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《咆哮山莊》中的凝視、權力消長與和解

The Gaze, Power Shifting and the Reconciliation in

Wuthering Heights

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The Gaze, Power Shifting and the Reconciliation in *Wuthering Heights*

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Abstract

Among the intricacy of the relationship between the characters in *Wuthering Heights*, I look for a medium to analyze the power shifting. Exploring the gaze explains the unspoken intentions and the passionate emotions of the characters. Therefore, I try to do textual analysis from various perspectives. For the first chapter, the reader discovers hidden motives under social structures through the lens of the gaze. The conflicts between the Heights and the Grange reflect the intertwined power in society. However, social class does not constrain characters. The demonstration of the power shift in the relationship is in the observation of the gaze in the second chapter. Nelly, as an example, does not come from a high-born family but manages to influence the fate of the characters. Nelly makes the most use of her position to influence the people around her. Under the power structure, the characters hold their inner voice and convey the will under power. The gaze indicates the consciousness of the characters and locates Catherine's focalization when she is sick. The flow of consciousness can be captured by the movement of the gaze, as seen when Catherine, in a trance, forecasts Isabella's future. Furthermore, the gaze depicts the inner voice and strong will of the characters. In the end, the gaze becomes a method for the life and the dead to communicate. For instance, Catherine keeps haunting Heathcliff in order to remind Heathcliff of her presence and Heathcliff seeing Catherine after her death retains his purpose of vengeance. Lastly, the gaze brings consolation for the second generation.

Keywords: Emily Brontë, *Wuthering Heights*, power shifting, the gaze, space, social structures

碩士論文提要

論文名稱：《咆哮山莊》中的凝視、權力消長與和解

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論文內容提要：

我嘗試在《咆哮山莊》錯綜複雜的角色關係中，尋找可以分析權力關係的介質。探討凝視可以解釋人物動機，以及角色間豐沛的情感。因此從各種角度做文本分析，在第一章，從凝視的觀點，讀者可以發現在社會結構底下被人物隱藏所的心思。然而，社會脈絡不完全限制角色的發展，論文的第二章展現藉由觀察人物的凝視，人物間的權力運作關係顯而易見。以奈莉為例，她並非來自於上層家族，卻可以影響書中人物的命運。她充分利用職位的權力影響身邊的人們。在社會結構底下，角色們隱藏了他們的心思還有內心意志。凝視顯露了角色的內心意識，像是凱瑟琳生病時的意識焦點。凝視的動作也可以捕捉流動的意識，像是凱瑟琳預測了伊莎貝拉的未來。不過這些隱藏的部分，因為凝視得以被了解。最後，凝視成為生者與死者間溝通的媒介。舉例來說，凱瑟琳死後仍盤踞著咆哮山莊，不斷地提醒著希斯克里夫她的存在。希思克里夫能看見凱瑟琳的鬼魂，則讓他保持復仇的意圖。最後，藉由凝視，咆哮山莊和畫眉田莊的第二代讓兩家得以和解。

關鍵字：艾蜜莉·布朗忒、咆哮山莊、權力消長、凝視、空間、社會結構

Introduction

I was moved by the process of studying Emily Brontë's *Wuthering Heights* in depth. When I first read the book, I did not understand why Catherine would marry Edgar when she was deeply in love with Heathcliff. One day, I suddenly understood the notion while I was traveling. I encountered a couple that held onto their love with no regard for the difficulties they may encounter. They met each other when they were students, and one of them went to study abroad and traveled for many years. He once described their relationship as surpassing many other affections and that it could not be replaced. For me, this fondness is similar to the love of Heathcliff and Catherine, which surpasses life and death and is consistent. Their passion never deteriorates even when Catherine marries Edgar. This sudden epiphany lingers in my heart in this consistently evolving world.

The critics undervalued *Wuthering Heights* at the time it was published in 1847. The author uses elements and writing approaches that were inappropriate to the novel. Take, for example, that Heathcliff commits incest with Catherine. The readers find this theme shocking. It is also unusual to arrange the plot as Brontë does in the Victorian age. The critics considered Emily Brontë's *Wuthering Heights* to have many flaws during her time, commenting, among other explanations, that the narration is fragmental. Notwithstanding, modern critics, such as J. Hillis Miller, consider the narration of *Wuthering Heights* not as a failure, but as an artistic way of writing. Miller mentions, "The novel is not incoherent, confused, or flawed. It is a triumph of the novelist's art" (52). She uses the technique of the realistic novel to construct the storyline. The humanity of the characters in *Wuthering Heights* contributes to the description of incoherence as it coerces the readers to read between the lines. Thus, I look for a medium to integrate the narration with the information in the book. Through the lens of the gaze, it is possible to understand and appreciate the intricacies of emotions presented in *Wuthering Heights*.

