THE ROMANTIC IMPULSE IN THE FICTION OF THE BRONTË SISTERS: WUTHERING HEIGHTS AND JANE EYRE

(Master's Thesis)

Funda ERKMEN ERDAĞ

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ÖZGEÇMİŞ

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ÖZET

Bu tez çalışmasının amacı İngiliz Edebiyatı Victorya Dönemi romancılarından olan Emily Brontë ve Charlotte Brontë'nin Uğultulu Tepeler ve Jane Eyre adlı romanlarında bir önceki dönemde etkili olan Romantik akımın tematik düzeydeki etkilerini ortaya çıkarmaktır. Bu kapsamda, ilk olarak Romantik akımın genel özellikleri ve çalışma konuları, daha sonra da Viktorya dönemi edebiyatı ve genel özellikleri ortaya konmuştur. Romantik akıma karşı tepki olarak ortaya çıkan dönem edebiyatında, dönemin şiirleri bireyin kendisini ön plana çıkaran Romantik dönem geleneklerini hala sürdürür, fakat dönemin romanları bireyi toplumla bağdaştırmaya ve hayatı bütün çıplaklığı ile ortaya koymaya çalışan Realist akımın değerlerine göre yazılmaktadır. Bu açıdan bakıldığında, Viktorya dönemi romanları bireyi ve bireyin duygularını da içine alacak şekilde, Romantic değerleri sorgulayarak onu yeniden şekil vermeye çalışır ve bu edebi çabayı Viktorya Dönemi romanlarında yansıtır. Bu romancılardan olan Charlotte Brontë ve Emily Brontë eserlerinde Romantik dönem temalarını kullanarak onları tekrar yorumlamaya çalışmışlardır. Yapılan bu tez çalışmasında, Brontë Kadeşler'in eserlerinde Romantik akıma ait aşk, sevgi, hayal gücü, doğa, hatıra, kaçış, baskı, yabancılaşma, çoçukluk dönemi ve masumiyet, özgürlük, Byronism ve Gotizim gibi Romantik temaların eserlerinde yer verdikleri tespit edilmiştir.

ABSTRACT

The aim of this study is to argue about the Romantic influence on Victorian novel, in particular as revealed in the novels *Wuthering Heights* and *Jane Eyre* by the Brontë sisters. In this context, firstly, the general characteristics of the Romantic Movement and its main concerns, then, Victorian Literature and its general characteristics are exposed. In Victorian literature, despite Realism and realistic fiction emerging as a reaction against Romantic Movement, poetry continues the Romantic tradition which emphasizes subjectivity. However, the novels of the period aim at the reconciliation of the man with society and tell the human life with its full nakedness. From this point of view, the novels of this age, concerned with individual and his emotions reflect the literary endeavour to question and reshape the Romantic values. Charlotte and Emily Brontë include in their novels the Romantic themes and present them in the light of Victorian thought. This study on the novels of the Brontë sisters discloses a number of Romantic themes such as love, imagination, nature, memory, escapism, oppression, alienation, childhood experience, liberty, Byronism and Gothicism, which are present in Victorian fiction and which prove the continuity of Romanticism as a literary tradition.

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INTRODUCTION

The present thesis focuses on the study of the romantic literary tradition, including its major characteristic and thematic concerns, in general, and, in particular, its influence on and presence in the novels written by Charlotte and Emily Brontë in Victorian Age.

Victorian Period, roughly between 1837 and 1901, or between the period of Romanticism and Modernism, follows a way from Romanticism and its prior age to modern literature. For the Victorians, the past was "a blessing" (Stone, 1980: 2) rather than a burden. Victorians were nurtured from every source of past, for example, Gothic novels, Romanticism of Rousseau, Shakespeare, romances, and also religious sects such as Evangalicism and Unitarianism (Stone, 1980: 2). On the other hand, the most important influence of Romanticism on Victorians comes from the leaders of the movement, from Byron, Wordsworth, Shelley, Scott and Carlyle.

The first quarter of the Victorian period, includes most of the Romantic influence since most of the Victorian literary men had grown up with the Romantic poets and also with the Romantic ideals. However, these new generations of poets and novelists in Victorian Age reshaped the Romantic values and themes, and they put those arranged themes and values into the service of the society. Victorian poetry and novels emphasized both individuality and responsibility, the former of which comes from Romanticism and the latter of which from Victorian thought: "The Victorians attempted to combine the Romantic emphasis upon self, emotion and, imagination with Neo-classical ones upon the public role of art and a consequent responsibility of art" (Golban, 1998: 67).

In Victorian poetry, Browning and Tennyson were the ones who admired Romantic values, such as imagination and nature, however, both tried to reformulate these themes and put them into stricter forms and rules, aiming to close the romanticism to earth. Poetry became a way of escapism for Tennyson and Browning, an escape from the realities of the age, similar to the Romantics. Victorian Poets talked about individual consciousness and the individual's spirituality and his material world. They kept giving high value to the individualism, but this time they acted with the Victorian responsibility and sensibility, and they aimed to reform the society, to teach them

beauty and moral values. For example, Tennyson viewed Shelley as a "subjective poet who asked within for guidance" in (Stone, 1980: 5), and Browning got influenced by his "ardent dedication to ideals" (Ford and Christ, 1990: 1978). However, Browning, unlike Shelley, acted a little more cautions with his feelings and idealism. Moreover, Tennyson combined the sensibility of a romantic poet with that of a Victorian dutiful novelist, creating a new kind of poet, a Victorian poet, a "poet sage arguing from his own instinctive feelings and speaking for mankind" (Stone, 1980: 7). This belief in poet comes from the Romantic concept of poet and assigns a new role for the Romantic poets as "inspiring role models" (Stone, 1980: 6). Similarly, Browning believed in Shelley, in his strong belief in human instinct (Stone, 1980: 7).

The Romantic influence on Victorian novel appears in different ways. Stone (1980) informs that it is not homogeneous, every admirer of Romantic poetry received different aspects of Romanticism. Byron, for example, was viewed by Disraeli and Monley as "the model of progressive radicalism" (Stone, 1980: 9); at the same time, Wordsworth and Coleridge as "the apostles of political and religious conservation" (Stone, 1980: 9). Consequently, it is possible to see in Victorian novels the romantic element in various forms and with different amounts. The Victorian emphasis on "being true to life" (Stone, 1980: 11) helped novels include the romantic element by means of Victorian presentation of reality, a presentation of reality wide enough to include Romantic values and Romantic fancies of the total picture of life which became possible in Victorian novel by the enterprises of Scott and Carlyle in that they both combined romantic and realistic thoughts in a new kind of novel (Stone 1980: 10-2).

Scott, in the Romantic literature, tried to combine the opposites of romantic "rebellion and reverence" (Stone, 1980: 12) in a new form of novel. He exploited ballads, chivalric romances, German law and security in society. The result of Scott's enterprise in literature became "a new form of romance, rooted in domestic affections and civil representatives" (Stone, 1980: 13). He also combined imagination, the representation of rebellious individual, with reason, representing the social responsibility. This is what Scott created in Romantic period, a kind of literature of "romantic realism" (Stone, 1980: 15). By the help of reason, Scott neutralized the

negative aspects of imagination and put it into daily experiences. Consequently, novel became mostly connected to earthly issues and novelists in their novels represented social needs as superior to individual demands (Stone, 1980: 18).

Carlyle also put individual potential into the service of society. This time, Carlyle's heroes are more active than Scott's in that they are assigned many social missions, such as "to overcome disorder, to triumph over chance and chaos" (Stone, 1980: 20). Because he strongly believed that history was the result of individual deeds. Carlyle viewed the main reason of the problems in society as the fall or decline in the belief in individual potential. For him, individuals must spend their all potentials to reform the world and society instead of being an outcast from society keeping their potentials for themselves. He gave high value to leaders and emphasized their "socially productive action" (Stone, 1980: 22). This affirmation is also a protest against Byron's irresponsibility and his being out of the society. Unlike Byronic heroes, Carlyle created protagonists who combine passion and reason, and he also creates new kinds of leaders and kings under the cooperative work of reason and passion.

Bulwer Lytton, influenced by Romantic poetry, chooses his heroes of Romantic type, rebellious and outcast. He chose the theme of crime since it is "the highest expression of human passion" (Stone, 1980: 35). His criminal heroes carry the characteristics of romantic heroes. Likewise, Emily Brontë's *Wuthering Heights* carries the same romantic characters of hero, for example Heathcliff. For many critics, Heathcliff is a total outcast, rejecting "the ordinary forms of morality" (Stone, 1980: 41); he is the representation of many romantic identities, not a single character but multi-dimensional: "an anarchic force of nature, a mystic figure thrust into the real world, a Byronic-derived Satanic outcast, a Marxist proletarian-rebel, a representative of the Freudian id, and a reflection of the heroine's adolescent narcissism" (Stone, 1980: 42).

Emily Brontë, like Lytton, exploited many romantic characteristic in her totally romantic novel *Wuthering Heights*, such as "self-willed characters, supernatural occurrences, charged romantic landscapes, a love that transcends death" (Stone, 1980: 43), all emerging from romantic themes. The Romantic fiction of Emily Brontë, unlike

realistic fictions, suggests that "the external world is knowable by insight and intuitive perception, requiring a subjective language and a subjective point of view" (Golban, 1998: 72). *Wuthering Heights* is completely a product of Emily Brontë's imagination even though she never had a love relationship, thus her novel can be seen as the triumph of her imagination.

Romantic fiction together with realistic novel have common in praising individual and valuing the characterization as the centre of novel: The Brontë sisters in their novels especially stressed "the inner existence of the protagonists and their spiritual universe, often concerning themselves with psychological issues and expressing special insights into human consciousness" (Golban, 1998: 72). *Jane Eyre* is an example of this type of novel, telling a story of love between a governess and a master. Charlotte regarded herself as a realist, a follower of Thackeray, but also she was also nurtured by romantic themes and values such as the Romantic theme of individualism in a hostile world. What she did in *Jane Eyre* is indeed a trial "to bring her romantic dreams and ideals within true compass of reality" (Stone, 1980: 100). Charlotte Brontë combines thus two literary attitudes: first "the Victorian assertion of an individual's self-discipline and his integration into a domestic and social sphere of ethical action" and second "the romantic cry of imagination, emotion, passion, and individual integrity" (Golban, 2003: 199).

It is also a female novel of development a Bildungsroman where Jane in the course of the novel searches for a position in a social order. On this way to her final identity she faces dilemmas, or the conflicts between individuality and the demands of society, such as between aspiration and possibility, happiness and duty, natural rights of man and the restrictions of morality, religion and conventions. *Jane Eyre* also displays the great achievement of Victorian fiction, it is a creation of "a form large enough to include Romantic values within a realistic context" (Stone, 1980: 95) by means of which fiction accommodates "the competing claims of society and the individual, authority and the imagination, urban and rural ways of life" (Stone, 1980: 45). Jane in Charlotte's novel seeks a place appropriate to herself in the Victorian society, and was directed by "Romantic notions of self-formation" to form her own "true self" and "true

place" (Brown-Wheeler, 2004: 50) among the people. In this sense, Charlotte Brontë, like other Victorian Romantics, aims in her novel to find out the relation between Romanticism and the self's struggle not through Romantic child but Victorian orphan. *Jane Eyre* finally demonstrates that "Romantic conceptions of identity were not tenable in Victorian economy and society" (Brown-Wheeler, 2004: 50), especially for women. This conclusion of Charlotte is an indication of the transition from the Shelleyean concept of "unchangeable forms of human nature" to "the very changeable and particular forms of human nature" (Brown-Wheeler, 2004: 3), a result of the "heightened economic individualism" and ""Darwinian" theories of Evolution" (Brown-Wheeler, 2004: 3).

Byron had a great influence on the Victorian women novel writers; they more intimately responded to his Romantic poetry, his personality, his life style, and his Byronic hero. As Andrew Elfenebin says, Byron is for the Victorian woman writers "a multifaceted cultural phenomenon" (Elfenbein, 1995: 47). It is perhaps because of his attack to the strong beliefs of the society. Byron, through his Byronic hero, revealed his own thoughts and feelings on man, and the subjects of "murder, sadomasochism, incest, vampires, Orientalism, and liberal politics. (Millstein, 2007: 5). Brontë sisters also talk about their heroes, each of them turns a different face of the same Byronic hero and judges and consequently exposes her thoughts of what is acceptable or not in Byronic deeds and feelings. Emily Brontë's *Wuthering Heights* is the representation of Romanticism and "a full adoption of the Byronic hero" (Millstein, 2007: 6); Charlotte Brontë's *Jane Eyre* is "a revision of the Byronic hero, proving that he can be acceptable if he seeks redemption" (Millstein, 2007: 6). Both sisters, following Byron's Romantic attitude, reveal a painful consciousness of living in a world of constraints and universal suffering. Hence Heathcliff and Jane are the characters able to sense "the dialectics of love and revenge" (Golban, 2003: 121) under the pressure of life.

The main purpose of our thesis is to study, by applying adequate comparative investigation methodologies and a pre-established work program, of the two novels, *Wuthering Heights* and *Jane Eyre,* written by Emily Brontë and Charlotte Brontë respectively in order to develop an original and innovative modality of approach

to the novels of the Brontë sisters through one unifying principle of literary criticism that is the continuation of some Romantic literary devices and thematic concerns in Victorian fiction.

The confirmation of this major aim in the context of a scientific research regards the following **concrete objectives** of our thesis, which also justify the scientific innovating character of the study:

- To reveal the characteristics of Romantic literature and its main thematic concerns,
- To present the characteristics of Victorian novel,
- To determine the Romantic influence in the Victorian Literature in general,
- To reveal the Romantic elements in *Jane Eyre,*
- To reveal the Romantic elements in *Wuthering Heights*.

The theoretical and methodological foundation of our study focuses on those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the Romantic influence in the novels of *Wuthering Heights* and *Jane Eyre*, each having its own specific thematic elements.

The theoretical and methodological basis of our research is connected to the most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of our study constitute the theoretical and critical contributions of, among others, Homans, Moglen, Eagleton, Stone, Gilbert, Gubar, and Bloom.

The principles and methods of research applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, comparative, typological, biographical, as well as a number of methods and principles related to text analysis, intertextualism, thematology.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by three chapters, each chapter comprising a number of subchapters, which are followed by a section of conclusions, representing our final reflections, and by the bibliography of literary texts and critical studies.

CHAPTER ONE

THE LITERATURE OF THE ROMANTIC PERIOD AND VICTORIAN AGE

1.1 General Characteristics of the Romantic Literature in Britain

The publication of the *Lyrical Ballads*, the joint work of Wordsworth and Coleridge, in 1798, is the signal of the Romantic Movement partly based on the foundations of Preromantic philosophy of literature. Both advocated the necessity to "return to nature" (Symons, 1969: 19) which is "the natural part of man" (Symons, 1969: 19). Wordsworth and Coleridge also laid the base of principles of poetry of the Romantic Movement. Both revolted against the poetic diction, aimed at rescuing poetry from the Augustan limitations and bands of tradition. They declared the result of poetry is just poetry and rejected story telling or virtue or learning or any fine purpose (Symons, 1969: 20). They used a simple language, the language of the common people, and imagination is viewed as a being and thus uplifted.

They paid great importance on nature and natural objects. They viewed them as not only a background in the scene anymore but instead as "symbols possessing a natural correspondence to the spiritual world, or carried a hidden, deep meaning behind itself" (Gültekin, 2000: 146). Nature, with its beauties such as rose, clouds, lake, wind, birds and her any other beauties, were the symbols to be connected the spiritual world with the sublime, with the divinity, by the help of imagination as the painter of the awakened picture in the mind. It was also the revival of imagination which had been kept in the jails of poetry for a long time during the neoclassic era. Thus the new movement beginning with the publication of *0* was considered as "the reawakening of the imagination, a reawakening to a sense of beauty and strangeness in natural things, and in all impulses of the mind and the senses" (Symons, 1969: 17). Now, imagination was in play, nature as the source of inspiration, a feeling of strange beauty resulted from nature-imagination play, and also a free play of the emotions and feelings in the romantic poetry, not imitation, no obsession with the clearance, and the reason and law in poetry anymore.

Romanticism also emphasized on the self, individualism, subjectivity in its literature since the world of this era was under great pressure of industrialization and political system, very hard times indeed. Man losing his identity, his soul, in dirty cities

and factories were the focus of the Romantic poetry. Its main aim was to exalt the soul of man, to give a new life to man almost dying, to refresh the individual soul. Thus Romanticism can be considered as the "great movement of the soul of man" (Symons, 1969: 17). It disclosed the ugliness, the corruption of the outer world and criticized the life outside, in the city full of factories and the poor men and children starving, so it was also a contemplation of life carried on in England during 1800s. They favoured primitivism instead of urbanism since the latter destroys the soul of individual and his heart in its wild environment. It was a way of escapism, "a turning away from the problems of real and social life" (Gültekin, 2000: 146) and the primitive natural state was for them a place where the human potential was viewed as a great source able to do anything and to create. They respected the human potential and wanted to preserve the human instincts and intuition which had been killed by the urban life and by its corrupt world.

Romantic Movement, under the leadership of Wordsworth and Coleridge, gave poetry a new perspective, full of beauty and strangeness, as well as an atmosphere of melancholy. They mostly dealt with life, its "ethical, aesthetical and spiritual qualities" (Clubbe, Lovell, 1983: x), which will help raise the individual and thus the society. It also talked about "the nature of perception" (Clubbe, Lovell, 1983: 2) because the romantics, especially Blake, Wordsworth and Coleridge, believed that "man was capable of seeing more than the bodily eye permitted him to see" (Clubbe, Lovell, 1983: 2)

Wordsworth and Coleridge like Preromantics refused the neoclassical doctrines of poetry. For Wordsworth, as the leader of the Romantic Movement, poetry emphasizing the need for expressing the emotions should be in a free way. So, poetry, for him, is "the spontaneous overflow of powerful feelings" (Symons, 1969: 84) since poetry comes from the human emotions. Wordsworth says that the origin of poetry is "from emotions recollected in tranquillity" (Symons, 1969: 84). Even his poetry, exposes an atmosphere of melancholy, going to past and seeing the past deeds in memory and thus having its pleasure in a silent environment. Wordsworth gives his theory of poetry as in the following, poetry is:

> An artful weaving together of contrarie, which unites in a single sentence such opposite or discordant elements as 'spontaneous overflow' and 'tranquil recollection', 'powerful feelings' and contemplation, 'emotion' and 'tranquillity', memory of past emotion and creation in the poet's mind of present emotion 'kindred' to it (Clubbe, Lovell, 1983: 45).

The prior language used in poetry was nothing but a poetic diction, "insincere" (Symons, 1969: 84) and, for them, it was "not the real language of man in *any situation*" (Symons, 1969: 84). Wordsworth declared the new Romantic trend in language, as a protest against the anti-poetical principles of Pope, emphasizing the simple rustic life. The language of poetry must be like "the language of conversation in the middle and lower classes of society" (Symons, 1969: 84) and also like "the actual language of children" (Symons, 1969:87). Moreover, poetry also must include the imaginative qualities of man, and its language must help the man "in a state of vivid sensation" (Symons, 1969: 84).

Among the major thematic concerns of the Romantic literature is nature and country side. Nature firstly became a place to escape then to be elegized and last to be idealized for the romantics (Golban, 1998: 13). The earlier Romantics did accept and enjoy it because they viewed it as an ideal world with beauteous forms. The contemporary developments in science and technology were the reason for the refuge of the romantics whose life, especially whose souls were under pressure in the industrialized and ugly cities. They preferred primitive life to urban life and favoured living in wilderness far from the European corrupt society. The escape, the refuge of the romantics, was nothing but "a turning away from the problems of real and social life to a concentration on the self which placed importance on the individual" (Gültekin, 2000: 146). Its main aim was to preserve the men's instincts and intuition, and only way was, simply, as a first reaction, to run away from the ugly civilization.

Later, nature became an object for the Romantics to be elegized. Industrialization, in 18th century, broke the balance between man and nature, now it is in bad hands, the balance changed to the side of man and human being became the exploiter of nature and eventually its destroyer. Romantics, then, elegized it, described it through emotions with melancholy, regret, nostalgia. Coleridge, in his poem *The Ancient Mariner*, symbolizes this destruction of nature by the act of killing of the

Albatross, the holy bird. Its destruction leads a curse upon seamen, the punishment is 'life in death', which exposes the importance of nature for life, and otherwise, it is a kind of suicide.

Wordsworth, as the most admirer of nature, saw a living in nature. He believed that it had a personality, a language of its own, and also saw a divine resident in nature, "an actual divine inhabitant of woods and rocks" (Symons, 1969: 94). This was against the contemporary most-accepted belief of world, mechanistic view of world, which sees the world like a clock. It points to science and reason as the only way to understand God, since the creator not in nature but has withdrawn after his work finishes (Clubbe, Lovell, 1983: 14), which simply rejects any supernatural and mystic thought to discover him. Contrary to this, Romantics rejected this doctrine and declared that god cannot be understood and worshipped not in man-made churches and by their clergy and not in laws of science and reason, but in nature (Clubbe, Lovell, 1983: 13). Wordsworth believed that nature is "the great book of the world" (Symons, 1969: 93) and looked for the universal things within nature "the bond of union between life and joy" (Symons, 1969: 94); because he sensed and believed the existence of "the joy embodied in natural things" (Symons, 1969: 94).

Wordsworth also believed the nature has its own language. This is the same in Coleridge, he believed nature is "the language of god" (Hamilton, 1994: 198). Wordsworth viewed nature as "the means of communication between god and man" (Golban, 1998: 34) through its beauteous forms, its spirit, its 'presence', which uses her natural forms as symbols to speak. Byron, in his poem of Childe Harolds Pilgrimage, gives the descriptions of beautiful nature to the spirit alone in the landscape, and only Harold understands it and finds it to be much more meaningful.

Wordsworth accepted nature as something eternal and holy and believed in the divinity existed in the holy body of nature. To reach the divinity, god, Romantics viewed that "the unity of man's mind and nature" (Golban, 1998: 38). The main aim here is to create a new paradise by using the light of nature and of man, two contraries in universe, one divine and another earthly, which is only possible by "the marriage between the 'discerning or perceiving intellect of man' and this goodly universe"

(Clubbe, Lovell, 1983: 40) of nature, the creation of a soul, "the soul carried by nature through nature" (Symons, 1969: 97). Coleridge assumes for the human perfectivity the necessity of this marriage in a form of dissolution: "sublime self-knowledge comes from a conscious participation in nature which dissolves nature's otherness in order to constitute it on a higher level instantiating 'one mind'" (Hamilton, 1994: 191-2). Thus nature was idealized as a uplifter of soul and as having the moral god inside, a kind of spiritual healer.

Romantic doctrine that feelings are the supplement to the reason, gave rise to importance of feelings in formation of human mind. Nature in this process plays a great role in shaping the human mind in the early phase of life. Wordsworth and Keats theorized this effect of nature in their studies which is the most effective in childhood since a child is more active in perceiving the language of nature, believing in the statement that "the source of knowledge is experience" (Golban, 1998: 33) which implies the childhood experience. Wordsworth viewed the phase of infancy as a time of absolute sensation which shapes the human mind. For Keats, the phase of infancy is a time at which child uses his senses and feelings and rejects the reason.

Apart from nature, a major Romantic emphasis was on imagination as the most important human faculties. In literary history, imagination was always given some respect, for example in Chaucer and Milton and more or less was available in poetry. But, during the 17^{th} century, the neoclassical era did not let it to come into the poetry and literature at all. Instead, reason was exalted and poetry was prisoned by tact and formality and laws (Symons, 1969: 18). But, for the Romantics, it was now exalted and respected as the highest faculty of mind and reason was associated with Satan, the enemy of man, and the cause of "bad art, bad religion, and bad ethics or morality" (Clubbe, Lovell, 1983: 31). For Blake, reason was a "great binding or limiting power of man's mind and personality" (Clubbe, Lovell, 1983:15).

Romantics, especially Blake, Wordsworth and Coleridge, viewed imagination as the human faculty which 'shapes and creates' by the divine powers the human soul (Clubbe, Lovell, 1983: 34), thus human power was associated with the power of nature and god in creative act. This was an idea or a belief emerging against

the Passive Theory of mind, which belongs to Newton, hypothesizing the mind "as a passive machine" (Clubbe, Lovell, 1983: 2), but his philosophy claimed that it could not explain the creation and existence of poems. Romantics instead developed an active theory which accepts perception as the source of creative act. Blake, Coleridge and Wordsworth believed that "man was capable of seeing more than the bodily eye permitted him to see" (Clubbe, Lovell, 1983: 2), Shelley and Keats asserted that "a redeemed nature would result from improved perception" (Clubbe, Lovell, 1983: 2), and romantics agreed with the idea that "man perceiving creates the world in which he lives" (Clubbe, Lovell, 1983: 2).

In romantic poetry, imagination activated by nature and its natural objects, transforms the natural images into something spiritual through the spiritual sensation. Romantic poetry here thus does not describe the nature as it exists or appears in the landscape but as appears to the senses. Wordsworth reveals this kind of function of poetry as that "it is the function of poetry not to describe the sun as it exists, in itself but as it appears, as it seems to exist to the senses" (Clubbe, Lovell, 1983: 38). Blake uses this imaginative power to produce pictures and poems "fantastic or effectively grotesque" (Clubbe, Lovell, 1983: 42) and Coleridge uses it to produce metaphysical poems the supernatural, and Wordsworth transforms nature in his mind to create a visionary beauty (Clubbe, Lovell, 1983: 42). Romantics also viewed imagination as an instrument for ethic, for Shelley it is "the great instrument of moral good" (Clubbe, Lovell, 1983: 44). They, as the "poets of democracy" (Clubbe, Lovell, 1983: 118) had a great impulse, a "passion for reforming the world" (Clubbe, Lovell, 1983: 118) especially in Shelley. He concerned with some earthly problems of society in social, political and religious arena and also in economics. For Shelley, imagination became the instrument of sympathy to understand the others, requiring imaginative perception of "the similitude of all the infinite varieties of men" (Clubbe, Lovell, 1983: 45). The man exalted spiritually by imagination and gaining the ability of putting himself in place of other people, feeling their pains and joys is believed to improve society and create the virtue among the society, and also emphasized the ethical side of imagination which will create "sameness and kinship in all men" (Clubbe, Lovell, 1983: 2)

reconciliting the opposites in the world, in the society, among the people, which is a central romantic idea.

Another central Romantic idea is the focus on the individual experience; his emotional and psychological experience, which led to the rise of Individualism in literature and to the creation of a particular type of Romantic character. Industrialization and social order became very oppressive for the poor and middle class in the 18th century. Because individual was about to be "regimented and losing individuality" (Golban, 1998: 14), poets sought a way to elevate man in a higher position and Romantics solved it by praising individual feelings and imagination by supporting the self emotionally and intellectually. The growing mass-society applied a great pressure on the self, both spiritual and intellectual pressure which leads them toward the control, but Romantics placed an emphasis on individual and on thepersonal values such as human instincts, human intuition and human feelings, developed an interest on human psychology.

This emphasis upon on the self emerges as the lyrical "I", the artist-hero, and also the creation of Romantic hero. Lyrical "I" contemplates on the human condition and exposures his feelings through nature in a landscape. His cry, full of imaginative symbolism of nature, desires to create his own paradise, as the cry of a broken heart. Romantic hero, a hypothesis of the Romantic solitary poet, emerges in the poems, sometimes as a wanderer in Wordsworth and an outcast or a misfit in Alastor, Manfred or Cain. Both of them, the lyrical "I" and other solitary figures in the romantic poems are the multiple hypothesis of the same Romantic hero (Golban, 1998: 14).

