

A Study of Wuthering Heights from the Perspective of Eco-Criticism

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Abstract

This research paper attempts to explore the novel, Wuthering Heights, through the lens of Eco criticism and it explores the relationship between human and nature in the novel. Literature can be perceived as an aesthetically and culturally constructed part of the environment, since it directly addresses the questions of human constructions, such as meaning, value, language, and imagination, which can, then, be linked to the problem of ecological consciousness that humans need to attain. Consciousness raising in environmental thinking, and the ethical and aesthetic dilemmas posed by the global ecological crisis. The task of ecocriticism, is to express a conceptual foundation for the study of interconnections between literature and the environment. Through An Eco criticism viewpoint the researcher would like to discuss about the emotional and physical of characters Get along nature as essential for building development-based novel of ecological self.

Keywords

body and mind;
ecological self; Emily
Brontë; nature;
ecocriticism



I. Introduction

Wuthering Heights published in 1847 is the only novel of Emily Brontë. The novel received a universal cold acceptance and severe derogation at its first appearance, but in the 20th century, there appeared “a tide of Emily”. *Wuthering Heights* published in mid-nineteenth century, considered to be one of the most passionate and heartfelt novels ever written, a tale of the relationship between Catherine and an orphaned boy Heathcliff, adopted by her father. Many experts and critics analyzed *Wuthering Heights* from various perspectives. English critic, Cecil, regarded Emily was a mysterious person. Keitel thought that *Wuthering Heights* was a good theme of class struggling theory. And Virginia Woolf viewed *Wuthering Heights* as a more complicated novel than *Jane Eyre* (Yang, 1983). The first Catherine, who is born at Wuthering Heights, pictures the way a woman's future will depend on what kind of man she marries. Brontë pictures both these characters as individuals who are masters of their own future, which supports the idea of equality between the two sexes. As well as being a novel about women's situation in society, *Wuthering Heights* can be interpreted as a criticism against the social class system. Brontë describes two families that belong to the gentry, who have a constant struggle to keep their position. Brontë wants to

show that a person's character and behavior do not depend on class. *Wuthering Heights* is a groundbreaking book, exposing the evolving relationships between human beings and nature from the worship of nature by humans, reverence for nature and gross abuse of nature in order to honor nature. Culture and the ecological belief that human beings and culture have a harmonious connection.

Ecocriticism is the study of the relationship between literature and the physical environment- stated by Cheryll Glotfelty. In a wider sense ecocriticism is the study of the relationship of the human and non-human, throughout human cultural history and entailing critical analysis of the term human itself. Theory in general tends to see our external world as socially and linguistically constructed, as “always already” textualised discourse but ecocriticism calls this long standing theoretical orthodoxy into question. Ecocriticism claims that there is nature everywhere inside or outside of literature.

Ecocriticism is an umbrella term for a range of critical approaches that explore the representation in literature of the relationship between the human and the nonhuman, largely from the perspective of anxieties around humanity's destructive impact on the environment. In *Wuthering Heights* the role of nature was given sufficient scope. However, critics have often reduced nature's role by focusing on human beings actions. Many critics have investigated nature at *Wuthering Heights*, among them we find feminist scholars who have mapped out Emily's place of creativity around this concept. Like nature, interpretation of Emily Brontë herself is elusive. On the one hand, there are some critics who support a literary interpretation of her, on the other there are some who sustain either a biographical or a transcendental strand of interpretation. *Victorian Ecocriticism* hopes to identify, establish, and organize its content based on six themes: Ecocrisis, Ecofeminism, Ecogothicism, Ecohistoricism, Ecotheology, and Ecological Interdependence.