Literature review

Wuthering Heights has received a lot of critics' attention, particularly concerning the use of Gothic themes. Here, I try to sort out the elements of the Gothic that are related to *Wuthering Heights* which provide a glimpse of the similarities between *Wuthering Heights* and Gothic literature. Exploring how the work is shaped under the history of the Gothic genre can help to understand the effects of certain elements in the novel on the dynamic of the plot. The book *Gothic*, written by Fred Botting, explains the Gothic convention. Botting begins with the 18th-century origins of Gothic literature and ends with twentieth-century Gothic literature, providing an overview of the Gothic genre. Various Gothic works display the process of the genre. Horace Walpole's *The Castle of Otranto* lays the foundation of the Gothic genre. The genre transforms through the romantic era when Mary Shelley writes *Frankenstein* which illustrates a monster, the production of natural and unnatural, and reflects scientific imagination. It led to more modern works such as *Metamorphosis*, written by Franz Kafka which manifests "the loss of human identity and the alienation" (Botting 102). Kafka achieves this through distorting daily life by turning the character into a bug. An overview of the Gothic genre reveals the common traits of gothic works. The deed that Manfred in *The Castle of Otranto* forces Isabella to marry him, however, more pathetic, fail to do it, the deed that Heathcliff forces Cathy to Marry Linton in *Wuthering Heights*, and the deed reveals the situation of the woman while they have no right to work and inherit the estate. Just as Manfred in *The Castle of Otranto* forces Isabella to marry him, so in *Wuthering Heights*, Heathcliff forces Cathy to marry Linton, both deeds revealing the situation of women as having no right to work or inherit an estate. The yearning of Frankenstein to have a wife for companionship parallels Heathcliff's pining for Catherine. In Daphne du Maurier's *Rebecca*, the haunting hostess creates the suspense of guilt and anxiety. In *Wuthering Heights*, Catherine becomes the ghost that haunts the Heights and

keeps Heathcliff after she passes away.

Further linkage between the Gothic genre and *Wuthering Heights* can be seen in the supernatural power in *The Castle of Otranto* and *Wuthering Heights* as representative of the power against the structured society. *The Castle of Otranto*, introduced in *Gothic*, brings together “patriarchal and aristocratic values within a wider metaphysical order governed by supernatural manifestations of an eternal law” (Botting 33). In the aristocratic and patriarchal society of *The Castle of Otranto*, there is no power against the higher born. Walpole uses the power of the supernatural to intervene in the evil deeds of the story's villain, Manfred. At the time when *The Castle of Otranto* was written, the ideas of chivalry, honor, and virtue were still valued as the aristocratic order still existed. The ghost of Catherine is an example of the supernatural in *Wuthering Heights*. Catherine marries Edgar out of her concern for a secure living, indicating her concession to the hierarchy, yet she longs to go back to the Heights after her marriage. Her haunting of the Heights is a reaction toward the system, and her return reveals her rebellious nature. *The Castle of Otranto* is like the nature in *Wuthering Heights*, where the power of nature surpasses the civilization allowing Catherine and Heathcliff to be themselves. For instance, Catherine and Heathcliff prefer to play on the moor rather than go to the church.

Later, social transformation makes the Gothic genre more relevant since “the change to aesthetic values was framed in terms of social transgression: virtue, propriety, and domestic order were considered to be under threat” (Botting 14). From Greek and Roman cultural standards, aesthetic objects were made “to instruct rather than entertain to inculcate a sense of morality and rational understanding and thus educate readers in the discrimination of virtue and vice” (Botting 14). The Gothic elements of supernaturalism, wildness, and the unknown are not valuable from the perspective of morality in a society that has been through urbanization, industrialization, and revolution. The development of knowledge during the

Enlightenment could not comfort the anxiety and fear generated from the transition. The Gothic genre deals with what is regarded as barbaric but unexplained by knowledge as Botting mentions, “the marvellous incidents and chivalric customs of romances, the descriptions of wild and elemental natural settings, the gloom of the graveyard and ruin, the scale and permanence of the architecture, the terror and wonder of the sublime, all become important features of the eighteenth-century Gothic novel” (16). The Gothic literature inherits the elements of romance, magical occurrences, exotic adventure, and superstitions, making it widely accepted in the Victorian age. *Wuthering Heights* signals a milestone in the Gothic tradition. The moors and the wild are natural backgrounds. The graveyards of Edgar, Catherine and Heathcliff offer a sublime moaning for Lockwood to ponder upon their story. The ghost of Catherine provides the supernatural element of the novel. The common ground of the Gothic pieces can be found through reading the book *Gothic*. These elements are what form the Gothic genre—tension, tactfully interspersed with components of powers wrestling, and a gloomy environment as noted in *Wuthering Heights*.

