringing. Mr Rochester of *Jane Eyre* is a country gentleman, controlled in interaction, sometimes kind, especially as a master with innate developmental strength in character, even under the most adverse circumstances. Whereas Heathcliff is an orphan, with no background as known, brought up as a dependent, continually mistreated, and ultimately not getting his love. As a result he is shown by all this to become a revengeful, diabolical spirit to the extreme, to many others.

Another similarity between the two novels is that sisters, Charlotte and Emily Bronte were authors whose works often revolved around women's issues with respect to living in a patriarchal society. Women in the era in which the sisters wrote were often limited to roles of wife, mother or family caretaker, and were seldom able to express their own feelings or emotions. They wrote during an era when "women were increasingly confined to the home, and gender roles were insistently codified" (Heiland 3), The Brontes used their writing to voice their rebellion. This was particularly true in relations with men and in expressions of sexuality. The novels of the Bronte sisters centre on the difficulties faced by women due to the social expectations and morals of Victorian England. Women of that time had few employment opportunities and were dependent on the men in their families or the men who employed them. Most of these novels can be seen as early

expressions of early feminism where the protagonists struggle to gain independence and self-reliance. The characters that are unable to stand up themselves or to gain some strength suffer greatly and are held up as models of failure and depicted with pity.

In relation to this factor there is difference between two novels. In, Charlotte's *Jane Eyre*, and Emily's *Wuthering Heights*, we see the heroines who often go against the values, norms, and roles set for women in their societies. In *Jane Eyre*, Jane opposes the Victorian notion and tradition that a good woman does not feel passion or needs to require it from her lover. However in *Wuthering Heights* the heroine Catherine (Cathy) Earnshaw is depicted as wild, although by today's standards, her personality may be considered more lively than uncontrollable. Her relationship with Heathcliff would, by most be considered good and healthy until the expectations of society ruin it. Catherine, though in love with Heathcliff, feels she cannot marry him because of his position. She instead marries Edgar Linton, and her relationship with Heathcliff becomes effective. The main tie into feminism would be that without the burdens placed on women by society, Catherine could have lived happily with Heathcliff. Catherine Earnshaw in many respects can be seen as the character that does not show feminist qualities as she is unable to resist to societies expectations. She confirms this situation to Nelly "it would degrade me to marry Heathcliff" (p.62)

Feminism can be seen in the character of Isabella Linton. The steps she takes to get away from Heathcliff's cruelty and unjust behaviour can be seen as remarkable response for a woman in that period. Although fleeing an unhappy marriage was illegal in that period she risked being captured and punished by the law. She also refused to be known under the name Isabella Heathcliff and when asked by the inhabitant of *Wuthering Heights* what her name is she replies "I was Isabella Linton" she realises the consequence of her mistake she has made by marrying Heathcliff. She is also disowned by her brother Edgar "I am sorry to have lost her" after her marriage. This makes Isabella's decision to leave Heathcliff seem even more admirable to readers today as she is going out to society with no social status and possibility. In fact at that time she would have taken a lot of courage and risk as she would also have been excluded by society.

A more problematic difference between the two novels is that Rochester is Jane's social superior, while Heathcliff is Cathy's social inferior. It is the largest influential and common factor in the decisions the main characters have. For example, Jane has no living or schooling options near her aunt and cousins. As a result, she is sent to a school to be trained as a governess. Social class dictated that the poor or working class of women had very few options. An orphan such as Jane had even fewer. This is very evident when you compare her cousins' educations and options with Jane's. They are upper class but she is not. Jane Eyre is critical of Victorian England's strict social hierarchy. Bronte's exploration of the complicated social position of is perhaps the novel's most important treatment of this theme. Like Heathcliff in *Wuthering Heights*, Jane is a figure of lower class standing. Jane's understanding of the double standard appears when she becomes aware of her feelings for Rochester; she is his intellectual, but not his social, equal. Even before she realizes Bertha Mason, Jane is hesitant to marry Rochester. Jane's distress, which appears most strongly in Chapter 17, seems to be Bronte's critique of Victorian class attitudes. Jane herself speaks out against class prejudice at certain moments in the book. For example, in Chapter 23 she says Rochester:

Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you—and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. (p.223)

Ultimately, Jane is only able to marry Rochester as his equal because she has got her own inheritance from her uncle. In *Wuthering Heights*, Heathcliff is described as a dark-skinned gypsy. Hindley and others look down on him because his class is much lower than theirs. However, Heathcliff gets a lot of money from somewhere and buys *Wuthering Heights* and the Linton's place. Again the big factor where class plays an important part is when Catherine gets married. She loves Heathcliff, but chooses to marry Edgar because he has a lot more money. It is clear that social standing is extremely important during this time and in these novels.