Lyrical "I" spoke of his own feelings and thoughts in the Romantic poets, and the Romantic hero talks about his experiences and "intimate feelings" (Gültekin, 2000: 147) in his wanderings. This is because of the great Romantic interest in the human psychology, the interest in the human unconscious. Thus, the unconsciousness and human feelings, and its source became the focus investigation of Romantics. They looked for the growth of mind, and the growth of self. Wordsworth and Keats, supported by the other poets, gave a high importance on the phase of childhood, the infancy, the first phase of the growth which later is followed by youth and maturity.

Because they believed that the infantile experience and the impressions of childhood have a great importance for the development of human mind and for the formation of mature individual.

1.2 Major English Romantic Writers

The major representatives of Romanticism in English literature are the "big six", namely; William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, George Gordon Lord Byron and John Keats.

William Blake, one of the most prominent Romantic poet, wrote his striking poems of innocence and experience just before Wordsworth and Coleridge, thus he belonged to an era before Romanticism but much later than Neoclassicism. His poems were the examples of abstract poetry in lyric and ballad form full of symbolism and imagery, but written in a single language, thus he became the first man, the initiator of the trend of writing in simple language in upcoming Romanticism (Crahen, 1994: 120). His poems do not include any human being, no men, no women, just natural objects "the simplest flowers or weeds, and the most innocent or most destroying of animals" (Symons, 1969: 44) and Blake uses them symbolically as "the illustrations of the divine attributes" (Symons,1969: 44) and also as a means to present "the rich patterns of meaning" (Crehan, 1994: 129) and for the free play of natural symbols in "an autonomous world of the imagination (Crehan, 1994: 123), all symbols are connected to each other meaningfully in "the world of eternity" (Cranston, 1994: 53). However they are the examples of Blake's imagination, examples of Ossian poetry of Highlanders (Symons, 1969: 39). Blake rejected the doctrine of empiricism which asserts that "all knowledge reaches the mind through the senses" (Cranston, 1994: 53) and in place of empiric doctrine, he put emphasize on imagination which was for him "the faculty which gave access to truth" (Cranston, 1994: 53).

For him, the energy, contrary to reason, for creating and acting is the most prominent virtue, if it is to be thought, and what is about in the world now is just "a

weakness, a negation of energy" (Symons, 1969: 45). His poems did not talk about any moral lesson, instead he asserted his poetry, and poetry in general just "the absolute affirmation of that energy which is eternal delight" (Symons, 1969: 45), the energy is the "parent five of life" (Symons, 1969: 45).

Blake in his philosophy of man and world used the doctrines of a new religious movement, Antinomianism, of a mystic group in action during the period 1788-95, which represented a "new mood of religious enthusiasm" (Crehan, 1994: 120). This group of mystics rejected "the notions of original sin, moral law and eternal damnation, regarding hell as a mental state or as a purely figurative entity" (Crehan, 1994: 121). In parallel with the Antinomianistic doctrine, that "Active Evil is better than Passive Good" and "All Act is Virtue" (Crehan, 1994: 121), implying the necessity of action in place of law or the discourage of morality. He also declined there is no evil indeed, all is features of the divinity, the divine attributes of God, the good and evil, whose combination leads to a new world of progression, as experienced in *The Marriage of Hell and Heaven*, the combination or the control of the contraries such as "Attraction and Regulation, Reason and Energy, Love and Hate" (Crehan, 1994: 121) is very necessary for the human existence to act, and consequently to progress.

Following the Antinomianistic philosophy of religion, he talked about mostly divine image, redemption of the fallen man, the worlds of childhood and adulthood, innocence and experience, Blake accepted man as the fallen, and he was hopeless in goodness of human being. However, he believed in Christ strongly as the saviour of all men, all the human being, and also the potential in the human being to create a new and better world. He envisaged the creation of that kind of world, "'Jerusalem' in England" (Cranston, 1994: 55). This is his philosophy of politics, society and man just before French Revolution. He was against the religious institutions, the convention of religion, and the contemporary order, which is apparent in his study, *The Marriage of Hell and Heaven.* He advocated the necessity of "changes the inner being of individuals" (Cranston, 1994: 55) and of reforms in some fields of life such as: The casting off conventional ideas, not only in politics but in society and the family as well, the abolition of hierarchies in church and state, the liberation of

women no less than of men and the inauguration of the rule of love (Cranston, 1994: 55).

His most famous poems, *Songs of Innocence and Experience*, exemplify his view of society and man of that era. He compared the innocence in the world of a child and the corruption and the repression in the adult world, the former represented by a lamb and the latter by a tiger, the strong and destroying force, which are sometimes voiced by a narrator child. In this sense, it can be considered as "the 'lyrical cry'" (Symons, 1969: 41), like "the voice of wisdom in a child, who has not yet forgotten the world out of which the soul came" (Symons, 1969: 41). These poems are the examples of oppression, tyranny, sexual oppression and the conventional religious thought at those times.

Songs of Innocence, coming from the Biblical sources, nursery rhymes and the moral hymns for children (Crehan, 1994), celebrated "instinctive behaviour" (Crehan, 1994: 128) and rejected "the way act of teaching" (Crehan, 1994: 128). These songs include voice of childhood and the memories full of "pleasures of the life of nature" (Cranston, 1994: 54). Blake celebrated the spontaneity and rendered it as true in the childhood, but maturity is a world of corruption, full of "hypocrisy, jealousy, vanity, cruelty and envy" (Cranston, 1994: 54) where affection is poisoned. In this world of experience, it is heard the voice of a grown man and of a socialized man "trapped in the prisons of state and church" (Cranston, 1994: 54). In the world of man of grown, everything oppressive, under the pressure of the political system, its tyranny, despotism and the pressure of religious institutions, the pressure of deviant thoughts of Christianity and the hands of man of grown. And thus, Blake gives two different faces of life and the world, the beauty in the edenic world of childhood, immature, and the jail-like world of grown man in the civilized world.

Blake also advocated to free female sexuality and the devils of industrialization. He viewed all the machines, factories and technologies as the "dark Satanic Mills" (Cranston, 1994: 55) since industry broke man from nature and land, and made the man "the slaves of machines" (Cranston, 1994: 55) in industrialized cities, one of the Romantic themes, "a reaction against industrialization" (Cranston, 1994: 55) as

the Marxist historians called. Furthermore, he advocated the liberation of woman, and also the opportunity for women to have free love; the result of the thought desiring a full blow of freedom for all humankind.

Wordsworth's poetry lays its emphasis on some concepts such as content and language. He advocated the language of poetry must be simple and direct utterance. Secondly, he asserted that its main focus must be on the basic human emotions, a kind of sensitiveness, on the suffering of human being in this era. Wordsworth mostly wrote poems of landscape, nature-inspired, likewise, he perceived nature as a place to escape and also as a tool to repair the soul, and used it for creating imagery worlds. He also emphasized on man, and on his imagination, on his native power for creating a dream world of future. And a poet, in Wordsworth's theory of poetry, plays an important role in that he or she reveals the truth "carrie[s] a life into the heart by passion" (Symons, 1969: 84). A poet is the one who senses truth, or finds the truth by his heart and his only motivating power is his great passion in his search of the sublime truth.

Wordsworth, growing in a rustic society, and also his experience of French Revolution in his youth, gave way to his philosophy of world and man. It is the Anglican root of religion, his Anglican faith coming from his family of Anglican clergy and of his Anglican friends affected his world view. He didn't believe in "innate goodness of man" (Clubbe, Lovell, 1983: 33) and was influenced emotionally by the "flawed human nature" (Clubbe, Lovell, 1983: 33), obviously seen all around England and Europe. What he saw in the English society was nothing but the opposites such as poverty and luxury, tyranny and the oppressed human being. As a republicanist, he advocated for the liberty of human being and of his soul, became against the monarchy since it broke the bind with "the knowledge of common life and the interest of mankind" (Alexander, 1994: 163). The reason was the fact that he believed that the conflict and the marginal opposites like the conflict between poor life and lavish life have "a necessary tendency to corrupt the human heart" (Alexander, 1994: 162-3). He, under the influence of his Egalitarianism, supported the belief that everyone should have the same freedom and opportunity (Alexander, 1994: 159).

Wordsworth, being influenced by William Godwin, by his sensitivity, his emotional understanding of society, man and world, decided to establish his own philosophy. Then, he theorized his own philosophy of world and chose poetry as a means to embody his thoughts which will give rise to Romanticism. He mostly talked about the steps of life, the development of human mind, its progress from childhood to maturity, and the marriage of mind and nature, reconciliation of opposites, memory and inspiration, domestic humbleness and finally his introduction of love as a model for an ideal society (Clubbe, Lovell, 1983: 34; Golban, 1998: 32; Alexander, 1994: 162-175). He theorized the growth of mind and its relation to memory and nature, its resultant feelings and emotions. He set the doctrine of love as the fundamental principle of morality, he gave high value to "the domestic and local affections" (Alexander, 1994: 1679). He believed that, inserting the important role of nature in the concept of love, "vital, loving relationships among humankind (living and dead) and between humanity and the natural world are at the heart of the moral" (Alexander, 1994: 167) as the most important necessity of this kind of relationship since it is like cement. He also asserted that the domestic virtues "as the backbone of the nation's liberty" (Alexander, 1994: 174) against the tyranny and the aristocratic arrogance and aggression abundant on the social structure of all the European countries. He criticized "the virulent form of greediness" (Alexander, 1994: 174) arising after French war and during his time. He viewed as the cause of such a corruption in the society, the selfishness wide-spread among the society and declared the necessity of education of individual.

Wordsworth, as "a solitary man (...) with the pleasures afforded by the contemplation of nature" (Alexander, 1994: 151) in *Tintern Abbey*, an observer of natural world, an investigator "of his own mind past and present" (Alexander, 1994: 154), a wanderer in his memory, and also as "the poet of humanity" (Alexander, 1994: 154), talked in his poems mostly about human instincts, feelings, emotions, beauty, and the condition of man in his time. His poem *The Leech Gatherer* is an example of "dignity, homeliness, meditations over man and nature, respectful pity for old age and poverty, detailed observation of natural things, together with an imaginative atmosphere" (Symons, 1969: 88). This poem also gives very striking pictures of Wordsworthian philosophy which includes the interrelationship between nature,

memory and imagination as well as his thought about the development of human mind, mostly emphasizing the pleasures and beauties perceived in childhood experience, as also given in his study, *Prelude.* Another poem *The Old Chamberland Beggar* shows the pitiful emotions about the individual and reveals the sympathy for man suffering under the awful powers and forms. His poems in the form of ballads, lyrics and odes, aim at giving pleasure. The fundamental principle of poetry claimed in his study *The Prelude*, by means of the poems' rhyme and the style of expression of emotions, which includes symbols accompanied by the natural scenes.

Coleridge, having similar ideas on the philosophy of poetry, in parallel with Wordsworth's search of truth, saw poetry as a source of all the human knowledge such as "human thoughts, human passions, emotions, language" (Symons, 1969: 136). True poetry for him should focus on the man and his heart. His emotions and sensations are the only truth of human being. So, Coleridge, worshipping the power of imagination, created an imagery world of truth full of human heart. He also brought forth the idea of "Organic Theory" in poetry, which means the "harmony of parts with the whole" (Clubbe, Lovell, 1983: 54). In creation of such a beautiful and pleasing poetry, Coleridge advocates the harmony of beauty and pleasure within the parts and also with the whole.

While Wordsworth is a poet of nature, and of memory, Coleridge becomes the poet of a high imagination. While Wordsworth is mostly inspired by nature, and its awakened memory, he deals with the supernatural in his poems such as *The Rime of Ancient Mariner* and *Kubla Khan*. He tried to connect the concepts of nature and the process of mind in his imagination and with symbolic nature.

Coleridge like Wordsworth, also advocated the interrelationship between the pure nature and the pure, innocent childhood. To return to innocence is necessary for Coleridge, like for Wordsworth, to be connected to nature. To make this effort successful, the same as Wordsworth's recollection, he uses the memory of childhood as a bridge from maturity to the purity of childhood.

His poetry can be divided into two types: conservative poems, and demonic and visionary poems. *The Rime of the Ancient Mariner* is one of his visionary poems, an epic poem of a symbolic adventure. He made use of the spirits entering the bodies of men, flowing of spirits all around the ship of sailors, and spirits singing a song. More interestingly, on the course of the voyage, the ship suddenly moves forth and back by the mystical unseen power, and a voice of unknown source in the sky are among the examples of the supernatural. His poems reveal the influence of gothic literature of previous years, "the outmost physical and spiritual horror" (Symons, 1969:142). His frequent use of the supernatural is based on cooperative work of mind and imagination and metaphysics and also magic (Symons, 1969: 130) since mind, for Coleridge, is "an eternal and eternally active thought" (Symons, 1969: 130) and magic, the product of mind, "the final release ... of a winged thought" (Symons, 1969: 130). He obviously made use of these concepts in his supernatural poetry as a means of going beyond the reality, flying up to the sky, leaving the world, leaving the real world behind, forgetting the earth. Coleridge in his poem advocated the interdependency of the elements, which are divinity, hero and citadel (Golban, 1998: 43). Likewise, his poem *Cristabel,* in the same mood creates a "witchery by daylight" (Golban, 1998:45) which allows all the gothic elements of vampires, monsters.

He also transcendentally looks for a general but whole "a universal human character lying behind all particular silences and discourses" (Hamilton, 1994: 185) which uses of his thought of Unitarianism and Pantisocracy. He aimed by his transcendental philosophy to explore "the whole soul of man" (Hamilton, 1994: 185) and consequently to educate the human being, aiming "the cultivation of our humanity" (Hamilton, 1994: 185). He always looked for the one, which is all above the others, the single and absolute truth, "not in thought, but in all human relations, in love, friendship, faith in man, faith in God, faith in beauty" (Symons, 1969: 129). All he looked for and thus created in his poetry is nothing but this the ultimate, absolute truth of life, the knowledge of life. His Unitarianism, as one of his fundamental thoughts, comes from the idea of the "concensus of the theological opinion" (Hamilton, 1994: 187), not spread out but tidy in harmony of thoughts on every field of life and human soul. He wanted to get rid of the oppositions in the history of Christianity and without them; instead, he

wants to create an atmosphere full of “a spirit of toleration and love” (Hamilton, 1994: 187).

His thoughts in the hope for the absolute truth led him to the final station where he endeavoured to create a utopian world, to establish “a small- scale harmonious community which could serve as a model for a widespread social regeneration” (Cranston, 1994: 56), the basic aim of his pantisocracy, criticizing the corrupt world of his era, he concluded that the new order was nothing but an evil, and so emphasized on the need of “sharing of the property, working the land, and ruling themselves in egalitarian freedom” (Cranston,1984: 56). He envisaged creating such a domestic world on earth, the need of the elimination of *The Selfish Principle* (Hamilton, 1994: 191). Selfishness is the only problem which alienates man from man and also is the source of all kind of evil on earth. Influenced by the philosophy of William Godwin on “human perfectibility” (Hamilton, 1994: 192), he hypothesized the “loss of self-consciousness in a sublime awareness of God” (Hamilton, 1994: 192). He wants to create a new human soul as a result of the combination between man’s soul and divine soul, the God. The resultant semi-divine soul, carrying the divine within is only the source to create a new individual and thus a new and virtuous society, which will own “human will with reason and religion” (Hamilton, 1994: 201), the Coleridgian *conscience*.

Percy Byshe Shelley was seen by his contemporaries a poet “almost in the envy highest sense of that mysterious world” (Symons, 1969: 268). He was admired by Victorians as the poet of lyrical poems talking about “the emotional complexity of private relationships and situations” (Everest, 1994: 312), but his later poems, discloses his radicality in every field of life since they represent “the limitations and self-imposed evils of human history” and “the possibility of a revolutionary transformation in human history” (Everest, 1994: 314-15). For Shelley, in addition to Coleridge and Wordsworth, the primary result of poetry is pleasure, by means of which the reader receives the wisdom carried within it (Clubbe, Lovell, 1994: 127); which is the same case in Coleridgean Union, which consists of “wisdom and delight” (Clubbe, Lovell, 1994:127), and in which consequently wisdom mingled with pleasure revealed by poetry opens the way going to the beauty and truth.

Shelley thought himself as a prophet rather than a poet, and his poetry became an environment which reveals his intentions, “to communicate to others the pleasure and the enthusiasm” (Symons, 1969: 269) hidden in the imaginary of his poetry, and wanted the reader to see “the beauty of true virtue” and to reach his “moral and political creed” (Symons, 1969: 269). Shelley in his poems and his prose studies mostly talked about aesthetics and ethic, in particular the interrelationship between poetry, imagination, nature, beauty, wisdom and delight and the moral good. He also talked about liberty by the influence of William Godwin. He hoped to create a new intellectual world through the wisdom coming from the beauty of poetry and nature. In this sense his poetry is indeed a didactic poetry which gives the picture of the beauty which leads to the natural good. His poetry reveals a power composed of his doctrine of sympathy and his imagination related with feelings and contemplation, through the external world to reach the moral goodness.

Shelley was a reality and “a dream” poet (Symons, 1969: 270), constantly in a continual state of hallucination. He was very open to every kind of influence to help rise the “moral perfection” (Symons, 1969:271) in desire of “the liberation and uplifting of humanity” (Symons, 1969: 271). He was a dreamer and dreamt of a world poetically in which “innocence was lawless, and liberty selfless and love boundless” (Symons, 1969: 280) rather than the Christian heaven or any other dream of perfect world. Imagination is also a means to give an order to the human life in that it is seen as “real modifications of human practices and institutions” (Everest, 1994: 314-15), particularly the organized Christianity. Shelley in addition to thoughts of Blake on feminism was only the poet serious about the feminist politics. In his poem, *Laon and Cythna*, Shelley talks about the necessity of “sexual equality” in the continuation of “social revolution” (Everest, 1994: 322). He gives the way to “the oppression of women in history and in his own society” ornamenting of which includes any kind of problems of moral and political and the necessity of political action against the oppression (Everest, 1994: 322).

Shelley’s imagination, unlike in a sense Wordsworth’s imagination, Shelley views nature as the source of symbolism in his imaginative act. Nature for him was “a

vast wizard landscape" (Symons, 1969: 275), which would help the creative act of imagination. In his radicalism of a creating a better world, imagination plays a great role both spiritually and ethically. His poetry always includes a doctrine, an essential part of poetry for Shelley. He advocated not only love but also wisdom (Symons, 1969:279). He celebrated liberty, possible only by characters like Demogorgons or Godwins in his poem, *Prometheus Unbound,* for his redemption of this world. His idea of beauty includes spirituality and also morality, because aesthetics was a part of ethics. His main aim was to reveal the oppression and its nature and, particularly in *Prometheus Unbound*, which shows that "most social and political evils are generated by human intelligence, and are therefore subject to human control" (Everest, 1994: 336).

And nature, different from the use of it by Wordsworth and Coleridge whose nature is an environment helping to reach the truth and also a medium for real experience of child, for Shelley, becomes a source which helps to reveal the beauty and establish the experience aesthetically. Shelley uses landscape to establish the natural metaphors and symbols as an abstract source for the service of imagination. *Ode to the West Wind* and *To a Skylark* are examples revealing the interaction between nature and imagination. The natural phenomena, wind, is inspired as the source for destroying the old thoughts, as destroyer, and also as the preserver, for establishing or nurturing new thoughts, imagination and thus liberty. Likewise, *To A Skylark*, uses the bird skylark, as a part of nature, symbolically representing the poet himself, producing joy and wisdom by his poetry (Golban, 1998: 51).

Shelley was fascinated by every problem of evil, and he contemplated on those with a great passion of wonder. He gave the pictures of evil or blackness in his poems and novels full of tortures in early poems, hanged madwomen, blood and martyrdom in *Queen Mab*, and *Revolt of Islam*, death in *Alastor*, unearthly agony but his main aim was to "seek his beauty in such blackness" (Symons, 1969: 272).

He also dealt mostly with the passions, and tried to give pictures of them. For him love means sympathy, "a love which is almost sexless", and very "sisterly" (Symons, 1969: 271). His *Epipsychidion* celebrates "love with an icy ecstacy" (Symons, 1969: 273) talks about the "twy-fold soul" (Symons, 1969: 273). *Alastor* and *Queen*

Mab and also the love poem *Epipsychidion* are the literal examples of Shelley: famous theme, the doctrine of love. In Alastor, Shelley talks about the contemporary human condition. In *Queen Mab*, Mab is shown the condition of man in present, past throughout history and thus inserts his doctrine of love "the law of love" (Golban, 1998: 48) based on the concept of "sympathy with humanity" (Golban, 1998: 48) against cruelty of religion and corruption and misery of human being due to economy and war. Most obviously his doctrine of love takes a form in *Alastor* and *Epipsychidion* which is called as "phyche-epipsyche strategy" (Golban, 1998: 49), the former needs and quests after the latter to attain consequently "completeness, perfection and balance" (Golban, 1998: 49).

Shelley's another favourite theme is the "non-violent resistance to evil", especially in *Cenci* through the tragedy of Beatrice, as a result of her father's incestuous oppression for her, is the result of her failure in applying the law of non-violent resistance to her tyrannical, vengeful and jealous father (Golban, 1998: 49). Likewise, *Prometheus Unbound* supports this idea against tyranny, now applying and revealing the idea that "good will eventually overcome evil because of the radiant attractiveness of good and the self destructive nature of evil" (Golban, 1998: 50), the idea originating from the myth of Prometheus in which Prometheus, the good, non-violently resists against the tyrant, Jupiter.

Byron wrote his poems of life, and humanity, all is the product of his observations of the society. He was not a visionary poet, and not an intellectual (Clubbe, Lovell, 1983: 94) but mostly interested in the problem of existence and its accompanied sentiments, he wrote only because of "emptiness, a loneliness that was otherwise unbearable" (Clubbe, Lovell, 1983: 96) and wrote about himself to satisfy his ego. Most of Byron's characters and themes come from Biblical source such as fire of men from Eden, the creation of men and history of men in the world. One characteristic of Byron about his poetic creation is his ability to expand and to annihilate his sense of self, Byronic Mobilite, defined as "an excessive susceptibility of immediate impressions made upon the individual by other persons" (Clubbe, Lovell, 1983: 1089). So it is easy

to do “multiple role-playing” which requires “the power of imaginative identification” (Clubbe, Lovell, 1983: 108) in his creation of heroes.

Byron, following the story of fallen human nature created his heroes as “guilty creatures” (Clubbe, Lovell, 1983: 101). His Byronic heroes all are descended, very proud of himself, consequently fallen because “pride is the first of the seven sins” (Clubbe, Lovell, 1983: 101).Byronic hero, the same protagonist with the similar characteristics of romantic hero of Wordsworth, Coleridge and Shelley, is very like the poet himself, Byron. He is described as in the following:

> a handsome young person, he was born half-lame; of impressive aristocratic origin, he rejected and was rejected by his own class; a misfit and outcast in relation with any social environment, and a solitary concerned with separating from humanity and seeking solitude, knowledge and worlds of escapism created or re-created by his own imaginative resources (Golban, 1998: 53).

Byron was mostly influenced by sentimentalism and Ossian legend of Highlanders, and also by the preromantic schools, by Gothic tradition and ballads. He became a libertine against the tyranny of religion and monarchy. *Childe Harolds Pilgrimage* is the first literary study of Byron including the characteristics of Byronic hero. Child Harold sets on a travel and contemplates on human existence, history, the destiny and decay of the former great nations and gives plenty of natural descriptions and his personal feelings aroused by nature perceived along the journey. Here, Byronic hero, represented by Harold, is an example of “real outcast from his social class, proud but lovely, trying to assume the position of an observant, detached and keeping distance from other people” (Golban, 1998: 54). Unpleasant with his position among the society, he then begins to search for some possible worlds to escape, now by travelling. Next, his escape comes from his interaction with nature and his influenced imagination, which will help him rise above the human society, into the visionary world of his imagination. In his visionary world, he realizes the vanity of life, and the outer world does not fulfill his desire.

Manfred, represents the same Romantic hero, but this time its dimensions is enlarged by some characteristics of a superman, a halfway between gods and mortals, an outcast from society, a proud soul, sceptical, in adaptable, seeking solitude, and with

immence capacity for suffering" (Golban, 1998: 56). While other romantic heroes trying to reach the sublimity, he is caught between the world of spirits and the real world of man. Byron, later, gives another representation of the Byronic hero, as Cain, again expanded to a higher degree by adding "the titanic dimensions" in his hero, a creation of Romantic rebel (Golban, 1998:57). Byron here gives a striking emphasis on rebelliousness, like Shelley, similar to the idea of peaceful resistance, and he results that there is some "limits of rebellion", which is obvious in Cain's feelings of "remorse" after his murderous deed, because some feelings such as "excessive pride, ambition and arrogance" lead the rebel to destruction, and Byron gives the idea of love instead, as "the only sure basic human faculty in the world of irrational conflict and loss of equilibrium" (Golban, 1998: 57). He praises love, which means for Byron togetherness and the source of happiness, but knowledge itself without love is just death, as represented by Cain's choice of knowledge. Cain is happy because he is together with his wife and children, but Lucifer is unhappy since he is alone.

Although he lived a very short life, John Keats produced a lot of poems, the famous ones were written at the age of 23-24. He dealt, like other romantics, with the romance, the role of poet and poetry and the relation between art and life, love. His poetry includes a high degree of imagination, and it is for him as "an aspiration towards happiness, towards the deliciousness of life, towards the restfulness of beauty, towards the delightful sharpness of sensations not too sharp to be painful" (Symons, 1969: 303). He excluded metaphysical issues like soul and instead focused on joy "a quality coming to him straight from nature" (Symons, 1969: 305). He also talked about the nature of imagination, and also the nature of self and reason.

In his narrative poems, such as *Isabella*, *The Eve of St Agney*, Keats expresses thoughts about "love in reality and illusion", the "female beauty which has evil in itself" or "unsuccessful love" (Golban, 1998: 61), especially in *The Eve of St Agnes*, a medieval romance, gives the examples of successful and unsuccessful love.

Keats also asserted that the opposites and the relation between those are the essential parts of creative act. He emphasized on the world as full of despair, suffering and pain and consequently the need of contemplation of beauty to reach the "supreme

comfort" provided by "transitory beauty", but it is only possible through accepting both qualities of life, joy and pain, the main theme of his odes, in the imaginative power of the poet and he advocated that he would reach the truth when he finds the beauty in his imagination (Golban, 1998: 62).

For him, poetry is a means of escapism, "the escape from the inevitable death" (Golban, 1998: 62) by building a visionary paradise by the poet's working brain. Thus Keats is a Romantic poet realizing the negative feelings abundant on earth and prefers creating alternative worlds to escape. Keats creates the visionary world by his imaginative power in which all earthly feelings and their correspondent opposites, his sensual perception and his imagination celebrate "love and beauty in life" and console himself with art's, poetry's transitory beauty.

Keats, as a man of inquisitive mind, questioning all the time but hesitating reaching an end conclusion, avoiding ever a certain kind of knowledge, always keeps a distance to dogmatic utterances (Clubbe, Lovell, 1983: 131-3). He, like Blake, districts reason "as dogmatic and self assertive" (Clubbe, Lovell, 1983: 133) and searches for a different tool to discover reality. He is open to every kind of knowledge to make his personal identity. He was open-minded in every field of knowledge such as about "religion, imagination, self and reason" (Clubbe, Lovell, 1983: 133).

Keats viewed life as a great 'mansion' and self as the residents wandering in the 'apartments' of that mansion of life (Clubbe, Lovell, 1983: 135). Following the idea of human life by Wordsworth and Byron as "process or growth of mind", moving "from innocence to experience"(Clubbe, Lovell, 1983: 135), Keats divided life into chambers such as the infant chamber, chamber of maiden-thought, Chamber of Life (Clubbe, Lovell, 1983: 135), the last of whose aimed at the redemption of man by "the wine of love" and "the bread of friendship", Keats, like Byron, rejected the doctrine of Christ as redeemer, and instead set up his own 'system of salvation', which claims the creation of intelligences and souls which carries the sparks of divinity', the creation of separate individuality (Clubbe, Lovell, 1983: 136).