J Hills Miller’s “Repetition and ‘Uncanny’” in *Fiction and Repetition* provides an overview of the narration in *Wuthering Heights*. The unreliable narrators—the naïve Lockwood and the biased Nelly—compose the storytelling. Despite the fact that the narrators hold to their points of view, the readers realize the information Lockwood gets from Nelly is secondhand and thus, the indirect information complicates the storyline. Different forms of texts in *Wuthering Heights*, such as Catherine’s speech, Nelly’s retelling, Isabella’s letter, and Catherine’s diary, increase the complexity of the reading process. They provide clues for the reader to unveil what might have happened in Heights and Grange. Brontë handles “[t]he view’s desire” with the character Lockwood. The unreliable characters and various forms of texts in *Wuthering Heights* make narration an interesting topic. The reader needs to be aware that he is only being told one part of the incident and that he should be alert to the

details in order to restore the original story. To understand Brontë's narration, I look for an approach to practice textual analysis through the various aspects of the story.

Beth Newman uses a psychoanalytic theory of gaze to demonstrate the gender difference in *Wuthering Heights*. In gaze theory, the male is in the active position while the female tends to be passive. Men used to look on women with visual pleasure. On the contrary, women hold the gaze which "escape[s] patriarchal specular relations" (Newman 1032). This explains that when a woman attempts to be in a man's position, society will regard her as a dangerous monster. The interactions between the gazer and the gazed upon are described in Beth Newman's work as it "turns on the distinction between a narrator who 'speaks' and a 'focalizer' who 'sees.'" Such terms implicitly invoke a gaze: a look that the subject(s) whose perceptions organize the story direct at the characters and acts represented" (1029). In other words, the gazer looks at the gazed upon, forming thoughts about and understanding the gazed upon. The gazed upon does not determine how the gazer perceives them. The gender difference affects how people see the other sex. I agree with the idea of the gazing position under the patriarchal system; nevertheless, the power of women could be discussed further. For example, Isabella transforms from a passive role to an active role after marrying Heathcliff. Isabella finds that she can only rely on herself in the Heights; therefore, she becomes self-reliant and gains more confidence to make decisions for herself. Despite the objectifying gaze from man, she finds her own voice by running away from the Heights.

Isabella has been neglected by critics as a narrator and a character under the shadow of the master-narratives and the master-plot. Nelly and Lockwood's storytelling seems to overshadow Isabella's narration. Still, the letter she wrote provides information about her marital life with Heathcliff. Since Nelly would not be able to tell this part of the story, Isabella becomes an essential narrator in *Wuthering Heights* and her transformation makes her a complex character. It is the impact of domestic violence that shapes her character.

The silly and credulous girl with the naive affection towards Heathcliff contrasts sharply with the coarse woman she becomes, with her understanding of men's motives and her envy for their power. She transgresses the social structure and the gender boundary by signing her letter "ISABELLA" instead of her married name. From the social perspective, the topic of coverture reflects women's situation in the Victorian age. Domestic violence transmutes Isabella from a genteel girl into a working-class-like woman. Marital abuse transcends class and makes people wonder if abused women are naturally coarse or if they are formed so by domestic violence. The double-standard for divorcing indicates the attitude of the court towards women's rights. Brontë criticizes the ridiculousness of the Coverture and how the woman could be turned into property. Thus, I believe through a female's perspective, the interpretation of *Wuthering Heights* can be more integrated.

Nature is another essential theme in *Wuthering Heights*. Conger emphasizes the absence of nature by using the example of the "rain-soaked corpse of Heathcliff" (1004). Apparently, the rain on Heathcliff's body indicates the importance of nature in *Wuthering Heights*. Primitive nature plays the figurative role in sophisticated society. When people hide their emotion in the human world, nature as a figure of speech illustrates the emotions of a character. The rain-soaked body could mean the bitterness that Heathcliff exhibited throughout his life. It could also embody the sorrow that Heathcliff had experienced throughout his life. Heathcliff does not cry before he dies, so instead the rain expresses his bitterness toward life. Nature also refers to things left unspoken in the story. Since the incestuous relationship between Catherine and Heathcliff is unspeakable, words become inadequate for describing the human nature in *Wuthering Heights*. In a nutshell, Brontë uses nature to depict the unuttered in her work. It soothes the unease of the unnatural connection between Catherine and Heathcliff. In response to Conger's essay, Homans claims that "what nature represents" is more important than the "boundary between people and nature," (1004).