Morality is also very important in The Victorian Era due to the religious beliefs. Like other Victorian authors the Bronte sisters reflected the principles, standards and the outcomes of the effect of religion on their characters. Both novels are not religious novels in the sense but they support a particular religion Christianity, or a particular branch of Christianity Protestantism. These religious beliefs shape the moral values of the characters

The influence of religion on the Brontes is both obvious and obscure. It is obvious that much of what the Brontes saw, heard and read was concerned with religion. It is not obvious how their original minds reacted to the variety of religious beliefs which they encountered. It is therefore not unduly surprising that discussions of the Brontes' religion have been few and unsatisfactory. (Winnifrieth, 1973: 28)

Throughout the novel, Jane struggles to find the right balance between moral duty and earthly pleasure, between obligation to her spirit and attention to her body. Although she falls in love with Rochester she rejected to be his mistress. When she learns that Rochester is already married she declares it is unacceptable for her to marry him. She encounters three main religious figures: Mr. Brocklehurst, Helen Burns, and St. John Rivers. Each represents a model of religion that Jane ultimately rejects as she forms her own ideas about faith and principle. Although Jane ends up rejecting all three models of religion, she does not abandon morality, spiritualism, or a belief in a Christian God. When her wedding is interrupted, she prays to God for solace in Chapter 26 to escape what she knows would have been an immoral life. Jane ultimately finds a comfortable middle ground. Her spiritual understanding is not hateful and oppressive like Brocklehurst's, nor does it require retreat from the everyday world as Helen's and St. John's religions do. For Jane, religion helps to control and limit extreme passions, include full self-knowledge and complete faith in God.

However, Emily Bronte's religious view encompasses both Cathy's and Linton's views of heaven and of life. Religion in this novel takes the form of the awareness of the existence of a spirit afterlife. Perhaps Bronte reflects her context which is still heavily influenced by Christianity, by showing distinct Christian beliefs in heaven and hell. The

fact that Heathcliff and Cathy both die miserable and alone also shows a nineteenth century view of the punishment for disregarding the natural order of society the class system and traditional religion. As a result the religious message of *Wuthering Heights* is salvation is won through suffering. For Heathcliff, the loss of Catherine is literally hell. "Existence after losing her would be hell".(p.137) Even in their final earthly meeting, Catherine and Heathcliff both suffer agonies because of their separation, she will be condemned to suffer "the same distress underground" and he "writhe in the torments of hell" (p.118)

Another character Nelly also shows conventional attitudes towards religion; she is god-fearing and considers the implication of moral behaviour regularly since she sincerely believes in heaven and hell. Yet even her beliefs generally come across as part of her moralizing. Her attitude to religion is represented as an old superstition that is useful for punishing others and is more tied up with her interfering behaviour and love for gossip. She uses religious conventions to promote herself and show how her actions were right for the time. An example of Nelly's scolding is seen at the end of the novel when she responds to Heathcliff looking forward to his impending death.

You are aware Mr Heathcliff' said I 'that from the time you were thirteen years old, you have lived a selfish, unchristian life; and probably hardly had a Bible in your hands, during all that period. You must have forgotten the contents of the book, and you may not have space to search it now. Could it be hurtful to send from some one – some minister of any denomination, it does not matter which, to explain it and to show you how very far you have erred from its precepts, and how unfit you will be for its heaven, unless a change takes place before you die? (p.245)

Heathcliff's reply to this is also worth considering. It essentially highlights his triumphant response to conventional religion. "No minister need come; nor need anything be said over me - I tell you I have nearly attained my heaven; and that of others is altogether unvalued, and uncovered by me!" (p 390)Heathcliff's approach to death signifies the religious significance of his outlook.