His open-mindedness also shows its influence in poetic arena on the concepts of poetry itself and poet, in which he combines the "aesthetic and ethical insights" (Clubbe, Lovell, 1983: 137). Firstly, he thought it was necessary to create a new poetical character different from Wordsworthian egotism, which is self-decisive, and instead, a Chameleon poet who has 'no identity' (Clubbe, Lovell, 1983: 137) which requires a "sympathetic identification with that or those outside the self" (Clubbe, Lovell, 1983: 137). For him, a poet should be free from all restraints and should cover all fields of life and existence without accepting a concept as truth, and also ignoring opinions coming out of his own nature. That means the elimination of selfhood, or the annihilation of self which is a Christian doctrine (Clubbe, Lovell, 1983: 138) and favours the unity of self with others around, with beings and things.

Keats also talked about beauty together with truth, for example in *Grecian Urn*. He claimed the "therapeutic and ethical" (Clubbe, Lovell, 1983: 141) nature of beauty, love of which strengthens the spirit by setting it free. Love, for Keats, is viewed as "the great creative force that activates the imagination" (Clubbe, Lovell, 1983: 142) to attain the truth in beauty.

1.3 The Condition of Literature in Victorian Age

Following the Romantic period, English literature saw the complexity of literary movements and styles in the period referred to as Victorian Age. Victorian era, under the reign of Queen Victoria, became "an age of paradox and power" (Golban, 1998: 66) because of the development in the country and its accompanied problems. The developments in science and technology, the increase in wealth, industrialization, imperialism science gave birth to some social and economic problems in the country. Some problems were inherited from the Romantic period, but some problems were new to be overcome by the English society. London became the center of commerce and industry and a center for people to move. England had both feelings of opposite sides, the "mixed feelings of satisfaction and anxiety" (Ford, Christ, 1990: 1834). Some people viewed these developments essential and beneficial for the future of England,

but on the other hand, some criticised it since it was a threat to traditional English society. English society, mostly under the influence of work life developed some social values and beliefs to confront the new order in England. These were Victorian values emphasizing "hardwork, moral strength, religious orthodoxy, sexual reserve, family virtues, confidence on personal and historical development" (Golban, 1998: 66). Some favoured these values, but some others, the literary intellectuals mostly criticized some Victorian values, for example, "unquestioned acceptance of authority and orthodoxy, its great amount of hypocrisy, continuous rectitude, detient sense of human, and a self satisfaction engendered by the increase of wealth" (Golban, 1998: 66). At this point, there emerged many movements, each of which developed a theory to solve and overcome some problems in different fields of life, in religion, social studies, science. In these movements, one can easily see the effects of new technologies and science, of Freud on human psyche, of Darwin in origins of species, of Marx in social salvation, utilitarianism, the Evangelical movement, the catholic movement of Oxford circle. In movements of the period had a common theme, mostly apparent in novels of George Elliot, Dickens, which is the immense sense of social responsibility .Throughout the Victorian period, social and economic problems were kept under investigation and some solutions were suggested.

Scholars divide the Victorian era into three main periods as early Victorian, mid-Victorian and Late Victorian period. Each period dealt with different problems of the age. In the Early Victorian era, there was a great depression because of unemployment, working conditions of the proletarians, the living conditions of the factory workers, bad conditions of women and children in factories and mines, and thus unionization of the labour force and their demands for the political rights (Ford and Christ, 1990: 1835-6). Literature in this era mostly dealt with this economic and its accompanied social problems, Carlyle and Gaskell warned the English government for the danger of the revolution because of the economic problems, and Kingsley and Disraeli observed the early Victorian society and the conditions of people in their studies.

In the mid- Victorian period, the endeavours to solve the problems became partially successful in that Factory Act was passed in the parliament and some regulations were made about the working hours, working conditions and child and woman labour. On the other hand, this period became a period of religious, political, scientific controversies (Gültekin, 2000: 148), especially the religious conflicts between the Utilitarians and the Catholic Oxford movement, the former rejected religion since it is "an unreliable means to discover truth" (Gültekin, 2000: 148), and the later defended the church and religion. Another movement was "higher criticism" which studied the Bible with a scientific method, and ignored its sacredness. Science became an important focus in this period by means of the discoveries in different disciplines. The inventions of practical machines such as telephone, telegraph, engine, electricity and the discoveries in natural science were taken as the base; many different ideas were used to discuss the traditional principles of Christianity and churches, and also to solve social problems such as the question of woman, democracy. Ruskin at this period tried to expose "the faults of Victorian industry and commerce" (Ford, Christ, 1990: 1837) and Dickens gave in his novels the pictures of social life in different places like taverns.

The late period of Victorian Age, was mostly affected by the doctrines of revolutionary movement, social thesis of Karl Marx, emphasizing on the middle class salvation in English economy for a better world. On the other hand, there were some thoughts for the continuation of the contemporary economic system known as free trade, Laiszes Faire. But the social conditions made some change in rights compulsory and second reform bill was passed (Gültekin, 2000: 149-150; Ford, Christ, 1990: 1840). Late period became "a time of serenity and security" (Ford, Christ, 1990: 1840), because of the developments outside of England, from Bismarck's Germany very developed in military, trade and industry. Moreover, America developed in trade and agriculture and both influenced English economy badly (Ford, Christ, 1990: 1840).

Poetry in the Victorian Period, represented by such poets as Tennyson, Browning, the Rossetti Couples, Morris, Swinbourne, Fitzgerald and Hopkins, were regarded as an unimportant literature since it did not "suit the needs of the Victorian audience for realism" (Golban, 1998: 77). However, the contemporary scholars regard

Victorian poetry as a marginal literary discourse and it was far from the ability to represent the human conditions in the age, they undertook a role of "disseminator of moral and humanistic values, of truth and wisdom, the bringer of freedom". Victorian poetry turned its interest into "a purely imaginative writing" (Golban, 1998: 78) and had a great endeavour for invention, the "re-creation of situation not real or true" (Golban, 1998: 78). It became a kind of poetry which was interested in "psychological study" and "mental analysis" (Golban, 1998: 79) to form the ways leading to the spiritual freedom by focusing on the individual mind.

At the same time, Victorian poetry can be seen as a transitory phase between the modern poetry and romantic poetry. They allowed the use of Romantic themes, but in a mood of restricted form and controlled imagination, mostly represented by Tennyson and Arnold. They also developed a new kind of poetry which will lead to modern poetry by means of the poems of Browning. He developed a new form, *dramatic monologue*. Golban in his study describes this kind of poetry as:

> A poem in which a single speaker, who is not the poet, utters the entire poem at a critical moment. The speaker has a listener within the poem, but the readers too are his/her listeners, and they learn about the spaker's character from what the speaker says (Golban, 1998:78)

Victorian poetry also hosted a circle of poetry, the Pre-Raphaelite Movement, represented by Hunt, D. G. Rossetti, W. M. Rossetti, Woolner, Collison, Swinburne and many others, and combined the studies of art, especially of painting, and of literature. This group of poetry formed as a result of influence which John Ruskin had created by his doctrine of poet, which asserts "the artist as prophet" (Golban, 1998: 79). Later, the first formation gave birth to another circle which gave an emphasis on aesthetics. Rossetti and his followers dealt with some themes of "erotisized medievalism" (Golban, 1998: 79). This movement followed the 'art for art's sake' doctrine and gave high value on beauty and they aimed at creating some beautiful musical effects in their art by bringing the mythology, medieval ages into play, which appears as a way of escapism from the Victorian culture .

Tennyson, influenced by Romantic Movement in themes and moods, wrote his poems having the Victorian sensivity and representability as others. He talked about

love, “a redeeming love” (Ford, Christ, 1990: 1879) which would cure the ills of society, about gender, the women role in society, about god and nature, the impact of technology and industry upon humanity, the destruction of humanity, and the search of an ideal world in the past. He chose to escape from the problems of the age in his poems (Ford, Christ, 1990: 1879-80).

Browning, mostly affected by Shelley’s poems, like Shelley, became an idealist, in search of abstract goals. But Browning chose to fly just above the earth, unlike Shelley, he did not break the bond with the earth (Ford, Christ, 1996: 1977-8). Browning mostly was interested in the individual man and his mind. His characters were also escapist from “the imperfect and incomplete essence of the material universe, permanently aspiring towards God” (Golban, 1998: 106).

Mathew Arnold searched in his poems for “a full and enjoyable life to be lived in a modern industrial society” (Ford, Christ, 1990: 2038) and being an inspector of schools, he criticized “the duration of middle class life” (Ford, Christ, 1990: 2039). Hopkins, more modern than other Victorian poets, invented some new poetic devices such as inseage, instress (Golban, 1998: 111). However, his bond with the Romantics never broke out; he worked on their themes as well as the Victorian, but with different tools of poetry.

Victorian Age, apart from Victorian poetry, emerged as a great age of fiction because of the technical, scientific and social developments and the demands of middle class who were in desire of finding “instructions for living amid the complexity and change of the social background” (Golban, 1998: 71), such as family relationships and virtues, religion and morality, social change and reform. In turn, Victorian novelists presented many examples of life experience from real world, then novel became an instrument for moral and social instruction as well as for delight and entertainment, a way of escape (Golban, 1998: 70-1). Victorian novelists, under the influence of “the puritan code and the code of “respectability”” (Gültekin, 2000: 151), from the perspective of morality, were in desire to correct the wrongs of the age and to destroy “the evils of industrialism and materialism” (Gültekin, 2000: 152). Novelists attacked the old institutions, old social and moral codes and they attempted to create a nation of

honesty in behaviour and clearness in habits, as a result of the contemporary intellectual's feeling of responsibility for the social development. They tried and struggled to change "the fate of humanity in an industrial, democratic and increasingly secularized society" (Ford, Christ, 1990: 1849) and their main concerns and debates focused on "education, leadership, the role of science and religion" (Ford, Christ, 1990: 1849).

While Romantics, dealt with man and his relationship with God, Victorian novelists mostly were concerned with "man in society" (Gültekin, 2000: 152) and they chose their characters from real life and exposed their struggles, no matter of their gender, "to find himself or herself in relation to other men and women, in love or marriage, with family or neighbours, or with associates in his or her working career" (Ford, Christ, 1990: 1850). These novelists revealed their doctrines of life through their characters in the novel for the readers starving for instruction, life guidance; they taught the reader that one's fate dependent on one's individual choice, especially his or her moral choice (Ford, Christ, 1990: 1850; Gültekin, 2000: 152). When Victorian focus changed into man in society from man towards God, novelists chose to deal with realities of the age, the condition of real man in real society. They excluded mysticism, mythology and mythological characters in some aspects which seem supernatural. This new trend, rejecting Romanticism, which transcends to reach the ideal, and Naturalism, which searches for scientific laws within nature, mostly dealt with the current times and its consequences, with the present existence as it is. Realism, as a dominant trend of novel tradition in Victorian Age, became "a means of rendering fidelity to actuality in its representation of life" (Golban, 1998: 71). Realist Victorian novelists then chose the reality of middle-class and middle class protagonists in a total environment their social responsibility for improvement led to character's moral and emotional perfection.

In this sense, Victorian literature is the transition from "a timeless and transcendent Nature" to a concept of Nature with time; from ""I" formed in isolation to "I" formed in relation"; and from "heroic" to "domestic" giving value "the civic responsibility" (Brown-Wheeler, 2004: 3). Realistic novel became a whole story but segmented into various events and incidents of a protagonist from middle class. The

character and its development in the organized society became the main center of the events in that man or woman was presented wholly from childhood to maturity in the continuation of the different events along with his or her inner development, personality and individuality in social organization. A new genre here, called as Bildungsroman, became, as Susanne Howe defined in Golban (1998: 75), a "novel of all-around development or self culture ... to cultivate himself [or herself] by his [or her] experience", a story of character formation. *David Copperfield, Great Expectations, Jane Eyre, Wuthering Heights, The Mill on the Floss, Pendennis, Three Ordeal of Richard Feveral* are all the representatives of this kind of genre in novel all aim to find out what happen when a little child is grown up under the influence of social environment. Thus, bildungsroman is its protagonist's search for "a meaningful existence within society" (Golban, 1998: 75) and it became atmosphere where the desires of man who has a fully developed personality and demands of society and reconciled.

1.4 Major Victorian Literary Voices

Charles Dickens, first a political journalist and then a novelist, was regarded by some critics as a writer of both rubbish and genius literature. His novels render the Victorian concern with the status of personality and social phenomena. He gave the ugliest portraits of Britain, the poverty and crime abundant in the contemporary social life. He attacked against the cold and cruel Victorian institutions of church, government, law and education. He criticised the social structure in slum and did not avoid revealing the life of the prostitutes, criminals, and little children starving and the poors. Matthew Arnold draws attention to the novels of Dickens, especially to *David Copperfield*, which tells the maturation of a little boy in a cruel and ugly world; he comments that it includes "treasures of gaiety, invention, life" (Fielding, 2002: 277). *Great Expectations* is a tragic story of the hero, Pip, from his childhood to maturity. His life is shaped by urban social values, especially by money; snobbery, class system, and attitudes to sex and violence, his great expectation is associated with the Victorian gentleness, to have a

high position in the social order, but he disgusts that gentle and criminal world and returns to his own rustic life as taught in his childhood. *Oliver Twist* exposes the exact picture of that society, "the life of the workhouse, the lower classes, petty criminals, and prostitutes" (Fielding, 2002: 276). *Bleak House* and *Hard Time* are darker novels which criticises the society of industry. *A Tale of Two Cities* appears as a study of melodramatic romance and a political study; which talks about the French Revolution, but he looks forward in his novel to "a usually unnoticed consideration of contemporary continental nationalism and revolution" (Fielding, 2002: 278), as in France and Italy. He is a humanist novelist, mostly talking about man in a corrupted society, and tries to reveal the reality of his contemporary time, and his word is nothing but "a passionate declaration of the nature and rights of man" (Fielding, 2002: 277).

William Makepeace Thackeray, of Anglo Indian origin, lived in a world of wealth, joy, gambling and idleness and sexual affairs. His career began with journalism and he wrote in many journals of London and Paris. He then appeared in the literary arena as a writer of *Yellowplush Papers*. His first great book is *Vanity Fair*, which is the one of best examples of Realist movement of Victorian era. Contrary to Charles Dickens, "a warm blooded romantic" (Golban, 1998: 89) and writer of low life, Thackeray wrote of the upper-class in a real world of London society, and he was against the doctrines of Romanticism. *Vanity Fair* best depicts his contemporary social class with a great ability of irony and cynicism, and he criticizes the Victorian hypocritical society. Golban retells Thackeray's literary endeavour in this novel as in the following:

> The novel, undoubtedly, is ... a satire of a hypocritical society, and the fact that the author belonged to it didn't stop him from revealing, through his hatred of rank and privilege, the deeds, traits of character, options, ideas and ideals of the Victorian upper-class: He attacks every single criminal abuse of unearned rank and privilege, the mediocrity of the mind, the extreme brutality, etc., through the depiction of a number of socially representative types, such as Sir Pitt Crawley, Sir Francis Clavering, Lord Steyne, and others. (Golban, 1998: 89)

His aim in literature is to neutralize the Victorian desire for money and the power gained from money, and his moralizing voice in the novel is heard when describing the characters Becky and Amelia; the former is the one to be criticised as the representative of Victorian individual who wants to rise up in the social rank and the

latter the Romantic heroine who wants to set up her own existence. His morality in this novel appears through these ladies and their destinies, Becky is cast away at the end Amelia is rewarded. Golban (1998: 89) exposes Thackeray's morality here:

> ... in a stable society, as the embodiment of Victorian deities of home, family, marriage, children ... the violator of these norms (Becky) may momentarily seem triumphant but will eventually be cast down ... Amelia, respectively the dutiful follower of accepted mores though momentarily in decline, will eventually be rewarded.

Although George Eliot is known as a Romantic personality in her own private life, in which she lives as a second mistress in the house of her lover with his wife and mistress, she appears in the literary arena as a quite realistic author. Eliot, like William Thackeray, gives in her novels the faithful descriptions of life, and like Charles Dickens, her literary endeavour appears as "a redeeming social mission" (McKelvy, 2002: 293). She mostly deals with the Victorian aspects of life and talks in her novels about identity crisis of both male and female, race, gender, nationality, class, and sexuality.

Adam Bede is her first novel whose major concern is the individual within the moral and religious standards and one's moral and religious influence upon another leading redemption. This is her strong thought, her ethical concern, in which man has duties rather than rights in this world (Golban, 1998: 94).

The Mill on the Floss is a Bildungsroman, in which it displays the process of maturation of Maggie and Tom. Eliot gives the scenes from their childhood, their childish relations with intense emotions. Maggie struggles in her childhood as "a misfit in her family" and she experiences a conflict "between her desire for intellectual and emotional independence and her duties to her family" (Henry, 2002: 286). Even though Maggie is an intellectual in a sense, she seeks a masculine power to lean upon the masculine assurance and will. Unlike *Jane Eyre* of Charlotte Brontë, Maggie is a weak feminine identity in a Victorian environment and eventually destroyed by its "common standards and the public opinion" (Golban, 1998: 95). Her end in the novel is the confirmation of Eliot's thought that forbids the rebellion against the social norms.

Romola is her other novel which exposes the crisis of identity. It tells the story of a strong woman, suffering because of the great conflict between self and her duties to her faithless husband and to Florence. Like Maggie, Romola is influenced by the religious doctrines and chooses to be selfless and devoted to duty.

Middlemarch appears as a new type of faithfulness to the reality, the Victorian High Realism, in which the concern with character and social medium is reshaped. Realist authors tries to expose "the present and visible, the definite, substantial reality of life", on the other hand, Eliot's realism converts vague signs in the text, "remote or unseen", into "enlightened reality" (McKelvy, 2002: 299).

George Eliot asserts in this novel that human personality actually "belongs to and is dependent on society" and also needs to be "fulfilled", otherwise, "it brings ruin" (Golban, 1998: 95). Ladislav and Dorethea are examples of such personalities, as Romantic figures, that they rebel the social values in Middlemarch. The latter is unhappy because of the life style of her class and seeks a better forms of life else than Middlemarch and finds solace in Puritanism and philanthropy such as building cottage for labourers and marrying Casaubon in the hope of accomplishing her potential. Together with all characters and social setting in the novel, George Eliot concludes at the end, as reported by Golban (1998: 96), that "there is no private life which has not been determined by a wider public". Her literary voice thus changed the novel into "a study of the individual as a social unit" (Golban, 1998: 97).

Thomas Hardy produced a lot of poems, many novels and many short stories. Although he always regarded novel as inferior to poetry, he wrote fifteen novels, but at the end he gave up writing novel and returned to poetry, *Wessex Poems* and *Winter Words* and many others are the examples of his late poems. Hardy, free from the literary trends of the Victorian Literature, published his most popular novels, under his own category of "character and environment", *Far From the Maddening Crowd*, *The Mayor of Casterbridge* and *Tess of d'Urbervilles*. For Golban (1998:101), his main theme in his novels is "the struggle of man against the indifferent forces that rule the world". Hardy, with a Romantic inspiration, observes and admires nature, and its forces, and depicts it with a great symbolism. He concentrates on character in his novels,

mostly rustic characters, and reveals their inner world in the light of some psychological issues. Mostly under the influence of Wessex nature and society, he wrote about social life of Southern England, its customs, and also the relationship between nature and man. In *Far From the Maddening Crowd*, else than the world of urban cities full of a crowd maddening, even the rustic life can include some strong examples of human passion and consequent actions that form the characters' destiny. Thomas Hardy reveals those destroying actions, especially the wrongs done by women to men and the greater wrongs done by men to women through the interrelations of Bathsheba, Gabriel Oak and Sergeant Troy.

In his another novel, *The Mayor of Casterbridge*, Hardy reveals the Victorian problems and its consequent influence on society which results from Agricultural innovation and the new trend trying to replace patriarchy in rural society. He realistically reflects the imperfection of human being because of his passions, influence of society and mystical powers of destiny, then, he finally asserts that human beings are mere puppets bandied about by fate.

Tess of d'Urbervilles is Hardy's another novel which reflects the sexual moves in the Victorian society. It is a story of the heroine Tess and her family coursing from a glorious past to a degraded present. Hardy, celebrating the purity of woman, reveals the decay of a family because of Tess's sin, her sexual guilt that happens because of Alec's seduction of her. Her sin causes a suffrage and tragedy in her life, even though she tries to escape from her reality; her sin leads both her and her seducer to destruction.

Another leading writer of the Victorian literature was Oscar Wilde. However; he produced any kind of literature; poems, playwrights, novels and drama. *Vera* and *The Duchess of Padua* are his unsuccessful examples of drama but *Lady Windermere's Fan* and *A Woman of No Importance* took him to the theatrical success. *The Happy Prince and Other Tales* is his production of a fairy tale, and *The Picture of Dorian Gray* is his only novel.

His novel is worth paying attention for its doctrine “art for art’s sake” and its Aestheticism, as “a result of Romantic subjectivism and self culture, and of the cult of sensibility and individual ego” (Golban, 1998: 98). English Aestheticism exalts the beauty, like Pre- Raphaelites, and it advocates that “art is self-sufficient and need serve no other purpose (...) moral, didactic, political, propagandist” (Golban, 1998: 99). Like other Aesthetics who argues what is art, what is beauty and it relation to the human values, Oscar Wilde, a quintessential aesthete apart from other Victorian responsible novelists, ignores or excludes the concepts of morality and life, and focuses his attention on the only theme of beauty and the dangers of Aestheticism. On the plot of the formation of the character Dorian from innocence to immorality, the novel exposes the dangers in the realm of art poisoned with the ideas of Lord Henry about beauty, art, life and the art-life relationship. His aestheticism leads him to the murder of Basil, and he becomes invulnerable and detached, obvious too in his relation with the actress Sybil Vane. Dorian, a member of Aesthetical realm, tries to aestheticize her, but she refuses and chooses the reality and life, however; she cannot bare Dorian oppression and decides to die. The false understanding of Dorian and Lord Henry exalts the beauty in her death; they imagine it even as a performance on the stage, thence, Sybil’s suicide is nothing but an escape from that realm of false life of Aestheticism whereas Dorian chooses to live in that realm, a kind of suicide as well.

The Brontë Sisters, namely Charlotte, Emily and Anne Brontë, are among the most prominent authors, especially Emily and Charlotte, of the Victorian literature. Although Emily published only one novel, *Wuthering Heights*, she earned an ever-lasting fame, and Charlotte, likewise, was praised for her great insight into the human psychology in *Jane Eyre*.

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. Appearing with a new narrative structure, like box in box, it has a non-linear narrative, narrated by Lockwood and the servant Nelly Dean with continuous flashbacks in the narration. Inspired by the Yorkshire’s wild nature, she tells the destruction of a passionate love between Heathcliff and

Catherine Earnshaw. Their love as the reflection of the nature's wild and destructive forces is pictured from their time of childhood till their death. Different from other examples of Victorian novels, mostly realistic, it ignores the social and moral issues and focuses on the emotions of the characters and their consequent behaviours living in Wuthering Heights and Thrushcross Grange. In this sense, Emily's novel, following the Bildungsroman pattern, in the form of many visits to past from present time of the mansions, reveals the character's childhood, adulthood and maturity and their accompanied emotional responses to the happenings around them on the main theme of love and revenge. Heathcliff shapes his identity and personality under the influence of his childhood experience; he becomes rebellious against the oppression and wealthy against the poverty. Likewise, Catherine searches a comfortable place in the society just after she has been impressed by the luxury of Thrushcross Grange, and thus she chooses Edgar Linton to marry. These emotions of the characters direct their behaviours and deeds, and when those driving forces disappear, they lose the aim of their life and there remains nothing to be done except for death.

Charlotte's novel, *Jane Eyre*, is a narrative about a journey of a little orphan girl on which her life experience is exposed. In this sense, novel is in the form of a Bildungsroman, which tells the story of a child mainly focusing on his growth from childhood to maturity. In this form, Charlotte continues Jane's journey in five distinct stages, each of which exposes the different experience of Jane's life: (1) Jane's childhood experiences at Gateshead, (2) her experience of education at Lowood School, (3) her experience as a governess in Thornfield, (4) her experience with Rivers Family in Moor House, and finally (5) her marriage at Ferndean (Golban, 2003: 190).

On this structure, Charlotte, following Realistic trend, portrays the Victorian life and the society as it is and the accompanied influences on the character's psychology, moreover, she exploits the Romantic elements in the formation of female personality, individualism, focusing on the character's emotions, passions. In Jane's journey of life from her childhood to maturity, she tries to discover the world and to find a proper place appropriate to her female identity and personality; she always applies some methods to fulfil herself in those social forms she meets on her road. The

heroine Jane, as an orphan, experiences oppression both spiritually and physically in the house of her aunt and imagines some Romantic ways to escape. At Lowood School, she learns to be passive and to endure the injustice without resistance under the influence of Mrs. Temple's behaviour. At Thornfield, she works as governess, and in desire of to be loved, wins the heart of her master Rochester. When she learns of the existence of his wife in the mansion, she decides to leave it and refuses to live there as his mistress. In the moor house, she meets St. John, she recovers from her stress there, and finally receives a proposal of marriage from John, but she refuses him due to his lack of love in his concept of marriage. Upon the fire at Thornfield and the death of his wife Bertha, Jane decides to marry Rochester who is rescued from his bad aspects against a happy and equal marriage at Ferndean. Her search for independence, equality and love in marriage results in her final accomplishment with Rochester at Ferndean.

CHAPTER TWO

ROMANTIC ELEMENTS IN JANE EYRE

2.1 The Representation of Imagination

Altough in general considered as a realistic novel, *Jane Eyre* includes some full blown energies of Romantic imagination. Imagination in the experiences of the protaganist's appears as "an element of desire" (Searle, 2006), as a product of Jane's creative conscious nurtured by unconscious, the product of "the "Romantic" mind" (Hume, 1970: 485), working under the conditions of her social environment and looking for a female identity in the patriarchal society. Despite the fact that Romantic imagination has some destructive qualities, advocated by some evangelical minds nurtured by biblical sources in Victorian Age, accepted by Charlotte Brontë, asserting imagination as the product of "the idolatrous heart" (Searle, 2006), imagination for Jane plays an important role in her search for her own identity. Charlotte in her novel displays the positive side of the Romantic imagination, and destroys the Biblical conception of imagination and inserts the romantic love as an opposition to the common thought it is a "dangerous idolatry and unchecked imagination" (Searle, 2006). What is positive in Charlotte's representation of imagination is its appearance as a guide, mostly as morally, in her search of her future and also as an instrument to exalt her soul. Her imagination directs Jane to a desired future, as a means to escape his disturbing reality of her childhood and her girlhood, with all dimensions of her being; thus Jane's imagination assumes "a mediating role between the perceiving subject and the otherness of the created world, human beings, and God" (Searle, 2006) in order to present and understand the existence of human being among the realities of society and religion and also gives the human being the power of creation similar to power of god. Jane's imagination in this sense has a power "anticipating a future open to hope and envisaging alternatives that allow Jane to imagine and follow a path for herself not circumscribed by the poverty and pain of her childhood" (Searle, 2006), allowing transcendence to realize the selfish human hope of a better future. In fact, what Brontë did in her novel is a creation of a productive imagination, under the discipline of "the biblical virtue of hope", giving Jane the power "perceiving the world beyond the self", channeling "of desire by enabling the absent other or the future to be conceived" and consequently recreating an alternative present time which leads the protagonist to a desired future (Searle, 2006). These details for the use of imagination in *Jane Eyre* can be perceived as

the Charlotte's attempt "to examine the workings of the creative imagination" (Gribble, 1968: 280) as Coleridge theorized in his Romantic poems and prose writings; in which creative imagination or secondary imagination "fuses the disparates of experience into profound and meaningful order", and primary imagination; as "basic acts of perception involved in the most normal contacts of the mind with "nature."", and the fancy, by which "Jane ties the elements of her experience into uneasy and arbitrary synthesis" (Gribble, 1968: 281).