Nature functions as a way to understand humanity. Conger regards nature as a way to demonstrate the characters in the civilized world while Homans' response provides another way to interpret nature in *Wuthering Heights*. Nature brings up the theme of humanity which could be used to manage the intention of the characters.

Windows are an essential image in *Wuthering Heights*. Van Ghent examines windows as a metaphor to separate the mental space in *Wuthering Heights*. Windows in the novel draw the line between classes. Catherine and Heathcliff have divergent perspectives when they look into the window in Thrushcross Grange. Heathcliff perceives the picture of the Lintons as unpleasant because the Lintons could not have fun outside. The emotions come from his status and sense of limitation that he could not enter the class where Catherine and the Lintons belong. Comparing with the Heathcliff's distaste, Catherine is fascinated by the refinements of the estates. People take Catherine, who belongs to Linton's class, inside while Heathcliff is left outside. The drastic difference indicates the rank of the characters. A window also serves as the boundary between Catherine and Heathcliff. Before Catherine's death, she opens the window and calls for Heathcliff. When Heathcliff opens the window to beg Catherine to haunt him, Catherine as a ghost could not get inside and Heathcliff as a human could not get outside in time for a reunion. Windows become the physical representation of the class division and the segregation of Catherine and Heathcliff.

This thesis focuses on the motion of gaze between the roles. I will use the gaze as a tool to understand the power shifting between characters. Previous scholars have analyzed the gaze from the psychoanalytic point of view. Laura Mulvey's "Visual Pleasure and Narrative Cinema" is essential in discussing the theory of gaze. Mulvey uses psychoanalysis to demonstrate the pattern which exists in established society. By observing the "interpretation of sexual difference which controls images, erotic ways of looking and spectacle" (Mulvey 58) one can analyze the structure of society. Phallogentrism categorizes women as castrated

because of their lack of a penis and implies that men fear castration. In patriarchal culture, women exist only as an image to cater to man's fantasy. The unconscious mind of patriarchal order is structured toward the pleasure of looking. For example, the Hollywood style of filming creates a sense of visual pleasure when a man looks at a woman. Mainstream film-making provides images which "project the repressed desire onto the performer" (Mulvey 61). Mulvey's analysis of the objectification of women helps to combat the idea that women exist only to look beautiful. One form of pleasure is scopophilia which views "other people as object, subjecting them to a controlling and curious gaze" (Mulvey 60). In the narrative structure, the male character usually takes control with the active erotic look while the female characters are under his control as if they are only reflections of the man. Male has erotic expectations when looking on the female figure, and "the determining male gaze projects its fantasy onto the female figure, which is styled accordingly" (Mulvey 62). The image of women is presented from a patriarchal perspective. Laura Mulvey explains that the male is more likely to play an active role while the female remains passive. This argument puts women in a passive position where they are so powerless that they can do nothing.

Barbara Creed, in her work "The Monstrous—Feminine" proposes that man becomes the victim of the feminine monster, which complements Mulvey's argument. The active and passive positions are switched. Women who do not conform to the patriarchal standard can be regarded as the monstrous-feminine. Men can no longer take the position of controller when they are under the threat of the monstrous—feminine. Barbara Creed illustrates the feminine power under the gaze. Women are regarded as a monster when they live outside of the patriarchal system and men feel they are under threat while gazing at the female. As Creed mentions, "when the spectator is encouraged to identify with the victim, an extreme form of masochistic looking is invoked" (Creed 154). In a male-dominated society, when a man becomes powerless as a spectator, the female comes to represent his fear of castration.

Women empower themselves by challenging the expectations of society. Understanding the female monster under patriarchal society helps the reader to have a clear picture of the power shift between genders.

Another treatise related to gaze is “Medusa’s Head” (1922). Sigmund Freud elaborates that when a man sees a woman’s vagina, he is frightened of castration which parallels to men turned to stone at the sight of Medusa’s head. Medusa's ability to turn people into stone repels the pleasure of looking at a woman and makes her unapproachable, thus empowering women to have an active role in giving or not giving pleasure to a spectator. Thenceforward, women have the capacity to isolate themselves from the erotic look. In the case of Medusa, man becomes the victim as a gazer. The role reversal shifts the dynamic of gender positions. Though Freud’s idea of castration is questionable, the switch in power provides a different way to explain gender issues.

However, in this thesis, the gaze will be used to explain the tension between individual characters instead of the relationship between characters and the film viewers. These analyses are perceptive, but there are still other points relating to the gaze that could be further explored. Therefore, instead of using the psychoanalytic theory of the gaze, I intend to employ textual analysis with the gaze in the treatise. Using textual analysis as a tool to analyze *Wuthering Heights*, the initial interactions between characters and the intentions of the characters, would help the reader to deduce the original stories from the perspective of the unreliable narrator.