My soul's bliss kills my body, but does not satisfy itself" (p389) Today I'm within sight of my heaven – I have my eyes on it – hardly three feet severe to me! (P 384)

There is one character in the novel that is very religious, but he isn't exactly a positive character. Heathcliff and Catherine are essentially forced to sit through religious instruction, given by the character Joseph. They don't enjoy it, however. In fact, it is almost more of a punishment to them, because the character Joseph is not a positive religious guide. He believes that "you're all evil and deserve to go to hell"

Nevertheless heaven is not a pleasant idea to Catherine and Heathcliff. There is an entire paragraph where she describes not wanting to be in Heaven, and not belonging there. Heathcliff, nearing the end of his life, believes he is seeing Catherine's ghost, and that she is coming for him. He says, "I have nearly attained my heaven; and that of others is altogether unvalued and uncoveted by me!"(p.245) In an earlier scene, when Nelly tells Heathcliff that Catherine has died, she says, "Her life closed in a gentle dream - may she wake as kindly in the other world!" to which Heathcliff replies: "May she wake in torment!" Why, she's a liar to the end! Where is she? Not there - not in heaven - not perished - where? (p.123) He then cries out for her ghost to haunt him. To Catherine and Heathcliff, their heaven is Wuthering Heights. Their "Heaven" is each other. To them, their entire being is each other. They are each other's religion. They don't care their afterlife. Ultimately it is clear that there are references to religion in two novels, but it's not because anyone is becoming religious. Although there are religious figures and models, the heroes or heroines have their own religious ideas.

Another similarity between the novels is the reflection of the realities of the Victorian England. In *Jane Eyre* Charlotte Bronte depicts the realistic elements by portraying one woman's desperate struggle to attain her identity, isolation, impossible odd and disparity between lower and upper class people. Although she possesses a strong soul she must fight not only the forces of passion and reason within herself, but other's wills constantly imposed on her. As a result, the controversy of Bronte's novel lied in its realism, challenging the role of women, religion, and mortality in the Victorian society. In essence,

Bronte's novel became a direct assault on Victorian morality. Similar to *Jane Eyre* in *Wuthering Heights* Emily Bronte depicts the realistic elements with two different settings with the isolation and the sufferings of the characters. Moreover, while depicting the realities of Victorian England “Both stories make use of the popular nineteenth century motif of the orphaned child who must make his or her own way in an antagonistic world (Dunleavy, 1993: 242). Two orphans Jane and Heathcliff were often treated with disdain and distrust. Brontes gave the realities of lower class people and the difficulties they had to challenge. They were victims of classic Victorian society and were the realistic portrayal of life during that time

Furthermore it is obvious that the authors of the two novels are aware that the romantic style and the realistic style are both necessary and vital to the novel for they are able to reach a wider audience. Despite Brontes’ styles in *Wuthering Heights* and *Jane Eyre* reflecting realistic atmosphere there are other elements within the novels that demonstrate a strong Romantic influence leading the novels. The strong Gothic influences within the entire course of the books clearly explain why these novels could be argued as Gothic novels rather than purely realist works. Both of these novels contain strongly Gothic elements in terms of characters, setting and elements of the supernatural. *Jane Eyre* possesses a gothic fiction feeling with the atmosphere and setting of the red room, Rochester as Byronic Hero, and Bertha portraying the ‘Vampyre’, allusions from Bible, fairy tales, dreams and daydreams. *Wuthering Heights* similarly possesses the gothic atmosphere with its gloomy and stormy setting, ghosts, violation of graves, Heathcliff as Byronic hero, nightmares, madness and supernatural elements.

Meanwhile, the following table which shows the common themes presented in the novels supplies the comparative analysis of the thematic perspectives discussed in the thesis

Table 2.1. Common Thematic Perspectives

Common Thematic Perspectives	Wuthering Heights	Jane Eyre
Setting	two contrasting estates represent the opposing worlds and values of the Victorian England	specific houses or places where Jane lives represent a certain stage in her life
Love	There is hopelessness and desolation/ tragic ending	There is hope/ happy ending.
Realism	-Realistic representation of conflict between social classes and genders -conflict between reason and desire. - orphan; living as a member of lower class, problems, impossibilities, diseases	- Realistic representation of conflict between social classes and genders -conflict between reason and desire. - orphan; living as a member of lower class, problems, impossibilities
Women in distress.	Women threatened by a powerful, impulsive, tyrannical male.	Women threatened by a powerful, impulsive, tyrannical male.
Religion&Morality	-salvation is won through suffering	-The moral lesson regards the importance of one to follow the moral values -religion helps to control and limit extreme passions
Feminism	-Catherine Earnshaw does not show feminist qualities -Feminism can be seen in the character of Isabella Linton.	Jane manages to successfully accomplish and impose herself in a male-dominated country
Romanticism	Has Romantic influence With stronger gothic elements	Has Romantic influence With gothic elements
Gothic elements	ghosts, violation of graves, the revenge motif, sadism, dark stairways, stormy weather, nightmares, extreme landscapes, melancholy figures, moonlight and candles, torture and excessive cruelty, a supernatural presence, madness, maniacal behaviour, Byronic hero, communication between the living and the dead....	-gloomy atmosphere -telepathic connection -madness, dreams and daydreams, Byronic hero,
Gloom and horror.	isolation and the atmosphere of the house apart from the society/	Red room/ Thornfield Mansion/ mad wife
Supernatural or otherwise inexplicable events.	-Real ghost - communication between the living and the dead	-there are no real ghosts - Dreams and daydreams -
An atmosphere of mystery and suspense.	-Catherine sees a face in the mirror, which she interprets as an omen of death. - Heathcliff claims that ever since Catherine died, he has been hearing her voice	Jane sees her dead uncle's face in the mirror - Jane hears Mr. Rochester's voice from far away