Wuthering Heights occupies a special role within the canon of English fiction. It's widely considered a masterpiece of a superior imaginative order to that of most novels more powerful, more in touch with and deeper into the elementary forces of nature and society in symbolic meaning. It has nevertheless proved exceptionally elusive Interpretation. Halsey (2006) begins his book, *Deleuze and Environmental Damage: Violence of the Text*, as follows:

One of the key purposes of this book is to offer a micropolitical account of the evolution of such taken-for-granted concepts as 'Nature', 'sustainability', and 'environmental harm'. For what law prescribes as permissible in respect of Nature, and *ipso facto*, what it deems to be ecologically criminal is intimately linked to how such terms have been spoken of, imagined, and otherwise deployed over time. To believe other than this is to turn away from the ethical, and at times violent, dimensions that go along with speaking and writing the world.

Generally, A passion of being savage, being wild, which leads Heathcliff to destroy Hindley as well as Edgar. An asexual desire was there within Catherine and Heathcliff- that is why Cathy declares herself to be Heathcliff and Heathcliff declares Cathy as his soul. Both the heath and the house help Heathcliff to be haunted. If we go to analysis the word 'heathcliff' then it would mean an rock of uncultivated soil or a rock situated on the moor, and if I have the liberty to consider the rock as a sign of penis, then it may say that like this land Heathcliff also unable to penetrate rather cultivate or production, but full of passion because of its untouched enlightenment.

Its narcissistic aloofness from one flow of the life force turns it into a black hole which becomes a vortex into which its energies are sucked and destroyed- destroy Hindley and Isabella, Catherine, Linton and later on Heathcliff.

Like nature their love was so original that they go repeatedly to each other. Heathcliff drive into Cathy many a time dug her tomb in order to bring out her physically- shows his wild fearless fierce desire that can consume anything and everything like the nature itself. Both are victim of patriarchy, nature is dominated in the sake of human civilization and within this civilized society women dominated by patriarchy, in order to fulfill their desire. If we consider Cathy to be the nature then she is victim of Heathcliff and his wildly passion as well as of Edger.

II. Review of Literatures

Narges Raoufzadeh and et al. in their article entitled “Foucauldian Reading: Power in Awakening by Kate Chopin” (2019) argued Foucault’s idea that identity is constructed by power has been used by feminists to show the processes through which the normative and stereotypical forms of masculine and feminine identities are produced. What Foucault claims about identity as a power-constructed entity, does not mean that it is determined or artificial. It rather shows that our gender identities, and the way through which we act and perform these identities are defined by cultural norms.

Mohammad Hossein, and et al. in their article entitled “Rethinking Language in Irigaray’s Mimesis Applied in David Mamet’s Oleanna” (2020) stated that for some feminist writers, a patriarchal system which valorizes masculinity and; therefore, most males, is the predominant outcome of Lacan’s Freudian anthropology. No doubt, Lacan has only reinforced this impression in the eyes of many women with his provocative aphorisms, ‘woman does not exist’, and ‘woman is not all’. This may apparently give a very dark picture of women in that it places them in an inferior position in a hegemonic order. However, according to Luce Irigaray this is not where everything ends and it is just the beginning of the story.

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Basirizadeh and Soqandi in their article entitled “A Comparative Study of the Psychoanalytical Portrayal of the Women Characters by Virginia Woolf and Zoya Pirzad ” (2019) sated that feminists have made a range of claims about the position of women in relation to men, and about male domination of social theory. As a result, recent feminism and its claims to knowledge have confronted with three different sources of criticism. They gauge the challenges to ‘feminist knowledge’ claims that are rooted in the “dominant approaches to science, reason, progress and truth” in relation to women’s experience.

III. Research Method

Ecocriticism is an umbrella term for a range of critical approaches that explore the representation in literature of the relationship between the human and the nonhuman, largely from the perspective of anxieties around humanity's destructive impact on the biosphere. Other terms for the field include 'environmental criticism' and 'green cultural studies', the latter term reflecting the increasing diversity of the field's remit its recent focus on film, TV, virtual worlds and popular music, for example, as well as its growing interest in representations of urban environments. How critics involved in this area choose to define themselves depends largely on their own position in relation to environmental issues and to their understanding of the implications of the individual terms. The prefix 'eco' is preferred by some for its ecological connotations, its emphasis on what Lawrence Buell calls "human and non-human webs of interrelation" but for others it implies an overly close identification with one particular strand of scholarship that advocates a commitment to political activism. Peter Barry, in his influential primer *Beginning Theory*, sees it as a field that "is still distinctly on the academic margins [...] and the movement still does not have a widely-known set of assumptions, doctrines or procedures" (239).