Chapter plan

The thesis will be composed of three chapters. The first chapter, “The Power of the Gaze,” will discuss the intentions of the characters under the social structure. To give examples of the social structure influence, I use an example of Catherine dressed like a graceful lady when she comes back from Thrushcross Grange for the first time. When she

looks at Heathcliff, he becomes self-conscious in her sight. He realizes his social position is lower than Catherine's. In this case, Heathcliff is gazed at and feels menaced by Catherine's change. Through the action of gaze, the characters could hide their intentions under disguise. The gaze could be an indication of the power in the relationship. Such as Nelly's controlling gaze. Nelly's gaze plays the role of a supervising and controlling power, and the other characters become the victims under her governing authority. Her guileful ideas are out of affection toward Heathcliff. Her actions affect the decisions of the characters and the development of the situation. Many incidents are the result of her deeds, which influence the miserable fate of the characters. Furthermore, the impact of the gaze makes the gazed upon reflect on their mind and can display the will of the character. Such as Heathcliff's scowling when Catherine interrogates his intention of pursuing Isabella. Heathcliff confesses that he wants to marry Isabella for the purpose of revenge. The case of Cathy under the threat lays out the will of the character. When Heathcliff prevents Cathy from going back to the Grange, she has a resolute look which shows her strong will to go back. The gaze of the characters is altered by their purposes, such as Isabella's look towards Heathcliff after marriage. Isabella knows that Heathcliff is distinctive, but she does not realize just how cruel a human being could be. Before marriage, she had innocent admiration for him and believed he would be a gentleman as society expected, but her difficult life in the Heights forces her to grow. The following realization of Heathcliff's demonic nature brings the perception to reality. Therefore, the transforming gaze of the characters shapes the dynamic between the roles.

In Chapter Two, "Space and Time in the Action" I will focus on the response of the character under the impact of the gaze. Space represents the authority of power that affects the behavior of characters. For the first time, Catherine and Heathcliff see the Grange, Catherine admires the Grange for its magnificence. In the meanwhile, Heathcliff resents the place for the sake of his lower status. Catherine could get in the Heights as a lady while

Heathcliff is left outside. From analyzing the action of gaze, I will explain how people act according to space. The gaze also provides a way for the characters to travel through time and space. For example, when Catherine is sick, her mind goes back to her childhood. In this chapter, the gaze is a tool for wandering in different times and spaces and exploring consciousness. Through organizing the various usages of the gaze, the reader could understand the characters under the influence of the power.

In Chapter Three, "Reconciliation," the bond between the living and the dead brings out the process of reconciliation. The gaze is the way for the character to connect to the other world. The gaze concludes their life or manifests people's will. The father figures like Edgar and Mr. Earnshaw reveal their love to their daughters when they are dying through their eyes. Heathcliff's stare before death discloses his obsession with Catherine. The boundary between the living and the dead does not limit the linkage of Catherine and Heathcliff. The hatred between the two families could not cease because of Heathcliff's ongoing fixation on Catherine. Accordingly, only the next generation could bring peace to the Heights and the Grange. The love between Hareton and Cathy resolves the resentment of the Heights and the Grange. In conclusion, the gaze connects the whole process of power-shifting. It first expounds on the power of the characters, then explains the reaction of the characters under influence. Lastly, the binary power comes to the balance while the gaze brings consolation to the family members. The interaction between the influencer, the influenced and the balance between the duality elements forms a pattern that could delineate the formula of the power shifting. In addition, the consequences of the gaze come from the motives of the characters. The controlling gaze leads toward the unnatural dynamic in the relationship which creates more chaos; and conversely, the un-controlling gaze brings a more fluid flow which soothes the conflicting power, for the spectrum between the controlling and the un-

controlling gaze shapes the interactions of the book, making the result of the gaze beyond the closure of the reconciliation.



Chapter One: The Power of the Gaze

The Victorian age was a period of prosperity. But prosperous manufacturing caused enormous problems to develop such as child labor, unemployment, and prostitution. As industrialization transformed England, it brought discord and conflict to society, which led to the writers of this era reflecting on the problems of society in their works. In *Wuthering Heights*, Brontë deals with the conflict between civilization and nature. Brontë used the two houses, Wuthering Heights and Thrushcross Grange, to demonstrate the discord. While Wuthering Heights represents nature, Thrushcross Grange signifies civilization. As civilization encroaches upon the balance of nature, the characters in the two families start to struggle with each other.