The examples above illustrate the resemblances and the differences between two novels. The same life experience, same education experience, same life environment and living in the same house make the authors' works have so many resemblances.

CONCLUSION

The main concern of the present thesis has been the study of the continuation of the romantic elements mainly the gothic elements in *Wuthering Heights* and *Jane Eyre*. When we compare them with the realistic characteristics of the Victorian Age their shift from realism to the romantic or gothic novel is apparent.

As a term Victorian Period is generally used to cover the whole of the nineteenth century. The period, which followed the Regency time period, is characterized by reforms in the government, industrialization in the factories, economic prosperity, and moral decline. The difficulty of generalizing about the Victorian fiction is similar to the difficulty of generalizing about the period itself. It is a time of change, a great time of upheaval but also a time of great literature. The authors' close observation of the society make the social, economic, political, religious and moral issues the primary characteristics of the Victorian fiction. The works of the writers depict the social conditions and satire that is prevalent in the society. In general, realism emerged as a dominant form of fictional literature that attempts to capture qualities of real people and events in that era. The authors depict the subjects as they appear in everyday life. However the term realistic cannot be applied to all the Victorian novelists. Some authors write by disregarding realism. They use romantic elements in their novels.

Romanticism is a movement of the eighteenth and nineteenth centuries. Imagination, feelings, and emotion are more important than reason and formal rules. Sensibility, primitivism, love of nature; sympathetic interest in the past, especially the medieval; mysticism; individualism and a reaction against neoclassicism are among the aspects of the Romantic Movement. Romantics are interested in the medieval past, the supernatural, the mystical, the gothic, and the exotic. There is emphasis on, psychology, melancholy, and sadness.

In Victorian literature realism follows the age of romanticism. Victorian novelists acknowledge the realism but are not imprisoned by it. They benefit from the energy of

romanticism. The Victorian authors write realistically about life and compromises with just enough romanticism to get people to read and enjoy what they write. Victorian novels partly reject the outcomes of Romantic Movement; nevertheless, they try to reshape its doctrines.

Romantic literature can be defined with the word imagination and emotion. These are the same terms that can be used to define gothic literature .Gothic literature originated and was very strong at the time of the romantic writers' movement. .Gothic novels all had a similarity among each other. For example, most Gothic novels involve settings which generally add fear and suspense. They are always quite dark, scary and isolated. Also the characters of the Gothic novels never seemed to fit in the community and the society. They are usually handicapped, disabled or deformed in their appearance. Traditionally; Gothic elements are constituted by the ambiguous, the chaotic, the unenlightened, the dark, the hidden, and the secret. Gothic is mood of a terror, the nostalgic melancholy of ruins and remote times and places. Conventions familiar in Gothic narratives include a curious heroine, an enigmatic villain, and a mysterious dwelling concealing violent secrets. In some cases the novel contains supernatural events or based on them. It has been observed that the Gothic has a great attraction and becomes a dominant and a popular genre of the fiction in not only the eighteenth century but also in the next three centuries. In *Wuthering Heights* and *Jane Eyre* the authors combine the romantic and realistic styles illustrating the romantic and realistic elements through nature, her characters, and the supernatural.

The realities of the Victorian England are reflected in *Jane Eyre* by portraying one woman's desperate struggle to attain her identity, isolation, and disparity between lower and upper class people. Although she has a strong soul she must fight not only the forces of passion and reason within herself, but other's intentions constantly imposed on her. As a result, the controversy of Bronte's novel lied in its realism, challenging the role of women, religion, and morality in the Victorian society. In essence, Bronte's novel becomes a direct assault on Victorian morality. The main characters Jane and Heathcliff are the victims of classic Victorian society as orphans and are the realistic portrayal of life during that time. Similar to *Jane Eyre* in *Wuthering Heights* the realistic elements are depicted with two

different settings with the isolation and the sufferings of the characters. The story is the deep criticism of social conventions especially the issues relating the social class, gender and their relations. The author is attacking those who judge others solely by physical appearance, money or birth. The two houses, Thrushcross Grange and Wuthering Heights represent opposite poles of order and civilizations. Males' violent treatment of females displays a portrayal of the patriarchal Victorian society. Moreover, the love between Cathy and Heathcliff is presented in almost completely negative form.