The multiplicity of perspectives and objects of study outlined above has perhaps contributed to an enduring perception in certain quarters of the academy that ecocriticism lacks legitimacy or coherence as an area of critical theory. 'earth-centred' critical approaches that have largely developed in the last 20 years and that represent positions from within or around the movement. In the paragraphs that follow, I give a brief history of ecocriticism from its early incarnations in the USA and Britain, through the successive 'waves' of its theoretical development and their relation to the enduring major strands of ecological thought – deep and social ecology – to its increasingly international platform and the emergence of the significant contemporary formulations of global eco-cosmopolitics and post-humanist material ecocriticism, which are introducing new paradigms to the field.

3.1 The First Wave – Reinstating the 'Real'

This approach has been described as «celebratory», suggesting a relatively uncritical understanding of 'nature'. First-wave British ecocriticism also concerned itself with the recuperation of forms of writing that foregrounded the non-human world and that might foster environmental sensibility, though here the emphasis was on poetry. Bate diverges from Buell, however, when it comes to environmental praxis. Basing his argument on Heidegger's ideas of dwelling – a manner of being in the world that is receptive to the self-disclosure of nature and is revealed through poetry – Bate characterises ecopoetry as a phenomenological and pre-political form, which draws us into communion with the earth through its emphasis on 'presenting' rather than representation, bodying forth that presenting in part through its rhythms and sounds.

Marxist or feminist critics to believe that they are contributing towards social change, green critics should not approach poetry with a «set of assumptions or proposals about particular environmental issues, but as a way of reflecting upon what it might mean to dwell with the earth». Bate's own discussion of the 'peasant poet' John Clare identifies the way in which he viewed «the 'rights of man' and the 'rights of nature' as co-extensive and co-dependent», with his poetry foregrounding the mutual suffering of the earth and the rural poor as a result of the enclosure of common land and the ensuing destruction of ancient habitats. 'wilderness' to evoke, in English literature «wild nature invariably co-exists with agricultural or industrial activity, or human settlement, migration or leisure patterns, each shaped, partially, by the dominant modes of production and social organisation». These

questions of social and economic history and sexual politics began to emerge with more force on both sides of the Atlantic as ecocriticism progressed.

The first wave had carried out a necessary ‘rehabilitation of the referent’ but fell short when ecocritics themselves began to challenge the theoretical limitations of the movement, thus signalling the second phase of ecocriticism. (‘Ecocriticism and the Novel’, 236). For Bate, “Ecopoetics must concern itself with consciousness. When it comes to practice, we have to speak in other discourses” (266)

3.2 The Second Wave, Debating ‘Nature’

Although he was the instigator of the notion of ecocritical ‘waves’, Lawrence Buell himself qualifies this imagery, suggesting that the waves are indistinct and offering ‘palimpsest’ as a better metaphor: No definitive map of environmental criticism in literary studies can [...] be drawn. Still, one can identify several trend-lines marking an evolution from a “first wave” of ecocriticism to a “second” or newer revisionist wave or waves increasingly evident today. This first–second wave distinction should not, however, be taken as implying a tidy, distinct succession. Most currents set in motion by early ecocriticism continue to run strong, and most forms of second-wave revisionism involve building on as well as quarreling with precursors. (Future, 17).