Coleridge in his studies devalues fancy and exalts imagination. For him, imagination is "a creative, unifying, truth-seeking Power" (Hume, 1970: 490), and fancy "a constructive, elaborative" faculty (Hume, 1970: 490), but both are the product of "conscious will" (Hume, 1970: 490). Romanticism in England in fact can be seen as a conscious endeavour "seeking from the natural world the emotional security" (Hume, 1970: 493) by means of the imagination, especially of secondary imagination of Coleridge, able to "transcend the conflicts and paradoxes of the material world" (Hume, 1970: 493), and in the service of conscious will in its "search for a higher reality, a "world of permanence"" (Hume, 1970: 493). In this sense Keats' *The Fall of Hyperion* can be best example of this kind of imagination; opening "the ways of God to man" (Hume, 1970: 493); which constructs the ways which will lead the man, combining the natural objects, memories of the past, and creates something new transcending its components and the world, a sublime reality. Robert D. Hume gives in his essay the account of Kant in *Critique of Judgment,* No: 49 on the working of imagination as in the following:

> The imagination is a powerful agent for creating, as it were, second nature out of the material supplied to it by actual nature. We . . . use it to remodel experience . . . following principles which have a . . . seat in reason. By this means we "pet a sense of our freedom from the law of association (which attaches to the empirical employment of imagination), with the result that the material can be borrowed by us from nature in accordance with that law, but be worked up by us into something else-namely, what surpasses nature (Hume, 1970: 493).

Jane's imagination has been held by different critics and from different perspectives; as Alison Searle (2006) presented, for example, Virginia Woolf suggests that "the free and detached functioning of her imagination" fails the novel; Gubar and

Gilbert, however, claims her imagination is “progressing”, since it is a representation of “feminist anger against a patriarchal order” and by means of which Jane reaches “a degree of freedom” in the repressive society of patriarchy; Jennifer Gribble claims that imagination is for Charlotte necessary “in order fully to explore and comprehend reality” (Searle, 2006) and. Charlotte, for Gribble, wants to use it as a tool to examine the Victorian society, while respecting her society itself, by exploiting the positive and powerful side imagination, its ability to create. It is this ability of imagination to lead Jane to freedom in her soul and in her society. In fact, Charlotte strives to reveal the interrelationship between the two worlds, inner and outer worlds of the human being, employing both imagination and reason. Her aim is nothing but the Romantic struggle, as given in the joint work of Wordsworth and Coleridge's *Lyrical Ballads,* the struggle for the reconciliation of the reality with the colourful imagination (Gribble, 1968: 281) or , more explicitly, “to make the world of nature contiguous with the human mind” (Gribble, 1968: 290).

As Gribble declared, it is very obvious that writings of *Jane Eyre* influenced by Coleridge’s theory of creative imagination, and also Wordsworth’s indulgence of transcending imagination in communion with nature. For both Romantic poets, Coleridge and Wordsworth, imagination has a “liberating potential and visionary character” (Searle, 2006) because of “its capacity to envision a particular course of action or state of affairs” (Searle, 2006). However, Charlotte modifies its function; she restricts it to “the dictates of conscience” (Searle, 2006), a guiding voice coming within, lest the self is deceived by “the desires” creating fancies of “vain things” (C. Brontë: 1989: 224), as Charlotte illustrated in the chapters including the scenes; Rochester’s reading her forehead, and her rejection to be her master’s mistress, and also in her refusal of St. John’s marriage proposal. Charlotte respects imagination as “a gift of God that can be used or abused” (Searle, 2006); when abused, it has a danger for Jane to be directed to “a luxurious slavery, "a fool's paradise” (Searle, 2006); but it has as well a power “to perceive the path of God's call and guidance for her life” (Searle, 2006). Romantic imagination of Jane “liberates her to imagine possibilities for herself as a woman” and “facilitates her decisions to act in ways that defied the specific social constraints limiting those of her class and gender” (Searle, 2006). Therefore, Jane, by

the help of the God's guidance, "an ultimately beneficent providential plan" (Searle, 2006), decides to live Lowood, perceives the dangers that will come to Thornfield, leaves St. John and then returns Rochester, even she creates extraordinary paintings.

Jane's imaginative experience, to Gribble (1968: 284) it is "a genuine perception of the creative imagination", through "sharply isolated image of herself" (Gribble, 1968: 284) in the mirror of the Red Room reveals her perception of her self and her place in the Reeds family. Jane, with the power of her creative imagination, realizes the difference between her bodily self and spiritual self. Jane describes that visionary moment and says "All looked colder and darker in that visionary hollow than in reality" (C. Brontë, 1989: 11) and yet her reflection had the effect of a real spirit. (C. Brontë, 1989: 12).

> [...] the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers. I returned to my stool.
>
> Superstition was with me at that moment; but it was not yet her hour for complete victory: my blood was still warm; the mood of the revolted slave was still bracing me with its bitter vigour; I had to stem a rapid rush of retrospective thought before I quailed to the dismal present. (C. Brontë, 1989: 12)

She realizes in her reflected real being that she is in fact powerless and insignificant. She in her visionary experience recollects the events that lead her to the red room. She questions the happenings, she becomes aware of the oppression in Gateshead among the Reeds family, the tyranny of John, and hypocrisy of the others in the house. In the same room, at night, her imagination helps her to realize her "imprisonment and alienation" (Gribble, 1968: 286) among the family members. Her fairy powers appears first in this scene, she sees a gleam of light which frees her from her imprisonment. Later, when she is at Lowood School, she again indulges in her supernatural affinities. As a lonely child, without any human connection, she seeks solace in her imagination, and receives many times in her life "inspiration from a traditionally female entity" (Brown-Wheeler, 2004: 60). Her fairy in her imagination helps finding a solution for her liberty and better conditions:

> A kind fairy, in my absence, had surely dropped the required suggestion on my pillow; for as I lay down it came quietly and naturally to my mind: - 'Those who want situations advertise; you must advertise in the -- *shire* Herald.'
>
> 'How? I know nothing about advertising.'
>
> Replies rose smooth and prompt now:--
>
> 'You must inclose the advertisement and the money to pay for it under a cover directed to the Editor of the *Herald*; you must put it, the first opportunity you have, into the post at Lowton; answers must be addressed to J. E. at the post-office there: you can go and inquire in about a week after you send your letter, if any are come, and act accordingly.'
>
> This scheme I went over twice, thrice; it was then digested in my mind: I had it in a clear practical form; I felt satisfied, and fell asleep. (C. Brontë, 1989: 95)

Jane's portfolio of her paintings is the product of her creative imagination while she is in Lowood School. Jane shows them to Rochester, all of which are her pictures of her spiritual sufferings. Her second painting is interesting in that the woman in it is her inspirer, her Mother Moon, to protect Jane's self in social order. Here is her Mother Moon:

> The second picture contained for foreground only the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond and above spread an expanse of sky, dark blue as at twilight: rising into the sky, was a woman's shape to the bust, portrayed in tints as dusk and soft as I could combine. The dim forehead was crowned with a star; the lineaments below were seen as through the suffusion of vapour; the eyes shone dark and wild; the hair streamed shadowy, like a beamless cloud torn by storm or by electric travail. On the neck lay a pale reflection like moonlight; the same faint lustre touched the train of thin clouds from which rose and bowed this vision of the Evening Star. (C. Brontë, 1989: 139)

Jane in Thornfield, after the revealation of the existence of Bertha just before the marriage with Rochester, feels herself depressed, she thinks of the happinings in the wedding ceronomy. She learns her lover Rochester a wife, Bertha, but she still loves him, she cannot decide what to do. At that time, her Mother Moon comes to help her in her imagination:

> ... I lay down in bed. I was transported in thought to the scenes of childhood: I dreamt I lay in the red-room at Gateshead; that the night was dark, and my mind impressed with strange fears. The light that long ago had struck me into syncope, recalled in this vision, seemed glidingly to mount the wall, and tremblingly to pause in the centre of the obscured ceiling. 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 spoke to my spirit: immeasureably distant was the tone, yet so near, it whispered in my heart --
> 'My daughter, flee temptation!'
> 'Mother, I will.'
> So I answered after I had waked from the trance-like dream. (C. Brontë, 1989: 356-7)

Unlike the Romantics, using imagination as the guide of their passion, Jane here is guided by her visionary Mother Moon who advices her to "be firm" against her passions (Brown-Wheeler, 2004: 65). Jane's success in her imagination is to combine the romantic passions of liberty with the reason of social norms. Her visionary mother act this kind of role in her imaginative experiences.

2.2 The Role of Nature

The role of nature in *Jane Eyre* is very similar to the tendency of Romanticism which tries to read nature as "a book of revelation, gently instructing hearts sympathetically attuned" (Searle, 2006). Shelley believed in nature as "a harmonious system" and in man as "a legitimate member of that system" (Stovall, 1930: 288). Wordsworth, an admirer of nature, tried to understand its language, that is to say, the God's language, and believed it as the teacher of sublime truth. Wordsworth says, as given by Alison Searle (2006), "One impulse from a vernal wood/May teach you more of man/Of moral evil and of good/Than all the sages can". Jane Eyre's story takes place in the Yorkshire moors, and its language is widely used in her story. Jane's relation with nature represents "the female or maternal presence in nature" (Homans, 1987: 113) and Charlotte Brontë transforms "the moors in to a symbolic system" (Homans, 1987: 113). This is nothing but the association of female identity with nature and natural phenomenon. Her joy and sorrow are always mirrored in the symbolic language of nature:

> Jane Eyre, who had been an ardent, expectant woman-almost a bride-was a cold, solitary girl again: her life was pale; her prospects were desolate. A Christmas frost had come at midsummer; 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: lanes which last night blushed full of flowers, to-day were pathless with untrodden snow; 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. (C. Brontë, 1989: 328-9)

Nature mirroring of human feelings works so well in that it proves nature is a system working based on "the integrity of the natural world as something that exists in its own right" (Gribble, 1968: 292). In the quotation above, nature symbolically tells

Jane's feeling of alienation and frustration in the mid-summer time. By the help of her imagination, the analogy of winter time becomes a way to express her crisis. Landscape speaks of its own language more effectively and sensitively than the actual words can. The quotation below this time expresses the joy of Jane's heart in the language of nature. Jane's excited feelings are associated with the birds' songs, nature's jubilee:

> Nature must be gladsome when I was so happy. **A** beggar-woman and her little boy-pale, ragged objects both-were coming up the walk, and I ran down and gave them all the money I happened to have in my purse-some three or four shillings: good or bad, they must partake of my jubilee. The rooks cawed and blither birds sang; but nothing was so merry or so musical as my own rejoicing heart (C. Brontë, 1989: 287)

Jane in the novel has many relationships with nature, especially with moon as a mother, during her escape from Thornfield, as resting in the moors, when she looked at the sky and its stars. Jane receives a feeling of peace and happiness and hope as well, and remembers God and feels through the natural objects the "God's power, the glory of his works and his character" (Searle, 2006). This is the result of Romantic symbolism combining natural with spiritual; "a 'cosmic unity of Man, God and Nature" (Golban, 2003: 68), as Wordsworth theorized in *Tintern Abbey*. To be in the moors, to be in the bosom of nature means to be in the realm of God, to run away from the material world, from Gateshead, from Lowood and Thornfield, to take a refuge in God. Jane in Gateshead tries to escape from the tyranny and her spiritual sufferings to the outside, into the nature, but impossible because of "the clear panes of glass, protecting", but this barrier seems "not separating me [her] from the drear November day" (C. Brontë, 1989: 4). However, when she is alone and desperate after Thornfield, she seeks "the solace of nature" (Gribble, 1968: 289) as given in Jane's feeling:

> Not a tie holds me to human society at this moment -- not a charm or hope calls me where my fellow-creatures are -- none that saw me would have a kind thought or a good wish for me. I have no relative but the universal mother, nature: I will seek her breast and ask repose. [...]
>
> I touched the heath: it was dry, and yet warm with the heat of the summer-day. I looked at the sky; it was pure: a kindly star twinkled just above the chasm ridge. The dew fell, but with propitious softness; no breeze whispered. Nature seemed to me benign and good; I thought she loved me, outcast as I was; and I, who from man could anticipate only mistrust, rejection, insult, clung to her with filial fondness. Tonight, at least, I would be her guest-as I was her child: my mother would lodge me without money and without price. (C. Brontë, 1989: 360-1)

Jane accepts nature as her mother, “the universal mother” (Homans, 1987: 124) for protection. In most cases, Jane calls nature, especially nature mother, maternal moon, “to soothe” her (Homans, 1987: 128). Maternal moon helps and instructs her in her difficult conditions, and Moon commands her “My daughter, flee temptation!” (C. Brontë, 1989: 357) to prevent her from a wrong affair with Rochester in Thornfield. Jane then leaves Thornfield and starts to wander in nature. She finds “comfort in maternal nature” (Moglen, 1987: 49), and it becomes in her wandering a shelter for Jane, who is outcast, escaping the society of Thornfield. Nature, by her power of imagination, cures Jane, in spite of her great mental suffering, what keeps Jane in life is her ability to make “nature into figures” (Homans, 1987: 128). Sometimes Nature warns her, provides Jane the “portentous warnings against unconscious disobedience” (Searle, 2006), like the lightning at the moment of Rochester’s proposal at Thornfield, and Jane understands what this natural sign means and changes the course of her deeds, the same as Wordsworth who understands the language of nature. Jane looks at the signs of nature, and goes to nature in every stressful moment of her life “in order to discover and define” (Gribble, 1968: 289) a guidance of life which will rescue her from her terrible position, because the natural world offers “the most immediate, as well as the most deeply felt, source of analogy” (Gribble, 1968: 289). Wordsworth finds himself in Tintern Abbey as “morally and spiritually perfected” (Grob, 1965: 34) after the process of spiritual growth “a purposeful and intelligible process directed by nature to conduct him finally within the boundaries of her tranquil and harmonious order” (Grob, 1965: 34).

Jane spends the night in the wild nature; she sees a light of hope at the threshold of death. The light takes her to a cottage in the center of wild moor, which represents the rustic life, the most favorite of the Romantics. Jane indulges in the rural life and restores herself just as the Romantics escaping from the corruption of urban civilization to cure their souls. Likewise, when Jane returns Thornfield following the telepathic call of Rochester, she meets him at Ferndean, which means “without artifice” (Gilbert and Gubar, 1987: 94). It is a place for them where their love will be nurtured and a place where Rochester will be “green and ferny and fertilized by soft rains” (Gilbert and Gubar, 1987: 94). In this condition, in a place “isolated from society” in

nature, unleashed from social restrictions" (Gilbert and Gubar, 1987: 94), Rochester will be restored to his health and rescue from his sufferings of alienation, desolation and his Byronic proud by means of "the healing powers of nature" (Gilbert and Gubar, 1987: 94). For Blake, the edenic season is "spring" and sun symbolizes the hope for a better world. Ferndean is such place to improve their love far from the earthly sufferings; rain will nurture their identities, sun will guide them the sublime truth and nature will protect them from society.

On the other hand, while wandering in the nature and examining its existence, she realizes differences between her and the nature. She sees lizards, bees and any other creature being sheltered in nature, but she is not one of them. Jane becomes aware of her consciousness that she is not a child of nature, "not truly a part of it" (Moglen, 1987: 49), but a human being and in need of wants. She refuses nature's shelter since she decides that being in shelter of nature, to mingle with it, is nothing but death, giving up her own consciousness. Nature this time is perceived as "a dangerous tempter" (Homans, 1987: 128) in contrast to her ideal mother in her mind.

2.3 The Theme of Memory

Jane's paintings are the objects which display "the dark, dreamlike state she inhabits" (Starzyk, 1997) before she comes to Thornfield. As Rochester criticizes her paintings, they are just the mental images of the protagonist Jane in the state of alienation, solitude, and desperate since her childhood. Here, the existence of the paintings proves that Jane's mind works the same way as Wordsworth's, because in Tintern Abbey he theorizes that the pictures, shapes, and forms of the past are recorded in a part of mind, then in his *The Excursion*, he says the impressive events leave their traces in the mind to be used later unconsciously in the future (Starzyk, 1997). These images of the past are the "vignettes", the result of the Wordsworth's "dumb Art" (Starzyk, 1997), Jane restores the drawings of the book, Bewick's History of British Birds, the vignettes of "a rock, a broken boat, and the ghastly moon" (Starzyk, 1997) in her mind as the mental images as "the unruly images housed in memory", each of

which tells a story and is “occasioned by intense feelings” (Starzyk, 1997), and then she uses them in her paintings criticized by Rochester. This process is the same as the Wordsworth’s poetry in which emotions of the past turns into the lines of a poem, for example *Tintern Abbey* or *Immortality Ode*, and he admits the emotional images of his boyhood as a "precious gift" of his poetry (Starzyk, 1997) in his *Excursion.* He asserts in *The Prelude* memory works as “the principle agent of integration, for a post emotion intensely remembered serves a present purpose” (Golban, 2003: 62), to overcome the problems of thinking mind of youth through the aid of memories of childhood, his or her *spots of time*, for the maturation of mind.

What is important in Wordsworth’s philosophy of memory and in its exploitation in *Jane Eyre* is the fact that it creates a future course life among the possibilities of life, a way leading to the salvation of self. Michael Vander Weele (1995), alluding Harold Bloom’s thought of Tintern Abbey as the “personal myth of memory as salvation” (Weele, 1995: 7), stresses on the influence of memory in formation of a healthy identity as in the following:

> Time is not the adversary of the self; the self belongs to a world through time. And, to repeat, that belonging both shapes and is shaped by memory. This is a human, ethical task. It requires that we build from experience the medium of our relation to the source of life. It requires that we find a way of life that nurtures life, that becomes a blessing. (Weele, 1995: 15)

An individual under the influence of his memory, the mental images of the past, creates an environment of social relations formed by the process of “juxtaposing past against present” (Grob, 1965: 34), memory brings forth his experiences and intense emotions of the past to the present time, the new state of self finds his identity and determines the course of his own life by the help of the personal “nieans of gauging the changes undergone by him in the course of his development” (Grob, 1965: 34).

2.4 The Romantic Alienation

Alienation has been defined in different terms each of which is dominated with different views of thought. As S. N. Singh (1987) gives the dimensions of the

word's meaning, for Marx it is "socio-economic group alienation" (Singh, 1987: 51) because of the separation between the laborer and the rewards of their labor. Plotinus defined the word in metaphysical terms, and thought all human beings are alienated from the great soul, God, and continues living in a state of alienation until the time of reunion with him. Plotinus says it is only possible "by awakening spiritual forces in us" (Singh, 1987: 50) and thus by establishing "the communion with God" (Singh, 1987: 51). But for Jane it is nothing but an experience and a feeling; it means for Jane "loneliness, isolation, desolation" (Singh, 1987: 51) resulted from "the absence of congenial emotional association" (Singh, 1987: 52) in her heart.

Romantic literature emerged as a social criticism of the contemporary English society under the influence of French Revolution and Industrialization. French Revolution was viewed by the Romantics as a hope for the rise of man, but their hope failed soon because of the despotism and wars which just appeared after the revolution. As Romantics poets were in search of an ideal world alienated from the corrupted civilization of 1800s, their heroes in their poems followed this search in their wanders both in nature and in their minds. Wordsworth's solitary communion with nature, Coleridge's supernatural, Byron's hero, alone, desperate, an wanderer in nature, an observer of the human condition, like Childe Harold and Manfred, who is between the world, of the human being and of the gods, like Cain a rebel against god and his society, like Prometheus of Shelley, but, in spite of all, they are proud. Charlotte, following the same concerns of Romanticism and assigning Jane the same role of Byronic heroes and of the poets themselves, tried to combine alienated heroes with the society in the Victorian age by the impulse of reason.

Under the Romantic philosophy, but modified to a certein extent, Jane, in a different way unlike the outcast heroes, already begins life as a lonely being, as an "outcast" like the other protagonists of Charlotte, all are "friendless orphans, offspring of afflicted or unknown parents, recipients from birth of grudging, demeaning charity" (Momberger, 1965: 348-9). Unfortunately, they, like Jane, come to the world of "a rigidly stratified society" (Momberger, 1965: 350), in which Jane feels her deficiency in this kind of family as a "wretchedly poor, shy, and homely" (Momberger, 1965: 350)

child at the lower side of the social spectrum. She is already different from the social world into which she comes as a child. In this sense, the story of Jane can be seen as the story of a "fallen man in a fallen world" (Momberger, 1965: 355), as William Blake emphasized in his *Songs of Innocence and Experience.*

While she was with the Reeds family, she was treated as "an interloper and alien" (Singh, 1987: 58) in their house. Nobody at home accepted her as a member of the family, and she suffered from emotional torture because of her position among the family members, because of "John's violent tyrannies, his sister's proud indifference, his mother's aversion, and the servant's partialities" (Singh, 1987: 59). The reason was of course the difference between their interests and Jane's, and also Jane's "socio-economic poverty" (Singh, 1987: 60), a consequent result of his orphanhood, being an outsider "lacking a given status, a role [s]he can enact at some level of the community" (Momberger, 1965: 350) she has to belong. She was excluded from the family relations, and in turn she was alienated from the family. Jane describes herself from the viewpoint of the family members:

> I was a discord in Gateshead Hall; I was like nobody there; I had nothing in harmony with Mrs Reed or her children, or her chosen vassalage. If they did not love me, in fact, as little did I love them. They were not bound to regard with affection a thing that could not sympathize with one amongst them; a heterogeneous thing, opposed to them in temperament, in capacity, in propensities; a useless thing, incapable of serving their interest, or adding to their pleasure; a noxious thing, cherishing the germs of indignation at their treatment, of contempt of their judgment. (C. Brontë, 1989: 13)

Aware of her loneliness and powerlessness at home, she seeks security behind the curtains by the window looking outside. Her behavior is the signal of her alienation from the family and her gesture of hiding behind the curtains means her attempt to escape from the reality of her state in the house and to seek a solace between the curtains by looking outside through the window at the far horizon; for "to be seen is to be threatened; to hide one's self is to be secure" (Starzyk, 1997). After the fight against John, she was sent to red room and was kept there as a prisoner.

While she was at Lowood School, she finds herself in a "world which denies her emotional as well as material nourishment, a world from which she can take" (Momberger, 1965: 354). She suffers there from being hungry and also tries to find

something that will nourish her soul. But in the fallen world there is nothing earthly and divine to rescue her from sufferings, which shows her alienation from the religious institutions, from Lowood school teaching religion to save her heart from the sin. Even in the institution of God she suffers from oppression and was treated again as an alien. Mr. Brucklehurst here "publicly denounces her, and makes her an object of loath and reproof" (Singh, 1987: 61), an oppression, a social exclusion of Jane from the school society. Obviously, people around her applies on purpose an oppressive treat and thus Jane becomes "excluded, shunned from the students' community" (Singh, 1987: 62), consequent to this, her feeling of alienation becomes heavier and intense "piercing the mind and the soul" (Singh, 1987: 62). During her conversation with Helen Burns, alienated as well from her environment at Lowood in desire of death in order to reach her father, God, Jane discloses her desire of death since "she cannot bear to be solitary and hated" (Singh, 1987: 62), She says "I'd rather die than live" (C. Brontë, 1989: 75).

Jane, when she comes to Thornfield as a governess, observes the band of that mansion, and decides to stay away from the people representing Aristocracy, even from her Master Rochester. However, Jane discovers that her master Rochester is very like herself, he is alienated as well. Although Rochester is an aristocrat and seems to be very social being "busy, meeting people and disposing of business" (Singh, 1987: 63), he feels alone among the crowd of upper-class society. He is socially alienated from that crowd, because he feels the artificiality of those people in the mansion, obvious in the scene of the gypsy reading their future. Secondly he feels alone because "he lacks a soul-mate" (Singh, 1987: 63), in spite of a beautiful and attractive maiden of upper-class, Blanche Ingram, she always exposes her interest for Rochester. She shows her love of him in the scene of cheek to cheek attraction, but Rochester feels "emotionally alone" (Singh, 1987: 66) at that moment because he perceives her interest as a "show of love, not love" (Singh, 1987: 66).

For S. N. Singh alienation means "powerlessness" (1987: 2) and Mr. Rochester's alienation has this kind of dimension. He has "a vicious past, a life first of monotony and then of dissipation" (Singh, 1987: 64) because of his lunatic wife Bertha. To forget about his sense of loss, he had "a life of passion, devoid of love" (Singh,

1987: 64). Rochester says “when fate wronged me, I had not wisdom to remain cool: I turned desperate, then I degenerated” (C. Brontë, 1989: 151). For Singh, it is his alienation, his powerlessness, which suggests that “one’s life and destiny is not under one’s control but is determined by external agents; fate, luck or institutional arrangements” (1987: 64). In short, his identity is not of himself, he is “not what he wished to be” (Singh, 1987: 64). Bertha’s existence is the source his happiness, she has destroyed his life. To rescue himself from the sufferings of his fate, he always escapes from his mansion, as Mrs. Fairfax says he seldom stays at the mansion. For Rochester, Thornfield is a hall full of thorns, a cradle of his sufferings because of its society and existence of his wife.

As the relation of Jane with Rochester changes into a love affair at Thornfield, Jane learns the existence of Rochester’s wife, and viewed Bertha as “the existence of an impediment” (C. Brontë, 1989: 321) to their happy marriage, thus Jane, being once “an ardent, expectant woman – almost a bride” becomes “a cold solitary girl” again (C. Brontë, 1989: 328). In this sense her alienation means “loneliness and desolation” (Singh, 1987: 67) as result of powerlessness of both sides, of Jane and Rochester, their destiny follows its own course independent of their desires and wills and controlled by “the institutional arrangements of a snobbish society” (Singh, 1987: 67).

Jane, however, refuses Wordsworth’s enjoy of being in solitude, for example in his poems *The Daffodils* and *Tintern Abbey*, because she finds the “bliss of solitude” (Singh, 1987: 52) as something not for her, as very oppressive experience and Wordsworth’s enterprise to commune in solitude with the objects of nature is not enough for her. Like Romantic heroes and poets, Jane “stands outside life” but unlike them “seeks to enter” (Momberger, 1965: 355) society again. Jane tries to overcome her alienation and to attain her own identity, “to find a place in the world” through “self-realization” (Momberger, 1965: 355). But her experience of solitude in nature, like Wordsworth and Harold of Byron, proves that being outside of the life, in solitude in nature, is “not only pragmatically unworkable, but self-destructive” (Momberger, 1965: 358) , the destroyer of the self. Her encounters with different personalities teach her

different dimensions of the life and also help her develop some strategies for her self-realization. Instead of being in solitude like Wordsworth and Byronic heroes, Jane says "man needs love" (Singh, 1987: 53), which is the same as the declaration of Shelley in Alastor, his law of love. Charlotte Brontë in her novel asserts "the psychological and spiritual dangers of excessive solitude, emotional dependence" (Searle, 2006) and directs Jane to a more realist realm in her personal growth. In this sense, Jane is a "rehabilitated" Romantic selfish heroine from her "wildness and societal isolation" into a Victorian "domestic society" in Ferndean by means of a successful marriage with Rochester (Brown-Wheeler, 2004: 43).

2.5 The Theme of Escapism

Gilbert and Gubar introduce Jane Eyre as an "*Angrian* fantasies of escape" (1987: 63). These fantasies of escape mostly appear both mentally and physically in the narrative of Jane Eyre. Jane's imagination and her act of running into the landscape, Rochester's so often travelling away from Thornfield, and Helen Burns' desire to reach heaven, to her father god are the examples of these theme. These examples of escape are very common in Romantic literature. Almost every Romantic hero of the Romantic literature is the examples of outcast, misfit or a wanderer; all avoid themselves from society, from its values. The wanderer in *The Excursion* escapes from to society and chose to be solitary; likewise, the poet in Shelley's *Alastor*, Harold and Manfred in Byronic poetry stays away from the society. The main aim in the act of escape either real or imaginary is "to achieve spiritual fulfilment within other spheres of existence" (Golban, 2003: 77). Some Romantic, especially Byronic heroes choose madness, imagination and knowledge and suicide and travelling. Dream as a way of escape, Blake believes, is "the mental fulfilment on the conscious level of the human psyche of a hidden and obsessive wish" (Golban, 2003: 53). Golban says dream in the mind of child leaves "its print in his consciousness, thus forming an illusion of an ideal reality" (2003: 53) and thus adulthood and mature times of human life follow this print, becoming a strong motivation for the course of life. Similarly, imagination, Blake believes, in

Jerusalem, imagination is a reality "in which we shall live in our eternal or imaginative bodies" (Golban, 2003: 53).