Catherine and Heathcliff's pursuit of being whole with each other is a reaction to the industrial revolution. Edgar, from the Grange, represents the power of civilization. Catherine and Heathcliff stand for nature since they grow up in the Heights. Therefore, they identify with each other. The marriage of Edgar and Catherine leads to the separation of Heathcliff and Catherine. The situation reflects the influence of civilization on nature. After Catherine comes back from Thrushcross Grange, her attitude towards Heathcliff has changed. She comments that Heathcliff is dirty for the first time. Heathcliff also realizes Catherine has changed. Rather than spending time with Heathcliff, she begins to give her time and attention to Edgar. The marriage between Catherine and Edgar irritates Heathcliff. The unfulfilled love between Heathcliff and Catherine and the resulting anguish encompasses the members of the Heights and the Grange. Heathcliff and Catherine's inability to be together leads Heathcliff to pursue retaliation. Heathcliff starts to take revenge after he comes back as a wealthy gentleman. Though he is malicious towards other people, his love for Catherine never changes.

Civilization seems to suppress nature at first, but its weakness can be seen in the

following situations. First, the power of Heathcliff stretches to Thrushcross Grange and represents nature overpowering civilization. Next, the effect of Mrs. Linton trying to turn Catherine into a lady does not last long. Catherine shows her true self as a wild girl when she loses her mind. As she is dying, she opens the window for fresh air and wishes to run in the wild. Thirdly, Edgar is an educated and well-mannered gentleman. However, Edgar dare not beat Heathcliff alone. Also, he is unable to protect Linton and Cathy. The failure shows the hypocrisy of gentlemen in the Victorian age. The first generation cannot resolve the conflicts; thus, the chaos passes on to the next generation. But the new generation does not repeat the past. The reconciliation between Hareton and Cathy indicates that nature and civilization reach a balanced status in the end.

This thesis argues that the issue of the gaze is very significant in this novel. Gazing is an action that includes the process of thoughts, stream of consciousness, or intentions of the characters. The particular actions of gaze include scowling, glimpsing, peeping, and staring. Through the perspective of the gaze, the discord of the characters and peace after turmoil is displayed. The functions of the gaze in the text unveil the power of the characters, the reaction of the characters under the power of the gaze, and the resolution of the conflicts.

The gaze explains the power shift between characters of varying social structures. Catherine chooses to marry Edgar instead of her loved one because of her understanding of her position in society. Apart from the social influence, the gaze could be an approach to detect the power dynamics of the characters in the relationship. Take Nelly as an example: she dominates people around her through the surveillance gaze. Gazing could also be a way to show the strong will of the characters. The gaze depicts the transformation of Isabella after marriage. Aside from manifesting power, the gaze also indicates the reaction of the roles under the influence of society and the force of the characters. The gaze becomes a way to escape from the pressure and to travel to a different time and space. Catherine's

consciousness shifts when she is suffering from the sickness. Her mind travels to her childhood, when she could be with Heathcliff. However, she is stuck in Thrushcross Grange in reality. Therefore, the power of the gaze and the reactions of the characters explain the conflicts in *Wuthering Heights*. Accordingly, the gaze works to resolve the conflict, which becomes the outlet of the characters. The reconciliation of the two families is completed by the second generation through the action of gaze. In the end, the gaze shapes the dynamic of the power between the characters and becomes the outlet of their struggle.

Society sets the backdrop for the social discord and the conflict between the Heights and the Grange. Through the gaze, the readers can observe the power shifting between the characters in the text. Nelly holds more power in some relationships by making the most use of her position. Hence, she does not need a higher status to manipulate people around her. Aside from illustrating one character's power over other characters, the gaze reveals the strong will of the characters. For instance, Isabella empowers herself in marriage and escapes from the control of Heathcliff. In short, the gaze reveals the power of the characters within the social system whether or not they have status. Even without a higher standing, the characters can gain more power from their inner strength.

Intentions within the Social Structure

The gaze addresses the expectations of society and social structures. The intentions of the characters can be detected through gaze despite the social structure. *Wuthering Heights* is set in the time from 1771 to 1802. During this period, three significant world events happened: the Industrial Revolution, the American Revolution, and the French Revolution. Those events create a space for people to develop notions of democracy. The Industrial Revolution enables class mobility as manufacturing becomes a way for people to gain wealth without acquiring land. In *Wuthering Heights*, the Earnshaws, the Lintons, and Heathcliff belong to different classes. According to Des Chenes, the Lintons belong to the landed gentry

who represent convention and stability. The Earnshaws are wealthy farmers that symbolize uncivilized nature. Heathcliff has no social standing without property, but when he later gains property he becomes a perfect example of class mobility. Their social states affect the fate of the characters. Social status creates conflicts between the two families. Catherine decides to marry Edgar out of her understanding of the social structure and her choice to marry Edgar becomes the driving force of Heathcliff's revenge. He vents his rage on Hindley and the Lintons. Heathcliff hates Hindley because he is the person who degrades him. He dislikes the Lintons because of Edgar, who can marry Catherine because of his high-born family. The characters act according to their social distinction and so the power of the gaze becomes a way to understand their motives within social conventions. The person who holds power in the relationship can be observed through the social structure. The differences of the classes form the confrontation of the two families which then influences the destiny of the characters.