It is obvious in the study that the authors of the two novels are aware that the romantic style and the realistic style are both necessary and vital to the novels so that Charlotte and Emily Bronte are able to reach a wider audience. Despite Brontes' styles in *Wuthering Heights* and *Jane Eyre* reflecting realistic atmosphere there are other elements within the novels that demonstrate a strong romantic influence leading the novels. The gothic tradition of the 1790's reveals its influence in both *Jane Eyre* and *Wuthering Heights*. The same elements in the Gothic novels can be easily observed in these novels. The strong Gothic influences within the entire course of the books clearly explain why these novels can be argued as Gothic novels rather than purely realistic works. Both of these novels contain strongly gothic elements in terms of characters, setting and elements of the supernatural. *Jane Eyre* possesses a gothic fiction feeling with the atmosphere and setting of the red room, Lowood, Moor House, and Thornfield as ancient manor houses, Rochester as Byronic Hero, allusions from Bible, fairy tales, dreams and daydreams. Furthermore, the gothic examples goes on with Rochester's and Jane's complicated family histories, Rochester's hidden wife, Bertha, is the dark secret at the novel's core and she portrays the 'Vampyre' and the mystery surrounding her is the main source of the novel's suspense, Jane's encounter with the ghost of her Uncle Reed in the red-room and the moment of supernatural communication between Jane and Rochester when she hears his voice calling her across from miles and miles away.

Wuthering Heights similarly possesses the gothic atmosphere with its gloomy and stormy setting, Heathcliff as a Byronic hero, nightmares, supernatural elements, mystery, suspect or dark effects of life such as dark effects of Heathcliff's tormented childhood,

ghosts, violation of graves, the revenge motif, sadism, dark stairways, stormy weather, extreme landscapes, melancholy figures, moonlight and candles, torture and excessive cruelty, a supernatural presence, madness, maniacal behaviour, ,communication between the living and the dead.

Meanwhile, the table which shows the common thematic perspectives discussed in the thesis is presented in the previous part. The table contains the common thematic perspectives of *Wuthering Heights* and *Jane Eyre* which are love, feminism, religion, morality, an atmosphere of mystery and suspense, supernatural events and gothic elements. Here it is clarified that *Wuthering Heights* and *Jane Eyre* can be read with elements of both Romantic text and the Victorian text. Two worlds collide in this novel.

We have come to the conclusion that , while reading these novels, readers can easily see the continuation of the romantic elements in Victorian literature. However Emily Bronte and Charlotte Bronte presented the realities of the Victorian society, they led the readers think, make them curious and heighten their reader's interest through their novels by creating gothic atmospheres. Although realism is against romanticism in this thesis it is expressed with the novels *Wuthering Heights* and *Jane Eyre* that they can be read with elements of both. They are novels that fall between Romanticism and Victorianism in an attempt to bring the two successive literary periods together. Although Charlotte Bronte and Emily Bronte are undoubtedly Victorian writers their novels *Jane Eyre* and *Wuthering Heights* elaborated Gothic and a transformation of the domestic world into a place of fear and unease. The literary techniques employed by Bronte sisters in the writing of *Wuthering Heights* and *Jane Eyre* can be best described as a combination of a realist approach and the presenting of the story in the form of a Gothic novel.