"That day" (C. Brontë, 1989: 1) shows Jane's impulse to escape from the reality of her state in the Reeds family, and her search of her own self begins that day as well. Jane is exposed to a harsh injustice and oppression in that house by the treats of the household. Her soul is trapped in the house; even she is physically imprisoned in the red-room. Obviously in depression, as one who is excluded from the family, she escapes to window side, takes "refuge in a scarlet-draped window seat" (Gilbert and Gubar: 1987: 66) and reads her book about the far lands of the pole region.

Jane's experience in the red-room shows her physical and mental imprisonment. The deathbed of Mr. Reeds emphasizes "her isolation and vulnerability" (Gilbert and Gubar: 1987: 67) in her society; and her mirror reflection in a form of "alien and disturbing" (Gilbert and Gubar: 1987: 67) shows her self mentally prisoned in society. In this room she fantasizes an "escape from insupportable oppression" appearing in the form of "running away, or (. . .) never eating or drinking more, and letting myself [herself] die" (Gilbert and Gubar: 1987: 67). These cases of thoughts about escape varies in types, but all aims at the ultimate rescue from the mental sufferings of her soul, her self, does not matter in what way. For her, the endaouver may be an "escape through flight" or "escape through starvation" and "escape through madness" (Gilbert and Gubar: 1987: 67-8). Jane imagines possible ways of escape in her red room experience:

> 'Unjust!-- unjust!' said my reason, forced by the agonizing stimulus into precocious though transitory power; and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression -- as running away, or, if that could not be effected, never eating or drinking more, and letting myself die. (C: Brontë, 1989: 12-3)

Rochester feels himself a stranger in his own house Thornfield, and he always travels, one way of escape since "Thornfield means mad Bertha" (Eagleton: 1987: 35) and for Rochester travelling is "merely a desperate way of evading her memory" (Eagleton: 1987: 35). His travel becomes a kind of escape like Childe Harold travelling in nature and among the civilizations or Wordsworth leaving urban life behind and chose to live in landscape near the lake. This is one side of his Romantic

ideal including a “desire for love and security” (Eagleton: 1987: 35) and consequently arousing from his Romantic “conservative impulse to withdraw protectively into some idealized enclave” (Eagleton: 1987: 35).

At Lowwod school, Jane cannot bear being solitary and is hated by the school public, by the teats of school administers, teachers and students, and the resultant “psychological stress” (Singh, 1987: 62) of her alienation. Finally she thinks of possible ways of escape, such as committing a suicide, an escape to death from the earthly sufferings of alienation. Jane confesses Helen, her only friend in the school that “I would rather die to live” (C. Brontë, 1989: 75). Likewise, Helen not unlike Jane also suffers from her consequences her orphanhood in the wild society and in turn wants to escape an ideal world where she feels happy and joy for her soul. She has no father and believes her father and her home is in heaven. Helen in this state of desolation “burns with anger” and with “spiritual passion” and “dreams of freedom in eternity” (Gilbert and Gubar: 1987: 72). Unfortunately, it is death for little Helen the only way to escape from a world of sufferings to a world of joy and relief; to die young is a better way to escape from her reality.

Jane’s wandering in the moors after Thornfield is another phase of her pilgrimage in her formation of self. Gilbert and Gubar (1987) view this phase as an escape from the society of Thornfield and its values, its stress over her, and she runs away into the moors to the breast of maternal mother, into the landscape to seek a relief for her stress on her individuality. Her wandering is “far and lonely (. . .) starving, freezing, stumbling, abandoning her few possessions, her name, and even her self-respect in her search for a new home” (Gilbert and Gubar: 1987: 88). What is important here in her total escape even from her self and identity got dirty by the social life in Thornfield. Her desire is to form a new identity and her pilgrimage for self starts again in the moors and gets reshaped in the Marsh End at the end of her march in the soothing and curing nature. At the same time Jane choose to live very away from her relations. As she leaving her identity behind, she also leaves her past behind, her relations, too. For Eagleton, it is very necessary when creating a new identity: “the self a free, blank, “presocial” atom; free to be injured and exploited, but free also to progress” (1987: 39).

In this sense, running from her relatives means creating a free self that will grow by experience, but the first thing to be done is to escape a new order of life.

As she cures her self in Marsh End through her relationships with the identities there and her teaching experience, however she enters the realm of St. John's religious thoughts. St. John tells that he loves her, but in the course of her relation with him, his religious principles oppresses her, her show of love includes the missionary necessities since she is exploitable in his mission in India because of her strong character that fits the necessary principles of his religious activity. He gives up his relationship with Rosamond because of his arousing sense of sexual attraction towards her; which is very dangerous for his religious identity which advocates self annihilation, being far from the earthly pleasures. Of course, she refuses his love and one more time runs away but this time from religious oppression and its dogmas.

Ferndean in the novel appears as an ideal place for the reunion of lovers. Rochester, after the eliminations of his Byronic or masculine characteristics, and Jane as a strong identity, comes together after the barriers against their love disappear. So far, she has been described as one of the "belated travellers" (C. Brontë, 1989: 12) in a constant search of a paradise for herself in the society. Ferndean, representing her paradise on this earth, is a place for them "stripped an asocial" on the base of "the physical isolation" of their love, thus "their spiritual isolation in a world" (Gilbert and Gulbar, 1987: 94). Charlotte declares in this section "true minds (. . .) must withdraw into a remote forest, a wilderness even, in order to circumvent the strictures of a hierarchical society" (Gilbert and Gulbar, 1987: 94).

2.6 Childhood and Maturation

Romantic Poetry, while stressing on the individuality, focuses its concern on childhood, infantile experience, children's psychology and childhood impressions. Romantics thought it has profound effects on the individual "for the whole development of human mind and the formation of a mature personality" (Golban, 2003: 50). These themes appears in many works of Romantic poetry such as in Blake's *Songs of*

Innocence and Experience, Wordsworth's *The Prelude* and *Tintern Abbey*, Byron's *Don Juan* and Keats's *Letters*. In Blake's poems childhood is associated with innocence, he put "innocence and purity of humanity . . . *in the individual's childhood*" (Golban: 2003: 52). He exposed the condition of the child in the corrupted world; most sensitive to influence of mature experience, industrialization and religion. In *The Chimney Sweeper*, he criticized the way the orphan children are treated as the Brontës displayed in *Jane Eyre* and *Wuthering Heights* through Jane and Heathcliff. Blake views parents as "the true exponents of the adult, corrupt world, as well nurses, priest" (Golban, 2003: 57). Charlotte exploited Blake's thought in the representation of Jane among the family relations, in schools and religious society.

Wordsworth, following the idea of John Locke, and also Keats dividing the life of an individual into chambers, divides the formation of mind into three stages. The first one of these stages is the age of infancy, childhood; "a time of absolute sensation" (Golban, 2003: 61). Wordsworth talks about his childhood experiences, his memories of childhood, his *spots of time*, and asserts its "definite formative influence on his upholding mind" and declares the child as "the father of man" (Golban, 2003: 62).

Victorian writers like Brontës, in Victorian Bildungsroman tradition, follow the stages of Wordsworth's idea of mind growth. For them, the child, as Buckley states, is "*an entity in himself responsive to experiences that might alter entire direction of his growing mind and eventually influence for better or for worse his whole maturity*" (Golban, 2003: 123), and the experience of childhood is "a possibility to realize their own wholeness" and the image of a child as "one infinite potential to reevaluate and recapture the infinity of the inward" (Golban, 2003: 73). The novel Jane Eyre in fact introduces that we can never escape our childhoods in an adult experience of love (Wood, 2006). The adult identity, maturity begins to gain the knowledge of life and the spirituality of existence in the age of childhood. A child in his experience of life begins to discriminate between "the inward and the outward, good and evil, mind and soul" which is the beginning of the division in the mind caused by the spiritual universe of the child. Jane in her childhood is able to sense the dialectics of "rationality and feeling" (Golban, 2003: 121). Thus for Wordsworth childhood is "the age of spiritual

understanding from which further life is either developing or falling away" (Golban, 2003: 185).

Charlotte, in this respect, begins the story of her heroine, her quest of self, from Jane's childhood. In the Gateshead section of the novel, which covers four chapters, Charlotte gives the details of her experience of childhood. Jane in her childhood witnesses and suffers much from "injustice and tyranny" (Stovall, 1930: 297); from "the frustrations of [Jane's] childhood caused by adults" (Golban, 2003: 123) and decides to be in her later course of life "wise and just and free and mild" (Stovall, 1930: 297). Jane is an orphan, poor and dependent on the Reed family at the beginning. However, the family members treat her badly and even oppressively. The son, John, insults her all the time. Mrs. Reed excludes her and oppresses much. Under such a pressure, Jane seeks a harbour to seek protection against the Reed family, and hides herself behind the curtains and looks outside to far horizon. The red-room for example is one of the scenes that Jane is exposed to oppression. The injustice and tyranny of the Reed family upon Jane shows its influence in the room and the mirror in which Jane perceives herself as a "little figure […] like one of the tiny phantoms, half fairy, half imp" (C. Brontë, 1989: 12) from one of Bessie's stories. This is the first time she imaginatively understands her position in the Reed family, and the condition of her soul, which is the beginning of her spirituality. This perception is the turning point in her life, results in "a heightened sense of identity" (Wood, 2006) and the memory of her experience of red-room will direct the later course of her life experience, at some very important points of decision about her life. In the Lowood section of six chapters, Charlotte gives the details of her childhood education by the fallen doctrines of the religious school in the fallen world. Jane is on purpose excluded from the school society by the order of Mr. Brockelburst. She again suffers from her alienation, starvation, coldness and oppression as well. After the scene of red-room experience, Jane again escapes to spiritual world for relief, just like her only friend Helen Burns.

In the course of novel, Jane as a mature identity returns back to her past, her past time of childhood. During Jane's pilgrimage for a new identity and a home, her past, especially her childhood experience, appears as "angry memories" (Gilbert and

Gubar, 1987: 89); the memories of her step family, the Reeds. When she decides to preserve her own wholeness, she recollects her childhood, and the images of her past combined by nature and reshaped by her imagination emerges as a moral guide, supporting her decisions in certain points and also warning about the dangers of her decision, mostly torturing her soul in her dreams in the image of a child. Again when she goes to Gateshead, she recollects the images of her childhood, and her affective and forgiving attitude towards the old relatives, at least her dare to go, shows her moral and emotional growth as well.

When Jane realizes the inequality between her and Rochester, her tiny phantom, the representation of her madness, her double, begins to appear again, first appeared in red-room, with the image of "recurrent dream of a child" (Gilbert and Gubar, 1987: 83) as the relationship with Rochester advances. This image of child always appears in her dreams to prevent her from marrying to Rochester on the base of inequality. In her dreams, Jane experiences, "a strange, regretful consciousness of some barrier dividing" (C. Brontë, 1989: 313) between her love and Rochester. The wailing child in her recurrent dreams represents "the poor orphan child" (Gilbert and Gubar, 1987: 83), the child image of Jane herself complaining about the current condition of Jane before marriage with Rochester, as she did in her childhood. The child within Jane, her subconscious, resists "a marriage of inequality" (Gilbert and Gubar, 1987: 83) since it does not fit her dream of "maturity, independence, true equality" (Gilbert and Gubar, 1987: 83). Eventually, after a long journey of maturation, and also after the tame of Rochester, the conditions of an ideal marriage for Jane is established, "freed from the burden of her past" (Gilbert and Gubar, 1987: 92) and also "from the self-pitying specter of the orphan child" (Gilbert and Gubar, 1987: 92).

2.7 The Romantic Hero and Byronism

The English Romantic hero, represented by the Byronic hero, emerges as a rebel that rejects social order, its laws, its norms and conventions. Instead of submission to the values of society, he asserts his "individual ego" and expresses his "disgust with

existing civilization and hope for a future order" (Wilson, 1972: 247). Dependent on the Romantic hero of Wordsworth, Coleridge, and Shelley, Byron creates his own heroes as the different faces of the same hero. However, they share the common characteristics. A Byronic hero is "a real outcast from his social class, proud but lonely, trying to assume the position of an observant, detached and keeping aloof from other people" (Golban, 2003: 79). Don Juan as a Byronic hero tries to find "beauty, love, and value" (Garber, 1967: 321) in an artificial world whose religious institutions and tradition of society is corrupted, instead he affirms his own values. Romantic hero in general is in a state of "moral isolation and spiritual autonomy" and he insists his "independence from external frames of reference" (Garber, 1967: 323). He perceives that civilization is nothing but a corrupt world and decides to stay far away to protect his individuality and his soul. He believes in himself so much, because of the thought that man is innately good, and his own values. He lives for himself any more, and does not care the rest; at the same time he dreams a perfect future where he fulfills his desires.

Byron's hero first appears in *Childe Harold's Pilgrimage* and travels in Europe, contemplating nature, human existence, and old civilizations. Childe, very like Byron, is "an aristocrat by birth and in spirit, sensitive, libertine, highly imaginative (. . .) but also disillusioned, lonely and unloved" (Golban, 2003: 79). He travels to escape from the herd of men, understands the language of nature, and flies to solitude realms above the human being. In Oriental Tales Byron's hero seeks "independence from this material world" (Golban, 2003: 82). This time, the demonic and the angelic embodiments in his nature make him a sinful and corrupt creature, suffering from a sickly pride, much more like the hero of Emily Brontë's Heathcliff and Charlotte's Rochester. He is described as in the following:

> His inadaptability is active, making him to be detached from the common moral norms, building his own superior consciousness, but his sense of superiority and his extraordinary imaginative capacity and power of will bring only misfortune and solitude, while the human aspect in him creates impediments to the aspirations of his soul, making him mix up good and evil, right and wrong, thus leading to a moral ambiguity and spiritual arbitrariness (Golban, 2003: 82).

This hero of Byron in *Oriental Tales* also represents the humanizing effect in this personality. He loves an angelic woman, very Like Catherine in *Wuthering*

Heights, but his strong passion causes his maiden to die. Remorse becomes dominant in his feelings because of his sin, and the hero becomes alienated, thus he suffers from both alienation and remorse. This is the same case as Rochester's feelings of remorse and alienation. His sin is an illegitimate intercourse with a woman in a different country, and consequently he causes the destruction his wife Bertha. In this sense, Rochester because of his satanic side becomes the "the agency of death and destruction" (Golban, 2003: 82).

The most obvious characteristic of Byronic heroes is their revolt and rebellion because of their realization, in fact Byron's realization, that the human condition is absurd. Some of they are passive like Harold, who just disgusts from what he sees in the human condition and some are very active like Cain whose rebellion eventually leads him first to loneliness and destruction. On the other hand, what is important in the rebellious act of Cain and Lucifer against God is their ability of self-assertion, a Romantic protest against the existence of evil in a world crated by God.

As an orphan and oppressed by the religion of Brocklehurst, Jane is inspired by the song of Bessie that says "God is a friend to the poor orphan child" (C. Brontë, 1989: 21) and decides to be "a friend to herself" (Brown-Wheeler, 2004: 46) and thus rejects the Victorian religion. This is Jane's Romantic assertion as well as Byronic which seeks the possible ways for "making the Romantic self, one formed independently and beyond the strictures of society" (Brown-Wheeler, 2004: 46).

Furthermore, Jane has been in Lowood for eight years, but she feels the school as a prison and desires liberty out of it anymore. Jane first rebels against the oppression of John in Gateshead, she desires liberty since then, now she looks outside to the nature and she only thinks of the freedom on the horizon there, following the Romantic ideal of freedom.

> I went to my window, opened it, and looked out. There were the two wings of the building; there was the garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on those most remote, the blue peaks: it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. [...] I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer... (C. Brontë, 1989: 93)

On the other hand, *Jane Eyre* can be read as a Victorian novel that discusses both good and bad aspects of the heroes Byron has created and also the dangerous mood of Byron himself. In general, Charlotte explores "the seductive and redemptive qualities of the character type" (Millstein, 2007: 93) in her novel Jane Eyre and she believes that this kind of hero should be redeemed. Charlotte who grew up with the poetry of Byron and who was aware of his personality puts his affinities in Jane Eyre, her vision of Byron into Rochester and Jane. Through Jane, it is possible to see the good aspects of Byronic hero; such as the search for a better world, rebellion, independence and liberty. Rochester represents the bad aspects in which he becomes the slave of his passion and pride and the resulted final destruction in his life.

Jane Eyre in fact is a representation of "a passionate, barely disguised rebelliousness" (Gilbert and Gubar, 1987: 64) within the feminist circle of woman perspective on the world of man. Charlotte represents the process of growth of an orphan girl within the context of loneliness, starvation, rage and even madness. In this sense, Jane's story takes the form of the quest of Romantic and also Byronic hero for a better world that fits the desire and expectations of the Romantic heart, but in different colour, through the glasses in pink to observe the conditions of woman and to create a pink world of equality. Thus Jane Eyre is "a feminist tract, an argument for the social betterment of governess and equal rights for women" (Gilbert and Gubar, 1987: 65) accompanied by a Byronic rebellion in a feminist form against the "masculine sexuality" (Gilbert and Gubar, 1987: 65).

Jane at the house of the Reed family appears as a Byronic heroine. She is alienated from the family because of the oppression upon her by the family members; she stands away from them, and tries to find a secure place both within the house, behind the crimson curtains and outside the house in the nature. Family members see her as an active rebellion, which is very clear in her deed against the son, John, that she violently beats him with her book in her hand for his oppressive tyranny against herself. Then, she is kept in the red-room as her punishment for her active rebellious act; but this time her rebellion keeps appearing in her imagination, the signal of the rebellious child within little Jane exposed in the form of Shelley's violent resistance to evil, the

same as the rebellion in the French Revolution leading to the destruction in Bastille; Jane tells Mrs. Temple:

> If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way: they would never feel afraid, and so they would never alter, but would grow worse and worse. When we are struck at without a reason, we should strike back again very hard; I am sure we should -- so hard as to teach the person who struck us never to do it again. (C. Brontë, 1989: 61)

At Lowood School, Jane comes into the world of calm thoughts with the influence of Mrs. Temple. Jane learns from Mrs. Temple "the ladylike repression" (Gilbert and Gubar, 1987: 73) of her unconscious spurs, a Victorian rationalism, towards rebellion. She tries to ignore her heart pain, the cry of her soul for liberty, now all her Byronic agony is under the cover of her conscious formed by the acts of her model Mrs. Temple represents. However, when her model leaves the school, she also is left in her "natural element" (C. Brontë, 1989: 93) in the soul of a Byronic hero, an active heart for liberty, and then her heart at once begins to feel the "Promethean way of fiery rebellion" (Gilbert and Gubar, 1987: 73) by throwing Mrs. Temple's model aside and denying also Helen Burn's "saintly renunciation" (Gilbert and Gubar, 1987: 73), which accepts heaven as her home and God as her father. She agains does the same thing as she did in the house of the Reeds; she begins to look at the far horizons out of the Lowood school "for true liberty" (Gilbert and Gubar, 1987: 73), very like the Byronic agony for liberty.

Later, Jane comes to Thornfield as a governess. In spite of her outward looking "a poor, plain, obscure, little governess" (Singh, 1987: 109), it is understood by the public of Thornfield, especially by Rochester, that there is a depth in her inwardly very different from her looking in that she is in fact "the resolute, wild, free thing looking out of it [her eyes], defying me [Rochester], with more than courage -- with a stern triumph" (C. Brontë, 1989: 355). She is a great rebellion in fact "a downright assertive and indomitable character, vindicating her cause" (Singh, 1987: 109). In the Thornfield section, her Byronic affinities such as "hunger, rebellion and rage" (Gilbert and Gubar, 1987: 74) begins to appear in different scenes. While she is standing just in front of the painting depicting the battlements of Thornfield, she against feel her desire for liberty, her Byronic liberty, obvious in her feelings of "the restlessness and passion"

(Gilbert and Gubar, 1987: 75) in her heart, and in her imagination in the form of "eccentric murmurs" (Gilbert and Gubar, 1987: 75) in Jane's mind. Again, her desires for liberty is exposed in the scene of her choose of a bridal robe just before her marriage to Rochester. In the conversation between herself and Rochester, Rochester, very much impressed by the beauty in the bridal gown, says he never exchanges Jane with a woman in the harem of sultan in Istanbul, but Jane responses to his praise by the unexpected words, asserting her active rebellious heart against the tyranny of patriarchy or against sexual inequality:

> I'll be preparing myself to go out as a missionary to preach liberty to them that are enslaved -- your harem inmates amongst the rest. I'll get admitted there, and I'll stir up mutiny; and you, three-tailed bashaw as you are, sir, shall in a trice find yourself fettered amongst our hands: nor will I, for one, consent to cut your bonds till you have signed a charter, the most liberal that despot ever yet conferred. (C. Brontë, 1989: 300)

However, in spite of her full search of liberty, she sometimes feels like in a cage, like a little bird, imprisoned by the social conventions, Rochester tells her imprisonment: "I see, at intervals, the glance of a curious sort of bird through the close-set bars of a cage: a vivid, restless, resolute captive is there; were it but free, it would soar cloud-high" (C. Brontë, 1989: 154). Even though Rochester tries to free her, he mostly oppresses her, obvious in the scene when Jane refuses to marry him as a mistress. Rochester, like a Byronic villain hero, on her refusal to marriage, threatens her: "'Jane! Will you hear reason?' (he stooped and approached his lips to my ear) 'because, if you won't, I'll try violence'" (C. Brontë, 1989: 338). However, she resists and gives her famous answer: "*I* care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself" (C. Brontë, 1989: 354); which is her brave affirmation of true self.

On the failure of the first attempt for the marriage with Rochester, Jane decides to leave Thornfield. The reason for the break-up is very simple since it is against Jane's ideal marriage based on the "spiritual equality" (Eagleton, 1987: 41) and also against her desire of independence, like a Romantic hero who is aware of herself and recognizing "the demands and complexities of his own private being" (Garber, 1967: 321) and also self-asserting; able to put an action for his demands. With the experience of her childhood, especially in the Reed house, Jane now is a woman who

has very much self-respect, an excessive pride. After she learns the existence of his wife Bertha in the attic, Jane refuses to be a mistress of Mr. Rochester to protect her independence, her womanly honour, thus she becomes, as Phyllis Bentley affirms, "the modern emancipated woman" (Singh, 1987: 111), the result of the feminist struggle which started by Wollstonecraft's *A Vindication of the Rights of Woman* about "vindicating women's status and assigning them proper place in society" (Singh, 1987: 111) in the beginning of the Romantic Movement with the influence of French Revolution. Jane in the novel demands her right in the marriage "a degree of independence" (Eagleton, 1987: 42) for she thinks that independence will guarantee her security and her "freedom within a proper deference" (Eagleton, 1987: 42).

Jane leaves Thornfield behind and runs away towards the moor which takes her to the Marsh End where she meets with St. John. While she is recovering herself, the qualifications of her character attracts the care of St. John. As a religious man, John is the one who devotes himself to God and to his missionary activities by the name of God. He needs such a woman as strong as Jane in his mission in India and consequently proposes Jane of marriage. But what St. John searches for is not what Jane wants; John wants a wife who will help him in his mission rather than a marriage of love that Jane wants most, even ignoring her sexuality. John is the one who submits himself fully to God, and he wants Jane to do the same thing, to work under the name of god, the annihilation of herself for the divine mission, a full submission to the rule of God; and John exposes this as the wish of God for Jane. Of course, Jane refuses this proposal; she rejects such kind of mission and religious duty. Moreover, Jane knows it is not the religion itself, but the religion of the fallen church of the fallen world. This is Jane's rebellion against the doctrines of the religious institution, and rebellion against such a love, very like being a servant. This is Jane's Byronic side; she knows what she wants and what she does not want in her life, thus she scorns John's love and decides to leave once more.

The novel also includes some Byronic ethos through the characters of Rochester, but they show rather Charlotte's "vengeance upon Byron" (Bloom, 1987: vii). In the beginning of the novel, Rochester appears as an alienated person in his own

mansion. He always travels and rarely stays at home, rarely meets with the public of Thornfield including servants and illegitimate daughter. Later, the reason of his alienation becomes clear with the appearance of Bertha, his mad wife; which is also alienated through her madness from Rochester and his daughter. He is also alienated from the society in neighbourhood, which is obvious in the scene of gypsy fortune-teller. He does not trust their intimacy, although he is an aristocrat, he is alienated from the society of aristocracy, very alike Byron himself in the House of Lords. Moreover, he is unhappy, he feels alone spiritually, because he lacks his soul-mate in his love affairs. His candidate for the bridal gown is the beautiful Blanche Ingram; however, he feels loneliness in the so-called intimate times with her. What he feels at that time is not love but a show of love, thus he is emotionally alone in his affairs with the people and society.

Furthermore, Jane Eyre exposes the similarities of Rochester and Bertha with criminal Byronic heroes, especially with Giaour and Conrad in *The Corsair*. Millstein (2007: 146) says Rochester and Bertha are "criminals", sharing some similar qualities; both are "passionate and hot tempered" (Millstein, 2007: 146). When Rochester rejects Bertha, she bursts out her strong feeling of violence upon her husband, thus imprisoned in the attic. On the first days of Jane in the mansion, she witnesses Bertha's vampirean bite over her brother Manson. Upon the heart of marriage between Rochester and Jane, her desire for revenge becomes strong, very like in Heathcliff and Byron's Giaour and Conrad. She sets fire in her husband's bed, and also sets fire to destroy Thornfield Hall. The Rochester's crime is his intention to imprison Jane into a tricky and "a bigamous marriage" (Millstein, 2007: 147), a violence to Jane's independency.

Charlotte vengeance is exposed through the end of the novel by the destruction of Byronic affinities of Rochester, in which he is brought into transformation to be "tamed into domestic virtue and pious sentiment" (Bloom, 1987: 3). Charlotte creates a new Rochester figuratively blinded and maimed out of his Byronic past; in which Rochester presents "the Byronic sexual energy" (Bloom, 1987: 4) obvious in his illegitimate intercourse with a French woman. Rochester is not quite

like “a typical Byronic seducer” but “well-experienced in love” (Millstein, 2004: 143). As Byron’s heroes having mysterious sexual pasts, Rochester exposes her past sexual relations, one with Giacinta and another with Clara. This is the Byronic side of Rochester which appears as “the secret of male sexual guilt” (Gilbert and Gubar, 1987: 80) and Jane perceives his secret, his sexual intercourse in the past, as a threat to her own personality because of the degradation and annoyance that is evoked in her emotions and feelings toward Rochester.

Both characters, Bertha and Rochester, are the victims of their destiny; they are powerless against the strong winds of life. Rochester’s Byronic past, his passion and rebellion against his fate, takes him to the destruction in the end. Jane after St. John returns Thornfield and finds it in fire. For Moglen, the house in fire is the image of Rochester’s personality; “maddened by loneliness, desperate and trapped within the futulity of his rebellion” (1987: 57) and also his fall from “the power and pride of his “masculinity”” (1987: 57). While he is trying to rescue Bertha on the roof in fire, she throws herself downside and smashes up; unfortunately his heroism results in “self-destruction” (Moglen, 1987: 57) very similar to Byron’s destruction of self in Greece.