The duality of the Heights and the Grange creates the conflict between the characters. Benvenuto mentions that both families have their own set of values and ways of living. The Earnshaws are passionate and uncivilized, while the Lintons are rational and ordered. The fundamental differences between the families bring conflicts that represent the class conflict in the Victorian age. Brontë constructs a microcosm of larger social conflicts in *Wuthering Heights*. The Grange and the Heights are opposite spheres. The Heights contains more rural life; it belongs to nature and resists civilization. The Grange embodies orderly living which submits to social law. "The Lintons understand only degrees of conformity to the law; the Earnshaws understand only degrees of self-assertion" (Benvenuto 60). Take Heathcliff's dashing of the hot apple sauce on Linton's face for example. The lawless status of the Heights makes Hindley say, "Master Edgar, take the law into your own fists" (Brontë 69). Edgar, who cries due to the incident, could barely imagine himself becoming physical to

enforce the law by himself. As for Catherine, she knows the standards of the two families so she blushes at Heathcliff's behavior. She could not resolve the discord caused by differing fundamental principles. Catherine feels slightly ashamed of showing the brutal side of her household. As a woman, she could change her status with marriage and this made it easier for her to adapt to the civilization of the Grange. Her choice reveals that marriage is another way to move to a different class apart from engaging in manufacturing. Catherine's situation illustrates how the social structure shapes the mindset of the people from various social classes. Social mobility shakes the established hierarchy.

Therefore, social mobility changes the traditional social structure. Heathcliff as an example, has no estate when he leaves the Heights. After gaining fortune, he possesses strength to threaten his opponents. Linton peeps at Heathcliff while arriving at the Heights. Then he compares Heathcliff's hair to a colt's mane without intending to insult him. This peeping reflects that Linton does not care much about Heathcliff albeit Heathcliff regards him as a rival. In Heathcliff's heart, he understands that Edgar is better than him if measured by social standards. "If I knocked him down twenty times, that wouldn't make him less handsome, or me more so" (Brontë 66). Heathcliff's anger toward Edgar's unintentional comment implies his self-awareness due to his class origin. Edgar does not concern himself about Heathcliff because of his family background. Even so, he underestimates the bond between Heathcliff and Catherine as well as the fact that in the changing world, a man could gain their estate by the work of their hands. After Heathcliff comes back with property, "[H]e represents the victory of capitalist property-dealing over the traditional yeoman economy of the Earnshaws" (Eagleton 82). Edgar could not hide away from the threat of Heathcliff. Even though he tries to avoid Heathcliff after Catherine passes away, his family is still influenced by Heathcliff's scheme of vengeance. Linton is asked to live in Wuthering Heights and Cathy is forced to marry Linton. Society is shaken by the upward mobility of the bourgeoisie.

Among the uprising middle-class and the traditional gentry power, the manner in which characters make decisions and their motives under the various influences affect their fate. Catherine's decision to marry Edgar illustrates the case of the characters' actions being influenced by their social conditions. If Catherine marries Heathcliff when he is still a servant, they will both be in a social class without property. Since Hindley, who finds Heathcliff distasteful, inherits Wuthering Heights, Catherine's decision to marry Edgar is reasonable. Catherine is unlikely to meet another man that is as rich and handsome, as Nelly says. As stated by Newman, "Cathy has no mother or other dutiful family member to make the necessary social connections" (49). Catherine's thought of marrying Edgar to help Heathcliff is questionable due to the hatred between Heathcliff and Edgar. Even so, Catherine's consideration of marriage is sensible from a social perspective. Notwithstanding, Eagleton explains Catherine's decision leads to the conflict between the two families when he says, "Catherine's choice between Heathcliff and Edgar Linton seems to [Eagleton] a pivotal event of the novel, the decisive catalyst of the tragedy" (75). Since Catherine follows the social norms rather than her true self, her inner struggle grows when Heathcliff returns to her life. Heathcliff carries out reprisal, birthed out of his rage towards the unfair treatment he experienced within the social structure. As a result of hearing Catherine say that marrying him would devalue her, he lays the reason for losing Catherine on his social status. Accordingly, "[e]nraged by this rejection, Heathcliff crafts his revenge, transforming himself from oppressed to oppressor and from penniless orphan to capitalist landlord" (Brontë 75).