Perhaps because of this sense of indistinct succession and concurrence of perspectives, there is a lack of consensus about what actually constitutes each wave. As Buell suggests, though the second wave revised ecocriticism, it carried through elements of the first wave, maintaining its awareness of the ‘general physical presence’ of nature and developing and refining its engagement with form and the search for the environmental imagination. (5). Like Plumwood, Donna Haraway has also emphasised the necessity of identifying and disrupting the hierarchies typical of western post-Enlightenment thought, which “have all been systemic to the logics and practices of domination of women, people of color, nature, workers, animals” (Haraway, 177). In fact, one of the key contributions of feminist and ecofeminist thought to contemporary ecocriticism is its unsettling of binaries such as culture/nature, male/female, mind/body, civilised/primitive, self/other, reason/matter, human/nature and so on.

3.3 Eco-Cosmopolitics and the Third Wave

Broadly speaking, this describes the paradigm of eco-cosmopolitics. In *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (2008), Ursula Heise describes the genesis of this construct in the recuperation of the term ‘cosmopolitanism’ in a range of fields in the late 1990s, with theorists striving to “model forms of cultural imagination and understanding that reach beyond the nation and around the globe” (6). She discusses this in terms of ‘deterritorialisation’, stating that “the increasing connectedness of societies around the globe entails the emergence of new forms of culture that are no longer anchored in place” (10). For her, the challenge that this deterritorialisation poses for the environmental imagination is: to envision how ecologically-based advocacy on behalf of the non-human world as well as on behalf of greater socioenvironmental justice might be formulated in terms that are premised no longer as primarily on ties to local places but on ties to territories and systems that are understood to encompass the planet as a whole. (10).

3.4 The Fourth Wave – Material Ecocriticism: Post-Human and Post-Nature

The fourth wave should be regarded as co-existent with rather than superseding the third (or indeed the other strands of ecocriticism) and has only very recently been identified. It is the emergent field of material ecocriticism. For Scott Slovic, it is Stacy Alaimo's discussion of 'trans-corporeality' in *Material Feminisms* that "has helped to launch an entire new direction in contemporary ecocriticism" (443). This concept has developed out of early ecofeminist apprehensions of the impacts of environmental justice on the human body and the more recent 'material turn', which has found a powerful voice in the work of feminist thinkers in a range of disciplines, including Karen Barad and Claire Colebrook, as well as Alaimo and Susan Hekman. Alaimo defines trans-corporeality as a construct that deals with "the material interchanges across human bodies, animal bodies, and the wider material world" ('States', 476) and that has engendered "a new materialist and post-humanist sense of the human as substantially and perpetually interconnected with the flows of substances and the agencies of environments" ('States', 476).

This theory foregrounds three key issues of material ecocriticism. First is the premise that there is a shared materiality between the human and non-human world that renders obsolete the distinctions between human and environment, moving beyond the construct of 'nature' altogether; second is the idea that all of this shared matter has agency; and third is the ethical and political challenges the complexity and hybridity of these material interminglings suggest. In the paragraphs below, I discuss each of these issues in turn, detailing their ongoing impacts on current ecocritical theory.

IV. Discussion

4.1 Criticism of Social Conventions in the Victorian Age

By writing *Wuthering Heights* Emily Brontë attacked the social conventions that existed in her lifetime. These ideas were considered "the eccentricities of 'woman's fantasy'", by critics of her own time. The marriage between Catherine Earnshaw and Edgar Linton gives the reader a hint of how devastating it can be to let social class be more important than love and happiness.

4.2. Gender

In this novel, Catherine Earnshaw is described in a manner that made her contemporaries raise objections to how she spoke and acted. Catherine was not the soft and tame woman she ought to be, if she was to be accepted by society. At the beginning of Ellen Dean's story, it is known that Catherine, at the age of six, could «ride any horse in the stable, and she chose a whip» when her father promised to bring her something from Liverpool. In the 18th century this was unusual for a girl of Catherine's age and it gives the reader a picture of a tomboy with her own ideas, and of a rather unusual father, who taught his daughter such things even if he had an older son.