Rochester now is purified by the fire and blood in Thornfield and becomes “a comatose soul, unable to cry out for rebirth” (Moglen, 1987: 59). He collapses and becomes excessively powerless and needs a mother to protect and offer him “the gift of life” (Moglen, 1987: 59). Jane becomes her mother figure, thus forgiving his Byronic past, tames Rochester and get him be dependent on herself, therefore, upon woman by bringing him to the female world of love out of the male world of power.

2. 8 The Theme of Love

Byron presents the theme of love in his representation of Cain and in his murderous act. Cain chooses in his dream- like visions the knowledge without love, which is only death. Now, he is a proud and indifferent person, but becomes later alone and unhappy because of his crime and because he is consequently thrown away out of

Eden. However, Cain finally builds a new Eden where the essence of love as the most basic human value, and becomes happy through the love arising from his togetherness with his wife and children since being together with those whom he loves, is the supreme source of happiness; on the other hand, Lucifer is unhappy because he is alone.

Wordsworth enjoys in his poetry "the 'bliss of solitude' in 'vacant or in pensive mood'" (Singh, 1987: 52) as in *The Daffodils*, Charlotte finds the solitude as "very much oppressive" (Singh, 1987: 52) an the interaction between man and nature in solitude as unuseful and thus she asserts "man needs love" (Singh, 1987: 53) like Shelley in *Alastor* by the necessity of love in human relations. Carlos Baker summarizes his law of love as in the following given by Singh:

> Man is not by nature a creature of solitude; he is a social being. The more civilized he is, the more he thirsts for communication of his whole nature with that another. When this sentiment is individualized, it becomes an imperious necessity, and can be satisfied only by the fulfilment of its claims (Singh, 1987: 53).

Rochester believes the necessity of love in his life, because for him "without love his life is weary" (Singh, 1987: 66). However, his want of love at the time of Bertha's existence as his wife is a real problem; which he implies by his words that "to live . . . is to stand on a crater-crust which may crack and spue fire and clay" (C. Brontë, 1989: 241). This is very like the 'free love' of Shelley who fulfils his desire of love with many women at a time. What is different in Rochester from Shelley is his alienation from her wife because of her madness. Emotionally in crisis, Rochester tries to find his love in different harbours, once with French girl, now Blance Ingram and Jane. But he always feels loneliness in his affairs except for with Jane.

Love for Charlotte is anything to be held in a high esteem if accompanied by marriage. However, she thinks a marriage of love must be on the base of some prerequisites; first is "spiritual equality" of both sexes and second "economic independence" (Singh, 1987: 114). In this sense, Charlotte's approach to love is not idealistic but realistic; in which Jane through her experience of life tames passion "with conscience and reason" (Singh, 1987: 121). Charlotte's realism in Jane works according to the Shelley's principle as he asserts in Queen Mab that "every heart contains

perfection's germ" (Stovall, 1930: 295), however it must be "sustained from without" in that "the germ, the essence of Love immanent in the human soul, can have no active existence until it receives proper nourishment through instruction" (Stovall, 1930: 295). Here in the union of Jane with Rochester, reason appears as the agent of instruction so that their love go "deep in their souls: it grows there with its healthy attributes" (Singh, 1987: 119). These fundamentals of love for Jane appear frequently and work according to the principle of 'instructed love' in her relations throughout the novel with Byronic Mr. Rochester, then with St. John in Marsh End, and finally with Rochester the 'tamed'.

The relationship of love between Mr. Rochester and Jane first begins as two strangers at Thornfield, and then becomes love of equal hero and heroine, consequently resulting in marriage. Rochester within a crowd of aristocracy feels alone, Blanche Ingram does not satisfies her desire of love since he thinks it is not true love but a show of love, but, in fact he rather wants to be loved. He is alienated from the society, and from the candidates of marriage with him, because "he lacks a soul-mate" (Singh, 1987: 67).

As time passes, Jane realizes both are same. Jane says "I feel akin to him" (C. Brontë, 1989: 195) and she finds likeness in Rochester's feelings for the rest of the public around him, his alienation; the same as herself, the same as her feelings of loneliness and despair in her own life, in short, "the language of his countenance and movements" (C. Brontë, 1989: 195). For both, love is the only way to escape from the agony of life. Both need a soul to communicate, to get rid of their world of solitude among the people and nature. The formation of love between them is very alike the theme of 'twin soul' which Shelley introduces in *Epipsychidion*. He asserts there that love is "the desire to unite ourselves with the antitype of this "soul within our soul"" (Stovall, 1930: 300); a soul searching a soul in its own image, and their happy union appears in Shelley as the power to live or the elixir to become alive with joy and happiness. If the desire of love is lost within the individual heart, then men become "living sepulchres of our higher selves" (Stovall, 1930: 300). Jane carries the same desire as in Shelley; to unite spiritually with her likeness, and the same feelings of alienation and despair make them "internally alike and one" (Singh, 1987: 66), and later

after her abandonment of the mansion, she realizes the need of spiritual love, she says "In spirit, I believe, we must have met" (C. Brontë, 1989: 497).

On the other hand, Rochester appears to Jane as “the personification of masculine energy: impulsive, despotic” (Momberger, 1965: 366) in their developing relationship. Rochester is very Byronic in his past because of his many mistresses and his wife Bertha as “the marriage of the senses” (Momberger, 1965: 366). Jane sees fire in Rochester, a strong Byronic passion, symbolized by Vulcan, his eyes is fire, his presence is sunshine, and his active energy is like a thunderbolt (C. Brontë, 1989: 490). But it becomes a threat to Jane’s identity and her independence. The fire in his eyes scorches her and she recoils; eventually, Rochester proposes her to be his mistress. Aware of the danger posed by Rochester, which means destruction because of his fire of passion, she chooses the security for her self, her independence, so runs away from Thornfield.

After Thornfield, Jane meets St. John at Marsh End. In her relation with him, John seems to her as “a kind of religious awe” (Momberger, 1965: 367) who is aware of Jane’s self-abnegating, her fearing of damnation, and wants to use it, by usurping her freedom, and proposes her the role of missionary wife. As one who represses all passion in his life, avoiding the sexuality since it is a threat to his belief in God, he wants Jane to give up her body and to become his wife as a help-mate in his missionary in India. Jane, influenced by John’s “probing eyes” (Momberger, 1965: 367) which he uses them “to bend her to his will” (Momberger, 1965: 367) admits his influence upon her; says “ took away liberty of mind under spell” (C. Brontë, 1989: 443). However, Jane refuses his proposal of “loveless marriage” (Momberger, 1965: 367) in which she is nothing but a “useful tool” (C. Brontë, 1989: 463). Jane has a fire burning within, once Rochester saw in her; she is not a cold woman as John himself. Aware of the fire of passion in her heart, of her desire to love and be loved, she thinks it will burn herself as long as it stays repressed there, so it is nothing but a self-destruction. St. John for Jane lacks of any spiritual love and Jane wants have an equal passion, so she says to St. John “I scorn your idea of love [...] I scorn the counterfeit sentiment you offer: yes, St. John, and I scorn you when you offer it” (C. Brontë, 1989:

455). Jane has already declared in her speech to Rochester; she says “I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: -- it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God’s feet, equal -- as we are! (C. Brontë, 1989: 282), she only wants equality in love and marriage.

Ferndean section gives the picture of Jane’s dream of equal love. Jane tries to be equal of Rochester, and her wish comes true after the destruction in Thornfield. The death of Bertha and the fire in the mansion has purified his Byronic past, his sin of sexuality. He falls from his sexuality, his male power; on the other side, Jane becomes his equal after the disappearance of servant-master relation, and they are now “physically whole” (Gilbert and Gubar, 1987: 93). Rochester, blind but stronger than before, draws “his power within himself, rather than from inequity, disguise, deception” (Gilbert and Gubar, 1987: 93). Jane’s union with Rochester in this sense is “both spiritual and passionate [...] founded on an independent position” (Golban, 2003: 195). This conclusion of their love is resulted from the redemption of the Byronic hero, Rochester. Charlotte, in her character’s search of a true self and an equal love, helps Jane to marry to a Byronic hero, but redeemed of his bad sides, his sexual and criminal side. Both have the same feelings of freedom; both rejects the social oppression, both seeks their soul mates, both seeks their “other”. For Charlotte, this kind of marriage is possible on the spiritual level of equality, thus she, through Jane, eliminates the sexual and criminal drives and then teaches him to be an equal lover. Rochester’s words during the wedding reveals both Romantic and Victorian combination of love and marriage, combination of both passion and reason, he exposes Charlotte’s doctrine of “marriage between equal and alike souls”. Rochester says “‘my bride is here,’ [...] ‘because my equal is here, and my likeness.’” (C. Brontë, 1989: 283). Jane reaches her desire to have a successful marriage on the base of equality and independence. This is very similar to the Shelleyean and Byronic love, but in Jane Eyre, it is based on the concept of feminist liberation based on equality. She describes finally her successful marriage as in the following:

> I know what it is to live entirely for and with what I love best on earth. I hold myself supremely blest—blest beyond what language can express; because I am my husband’s life

> as fully as he is mine. No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone, and flesh of his flesh. I know no weariness of my Edward's society: he knows none of mine, any more than we each do of the pulsation of the heart that beats in our separate bosoms; consequently, we are ever together. To be together is for us to be at once as free as in solitude, as gay as in company. We talk, I believe, all day long: to talk to each other is but a more animated and an audible thinking. All my confidence is bestowed on him, all his confidence is devoted to me; we are precisely suited in character—perfect concord is the result. (C. Brontë, 1989: 500).

2.9 Gothic Elements in the Novel

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. Jane Eyre includes those elements; Thornfield mansion is very like the haunted Gothic castles, with its dark corridors and attic, and it is possible to see the existence of moon in the dark night, extreme landscape and weather, supernatural as well as horrifying events, and most importantly, a villain-hero; full of passion and will. Gothic novel includes feelings of horror, mystery, violence, suspense; in short a gloomy dark atmosphere. Furthermore, it reveals "the deadliest but most ordinary peril of a woman's life" in which "horror [is] equal to those of isolation, haunting, pursuit, imprisonment, condemnation, death" (DeLamotte, 1990: 195) of the gothic heroine Jane.

Thornfield Mansion is designed like a Gothic castle, an old isolated building, and it does have a mysterious and threatening atmosphere. Although Jane begins to love the mansion as her love with Rochester goes to marriage, she also feels the dark, chilly and gloomy atmosphere of the mansion as the reflection of her boredom and loneliness in the mansion. From the first time she arrives at Thornfield on, she describes the Gothic atmosphere of the mansion; at the first night, as DeLamotte (1990: 199) points out, she has an "eerie impression" because of the "dark and spacious" staircase, a "high latticed" window, and a "long, cold gallery" suggestive of "a church rather than a house". Jane tells her first gothic impression of the mansion:

> the staircase window was high and latticed; both it and the long gallery into which the bedroom doors opened looked as if they belonged to a church rather than a house. A very

> chill and vault- like air pervaded the stairs and gallery, suggesting cheerless ideas of space and solitude. (C. Brontë, 1989: 108)

Nature also creates a Gothic atmosphere in the novel; it includes violence, fear, terror and inspiration for Jane. Its destructive forces fill the air with the feelings of terror and weakness for Jane. Moon and moonlight creates a gloomy air, at the same time, Jane communicates with her natural mother, and her Mother Moon gives supernatural instructions for her decisions about her future deeds.

The owner of the mansion, Rochester, is like a hero in Gothic tradition. He is a Byronic character, having certain Gothic characteristics. He is charismatic, alienated, wilful and inclined to violence, with its mysterious past. On Jane's first meeting with Rochester, describes the appearance of her master; it is a scary moment, he is quite like a beast:

> It was very near, but not yet in sight; when, in addition to the tramp, tramp, I heard a rush under the hedge, and close down by the hazel stems glided a great dog...it was exactly one form of Bessie's Gytrash—a lion-like creature with long hair and a huge head...The man, the human being, broke the spell at once. Nothing ever rode the Gytrash: it was always alone; and goblins, to my notions, though they might tenant the dumb carcasses of beasts, could scarce covet shelter in the commonplace human form. (C. Brontë, 1989: 124)

Else than his Gothic appearance at first sight, for Jane, Rochester is "a version of the Gothic man of mystery, who speaks in riddles and alludes obscurely to some secret source of grief" (DeLamotte, 1990: 208). Jane regards his words as "discourse which [is] all darkness to me" (C. Brontë, 1989: 153), and she has to say after his speech that "I don't understand you at all" (C. Brontë, 1989: 152). His dark past and his grief then will soon be revealed after she learns the existence of his wife and his intercourses with other womans in France.

Like Rochester, Jane does have some Gothic qualifications. While she is on the moors after her escape from Thornfield, alienated in the dark moors, she seeks a shelter in nature in a rainy weather, "the measureless air-torrent thundering through space" (C. Brontë, 1989: 307). She almost worships in the nature, seeks a meaning in its forces. She curiously observes its destructive forces, she deduces a meaning from a fallen chestnut tree, "blank and riven" (C. Brontë, 1989: 307), a symbol for the future of their love, now broken but it is still strong since its strong trunk. Jane is scared of the

Gothic weather, but she does not withdraw herself. Her wild pleasure helps her run before the wind, which points out her strong brave heart.

Furthermore, Jane does have a personality which is in touch with the supernatural. The Gothic scene of red room in her aunt's house, an imprisonment for Jane, full of blood, with her uncle's ghost, her own ghost in the mirror, a light coming into the dark room. Her imaginary feelings appears in her paintings, reflections of her deep fears and hopes, she dreams prophetic dreams and these dreams influence her mood, and some natural events, like the scene in which the thunderbolt splits the tree just before her wedding with Rochester, directs her decisions and actions, similarly, her communication with moon is supernatural, she obeys its supernatural advise, and leaves Thornfield to escape from Rochester's sexual abuse. Jane tells her supernatural experience with the mother moon:

> The light that long ago had struck me into syncope, recalled in this vision, seemed glidingly to mount the wall, and tremblingly to pause in the centre of the obscured ceiling. 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' (C. Brontë: 1989: 357)

Later, while with St. John, her supernatural telepathic hearing of Rochester's call to Thornfield move her to return back to her darling's Gothic mansion. Jane first hears a voice calling her name, she recognizes the owner of that voice:

> 'What have you heard? What do you see?' asked St John. I saw nothing: but I heard a voice somewhere cry-
> 'Jane! Jane! Jane!' nothing more.
> 'Oh God! what is it?' I gasped.
> I might have said, 'Where is it?' for it did not seem in the room - nor in the house - nor in the garden: it did not come out of the air - nor from under the earth - nor from overhead. I had heard it - where, or whence, for ever impossible to know! And it was the voice of a human being - a known, loved, well-remembered voice - that of Edward Fairfax Rochester; and it spoke in pain and woe wildly, eerily, urgently.
> 'I am coming!' I cried. 'Wait for me! Oh, I will come!' I flew to the door, and looked into the passage: it was dark. I ran out into the garden: it was void. (C. Brontë, 1989: 467)

This supernatural event helps Jane escape from the spiritual oppression of St. John; she hurries to meet Rochester, for her real love and liberty instead of St. John's understanding of marriage without love but full of submission.

St. John in the novel plays a role of "the villain-priest of Gothic romance" representing all the Gothic threats to Jane; For her, as DeLamotte (1990: 220) points out, St. John is the representation of "dungeon" , "fetters", "imprisonment", "torture", "confinement", "wife murder". Jane describes him as cold, hard, frozen, sometimes very like stone. He proposes Jane to marry, but he wants a helpmate rather than a lover, the most dangerous threat to Jane's liberty. In their relationship, Jane suffers from "torture, darkness, and imprisonment" (DeLamotte, 1990: 217); because although he offers her to come with him as his wife to India for missionary, in fact he offers her the submission, "an intrusion, a violation of her psychic privacy" (DeLamotte, 1990: 217). Thus, he becomes for Jane the spiritual tyrant of her soul, a spiritual version of Gothic villain torturing his victim physically. Jane exposes the threat of John to herself in marriage; she says "If I were to marry you, you would kill me. You are killing me now" (C. Brontë, 1989: 459). Eventually, Rochester is the hero who rescues Jane from John's tyranny by means of his telephatic call of her; she responds his call and decides to leave John for her freedom and to meet once more with Rochester.

Bertha, mad wife of Rochester, appears in Jane Eyre as the female representation of Gothic villain-hero, and also the source of horrifying events in the novel. Jane and reader are not aware of her existence in Thornfield up to a point of time Jane meets her. Jane sometimes hears some ghostly laughter, "a curious laugh; distinct, formal, mirthless" (C. Brontë, 1989: 118), but she cannot determine its source, thinks it belongs to Grace Poole, her mysterious and dark servant. Jane describes Bertha on her first sighting, Jane says with the feelings of terror invoked in her mind due to her ghostly appearance and scaring atmosphere, "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" (C. Brontë, 1989: 315). Later, Jane depicts the scene of Bertha's fight against Rochester, Bertha's supernatural appearance and strength as well, "the lunatic sprang and grappled with his

throat viciously, and laid her teeth to his cheek: they struggled. She was a big woman, in stature almost equalling her husband, and corpulent besides" (C. Brontë, 1989: 326). Jane, on her recall of her veil destroyed by Bertha in her own room, begins to believe she is a beast, she tells the scene, "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" (C. Brontë, 1989: 315), and adds that she likens her "the foul German spectre—the Vampyre" (C. Brontë, 1989: 316).

Bertha, aiming at the destruction of those who has created the desire of the violence in her, becomes the doer of many horrifying and destructive events in Thornfield. In addition to her destruction of Jane's veil, Bertha sets fire the Rochester's bedroom, but he survives. More horrifying one, Bertha attacks her brother Richard Mason. Doctor Carter examines the wound of Mason and expresses his observation that "the flesh on the shoulder is torn as well as cut. This wound was not done with a knife: there have been teeth here!" (C. Brontë, 1989: 236). Mason confirms the existence of teeth, says "she bit me" (C. Brontë, 1989: 236). On doctor's realization of the wound inflicted by her teeth in another part of his body, Mason gives the evidence of Bertha's vampirean attempt and he reports her words, "she sucked the blood: she said she'd drain my heart'" (C. Brontë, 1989: 237). Her last attempt for destruction is the fire in Thornfield, but this attempt leads her to her own destruction. Rochester, seeing Bertha on the roof of the attic, wants to rescue her from the fire, but unfortunately his attempt to rescue her causes her tragic death, she, trying to escape from helpful Rochester, falls down from the roof and is smashed, a stain of blood appears on the ground.

This is the end of the fear and terror created in Thornfield which ends with the elimination of Jane's feeling of terror in her own life, the fear of not to be loved and not to be free. Her successful marriage in Ferndean takes Jane to happiness and the ease of heart in her later life.

CHAPTER THREE

WUTHERING HEIGHTS AS A GOTHIC AND/OR POST-ROMANTIC NOVEL

3.1 The Concern with the Emotional States

Shelley is quite transcendental in his poems in that human emotions reach the metaphysical realm. His strong desire to merge with any kind of natural object forms the basis of his concept of love; to form a kind of "oneness" (Stoneman, 2006: 124). Sometimes it appears in his desire in nature; to feel the soul of wind as in his poem of *Ode to the West Wind*, and sometimes in his desire with a person. Shelley in *Alastor* appears a hero who runs after "an ideal beauty" (Stoneman, 2006: 125), but his unfulfilled pursuit ends with death. His love is very like the love affairs of Romantic poets whose love is mostly not for normal partners but for the extraordinary lovers; natural, in the form of beauty or the product of imagination as in Alastor, or human, as sisters as in Shelley's *Laon and Cythna* (Stoneman, 2006: 125). Shelley says to the 'wind' in *Ode to the West Wind,* as reported by Stoneman (2006: 124):

> … Be thou, Spirit fierce,
> My spirit! Be thou me, impetuous one!
> Drive my dead thoughts over the universe
> Like withered leaves to quicken a new birth!

His desire of 'oneness' with his lover appears more brilliantly in his poem *Epipsychidion* written for his lover Emilia Viviani. In this poem, he reveals his strong emotions to be the some substance or soul and to fleet away together. Shelley says to Emilia, as reported by Stoneman (2006: 126):

> We shall become the same, we shall be one. . .
> In one another's substance finding food,
> Like flames too pure and light and unimbued
> To nourish their bright lives with baser prey,
> Which point to Heaven and cannot pass away:
> One hope within two wills, one will beneath
> Two overshadowing minds, one life, one death,
> One Heaven, one Hell, one immortality,
> And one annihilation. Woe is me!
> The winged words on which my soul would pierce
> Into the height of Love's rare Universe,
> Are chains of lead around its flight of fire —
> I pant, I sink, I tremble, I expire!

Many critics assert that *Wuthering Heights* and the poems of Shelley, particularly his *Epipsychidion,* which has the meaning "a song to the soul outside the

soul" (Stoneman, 2006: 122), are quite similar in terms of their common theme of love. The relationship between Catherine Earnshaw and Heathcliff is usually referred to a strong love. Thormahlen (1997) gives different definitions of love that appears between them as "the passion of elemental love" and "the love that devours life itself". Thormahlen also emphasizes on its transcendental side over social reality and affirms that it is "an inexorable force, overriding the laws, conventions, and considerations of lesser mortals, even transcending the boundary between life and death". The love affair of Catherine with Heathcliff rather than with Edgar Linton is the focus of the Shelleyan kind of transcendental love in the novel Wuthering Heights. In his poem, Shelley proclaims that himself and his lover are quite like "twin souls" (Stoneman, 2006: 122) and invites her to run away with him. Shelley exclaims his oneness with his lover Emilia Viviani, his other soul, Stoneman (2006: 124) reports; that "How beyond refuge I am thine. Ah me! / I am not thine: I am a part of *thee"*, similarly, Catherine expresses her oneness with Heathcliff, both in "temperament and personality" (Millstein, 2007: 126), tells Nelly Dean that "he's more myself than I am. Whatever our souls are made of, his and mine are the same" (E. Brontë, 1996: 91), and adds that "Nelly, I *am* Heathcliff! He's always, always in my mind -- not as a pleasure, any more than I am always a pleasure to myself -- but as my own being'" (E. Brontë, 1996: 92). This concept of oneness and likeness appears in the love Byron's Manfred and Astarte, but they are physically the same.

This kind of Romantic love for psychoanalysts does not aim at any successful marriage with a lover, instead, it is "an attempt to recreate the security of childhood" (Stoneman, 2006: 125) where one gains his or her own "sense of existence and importance" under the image of family members, particularly mother and sisters in Shelley's case. His lovers almost include in his real relationships "his wives' sisters" and other women as "sisters of his soul" (Stoneman, 2006: 125) for him. This is because of his childhood experience within his four sisters; and the same experience appears in Wuthering Heights as the growth of Catherine and Heathcliff "as brother and sister" (Stoneman, 2006: 126). It is this time interval when the first bond between Heathcliff and Catherine forms. Although Catherine refuses to take this gypsy boy into her room, but it is this room where they become united, as Nelly Dean tells they "were now very

thick" (E. Brontë, 1996: 49), it is the birth of their love and their Shelleyan union of the souls as Clayton claims (1987).

However, this kind of Shelleyean love is described as an escape from his current state, from" ordinary life, or sometimes from life altogether" (Stoneman, 2006: 126). For Shelley, every individual has a desire, the voice of his soul within us, which "thirsts for our own likeness" (Clayton, 1987: 168). This is a Shelleyan soul within soul and it protects the individual from pain and sorrows of the outer world. In love, it does not seek the ways going to a successful marriage and thus avoids any kind of "social integration" (Stoneman, 2006: 126), however, it tries to create a more protective world in visionary worlds; Stoneman (2006: 126) reports from the *Epipsychidion*:

> Emily,
> A ship is floating in the harbour now,
> A wind is hovering o'er the mountain's brow;
> There is a path on the sea's azure floor,
> No keel has ever ploughed that path before;
> The halcyons brood over the foamless isles;
> The treacherous Ocean has forsworn its wiles;
> The merry mariners are bold and free:
> Say, my heart's sister, wilt thou sail with me?

Laon and Cythna in his poem die together side by side and they become one again in their visionary heaven. Likewise, Catherine dies of her grief of soul longing for her happiness with Heathcliff in their childhood, and many years later, Heathcliff dies too with the longing of his Catherine, with his strong desire of union in the other world. They are now united in their heaven; and a shepherd once sees their ghost walking hand by hand on the moor, a proof of their union (Stoneman, 2006: 126).

Patsy Stoneman (2006: 127) adds a new dimension to the theme of love in Wuthering Heights; that of Shelley's declaration of "free love". Shelley gives in *Epipsychidion* his desire to have all beauties in one heart as in the following, as reported by Stoneman (2006: 127):

> I never was attached to that great sect,
> Whose doctrine is, that each one should select
> Out of the crowd a mistress or a friend,
> And all the rest, though fair and wise, commend
> To cold oblivion, though it is in the code

Of modern morals, and the beaten road
Which those poor slaves with weary footsteps tread,
Who travel to their home among the dead
By the broad highway of the world, and so
With one chained friend, perhaps a jealous foe,
The dreariest and the longest journey go.
True Love in this differs from gold and clay,
That to divide is not to take away.
Love is like understanding, that grows bright,
Gazing on many truths; 'tis like thy light,
Imagination! which from earth and sky,
And from the depths of human fantasy,
As from a thousand prisms and mirrors, fills
The Universe with glorious beams, and kills
Error, the worm, with many a sun-like arrow
Of its reverberated lightning. Narrow
The heart that loves, the brain that contemplates,
The life that wears, the spirit that creates
One object, and one form, and builds thereby
A sepulchre for its eternity.

Shelley here links the idea of love with the idea of mind and imagination. It is the most beneficial to absorb the beams of imagination in mind to extend the knowledge of mankind and to raise the man up, otherwise narrow-mindedness, so to be free of heart is not to choose one out of the crowd but to embrace all, to have the good sides of all, otherwise narrow-heartedness, the former kills the mind and the latter the heart.

Stoneman then links Shelley's manifesto of free love with the Catherine Earnshaw's love for both of her suitors. Stoneman advocates the idea that Catherine Earnshaw loves both Edgar Linton and Heathcliff; "one as husband, and one as lover" (Stoneman, 2006: 127). Stoneman draws attention to the similar pictures of Shelley and Catherine in their private love. While Shelley is married with Mary in his life, he wants to be one with his lover Emily, similarly does Catherine with Heathcliff while married with Edgar Linton.

Stoneman gives Catherine's dialogue with Nelly Dean and Catherine's other accounts of love for both as the proof for her hypothesis of Catherine's free love, with Heathcliff and Edgar. Dean warns Catherine about the results of marriage to Edgar while still in love with Heathcliff, and Catherine expresses her intend to keep them at a time:

> ‘He quite deserted! We separated!’ she exclaimed, with an accent of indignation. ‘Who is to separate us, pray? They’ll meet the fate of Milo! Not as long as I live, Ellen — for no mortal creature. Every Linton on the face of the earth might melt into nothing, before I could consent to forsake Heathcliff. Oh, that’s not what I intend — that’s not what I mean! I shouldn’t be Mrs. Linton were such a price demanded! He’ll be as much to me as he has been all his lifetime. Edgar must shake off his antipathy, and tolerate him, at least. He will when he learns my true feelings towards him. Nelly, I see now, you think me a selfish wretch, but did it never strike you that if Heathcliff and I married, we should be beggars? Whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother’s power.’ (E. Brontë, 1996: 91-2)

> ‘It is not,’ retorted she, ‘it is the best! The others were the satisfaction of my whims; and for Edgar’s sake, too, to satisfy him. This is for the sake of one who comprehends in his person my feelings to Edgar and myself. I cannot express it; but surely you . . .’ (E. Brontë, 1996: 92)

It becomes clear in the later course of the novel that Catherine’s intention to hold both as lover is because of her deprivations. She lacks a mother and suffers much from her absence. Moreover, she cannot find in her father and brothers the tenderness she expects. Heathcliff in her childhood fills in her heart or soul the emptiness resulted from the absence of mother and affection. Catherine and Heathcliff share much on the moors together in their childhood and they grow like a brother and sister even though there is not a bond of blood between them. Heathcliff becomes for her the mother figure gives the food of her heart. Wion express their oneness in terms of mother-child relation; he says “emotionally, Heathcliff *is* the world to Catherine, just as the mother *is* the world to the symbiotic child” (1992: 324).