BIBLIOGRAPHY

- ABBEY,Cherie D.and MULLANE Janet, (1987), **Emily Bronte**. Nineteenth Century Literature Criticism, Vol. 16. Gale Research Co.Detroit.
- ARMSTRONG, Isabel, (1972), **Victorian Scrutinises: Reviews of Poetry 1830-1870**, Athlone Press.
- BAKER, William and WOMACK Kenneth, (2002) **A Companion to the Victorian Novel**, Greenwood Press, London.
- BARNARD, Robert, (1994), **A Short History of English Literature**, 2nded, Cambridge Mass, Oxford.
- BATE, Walter Jackson, (1961) **From Classic to Romantic: Premises of Taste in Eighteenth-Century England**, Harper & Bros.
- BENTLEY, Phyllis, (1975), **The Brontes**, Haskell House Publishers, New York.
- BERENBAUM Linda Bayer, (1982), **The Gothic Imagination: Expansion in Gothic Literature and Art**, Fairleigh Dickinson University Press, London.
- BLOOM, Harold, (1970), **Romanticism and Consciousness**, Yale University, New York
- BOTTING, Fred, (1996) **Gothic**, Routledge, London.
- BOZKURT, R. Bülent, (1977), **Literary Terms: A Companion to the Study of Literature**, Hacettepe University, Ankara.
- BRONTE, Charlotte, (1992), **Jane Eyre**, Wordsworth Editions, London.
- BRONTE, Emily, (1996), **Wuthering Heights**, Dover Thrift Editions, New York
- BURNS, Edward Mcnall, (1984), **Western Civilisations: Their History and Their Culture**, Norton WW Norton & Co; 10th edition, New York.
- CHASE Cynthia, (1993), **Romanticism**, Longman, London.
- CIUGUREANU, Adina, (2004), **Victorian Selves**, Ovidius University Press, Constanta.
- CODY, David. **Charlotte Bronte: A Brief Biography**. (27 Nov 2004). Hart wick College.<http://www.victorianweb.org/authors/bronte/cbronte/brontbio.html> (February 2011)

- CONGER Syndy McMillen, (1983), **The Reconstruction of the Gothic Feminine Ideal in Emily Bronte's Wuthering Heights, The Female Gothic**, Eden Press, Montreal.
- CROWLEY, John. W., (1999), **The Dean of American Letters**, University of Massachusetts Press, USA.
- DUNLEAVY, Gweneth A., (1993), **Charlotte Bronte and Emily Bronte**, Magill's Survey of World Literature, Vol. 1. ed. Frank Magill, New York.
- DUNCAN, Ian, (1992), **Modern Romance and Transformations of the Novel**, Cambridge University Press, UK
- EAGLETON, Terry, (2005), **The English Novel: An Introduction**, Blackwell publishing Ltd, United Kingdom.
- EMERSON, Ralph Waldo, **Nature**,
<http://filepedia.org/files/Percy%20Bysshe%20Shelley%20%20A%20Defense%20of%20Poetry.pdf> (September 2010)
- FELSKI, Rita, (1956), **Literature After Feminism**, University of Chicago Press
- FRASER, Rebecca, (1988), **The Brontes: Charlotte and Her Family**, Crown Publishing Inc. New York.
- GASKELL, Elizabeth, (1857), **The Life of Charlotte Bronte**. Penguin Books, London.
- GILBERT, Sandra M and GUBAR Susan, (1984), **The Mad woman in the Attic**, Yale University press, New Haven
- GILMOUR Robin, (1986), **The Novel In The Victorian Age A Modern Introduction**, Edward Arnold Ltd., London.
- GOLBAN Petru, (2003), **The Victorian Bildungsroman**, Dumlupınar University, Kütahya.
- GOLBAN Petru, (1998), **A Student's Guide To English Literature: Romantic Movement and Victorian Age** EASTWEST For You Ltd. Chişinău;
- GÜLTEKİN Lerzan, (2000), **A Short History Of English Literature; A Companion To The History of English Literature**, Cumhuriyet University Press, Sivas.
- HEATHER Henderson, SHARPE William., (1999), **The Longman Anthology of British Literature: The Victorian Age**. Longman, New York.

HEILMAN, Robert B. **Charlotte Bronte's New Gothic**

<http://ic.galegroup.com/ic/suic/CriticalEssayDetailsPage/CriticalEssayDetailsWindow?displayGroupName=CriticalEssay&prodId=SUIC&action=&windowstate=normal&catId=&documentId=GALE%7CEJ2101202055&mode=view&userGroupName=las86157&jsid=46bde4fbc14b74b89cb265178db2539b> (January 2011)

HENESSY, Brendan, (1978), **The Gothic Novel: A Critical and Bibliographical Series**: Longman, London.

HOLMAN, C. Hugh, (1972), **A Handbook to Literature**. 3rd edition, The Odyssey Press, New York.

HOGLE Jerrold E., (2002), **The Cambridge Companion to Gothic Fiction**, Cambridge University Press, United States of America.

HUME, Robert D. **Gothic Versus Romantic: A Revaluation of the Gothic Novel**.
<http://www.english.upenn.edu/Projects/knarf/Articles/hume.html> (20 April 2010)

http://www.englishliteraturenotes.com/Jane_Eyre/The_Red_Room_and_other_Gothic_Imagery.html (February 2011)

KARL, Frederick R, (1964), **The 19th Century British Novel**, Ambassador Books LTD., Canada.

KELLY GARY, (1989), **English Fiction of the Romantic Period, 1789-1830**, Longman Group, United Kingdom.