Throughout the story Catherine continues to be very eager to have her way. She is described by Ellen as a girl whose «spirits were always at high-water mark, her tongue always going - singing, laughing, and plaguing everybody who would not do the same. » He is very constant and tender, especially to his daughter Catherine, and he is indulgent towards his nephew, Linton. In the editor's preface to the novel it is explained that Brontë did not like the thought, that such feelings and qualities were typical of women, only. To her, every human, created by God All Mighty, had these features. Compared to Heathcliff, Linton's manners appear to be even more pleasing. Sometimes, the women are given features that

place them in a higher position than the men. One example is Catherine Linton and her cousin Linton Heathcliff.

Catherine is a very healthy and active girl with a positive way of looking at things, while Linton is weak and dependent. The male cousin tries to get his way by crying and sulking, and he even acts like a lady when he has Catherine come to him. Linton is described as having feminine characteristics, and Bronte gives him delicate features with blond flaxen hair. The Earnshaw's are dark, strong and healthy, which in Bronte's novel are male features, while the Linton's are more delicate and more sensitive to illnesses, which on the other hand are feminine traits.

In her childhood the villagers thought her more like a boy than a girl. The male cousin tries to get his way by crying and sulking, and he even acts like a lady when he has Catherine come to him. The housekeeper at Wuthering Heights describes him in the following way when she meets Ellen in Gimmerton:

"And I never knew such a faint-hearted creature," added the woman; "nor one so careful of hisseln. He will go on, if I leave the window open a bit late in the evening. Oh! It's killing! a breath of night air! And he must have a fire in the middle of summer; and Joseph's bacca pipe is poison --- And if Hareton for pity comes to amuse him, --- they're sure to part, one swearing and the other crying". (Bronte 182)

4.3 The Residence of Nature

Bronte has put the social classes in opposition to each other, in order to make a clear point. She has used the same tool to put forward her thoughts about culture and nature as being parts of life. She lets the reader feel the sensation of freedom which a long walk over the heather entails. In the preface of Wuthering Heights it can be read that Bronte's life as the daughter of a curate had given her experiences from a bleak childhood, being looked after by her very strict aunt, which could be a reason for her emotional descriptions of nature. There is a conflict going on between the two families. The Earnshaws' symbolize Nature and the Lintons' represent Culture and Civilization. Nature is described in this text as being harsh and dangerous. Lockwood becomes aware of this in the first chapter, when the snow stops him from returning home after visiting his landlord. Though the people at Wuthering Heights are very meager and short in tone toward him, they don't want him to leave due to the wild moor and the risks that come with walking through it at night. Seems like nature. "certainly a beautiful country and very untouched by society". (Bronte 19)

The moors are very close to Emily Bronte's heart and she describes them as dangerous but at the same time she depicts them with love. They are a place where Catherine and Heathcliff find freedom, and where the wind blows constantly. When Catherine experiences her saddest moments she longs for her old home on the moors and her own room, where she could breathe the wind coming from the desolate wide open spaces:

"Oh, if I were but in my own bed in the old house!" she went on bitterly, wringing her hands, "And that wind sounding in the firs by the lattice. Do let me feel it! -it comes straight down the moor -do let me have one breath!" (Bronte 115)

Nature is both insensitive to its inhabitants and a force that inevitably punishes all those who do not have the necessary strength to manage it, or the intelligence to compromise. Wuthering Heights, which is a stone building with very small windows to cope with the strong winds, visualizes the power of enduring the force of nature. The intellect is imbued with the few trees that grow on them.

Civilization is portrayed as a balanced gentleman, who does their not show his true feelings or fight with his bare hands. All is in order and well organized in this kind of setting. The weather is perfect, and a fire burns inside a civilized house to warm a frozen soul. The

Lintons' and their home, Thrushcross Grange, stands for culture and civilisation in the novel. Mr Linton described him as follows:

Don't be afraid, it is but a boy - yet the villain scowls so plainly in his face; would it not be a kindness to the country to hang him at once, before he shows his nature in acts as well as features? (Bronte 55).