However, these twin souls are forced to separate from one another. Stoneman (1996) states the reasons for their separation as “sibling rivalry” and “social decorum” and also “economic necessity”. In the first, the brother Hindley fills with hatred because of the excessive sympathy his father Mr. Earnshaw exposed for Heathcliff and he tyrannies both Heathcliff and Catherine. In the second, the most important one, the “total alliance” (Thormahlen, 1997) between Catherine and Heathcliff is destroyed by Catherine's first stay at the Grange because of her wound after the dog attack. On meeting the siblings and folk from Thrush Grange, Catherine enters the social life of this new world and is impressed by the lavish and impressive decoration of the house as well as the grace of the household. She is exposed to “the attractions of luxury, refinement, and flattery” (Thormahlen, 1997) in this house, thus she learns what being a lady is. Influenced by the idea of sociability and richness and

comfort in Trushcross Grange, Catherine begins to focus on her material needs in her any future marriage. Her first aim is to protect her body and shelter under the ladyness in the future life. She chooses Edgar to marry because she thinks Heathcliff is "socially inferior" (Eagleton, 1992: 401) to Edgar, and also wants the protection of Edgar who is able to offer such comfort and protection. For this reason, she refuses to marry to Heathliff since she knows they will become like "beggars" if she marries to him. Catherine's declaration of impediments between her and Heathcliff as "his poverty, his ignorance, and his low social status" (Thormahlen, 1997) leads herself to a marriage with Edgar, but at the same time her decision creates a great hatred in his heart, for Heathcliff thinks the reason for his degradation is just Hindley, and Edgar becomes the object of his jealousy.

However, Catherine does not want to give up one for another, instead, she wants to keep her relationship with both on at the same time in different lanes without any junction. As Peterson (1992: 292) comments, Catherine is now split into two halves; the first half cries for her *social desires* and another for her *soul's desire*. She knows that each is a blessing for her affording her needs, both spiritually and materially; which is obvious in her account of her love for each love:

> 'I cannot express it; but surely you and everybody have a notion that there is or should be an existence of yours beyond you. What were the use of my creation, if I were entirely contained here? My great miseries in the world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished and *he* remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it. My love for Linton is like the foliage in the woods. Time will change, it, I'm well aware, as winter changes the trees — my love for Heathcliff resembles the eternal rocks beneath — a source of little visible delight, but necessary. Nelly, I *am* Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being.' (E. Brontë, 1996: 92)

Heathcliff hearing half of the reason why she decides to marry Edgar even though she love himself, of course because of her material needs, in the dialogue between Catherine and Nelly Dean fills of hatred for Edgar and Catherine and leaves the Wuthering Heights for a few years. In his return full of a desire for revenge begins her deeds aiming to destroy Trushcross Grunge. He marries Isabella, Edgar's sister, in a kind of avengeful marriage to punish Edgar for his marriage with Catherine, and also

keeps his systematic oppression and planned destruction of Edgar. On the other hand, Catherine does not want to lose Heathcliff as a lover and Edgar, too. She invites Heathcliff to the tea-party at her house but she does not show any feeling of regret or lament for him, even, Stoneman (1996) comments “Catherine's delight at Heathcliff's return redouble[s] the pleasure of her life with Edgar”. Catherine tries to reconcile her both lovers, she does not want to lose anyone of them, seeks the way succeed her aim. Catherine tells Nelly Dean her way that it is not a separation from Heathcliff, “I shouldn't be Mrs. Linton were such a price demanded! He'll be as much to me as he has been all his lifetime” (E. Brontë, 1996: 92). It is not as well a separation from Edgar, but she enforces him to accept her love for Heathcliff, she says “Edgar must shake off his antipathy, and tolerate him, at least” (E. Brontë, 1996: 92). Catherine wants Edgar to do a fovour for her, tells Edgar that “for my sake, you must be friends now” (E. Brontë, 1996: 104), and tries to force both to shake hands. But Edgar refuses to share Catherine with Heathcliff and forces her to make a choice between two of them; Edgar says: “Will you give up Heathcliff hereafter, or will you give up me? It is impossible for you to be my friend and his at the same time; and I absolutely require to know which you choose” (E. Brontë, 1996: 126).

Catherine’s intention to love both fails, and she is trapped between them. She questions what she has done so far, whether she is correct or not to have both. However, she decides, although she says to Nelly that “in my soul, and in my heart, I'm convinced I'm wrong!” in intending to marry Edgar (E. Brontë, 1996: 89), they are different love affairs and should not be mixed up; she exclaims that “whatever our souls are made of [Heathcliff's] and mine are the same, and Linton's is as different as a moonbeam from lightning, or frost from fire” (E. Brontë, 1996: 91).

Then, she enters an era of mental suffering lamenting the times of happiness on the moors of her childhood with Heathcliff. Her intention is rejected by her two lovers, and her sorrow arising from their refusal expose itself even in her deathbed in the arms of her mother, Heathcliff. She tells Heathcliff just before her death her sorrow and heart-break her lovers have caused: “You and Edgar have broken my heart, Heathcliff! And you both come to bewail the deed to me, as if you were the

people to be pitied!" (E. Brontë, 1996: 166). On the day of Catherine's funeral, in spite of his anger for her and Edgar, he exposes his great grief, the "unspeakable sadness" (E. Brontë, 1996: 186) that Isabella observes in his face.

Catherine leaves a baby behind, the young Catherine in the novel, during her death and Heathcliff lives after Catherine for twenty years, the years of revenge for Heathcliff. He directs her hatred upon Edgar and he ignores his grief for his lose of Catherine. He becomes the owner of both mansions on the wild moors, and the oppressor or the villain of the mansions folk. He is old now and the baby Catherine becomes a young girl who is in love with Hareton. They are now the focus of Heathcliff's hatred. Stoneman (2006) comments the scene that a ghost of a little girl appears in the window of Lockwood and saying "Let me in — let me in!" (E. Brontë, 1996: 37). It is the cry of Catherine in her child figure for Heathcliff to open his heart for her again. Heathcliff also misses her and wants her to return himself. Suddenly, Heathcliff's hatred disappears in the eyes of young lovers, Catherine and Hareton. Heathcliff expresses the moment as: "They lifted their eyes together . . . their eyes are precisely similar, and they are those of Catherine Earnshaw" (E. Brontë, 1996: 323). When he looks at their eyes, he sees not only their love in their eyes but also his love for Catherine, at the same time he sees in Hareton "the ghost of my [Heathcliff's] immortal love, of my [his] wild endeavours to hold my [his] right" (E. Brontë, 1996: 325). He then realizes that his hatred upon the young lovers is upon his own Catherine.

From then on, he passionately desires to be with her, his "rapture" dipells "anquish" and his "soul's bliss" kills his body as Stoneman comments (2006: 129). Before he dies, Heathcliff, full of desire "to merge totally with the other" (Wion, 1992: 324), his other Catherine, orders the rest that "the walls of his coffin and Catherine's be removed, so that their bodies might decompose together" (Wion, 1992: 324). In his death, Heathcliff flies to other world to reunite with his only twin soul Catherine, and a shepherd sees their ghost walking on the moors hand by hand; as proof their reunion in death, and now they are "completely united, both physically and spiritually" (Wion, 1992: 324).

Moreover, at the end of the novel, Lockwood in the churchyard describes the twin lovers but he adds an extra emphasis upon the headstones. He describes three headstones, of Catherine in the middle and of Heathcliff and Edgar at her both side. Lockwood gives an interesting detail about the headstones that Catherine wears a locket in which Heathcliff's hair is twisted together with Edgar's. As Stoneman (1996) comments, this picture actually depicts the success of her quest for free love; the visionary fact that "'the sleepers in that quiet earth' are not two but three", her lovers now are reconciled and eventually they lay in a state of a "peaceful co-existence" (Stoneman, 1996) of the tria.

3.2 The Romantic Concern with Nature

Obviously, *Wuthering Heights* does have a special language, one of which is literal, but it has a quality to describe the real nature, another is the figurative language which expresses human nature over the language of nature itself (Homans, 1978). The head characters, Catherine and Heathcliff, do have a special importance with respect to their relation with nature. Although they are described very few in a scene of nature with a great detail of their experience in their childhood and later years. However, any direct intercourse with nature becomes more appearent in the second generation, Linton Heathcliff is seen in the nature a few times, but without any knowledge of details, young Catherine is said to go to Penistone Crags, and also she talks many times about nature.

Emily Brontë uses nature as the source of her analogies to present the emotions of her characters as well as to create an atmosphere of those events. It gives a real and natural descriptions of environment through the buildings, landscape, but Emily also uses nature "to describe the indescribable" (Syndy and Homans, 1978: 1003) characteristics of the happenings and the situations in the love story of the great lovers as Wordsworth did through landscape, Shelley through wind, Coleridge through skylark in their nature-induced imagination to describe the undescribable in their Romantic poetry. Romantic sentimentality continues in Emily's work, and nature imagery

similarly becomes a means to reveal “the true expression of mind and soul and heart” and “the live passions of bare human nature” (Sutcliffe, 2004: 145). Emily’s Romantic interest is in the “naked passion and naked truth” of human nature, so she uses the Romantic tool to reveal this truth, the nature, a nest of all opposites, which is “pitiless and tender, angelic and demoniac” (Sutcliffe, 2004: 145). It is obvious in her work that it is the nature itself that best describes the human side of her characters, not her language itself. In this sense, nature becomes an artistic tool, “the device of employing a natural object as a metaphor for character” (Homans, 1978: 12) with the power of a metonymy or a symbol.

Lisa Smith (2000) explores Emily Brontë's imaginative use of architecture and natural settings and landscape in her essay. She asserts that the places of the story and its surrounding landscape create “atmospheric backdrops” with the intense and charged symbolism associated with the emotions. The gothic impression of the Wuthering Heights is given through the landscape; the trees, dogs, the scaring voices of the moor. It is located far away the civilization, thus represents the savagery, “a place where humanity faces the raw power of nature” (Smith, 2000). By contrast, Thrushcross Grange of the Linton family is pictured in the novel as “a civilised place of grandeur and luxury” (Smith, 2000), the beauty of which amazed Catherine and Heathcliff at their first glance. Throughout the novel, characters go forth and back between these two mansion, representing the tide between raw emotions and reason; which is most obvious in Catherine’s experience (Smith, 2000). The habitants of each mansion reflect the identities of the mansions respectively; while Hindley and Heathcliff are wild and governed by the laws of nature, the Lintons are examples of grace. Catherine’s short stay at the Grange is enough to absorb the culture of that mansion and for the process of transformation from wild world to another of grace; reciprocally, Isabella comes from the Grange and influenced by the wild climate of the Heights.

Moreover, Emily Brontë frequently uses the image of house else than its symbolic representation of the savagery and civilization. Its windows and doors sometimes appear open and sometimes not. On Lockwood’s second visit to Wuthering Heights, he encounters with the locked door. Heathcliff locks Catherine and Dean inside

to force them to accept the marriage with Linton. Through the end of the novel, this time it seen that doors and windows are open. The window of Heathcliff's room, for example, is seen open letting the rain come inside. For Homans (1978), the closed house represents the entrapment of the characters within their society, and open doors and windows represents an escape or going outside by will or by death.

Following the opposite representation of the mansions, two different types of society finally combine in the second generation as a result of cross marriages, and thus a new society forms with the merge of the different poles, savagery and civilization. In the novel, the polarities all the time are described through the language of nature. When Catherine compares her love for Heathcliff and Linton use that language. She says to Nelly "whatever our souls are made of, his and mine are the same, and Linton's is as different as a moonbeam from lightning or frost from fire" (E. Brontë, 1996: 91). In the following page she asserts in the same language that her love for each is the result of her needs: "My love for Linton is like the foliage in the woods. Time will change it, I am well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath a source of little visible delight, but necessary" (E. Brontë, 1996: 92).

When the society of each mansion combines at the end, as Homans says (1978: 13), Heathcliff's "furze" and Linton's "fertile valley" combine to form a new and different generation; the natural language speaks again in her symbolic way to describe the combination: "Good things lost amid a wilderness of weeds, to be sure, whose rankness far over-topped their neglected growth; yet notwithstanding, evidence of a wealthy soil that might yield luxuriant crops, under other and favorable circumstances" (E. Brontë, 1996: 202).

When Catherine dies, Heathcliff dives into a great grief, he lurks "the dew that had gathered on the budded branches, and fell pattering round him" (E. Brontë, 1996: 174), which is the representation of his tears for Catherine. Toward the end, full of Heathcliff's approaching death, Brontë gives his account of his long for Catherine. Whenever he looks at, he sees Catherine, his vision of Cathy's spirit spreads everywhere in the landscape. "I cannot look down to this floor, but her features are shaped in the

flags! In every cloud, in every tree-filling the air at night, and caught by glimpses in every object, by day I am surrounded with her image!" (E. Brontë, 1996: 324). As seen, Brontë chooses this language, the symbolic language of nature; obviously it is the best language to express the human nature, its heart, soul and mind, by keeping the human free from the oppression of the words.

From a different point of view, nature for Emily, the moor life, represents the heaven on earth. Through Catherine's telling of her childhood, she reveals her love of moor life. Catherine as a little girl spends her daytime in the moors "lying from morning till evening on a bank of heath in the middle of the moors, with the bees humming dreamily about among the bloom" (E. Brontë, 1996: 251). She later advocates against her cousin that nature is a source of peace and happiness due to its becalming effect, very like the way Wordsworth, Keats and Shelley is delighted by the rustic life in the moors. It is for them the source beauty, the purity and the sublime. Wordsworth says, as reported by Heywood (1998: 18), "sublimity is the result of Nature's first great dealings with the superficies of the earth, but the general tendency of her subsequent operations is towards the production of beauty". Likewise, Catherine is delighted by "rocking in a rustling green tree, with a west wind blowing, and bright, white clouds flitting rapidly above, and not only larks, but throstles, and lackbirds, and linnets, and cuckoos pouring out music on everv side, and the moors seen at a distance" (E. Brontë, 1996: 251), the sublime beauty of nature, her heaven.

Furthermore, Emily Brontë presents nature, the life of moorland, as a source of regeneration for the corrupted civilization and morals, as Romantic poets escape from the urban life and cure their souls in the rustic life through the healing powers of nature. Wuthering Heights and Trushcross Grange are the mansions that represent "a society corrupted by slavery" and also decayed morals of "enslavement to appetite, egotism, and passion" (Heywood, 1998: 26) In the beginning of the novel, Heathcliff appears as a little gypsy boy who is bought in Liverpool and brought to the Heights by Mr. Earnshaw after the slave trade. Heathcliff in his life course from the Heights to the Grange follows the corrupt morals of that society, the little slave that becomes now an old master does the same things with a great appetite as done to him before. The

younger Catherine becomes the "restorer and liberator of the estate" (Heywood, 1998: 26), now the house of two opposite houses of values of the previous generation, and nature itself brings up and teaches the second Catherine out of this mansion the beauty, and the moorland life assigns her the role of restorer. In her twelve, she becomes a merchant with her camel that discovers the moors, and in her sixteen, she already becomes a part of that nature. Nelly Dean, with her walking to the farmhouse together, complains about this, and says "there were so many hillocks and banks to climb and pass, that, at length, I began to be weary" (E. Brontë, 1996: 218) on seeing her union with nature: "Her golden ringlets flying loose behind, and her bright cheek, as soft and pure in its bloom as a wild rose, and her eyes radiant with cloudless pleasure" (E. Brontë, 1996: 218).

Nature for Emily Brontë means everything. First, it is a kind of language that best describes human passions. Second, it presents the sublime beauty, and thus a source of peace and happiness. Last, it teaches the human heart, like young Catherine who learns to read the symbols in the landscape. All this aspects of nature are the remnant of the Romantic thoughts on nature; the thought of Wordsworth on nature as healer, and as the source of Romantic imagination.

3.3 The Romantic Character and Byronism

Emily Brontë mostly influenced the poetry of Byron speaks about her thoughts of rebellion, liberty, alienation and escape in her novel Wuthering Heights through her Byronic Hero. For her, Byronic Hero is "a force of nature that cannot and should not be tamed or controlled" (Millstein, 2007: 93). The chief hero in Byron's poetry, King Julius, like Heathcliff, though he has a "noble heart" and "form divine", at the same time he is both "a tyrant and usurper" (Brown, 1939: 377). Byron describes his hero as in the following, as Helen Brown (1939: 377) reports:

> King Julius lifts his impious eye
> From the dark marble to the sky;
> Blasts with that oath his perjured soul,
> And changeless is his cheek the while,

Though burning thoughts that spurn control
Kindle a short and bitter smile,
As face to face the kinsmen stand,
His false hand clasped in Gerald's hand.

Emily Brontë's description of this kind of hero described by a sinister strange appears as in the following, to Helen Brown (1939) it best fits the description of Heathcliff in Wuthering Heights:

No-there was something in his face,
Some nameless thing they could not trace,
And something in his voice's tone
Which turned their blood as chill as stone.
The ringlets of his long black hair
Fell o'er a cheek most ghastly fair.
Youthful he seemed, but worn as they
Who spend too soon their youthful day.
When his glance dropped, 'twas hard to quell
Unbidden feelings' hidden swell;
And Pity scarce her tears could hide,
So sweet that brow with all its pride.
But when upraised his eye would dart
An icy shudder through the heart,
Compassion changed to horror then,
And fear to meet that gaze again.
It was not hatred's tiger-glare,
Nor the wild anguish of despair;
It was not restless misery
Which mocks at friendship's sympathy;
No-lightning all unearthly shone
Deep in that dark eye's circling zone-
Such withering lightning as we deem
None but a spirit's look may beam;
And glad they were when he turned away
And wrapped him in his mantle grey,
And laid his head upon his arm,
And veiled from view their basilisk charm.

Macaulay describes, as Helen Brown (1939) reports, both representation of King Julius and Emily's hero described by a stranger are the same Byronic hero; who is "A man proud, moody, cynical, with defiance on his brow, and misery in his heart, a scorner of his kind, implacable in revenge, yet capable of deep and strong affection" (Brown, 1939: 378-9). Obviously, Emily's Heathcliff is the reproduction of Byronic hero represented by the "dark deeds of fatal passion and overweening ambition" (Brown, 1939: 377).

Emily's moral on human being is that the animals cannot be held responsible for their nature given by God, likewise, so is the man for his nature. Thus, she never judges Heathcliff's brutality; when Catherine denies his nature, she is later punished to death for her denial of him for Linton. Emily Brontë admires Heathcliff, her Byronic Hero, since "he embraces his inner nature and remains true to himself whatever the ultimate cost" (Millstein, 2007: 107).

As a real rebel and an outcast, Byron rejects the religious, social, capitalist and also familial oppression; and Byronic hero appears as the representation of "the possibility of rebelling against the pressures of a society" (Millstein, 2007: 119). He asserts "the self freed from external limitations and control" and receives his power from "his own feelings, his own sensations, his own capacities" (Millstein, 2007: 120). Emily's characters in this respect are Byronic as "being antisocial, having mysterious origins, ill-fated and doomed lives, with fatally unsuccessful love relationships" (Millstein, 2007: 122). Heathcliff's origin is unknown, as Byron's Harold, he is alone in his society, an outcast discovered by Earnshaw wandering in Liverpool, the central city of slave-trade, and speaking "some gibberish that no one could understand" (E. Brontë, 1996: 47), and later continues to be alone because the siblings and family members reject him, even on his arrival to the mansion from Liverpool with Mr. Earnshaw, Mrs. Earnshaw hesitates to accept him as a child of the mansion, thus Mr. Earnshaw commands that "you must e'en take it as a gift from God; though it's as dark almost as if it came from the devil" (E. Brontë, 1996: 47). Later on, he becomes a rebellion as Byron's Cain, his love for Catherine becomes like the fatal love of Manfred, directed by the forces of nature as his name implies "the wilderness of the Yorkshire moors and emphasizes his lack of patrimony" (Frost, 2006).

Heathcliff is also a passionate lover and his intense feelings gradually dissolve into violence. As Millstein (2007) noted, like Byron's character, Conrad, who runs after Seyd to kill him after the death of Medora in Byron's poem *The Corsair*. Similarly, Heathcliff, after Catherine's marriage with Linton, acts to destroy the Linton family and Wuthering Heights. He marries to Isabella, Linton's sister, but he tortures her in his marriage. Moreover, he tortures Catherine when he returns from a long

absence. Interestingly, he feels pleasures with his deeds. Catherine warns Isabella about Heathcliff's violence, his sadism:

> Nelly, help me to convince her of her madness. Tell her what Heathcliff is: an unreclaimed creature, without refinement, without civilization: an arid wilderness of furze and whinstone. [. . .] He's not a rough diamond—a pearl-containing oyster of a rustic: he's a fierce, pitiless, wolfish man. [. . .] he'd crush you like a sparrow's egg, Isabella, if he found you a troublesome charge. (E. Brontë, 1996: 111-2)

In a similar manner, Heathcliff is responsible for the death of Catherine, his deeds as the product of her intense love for her, very like Manfred's love for Astarte which kills her; he says, as Millstein reported (2007: 127) from *Manfred*, "I loved her, and destroyed her! / [. . .] Not with my hand, but heart—which broke her heart— / It gazed on mine, and withered". When Catherine demands that Linton and Heathcliff should become friends, but she, refused by them, declares they both kill her. Heathcliff does not want to share her with his enemy, Linton, but he loses her through her death. He becomes like a beast, as Nelly describes the scene of his madness, the blood over his body appears very like the one in the deeds of Manfred and Cain.

> Heathcliff dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast getting goaded to death with knives and spears.
> I observed several splashes of blood about the bark of the tree, and his hand and forehead were both stained; probably the scene I witnessed was a repetition of others acted during the night. (E. Brontë, 1996: 175)

As Byron uses the language of nature to best describe the intense feelings of his characters, Emily Brontë too chooses the same language for the feelings of Catherine and Heathcliff as well as other's feelings for both. Harold's independent, proud, solitary personality is represented by Byron through the natural phenomenon, the great forces of nature as in the following, as Millstein (2007: 130) reported:

> Where rose the mountains, there to him were friends;
> Where roll'd the ocean, thereon was his home;
> [. . .]
> The desart [sic], forest, cavern, breaker's foam,
> Were unto him companionship; they spake
> A mutual language, dearer than the tome
> Of his land's tongue, which he would oft forsake.

Emily Brontë in *Wuthering Heights* represents both Heathcliff and Catherine as forces of nature, their Byronic spirit in the same way as Byron is given in

the language of nature. Especially Heathcliff, as an outcast from social order, both are "closer to nature than they are to the seats of power" (Frost, 2006). They both are described in terms of "the savage moors" and "the icy wind" (Millstein, 2007: 130). When Catherine chooses to marry Linton, she denies her own nature. Heathcliff criticises her deed:

> *Why* did you betray your own heart, Cathy? I have not one word of comfort. [. . .] You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears: they'll blight you—they'll damn you. You loved me—then what *right* had you to leave me? (E. Brontë, 1996: 168)

Consequently, she is punished for her betrayal of her love for Heathcliff and her own nature, her punishment is a torturing death at the end. This scene of the talk between Catherine and Nelly Dean, just after Isabella runs away with Heathcliff, gives the picture of her torture in her heart; she cries "I wish I was out of doors! I wish I were a girl again, half savage and hardy, free. [. . .] I'm sure I should be myself again were I among the heather on those hills." (E. Brontë, 1996: 133). She is nervous and with a pain in her heart commands Ellen to "open the windows wide" (E. Brontë, 1996: 133); obviously to feel the free days of her childhood memory on the moors, the smell of the free wind that touches her heart in the past in spite of "the frosty air that cut about her shoulders as keen as a knife" (E. Brontë, 1996: 134).

The most representative aspect of the Byronic Hero is "the indomitable spirit" and his "antisocial personality" (Millstein, 2007: 129). Like Byron's Harold, Heathcliff is independent as well. Byron writes, as Millstein (2007: 129-130) reported:

> untaught to submit
> His thoughts to others, though his soul was quell'd
> In youth by his own thoughts; still uncompell'd,
> He would not yield dominion of his mind
> To spirits against whom his own rebell'd
> Proud though in desolation; which could find
> A life within itself, to breathe without mankind.

Eagleton, as reported by Cory (2004: 1), describes Heathcliff as a character who "rebels against his place in the social hierarchy". His protest appears as against "class and gender-based systems of power" (Cory, 2004: 6), existed in the real life of Victorian era. Heathcliff as a member of lower-class becomes the owner of both

Wuthering Heights and Thrushcross Grange at the end; however, he behaves as a tyrant over the people living with him, resulted from the tyranny over himself in his childhood. Upon the decision of Lockwood to spend the night at the Heights, he reads the diary of Catherine, thus the text reveals Catherine and Heathcliff' rebellious attitude in their childhood. Catherine writes that "I wish my father were back again. Hindley is a detestable substitute—his conduct to Heathcliff is atrocious—H. and I are going to rebel—we took our initiatory step this evening" (E. Brontë, 1996: 32). They first destroy the religious texts they have been given to read, hide the diary, and then go out to "scamper on the moors" (E. Brontë, 1996: 34). Consequent to their rebel, Hindley punishes them, Catherine observes that Hindley "has been blaming our father (how dare he?) for treating Heathcliff too liberally; and swears he will reduce him to his right place" (E. Brontë, 1996: 34). On the other hand, this would not work to tame the rebellious Catherine, "to conform to expected standards of behaviour" (Cory, 2004: 9), instead, his punishment confirms her "role of rebel" (Cory, 2004: 9), and pushes her to the side of Heathcliff to confront with his tyranny.

Heathcliff and especially Catherine fight against the religious oppression, represented by the character Joseph, the representation of "Patriarchal Christianity" (Abraham, 2004: 99). He is pretty much "oppressive and prutanical" (Abraham, 2004: 99) and is depicted in the novel as a man of false religion, "wearisomest, self-righteous pharisee that ever ransacked the Bible to rake the promises to himself and fling the curses on his neighbours" (E. Brontë, 1996: 53). Catherine hates him, his religion, and defines him as "old", "hale", "snewy" (E. Brontë, 1996: 16) and also a "scandalous old hypocrite" (E. Brontë, "996: 27) because of his "pious ejaculation[s]" (E. Brontë, "996: 16) and "knack of sermonizing and pious discourse" (E. Brontë, "996: 53).

Furthermore, they react against "the financial politics of middle-class marriage" (Cory, 2004: 17). Catherine decides to marry Edgar Linton to own the luxury and comfort in the Thrushcross Grange so that she could elevate Heathcliff and herself in the class rank. When Nelly questions her why she choose to do so, Catherine says, "he will be rich, and I shall like to be the greatest woman in the neighborhood" (E. Brontë, 1996: 88). But Nelly thinks her reason is not convincing, so Catherine

advocates “Nelly, I see now, you think me a selfish wretch, but did it never strike you that if Heathcliff and I married, we should become beggars? whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother’s power” (E. Brontë, 1996: 92). Here is not a real love but a politics of power ensured by the power of money, as seen, Catherine wants to rescue Heathcliff from the tyranny of Hindley by means of the marriage and its resultant high status in the society and over Hindley. Catherine in fact plans “to rebel against *his* [Heathcliff’s] class position” (Cory, 2004: 17), and in this way, she becomes an “assistant rebel” (Cory, 2004: 17) helping to rise Heathcliff up in the social rank.