KENNEDY, X.J., GIOIA, Dana. (1995), **Literature: An Introduction to Fiction, Poetry and Drama**, Harper Collins College, USA.

KILGOUR, Maggie, (1995), **The Rise of the Gothic Novel**. London and New York.

KLIGER, Samuel, **The Goths in England; A study in Seventeenth and Eighteenth Century Thought**. <http://www.jstor.org/pss/510957> (January 2011)

KOÇ Ertuğrul, (2005), **Birth Of English Novel**, Çankaya University, Ankara.

MACAULAY, Thomas B., (1985), **The Oxford Companion to English Literature** Oxford University Press, New York.

- MAYNARD, John, (2002), **The Brontes and Religion The Cambridge Companion to the Brontes**. Ed. Heather Glen, Cambridge UP, Cambridge.
- MILLER, Lucasta (2002), **The Bronte Myth**, Vintage, London.
- MORSE, David, (1982), **Romanticism: A Structural Analysis**.: Barnes and Noble Books, New Jersey.
- NESTOR, Pauline, (1987),**Charlotte Bronte**, Barnes & Noble Books, Totowa, New Jersey.
- PETERS, Maureen, (1974), **An Enigma of Brontes**, St. Martin's Press, New York
- PUNTER, David, (2000), **A Companion To The Gothic**, Blakwell Publishers Ltd,Oxford,
- PYKETT, Lyn, (1989), **Emily Bronte.**, MacMillan, Basingstoke..
- PYKETT, Lyn, (1993), **Gender and Genre in Wuthering Heights: Gothic Plot and Domestic Fiction**, New Casebooks. Ed.,Macmillan, London
- ROBERTS,Mulbey, Marie, (1998)**The Handbook to Gothic Literature**.: Macmillan Press Ltd, London.
- SAGE Victor, (2003), **The Gothic Novel**, The Macmillan Press Ltd.
- SCHWINGEN, Mary, (1994), **Fantasy, Realism and Narrative in Jane Eyre and Alice inWonderland**
<http://www.victorianweb.org/authors/bronte/cbronte/73realcb.html>
- SMITH Andrew, (2007), **Gothic Literature**, Edinburg University, Edinburg.
- SMITH, M., (1995), **The letters of Charlotte Bronte**. With a selection of letters by family and friends. Vol.1., Clarendon Press, Oxford.
- STEVENSON, Lionel, (1960), **The English Novel**, The Riverside Press, Cambridge.
- STABENAU, Hendrich H, (1973), **Charlotte Bronte and Emily Bronte**, McGraw-Hill Encyclopedia of World Biography. McGraw-Hill Inc., New York.
- STONE, Donald D, (1980), **The Romantic Impulse In Victorian Fiction**, Harward University Press, Cambridge& London.
- SYMONS, Arthur, (1969), **The Romantic Movement in English Literature**, Phaeton Press, New York.
- PRENDERGAST Kathy, **The Gothic Tradition**,
<http://www.usask.ca/english/frank/gothtrad.htm> (February,2011)

- THREAPLETON, Mary M., (1963) **“Introduction” in Jane Eyre by Charlotte Bronte.**
: Airmont Publishing Co., New York.
- TROLLOPE, Anthony, (1870), **Four Lectures**, (November 2010)
<http://www.jimandellen.org/trollope/nonfiction.ProseFiction.html>
- VAUGHON, Wendy, (1993), **Jane Eyre and North and South on Social Class**, Brown University, USA.
- WALDER Dennis, (1995), **Approaching Literature The Realist Novel**, The Open University, London
- WILLIAMS Raymond, (1984), **Culture and Society, 1780-1950** Penguin Books, London
- WINNIFIRITH, Tom, (1973), **The Brontes and Their Background: Romance and Reality**, Macmillan, New York

INDEX

-A-

Ann Radcliffe, 15, 41

-B-

Byronic Hero, 20, 42, 43, 57, 58, 78, 86, 87, 107, 108, 113

-C-

Castle, 15, 17, 18, 20, 61, 63, 83, 84

Charles Dickens, 21, 23, 28, 31, 37, 41, 42, 43

Charlotte Bronte, vi, vii, ix, 2, 4, 5, 37, 42, 43, 47, 69, 70, 71, 72, 73, 80, 94, 96, 99, 106, 114, 116, 117