Mr. Linton remarks that he has heard that the children at Wuthering Heights are brought up in «absolute heathenism» and he thinks that Catherine's brother, Hindley, is very careless in his way of looking after his little sister. Mrs Linton is terrified at the thought of the girl being accompanied by «a gipsy» on the moors. They could also be seen as closer to nature and intruders into the civilization of gentlemen. Scholars were totally sure that a man's intelligence could be seen in the colour of his skin or in the shape of his chin.⁵ This event shows how prejudices concerning differences and poverty ruled the lives of people in higher social classes and the effect which this kind of thinking had on the working class and people with a darker skin than a native Englishman.

Heathcliff explains to Ellen that the children at Thrushcross Grange seem to be spoiled and jealous of each other. Heathcliff thought it a weakness to be too fond of material things, and to him love for Catherine was much more important. When Catherine returned from The Grange everything was different. She does not dare to hug either Ellen or Heathcliff because she is afraid to get dirt on her new dress. Civilization makes it impossible for Catherine to follow her heart and marry Heathcliff. This marriage makes her feel trapped and she longs for the moors and Heathcliff until she dies. Catherine's actions make Heathcliff suffer too. Heathcliff leaves the Heights for three years and during that time he plans a monstrous revenge. Described in this way, Heathcliff's and Catherine's view of life is not as free from following norms as they would like it to be. Catherine marries Edgar due to the social conventions that are prevailing in society and Heathcliff is a victim of his own passion and of the fact that he has to save face.

This might give us a hint that she favoured nature before culture and civilization Wuthering Heights and the people who lived there personify nature. The inhabitants of Wuthering Heights have the same features as their home. So far civilization seems to be much more attractive than nature. They seem to be weak and sickly and not as strong as the Earnshaws' at the Heights.

Even though Catherine loves nature and freedom, she falls into a trap when she thinks she has to marry Edgar to become someone:

I've no more business to marry Edgar Linton than I have to be in heaven; and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it. It would degrade me to marry Heathcliff now. --- 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. (Bronte 80).

Her action in this case is the result of several different things; Heathcliff's treatment by Hindley, and the meeting with Edgar Linton. Bronte makes the reader believe Catherine is guided by pride and her desire to rise to rank, putting her in a bad light. These actions are signs of civilization and culture, and nothing good comes out of them in the novel. Catherine wishes something different.

The fact that she now is "the greatest woman in the neighborhood" (Bronte 78) does not help her much. The change that has occurred in favour of civilization by the birth of Catherine Linton can be seen in this contact between the two elements, nature and civilization. She offers Linton everything she has to make him unlock the door, but he informs her that he already owns it since they are married. Linton's true personality is suddenly obvious to her.

This is a real challenge for them because both Heathcliff and Joseph are against what they are doing. Joseph becomes mad when they plant some flowers in his garden and Heathcliff does not approve when Hareton is taught how to read by Catherine. Suddenly one night he dies and with him dies the last existing element of nature. This ending of the novel seems to favour civilization, but considering the fate of Heathcliff and Catherine I, other thoughts are brought to the surface.

These two persons, who represent nature, also find happiness when they finally have their freedom together in death. This makes it difficult to decide whether Brontë favours nature or civilization. An evolutionary account of human nature locates itself within the wider biological concept of «life history.» Species vary in gestation and speed of growth, length of life, forms of mating, number and pacing of offspring, and kind and amount of effort expended on parental care. All these characteristics are part of «human nature.» Humans have also evolved unique representational powers, especially those of language, through which they convey information in non-genetic ways. From the Darwinian perspective, culture does not stand apart from the genetically transmitted dispositions of human nature.