As the patriarch of the family after Mr. Earnshaw’s death, Hindley’s attitude, especially towards, Heathcliff causes the rise of a strong feeling of rebellion in his enemy, whose motivation is deeply rooted in his “need for revenge towards, and punishment of, patriarchy’s ill-treatment” (Abraham, 2004: 98) and also his criminal deeds such as “battery, assault, and the infliction of grievous bodily harm against the representatives of patriarchy and masculine law” (Abraham, 2004: 98). The scene of fight between Hindley and Heathcliff exposes the severity of Heathcliff’s crime:

> The ruffian [Heathcliff] kicked and trampled on [Hindley], and dashed his head repeatedly against the flags. (E. Brontë, 1996: 184)
>
> He trampled on and kicked you [Hindley] and dashed you [him] on the ground [...] and his [Heathcliff’s] mouth watered to tear you [Hindley] with his teeth; because he is [Heathcliff’s] only half a man -- no so much. (E. Brontë, 1996: 187)

The result of Heathcliff’s brutality is a man “bruised and cut all over his chest and shoulders” (Abraham, 2004: 98). Moreover, he applies violence against Isabella, even hurts her with a kitchen knife, and she complains about his “murderous violence” (E. Brontë, 1996: 180), and Nelly Dean, on this, describes him many times as “monster” ((E. Brontë, 1996: 85), “incarnate goblin” (E. Brontë, 1996: 179), “not a human being” (E. Brontë, 1996: 157). Likewise, his crime continues in the second generation, he smashes Catherine’s head with “terrific shower of slaps” (E. Brontë, 1996: 274), which is to Nelly Dean a “diabolical violence” (E. Brontë, 1996: 274), and another time, he strikes her again “over a locket” which causes “her mouth filling with blood” (E. Brontë, 1996: 284). At the end, Catherine II responses his violent deeds as in the following, as if revealing the cause and result of his murders:

> *You* have *nobody* to love you; and, however miserable you make us, we shall still have the revenge of thinking that your cruelty rises your greater misery! You *are* miserable, are you not? Lonely, like the devil, and envious like him? *Nobody* loves you – *nobody* will cry for you, when you die! (E. Brontë, 1996: 290)

Their rebellion reaches its aim, in a different way, and also they pay a due for their liberty. Heathcliff at last becomes the owner of both mansions, and meets Lockwood as the landlord who is willing to give Thrushcross Grange for rent. On Lockwood's first visit to Wuthering Heights, he notices his conflict between Heathcliff and his house decorum, he is confused due to the dress and manners of Heathcliff which is unfit to the Wuthering Heights, he describes Heathcliff as "a shadowy outcast" (Frost, 2006), exposing the difference between his appearance; "a dark-skinned gypsy" (E. Brontë, 1996: 17) with "black eyes" (E. Brontë, 1996: 15) in spite of his dress of "knee breeches, gaiters" (E. Brontë, 1996: 17) and "waistcoat" (E. Brontë, 1996: 15) of a farmer; he tells:

> The apartment and furniture would have been nothing extraordinary as belonging to a homely, northern farmer […] But Mr. Heathcliff forms a singular contrast to his abode and style of living. He is a dark-skinned gypsy in aspect, in dress and manners a gentleman—that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure. (E. Brontë, 1996: 17)

At the end, their Byronic attitude towards life, their rebellion, their imprisonment in the social values, make them first lover, and then separate by the death of Catherine. They choose their own way, they choose to create their own heaven on the earth, they tried to avoid and rescue from the oppression of both patriarchy and religion and money. Catherine is not happy while in Christian heaven, and wants to reenter the life of the old Wuthering Heights, to her childhood time, to the freedom of their scamper on the moor and to her real lover, Heathcliff.

3.4 The Concern with the Experience of Childhood

Wuthering Heights appears in the novel as "the representative household of Unlove where childhood is an experience of neglect, abuse, and rejection" (Levy, 2002: 159) whereas Thruscross Grange as ""the representative household of Overlove with its tendency to overprotect and coddle children" (Levy, 2002: 159). First one gives the children the message "you don't belong here" and the other "you're too weak ever to leave" (Levy, 2002: 159). Heathcliff appears as a child with the qualifications of "pride, hardness, and sullenness" (Hagan, 1967: 313). He comes to the Wuthering Heights as an orphan, an outcast, from the streets of Liverpool. He does have to confront the neglect of the family members first, then the tyranny of the Joseph's religious oppression and of the second patriarch Hindley. He is forced by Hindley to work like an animal in the farm, and he is, together with Catherine, is expected to behave according to the rules of hypocrite Joseph. His childhood thus become a time in which "the seed of frustration" (Hagan, 1967: 313) and consequently, his nature becomes "a soil capable of nourishing violence" (Hagan, 1967: 313).

Catherine grows as an orphan, her parents die in her childhood. In her earlier years, she is a beautiful girl with an angelic appearance, as Nelly describes her innocence and beauty at a moment and she says, "She had the bonniest eye, and sweetest smile [...] after all, I believe she meant no harm" (E. Brontë, 1996: 53). However, her father tries to change her, he never accepts her as she is, in a tender moment between her and her father, and Mr. Earnshaw, mostly influenced by Joseph's religious teaching, asks "why cannot you always be a good lass, Cathy?" and she replies in a question; "why cannot you always be a good man, father?" (E. Brontë, 1996: 54). This moment shows the conflict between them; her father becomes a bad model for Catherine. She is always ruled, first by her father, then by her brother Hindley. Hindley's attitude towards Catherine physically alienates her, and Joseph's spiritually.

Both Heathcliff and Catherine lack in their childhood any amount of affection when Mr. Earnshaw is alive. Heathcliff, as an alien boy, and Catherine, a disapproved little bad girl, suffers from the lack of any show of love; they thus become

isolated children in Wuthering Heights. However, they still keep their innocence, which will later turn into a violent storm in their youth and adulthood. Nelly describes their innocence just after Mr. Earnshaw's death:

> Leaving Joseph to explain the matters, I ran to the children's room; their door was ajar, I saw they have never laid down, though it was past midnight; but they were calmer, and did not need me to console them. The little souls were comforting each other with better thoughts than I could have hit on; no parson in the world ever pictured heaven so beautifully as they did, in their innocent talk; and, while I sobbed and listened, I could not help wishing we were all there safe together. (E. Brontë, 1996: 55)

On the other hand, Catherine finds her ambitious desire for freedom on the moors. Nature directs her, morally uplifts her, very like the pantheism of Wordsworth. Suffering from his frustration in Hindley's Wuthering Heights, he only finds solace in his friendship with Catherine and then in their love; they become soul-mates in their childhood on the moor. They run on the moors feel the freedom that nature presents them. Nature in their childhood becomes Catherine's mother, and Catherine Heathcliff's. Nelly Dean tells her teaching on Catherine and Heathcliff that "Heathcliff bore his degradation pretty well at first, because Cathy taught him what she learnt, and worked or played with him in the fields" (E. Brontë, 1996: 57). Her teaching of nature on Heathcliff in their childhood is more obvious in the memory of Catherine while suffering from her fatal madness. She teaches him her own innocence, the innate goodness of human being, the Romantic doctrine of "before the Fall-of-Man innocence" (Seichepine, 2004: 209), conceived on the moors:

> Bonny bird; wheeling over our heads in the middle of the moor. It wanted to get to its nest, for the clouds touched the swells, and it felt rain coming. This feather was picked up from the heath, the bird was not shot-we saw its nest in winter, full of little skeletons. Heathcliff set a trap over it, and the old ones dare not come. I made him promise he'd never shoot a lapwing, after that, and he didn't. (E. Brontë, 1996: 130)

Although they grow "as rude as savages" (E. Brontë, 1996: 57), Catherine and Heathcliff's growths change them, and they lose their innocence anymore, because of the patriarchal and religious oppression. Heathcliff has already lost his innocence. The tyranny of Hindley and the neglect of the family in Wuthering Heights in addition to his life conditions in Liverpool already kill his purity, thus he only thinks of his own needs and unconsciously he fills with the feelings of hatred. Moreover, Catherine's decision of marriage turns him into a beast looking for opportunities for revenge.

Catherine, being attracted by the luxury of Thrushcross Grange, even though she wants to help rescue from Heathcliff's suffering in Wuthering Heights by marrying Edgar Linton, betrays her own nature, she kills her innocence. The new world for Catherine becomes a hell, and for Heathcliff means being the best and revenge. After seven years of marriage with Edgar Linton and her live in Thrusscross Grange during her marriage becomes a prison in her brain fever of her last days. She excludes every thought of the Lintons, and *only* dreams her own past, the memory of her childhood and its associated freedom. As a lady of Thrushcross Grange, she feels herself as a wife of "a stranger; an exile, and outcast, thenceforth, from what had been my world" (E. Brontë, 1996: 133). Her world is the one full of happiness, satisfaction and freedom she has sensed in her spiritual union with Heathcliff. She now desires strongly to return back to her life in that world, and commands Nelly to open the window, when refused, imagines Wuthering Heights and their childhood, the little innocent Catherine and Heathcliff, wandering on the moor at night. She always wants to escape from her bed in Thrushcross Grange, her prison-bed, and wants to be in that free world. As Seichepine, (2004: 210) has reported the comment of Dorothy Van Ghent; her desire to die is nothing but a strong longing "to get back to the lost state of gypsy freedom in childhood". Catherine confirms this thought with her feelings in her speech to Nelly: "the thing that irks me most is this shattered prison, after all (. . .) I'm wearying to escape *that glorious world*, and be always there; not seeing it dimly through tears. . . but really with it, and in it" (E. Brontë, 1996: 167-8,); where that glorious world is nothing but her own childhood, her paradise.

In Nelly's eyes, her wish to go back to her childhood of freedom seems to be accepted, because Nelly points out her childish acts and appearance. During her recollections of childhood in her death-bed, her association of the feathers in her pillow with the kill of the lapwings on the moor exposes her child-like behaviour. Nelly tells of her childishness and her acts irritate herself: "she seemed to find childish diversion in pulling the feathers from the rents she had just made [...] "Give over with that baby-work!" I interrupted, dragging the pillow away"' (E. Brontë, 1996: 130-1). Even Isabella does the same childish things. In her visit to Nelly, she throws off the wedding ring and cries out her anger, Nelly reports her deed, "'I'll smash it!' she continued,

striking with childish spite" (E. Brontë, 1996: 178). Furthermore, she describes her moment of death and saying "she drew a sigh, and stretched herself, like a child reviving, and sinking again to sleep and five minutes after I felt one little pulse at her heart, and nothing more!" (E. Brontë, 1996: 174).

In the second generation, on contrast, Catherine and Hareton succeed to keep their childhood innocence in their later years. Far away from the feelings of rivalry and selfishness, Catherine helps the poor Hareton, accepts him as he is. She moves from her mother's qualifications to the innocent adulthood, "from narcissism, pride, and contempt towards generosity and interest in other" (Seichepine, 2004: 213). She succeeds this in "overcoming the wicked tendencies which she has inherited from her mother and which have characterized her all through the first years in her life" (Seichepine, 2004: 214). They do not belong to their own selfish desires, instead, Hareton and Catherine in their love "embody purity and the absence of guilt" (Seichepine, 2004: 214) and they two act "to complete each other" (Seichepine, 2004: 214). Their reading activities create "a new world which will enable them to evolve and to fulfil themselves" (Seichepine, 2004: 214). They both gain the qualities to become one, but different from the oneness of her mother, Nelly says "both their minds tending to the same point — one loving and desiring to esteem and the other loving and desiring to be esteemed — they contrived in the end to reach it" (E. Brontë, 1996: 317). Nelly approves their true union, and their innocent maturity in the final scene of the novel.

> The red firelight glowed on their two bonny heads, and revealed their faces, animated with the eager interest of children; for, though he was twenty-three, and she eighteen, each had so much of novelty to feel, and learn, that neither experienced, nor evinced the sentiments of sober disenchanted maturity (E. Brontë, 1996: 323)

Emily Brontë, following the Romantic doctrine of childhood, believes the time of earlier years of human being to be as "paradisacle spring" (Buchen, 1967: 64), where adulthood is the loss of that previous innocence. Like the thought of William Blake that body is the prison of soul, Brontë believes freedom only exists in childhood when "the soul is least thwarted" (Buchen, 1967: 65). Wuthering Heights exposes one Romantic truth, "once childhood is lost the remainder of life is largely hellish" (Buchen, 1967: 66). This is the same as the Romantic doctrine that birth means the break from

God, and the fall from His paradise to the hellish world; likewise the separation of Heathcliff and Catherine means the loss of the heaven of childhood and the entrance to the this bad world. This is that hell that Catherine feels in her marriage with Edgar Linton. Her decision of marriage with Edgar causes her to lose her innocence and to enter the hellish world. Catherine says:

> supposing at twelve years old, I had been wrenched from the Heights, and every early association, and my all in all, as Heathcliff was at that time, and been converted at a stroke into Mrs Linton, the lady of Thrushcross Grange, and the wife of a stranger; an exile, and outcast, thenceforth, from what had been my world (E. Brontë, 1996: 133)

Catherine enters into a hellish world, with her decision for the reach of comfort and a high post in the society. As Heathcliff questions, he betrays her nature, her innocence. However, she decides to marry Edgar very naively, her aim is to rescue Heathcliff from his sufferings under the power of Hindley, on contrary, her decision leads him to pursue revenge in the rest of his life, thus going far away from their innocence.

3.5 The Theme of Alienation in the Novel

Very like Jane, the heroine of Charlotte Bronte, Heathcliff begins life as a lonely child. He is an orphan boy without any origin when Mr. Earnshaw brings him from Liverpool. On Heathcliff's arrival to the Wuthering Heights, he is rejected by the family members. Mrs. Earnshaw treated him as an alien and she does not want to accept him to the house as her child and Nelly wishes him to leave the house the next day. Mr. Earnshaw confirms the family's hesitation from Heathcliff who is a gypsy in appearance and describes him "as dark almost as if it came from the devil" (E. Brontë, 1996: 47). However, he forces his wife to accept him as a new member of the family. Thus, Heathcliff faces his first rejection of the family at his first meeting with the other members of the family. Later on, during his childhood in the Wuthering Heights, Heathcliff lives a loveless life; he becomes deprived of his joy of childhood. Others in the family, except for Mr. Earnshaw, regard him as a mere servant, but after the death of his only protector, he does suffer from the cruelty of Hindley. What happens to

Heathcliff in his early years is nothing but a social stress upon his identity, the Earnshaw family seperates him from other members, makes him work as a mere labourer on the farm, Hindley does not give up regular beatings for a long time and is forcibly separated from his only companion, Catherine. He is nothing but an outsider in the family, a lonely thing living without love and reduced to a mere labour force. Emotionally, Heathcliff, very like Jane Eyre, suffers from loneliness, desolation, and isolation, and thus he becomes alienated from the family in his years of childhood.

Likewise, Catherine undergoes the same oppression from her family members. She alienates from her dad since he wants her to be a good girl. Catherine is now a disapproved little bad girl, and suffers from the lack of any show of love; she thus becomes an isolated child in the Wuthering Heights. Moreover, Catherine and Heathcliff undergo a strict religious oppression of Joseph in their childhood. Mr. Earnshaw is directed by Joseph Christianity and expects Catherine to behave appropriate to those teachings. After her father's death, Hindley, a new patriarch in the Heights, applies a harsh pressure both on Catherine and Heathcliff, and they in return grow the seeds of frusturation in their hearts, and decide to rebel against the new patriarch of the Heights and Joseph's hypocrite doctrines of Christianity, very like the situation of alienated and frusturated Jane Eyre at Lowood school.

Hindley, actually, is also an alienated character in the Wuthering Heights. The first years in the known history of the house, after the coming of Heathcliff, Hindley becomes jealous of Heathcliff because of the support given to his rival by his father. He feels lonely, frusturated, and alienated from his family. Consequently, Hindley directs his feelings of frusturation towards Heathcliff and applies pressure upon his rival and often tortures him.

Heathcliff later feels the same sense of alienation when he and Catherine visit the Thrushcross Grange. Its household hears the noise of the visitors in danger because of the dogs in the yard, and runs to help Catherine beaten by the dog and takes her to the house for the treatment whereas Heathcliff is rejected again and not taken into the house and regarded as an unfit for the children in the Grange because of his dark appearance; instead he is mocked and made fun of. Catherine stays there for five weeks,

later when Catherine returns to the Heights from the Grange, Heathcliff again feels the sense of alienation because of Catherine's ladylike appearace. He finds her so much changed both in appearance and manner and begins to insult him together with Linton and Hindley. They make fun of and laugh at him most of time. At the end, Catherine is totally changed into a lady and Heathcliff becomes aware of her decision of luxury, wealth and status. Catherine chooses to marry Linton instead of Heathcliff, her childhood love, and she thinks Heathcliff would degrade her in case of her marriage to him. This is Heathcliff's most striking sense of alienation, he cries out his anger, hatred coming from his shattered heart. Now, he is totally alienated, because he has lost the last thing he loves, he fells lonely and desolated and isolated and alienated. Thus he escapes from the Heights and the Grange, his alienation causes him to run away to a new way of life. A few years later, Heathcliff comes back with the strong feelings of hatred and revenge which rises from his feeling of earlier alienation.

3.6 Gothic Elements in the Novel

Gothic elements like in Jane *Eyre* are abundant in *Wuthering Heights* as well. Like Thornfield, Wuthering Heights an isolated old building far from civilization, alone on the wild moors, stationed on a high ridge. Thrushcross Grange, like Wuthering Heights is also an isolated building surrounded by thick and high walls, separated from the environment. Lockwood is impressed by the dark and foreboding environment in the beginning the novel, live trees, horrible weather, and wind creates the Gothic impression in Lockwood's mind. The feeling of isolation and tranquility actually creates a Gothic atmosphere in *Wuthering Heights*. As well as the wild nature on the moors, its forces reflected in the feelings and the deeds of the habitants of the Heights create a dark and gloomy atmosphere as well.

The first day of Lockwood at Wuthering Heights is the time such a gloomy weather at Heights is revealed. The impression that he takes from the owner of the mansion, Heathcliff, is not relaxing but disturbing. Heathcliff's act and attitude towards him creates a dark impression on Lockwood. When he decides to stay in the ex-room of

Catherine, he seeks security there, he locks the bedroom door, when he goes to sleep, he feels "secure against the vigilance of Heathcliff" (E. Brontë, 1996: 31), but the storm outside and Heathcliff makes him still anxious, he seems to sense the potential cruelty existent in Heathcliff's personality.

Following the main plot of love between Catherine and Heathcliff, the cruelty which appears between the siblings and others from the earlier years of the Heights' history till the death of Heathcliff connects the story to the Gothic tradition. The reader comes across many tyrannies in the novel, Mr. Earnshaw tyrannies Hindley, Hindley in turn Heathcliff first and later Heathcliff tyrannies Hindley and also everybody to punish anyone who makes him suffer. The desire of revenge is the main motivation in Heathcliff's life. He appears in the novel as the main 'dark' character, the villain-hero of the gothic tradition and he is easily separated from the other characters due to his appearance. Likewise, Heathcliff is dark in appearance and tough in his habits. He describes himself to Nelly Dean: "with my hard constitution and temperate mode of living, and unperilous occupations I ought to, and probably shall, remain above ground till there is scarcely a black hair on my head." (E. Brontë, 1996: 325). Moreover, Nelly Deans gives elsewhere the description of his demonic appearance:

> Do you mark these lines between your eyes; and those thick eyebrows, that instead of rising arched, sink in the middle; and that couple of black fiends so deeply buried who never open their windows boldly, but lurk glinting under them, like devil's spies? (E. Brontë, 1996: 67)

He comes to the Heights without any familial root, with no origin, even no name. He is also a passion-driven, willful villain-hero, who destroys a beautiful lady, Catherine, very like Byron's Manfred, and revengeful villain for his oppression. As he is once locked in the kitchen together with Catherine, Heathcliff locks Nelly and Catherine to prevent her marriage with Edgar Linton. Similarly, Hindley beats him in his boyhood, later Heathcliff takes his revenge. After Catherine marries Edgar, Heathcliff marries Isabella, the sister of Edgar, for revenge. She, during her marriage with him, complains about his cruel deeds, his torture, and calls him a beast. His excessive cruelty causes the other characters to associate him with the devil. He is described by Hindley as an "imp of Satan" (E. Brontë, 1996: 50) and Nelly Dean calls

him as “ghoul or vampire” (E. Brontë, 1996: 331) and Isabella the beast (E. Brontë, 1996: 178).

In addition to Heathcliff’s cruelty, there are many horrifying events in the novel, both natural and supernatural. Dogs in the novel appear as the source fear for the characters. A dog in the Thrushcross Grange bites little Catherine’s leg, likewise, Lockwood was attacked by the Heights’ dogs, released by the servant who thinks Lockwood is a burglar. On hearing the words of Catherine who says will marry Edgar, leaves the house, cries out his grief; a gothic wild excessive deed of the villain-hero.

Catherine because of her longing for the past, for the freedom on the moors with Heathcliff, becomes at the threshold of madness, her “brain fever” (E. Brontë, 1996: 141). She wants to die, because it is only possible by death to reach those free and happy days, to go back to “that glorious world” (E. Brontë, 1996: 167) by breaking free from her body, her “shattered prison” (E. Brontë, 1996: 167). She wants to reunite in other world, a desire of spiritual union, after some years spent with Linton. As Catherine wants to go back in time to her childhood, to the happy years spent with Heathcliff, but unsuccefull, after her death, Heathcliff will soon desires to meet him in the other realm of ghosts. Their unsuccessful love and their accompanied struggle to make it successful create in their soul a spring that produces sadism and masochism in the course of the novel.

Furthermore, there are some supernatural events in the novel. At the beginning, when Lockwood does have to spend one night in the Heights, he has a nightmare. He tells his scary dream as in the following:

> ‘I must stop it, nevertheless!’ I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch: instead of which, my fingers closed on the fingers of a little, ice-cold hand! 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, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bed-clothes: still it wailed, ‘Let me in!’ and maintained its tenacious gripe, almost maddening me with fear. ‘How can I?’ I said at length. ‘Let me go, if you want me to let you in!’ The fingers

> relaxed, I snatched mine through the hole, hurriedly piled the books up in a pyramid against it, and stopped my ears to exclude the lamentable prayer. (E. Brontë, 1996: 37)

Upon hearing the dream, Heathcliff hopes to see her ghost, a hope to reunite with her, he wants to die. He sees her ghost everywhere, on the moors, in the clouds. He tells Ellen that he sees Catherine's sighing in graveyard and senses her presence nearby. Moreover, he sees her ghost when he decides to give up his revenge. Heathcliff wakes up on hearing the sounds, runs to Lockwood's room and he learns the experience of Lockwood. Later, Heathcliff immidiately wrenches open the lattice and pleads to no avail into the howling storm, Lockwood is scared once more, and Heathcliff begs her visit once more; "Come in! come in! […] Cathy, do come. Oh do—*once* more! Oh! My heart's darling! Hear me *this* time—Catherine, at last!" (E. Brontë, 1996: 40).

Now, his only desire is to die, to see Catherine and to be with her forever. He wants the rest to bury him next to her. The death scene of Heathcliff gives the Gothic impression; the open window makes the reader think that his ghost has flied away through it, going out of his own boundaries at the Heights, to reach her soul-mate in a different realm beyond and above his present world. After the death of Heathcliff, Nelly reports the villager's alleged sightings of the ghosts of Heathcliff and Catherine, walking on the moor, which is the representation of their successful union in death.

CONCLUSION

Romantic Movement emerges as a reaction against the strictful understanding of Neoclasical literature in 1790's. Social changes, Industrializtion, French Revolution and its doctrine of liberty consolidated its place in English Literature. Romanticism tries to exalt individual in an oppressive environment, the oppressed individual in industry, in religion, in family relations. Its main focus becomes among other things liberation, independence, opression the status of woman, the condition of the individual in an alien world.

The Romantic Movement in English literature is represented by six prominent poets, William Wordsworth, Samuel Taylor Colleridge, William Blake, Percy Byshe Shelley, Lord Byron and John Keats. Wordsworth emphasizes childhood, nature, memory and imagination. He aims at revealing and waking human passions, emotions, and thoughts. Coleridge mostly deals with imagination, its potential to create a new world, sometimes supernatural. He wants to reach a power beyond everything. Blake focuses his attention on the children of his era. Employing the Christian doctrine of fall of man, he declares child is an innocent being coming from heaven. Experience of life makes him dirty and he needs redemption, possible only by nature and imagination. Shelley mostly deals with private relationshps for a successful relation in society dependent on symphaty and love. He, as others, mostly deals with nature, imagination, liberty and innocence. Byron, as the most prominent representative of Romantic Movement, creates a Romantic hero, an outcast from society, searching for truth and self assertion. His attitude is the exaltation of the "I" of the individual. His heroes seek liberty against any kind of tyranny, they are mainly motivated by love in their deeds. Keats, like Wordsworth, divides human life into chambers, of childhood, adulthood and maturity. He emphasizes creativity, beauty and happiness. Poetry, to him, becomes a way to escape from this world. In short, all these Romantic poets deal with some particular themes, such as individuality, nature, imagination, domestic relations, love and liberty.

Victorian Era, on the other hand, is an age of paradox because of the uncertainty created by technology and science. Victorian novelists, with a strong sense of social responsibility, try to guide the individual, they help him combine the

Romantic I with the society, heart with reason. They focus their attention on life experience, and present their hero from childhood to maturation. Concerning the family relations, they reveal the experience of man in society. Virtue, religion, humanity, liberty become their main themes.

However, Victorian novels partly reject the outcomes of Romantic Movement, nevertheless, they try to reshape its doctrines. Taking out self in sublimation, they put the man in a social environment. Charlotte Brontë and Emily Brontë do the same; they reconsider Romantic themes and eliminate the bad ones, and exalt the good ones.

Concerning the romantic elements in the novel, *Jane Eyre* includes those themes of imagnation, nature, memory, escapism, childhood, innocence, love, rebellion, and the supernatural. Charlotte Brontë presents imagination as a source of freedom, a way of escape, a way of receiving God's guidance and a way of creating the future. She believes in nature as the book of God like Wordsworth. He uses nature as the language of emotions. Nature becomes her teacher and also healer. Memory helps her mind improve and also brings back to mind the heaven of childhood. Liberty is one of the main Brontë's motives and her characters, alienated, seek the possible ways to escape from the tyranny of consheints. Following Blake's theme of childhood, society and experience of life kill the innocence of child, however, the most beautiful years of life are those of childhood. Oppression, rules and religion kill innocence, and characters become aware of the evil in the life. Charlotte Brontë eliminates the sexual oppression in Byronic hero but exalts his search of liberty and independence in any relation, exalting, like the Romantics, the individual self. Her understanding of love, is not kind of a Byronic hero but of a Shelleyean type. Charlotte Brontë advocates equality of souls in a successful marriage.She also uses gothic and supernatural elements, the villain hero, revealing through the fears of Jane her own experience of life.

Wuthering Heights is, like Jane Eyre, very much romantic, and it has more intense and powerful sentiments of the two novels. It develops around the theme of passionate love from childhood to death. The theme of love in the novel is very similar to that of Shelley's *Epipsychidion*, including the idea of twin souls and free love.

Romantic nature boecomes a way both to describe the emotions and to reveal the gothic impression: It also presents the freedom for the Romantic Heathcliff and Catherine, and becomes their healer. Childhood is the phase where their rebellion emerges and also represents their heaven. To Catherine, it is her heaven, her freedom, innocence and happiness. Heathcliff, out of his childhood innocence, turns into a Byronic hero, who seeks freedom and proper place in the complex relations of *Wuthering Heights*. He becomes a rebel, an outcast and is mostly motivated by revenge, like Byronic heroes, in particular Manfred.Like with Byronic Heroes, in particular Manfred, his passionate love destroys Catherine and himself. He fights against the patriarchal, social and religious oppression and he asserts his individuality in the relations with other characters.

Both novels include the Romantic themes, revive some major romantic elements and both play with Romantic ideas and doctrines. For both Catherine and Emily Brontë some of them are universal codes, such as liberty, equality, love; others are the result of an excessively exalted self, selfishness, and instintive drives that must be eliminated in order to prevent the bad effects on the individual in the process of accomplishment.

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