Cruel / cruelty, 9, 49, 51, 55, 57, 58, 63, 76, 97, 102, 108

-D-

Darkness, 18, 19, 20, 31, 43, 56, 59

Death, 20, 31, 40, 49, 50, 53, 55, 56, 57, 58, 63, 64, 65, 67, 68, 69, 71, 72, 91, 96, 100, 101, 105, 106, 109

-E-

Elizabeth Gaskell, 28, 42, 70

Emily Bronte, vi, vii, viii

Emotion, 3, 4, 7, 8, 12, 15, 17, 18, 19, 20, 21, 36, 38, 48, 51, 52, 59, 67, 74, 75, 78, 80, 82, 84, 87, 90, 92, 93, 94, 95, 97, 101, 111, 112

-F-

Fear, 4, 5, 15, 17, 42, 81, 82, 83, 84, 87, 90, 92, 94, 105, 112, 114

-G-

Ghost, 4, 16, 17, 18, 19, 20, 21, 31, 41, 42, 51, 53, 54, 55, 56, 58, 64, 67, 68, 78, 81, 83, 95, 99, 100, 106, 107, 108, 113,

Gloom, 5, 16, 17, 18, 19, 20, 31, 42, 49, 50, 51, 52, 78, 90, 97, 107, 108, 113,

Gothic Novel, vii, viii, ix, 4, 5, 16, 19, 20, 21, 26, 30, 31, 32, 40, 41, 42, 43, 46, 49, 50, 51, 54, 55, 56, 58, 61, 64, 67, 68, 78,

80, 94, 107, 111, 112, 113, 114, 116, 117, 118

Graveyard, 16, 17, 19, 31, 40, 67

-H-

Horace Walpole, 15, 20

Horror, 16, 18, 20, 21, 40, 49, 54, 57, 61, 84, 99, 108

-I-

Industrialization/ Industrial Revolution, 3, 8, 9, 10, 17, 22, 23, 26, 27, 28, 29, 32, 33, 40, 45, 47, 73, 76, 111,

Imagination, 2, 3, 4, 7, 8, 9, 10, 11, 13, 19, 20, 21, 24, 38, 39, 43, 46, 80, 82, 89, 100, 111, 112, 115,

-J-

Jane Austen, 15, 39, 41

-L-

Love, 2, 3, 5, 9, 12, 14, 15, 16, 38, 41, 46, 48, 49, 50, 53, 55, 56, 58, 59, 60, 61, 63, 64, 65, 67, 72, 74, 75, 76, 77, 79, 86, 93, 97, 98, 101, 102, 103, 104, 105, 108, 111, 113, 114,

-M-

Mary Shelley, 20, 31, 40, 41

Morality, 2, 3, 5, 17, 48, 56, 76, 78, 104, 106, 108, 112, 114

Mysterious, 7, 15, 17, 18, 41, 45, 53, 63, 78, 80, 83, 112

Mystery, 12, 18, 19, 20, 29, 30, 43, 50, 52, 56, 57, 61, 83, 85, 87, 108, 113, 114,

-N-

Nightmare, 14, 19, 41, 51, 54, 68, 94, 107, 108, 113,

-O-

Orphan, 4, 70, 75, 76, 79, 81, 86, 92, 101, 103, 107, 108, 112

Oscar Wilde, 21, 31, 37, 4

-R-

Realism, vii, viii, 2, 4, 5, 14, 17, 32, 33, 34, 35, 36, 37, 39, 43, 47, 50, 106, 108, 111, 112, 114, 118,

Religion, 2, 4, 5, 35, 38, 39, 67, 73, 75, 77, 78, 97, 104, 105, 106, 108, 112, 114, 117

Revolution, 9, 22, 27, 28, 29, 31, 33, 73,

Romance, 5, 7, 13, 14, 15, 20, 22, 31, 35, 39, 40, 49, 50, 62, 78, 91, 116, 118

Romanticism, vii, viii, 2, 3, 4, 7, 9, 10, 11, 12, 14, 19, 21, 25, 36, 37, 38, 42, 43, 50, 108, 111, 114, 115, 117,

-S-

Samuel Coleridge, 43

Sir Walter Scott, 2, 12, 15, 31, 39, 41, 43

Storm/ stormy , 18, 47, 51, 52, 53, 54, 67, 88, 89, 93, 97, 107, 108, 113

Supernatural , 2, 4, 14, 18, 19, 20, 32, 36, 42, 46, 49, 51, 55, 56, 58, 67, 80, 81, 83, 90, 94, 95, 99, 107, 108, 112, 113, 114

-V-

Victorian Novel, viii, ix, 22, 26, 30, 31, 32, 33, 34, 37, 38, 41, 46, 47, 73, 78, 111, 115