Brontë would of course have had no access to the concept of adaptation by means of natural selection, but she did have access to a folk concept of human nature. To register this concept's importance as a central point of reference in the story, consider three specific invocations of the term "human nature." The older Catherine reacts with irritated surprise when her commendation of Heathcliff upsets her husband. Nelly Dean explains that enemies do not enjoy hearing one another praised: "It's human nature." Reflecting on the malevolent mood that prevails under Heathcliff's ascendancy at Wuthering Heights, Isabella observes how difficult it is in such an environment "to preserve the common sympathies of human nature" (Brontë, 106). In Heathcliff, human nature has been stunted and deformed.

At the opening of the novel, readers can feel the smell of strong wildness. Lockwood describes it like this "Wuthering" being a significant provincial adjective, descriptive of atmospheric tumult to which its station is exposed in stormy weather... one may guess the power of the north wind blowing over the edge... as if craving alms of the sun" (Brontë, 1). "Both the valley and the stream are filled with gurgling and melodious water, which is the wonderful sounds of nature before the summer leaves rustling" (Brontë, 22). Rough and wild image arrives in the paper and appears before the readers. When spring comes or after long rainy days the sun appears, wonderful music performed by nature fills the air at Wuthering Heights. Wuthering Heights residents rigidly observe the lifestyle of sunrise work and return at the before the sunset. They have an intimate relation to nature. Fair and intimate relationships can particularly be observed Old Shawn is alive. "yet it was not cold, and we were all together—I, a little removed from the hearth, busy at my knitting, and Joseph reading his Bible near the table (for the servants generally sat in the house then, after their work was done)" (Brontë, 25).

4.4 Young Catherine and Heathcliff

The most enjoyable thing for both of them is to play in nature and they are the real children of nature. Whenever they feel upset or there is a conflict with others, they will go to the wilderness, enjoy the embrace of nature, talk to the nature and get consolation. In nature, they will never feel hungry or tired. They are like angels, breathing the fresh air greedily, enjoying the beautiful wild flowers, carefree and relaxed in the embrace of nature. Wildness makes them forget to return home and they are willing to enjoy it regardless of a severe punishment. In the novel, Dean said: "But it was one of their chief amusements to run away to the moors in the morning and remain there all day, and the after punishment grew a mere thing to laugh at" (Brontë, 2010).

V. Conclusion

In conclusion, Emily Bronte's novel *Wuthering Heights* is complex in the sense that it is possible to interpret it in several different ways. Eco-criticism offers a new perspective for us to study *Wuthering Heights*. The history of the changing relationship between the human beings and the nature is reflected in the relationships of the main characters in *Wuthering Heights*. At last they return to respect the nature and form a harmonious relationship between the human beings and the nature under the guidance of the eco-ethic. With the fast development of science and technology, people exploit nature excessively and take from nature crazily. Heathcliff, the representative of nature takes on his crazy revenge on Catherine and Edgar, the spokesman of civilization after his return. Nowadays, people have to face up the current ecological problems and think about how to get along with nature. Gradually, people begin to realize that they are not able to conquer nature and they are not the owner of nature. The only right and proper way is to utilize and develop nature properly and reasonably. At the end of the novel, little Catherine, the new representative of civilization, gets married with Hareton, the spokesman of nature, which reveals the new relationship of modern people and nature. People start to respect nature, protect nature and learn to set up a good relationship with nature

Bronte gives the characters features that makes the reader reflect on the contents of her story. Catherine II becomes the owner of two estates. As land was of great importance for a person's social situation this inheritance of Catherine's placed her at the same level as many men, which can show that Emily Bronte thought that a woman was capable to take on the same responsibilities as a man, and therefore had the right to be economically equal as well.

Bronte does not avoid the things that are bad when she writes about either nature or civilization. Nature can be seen as beautiful but also too harsh and evil and civilization is beautiful too, but often cold and weak. In my opinion Bronte favours a mixture of the two elements, which is embodied in the characters of Catherine Linton and Hareton Earnshaw. They are dependent on each other to make these changes which show that nature and civilization are both needed to build a functioning society or, for that matter, a good human being.

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