In this condition, the gaze between the characters becomes a medium to observe their motives. The manners in which the characters gaze at one another when Heathcliff returns to Yorkshire Moors embodies the tension between the classes. Take Heathcliff's return as an example: Nelly stares at Heathcliff when he comes back after he had disappeared. Heathcliff was in the same class as Nelly before he left. Now he comes back with a fortune

and a different charisma. Nelly's gaze contains her curiosity about his state. On the other hand, Heathcliff glances from Nelly towards the window of the room where he thinks Catherine might be. The word glance implies that Heathcliff's eyesight does not stay long on Nelly. He does not care much about Nelly. His mind drifts towards Catherine and he wants to see Catherine right away. Edgar does not realize Heathcliff's transformation until he enters the parlor. When Edgar proposes the kitchen might be a better place for attending to Heathcliff, Catherine taunts, "Set two tables here, Ellen; one for your master and Miss Isabella, being gentry; the other for Heathcliff and myself, being of the lower orders" (Brontë 111). Catherine's words correspond to the concept of class as Isabella and Edgar are gentries while Catherine and Heathcliff are not. Apparently, Catherine wants to sit with Heathcliff regardless of his social standing. As for Edgar, he looks at the transformation of Heathcliff after he comes back. According to Nelly's description, Heathcliff's accent changes and his look alters. "He had grown a tall, athletic, well-formed man" (Brontë 112). As Heathcliff's opponent, Edgar is quite observant. He soon finds out that Heathcliff has become a decent match. Instead of sneering at Heathcliff, Edgar "look[s] at him coolly" (Brontë 112). The look of Edgar indicates the growing power of Heathcliff, which becomes a threat to the traditional social order as he gains wealth not from inheriting property.

Heathcliff's behavior tells how much he cares about Catherine as he tells Nelly that "I dare not enter" (Brontë 109). Heathcliff longs to see Catherine yet he waits outside for an hour on account of worrying about Catherine's reaction. Heathcliff gathers his self-assurance from the reaction of Catherine because she holds more power in the relationship. From a social perspective, Catherine is in a higher rank than Heathcliff. The affection between them surpasses the mundane concerns making Heathcliff valuable to Catherine. Therefore, when Heathcliff assumes he loses Catherine's love, he finds a way to be equal to Catherine. If Catherine forgets about Heathcliff, his efforts mean nothing without Catherine's fondness.

Catherine gazes at Heathcliff out of pure happiness. Catherine could show her emotions without concern. On the other side, Heathcliff glances at Catherine while he is not certain if Catherine will be genuinely delighted with his presence. Then he finds her welcoming; he becomes more confident with “the disguised delight he drank from hers” (Brontë 113). Catherine’s gaze and Heathcliff’s glance reveal how the characters are cautious about their sentiments. Catherine has no concerns about whether Heathcliff would like her or not; therefore, she gazes at Heathcliff wholeheartedly. By contrast, Heathcliff reacts tentatively according to Catherine’s response to his presence. Through the lens of the gaze, readers can understand the potency of the roles within the system. One example occurs when Catherine comes home after staying with the Lintons and she looks at Heathcliff in a different way. Catherine never considered Heathcliff dirty until she has been to a civilized place like the Grange, a place where people perform according to their rank. The ideology of the class structure is conceived in Catherine’s mind making her more attentive toward her marriage. Catherine realizes her marriage can change her social position and her fate can be shaped by her marital life. Another example can be seen in Edgar’s changing attitude towards Heathcliff. Edgar regarded Heathcliff as a servant and did not pay much attention to him. After Heathcliff comes back with more power than Edgar ever knew before, Edgar looks at him as a compatible antagonist. The transition indicates how their social condition changes the power relation between the characters.

Without the impact of civilization, there would be no hindrance between Catherine and Heathcliff. Society disrupts the connection between Catherine and Heathcliff and their consequent reaction shakes the structure of the two families. As Eagleton comments, “Heathcliff disturbs the Heights because he is simply superfluous; he has no defined place within its biological and economic system” (80). The existence of Heathcliff provides an egress within the social structure. Catherine and Heathcliff “both become the ‘outside’ of

the domestic structure” (Eagleton 77). Catherine is the woman that does not inherit the estate; even so, she possesses the possibility of class mobility through her marriage. Heathcliff owns nothing in the system; still, he starts from scratch to acquire his assets. The sense of endearment between them flows naturally since “Heathcliff is both lowly and natural, enjoying the partial freedom from social pressures appropriate to those at the bottom of the class-structure” (Eagleton 78). The similarities between Catherine and Heathcliff foster intimacy with each other. Heathcliff offers possible freedom for Catherine in the system as they play by the moor and skip Sunday church, claiming that they will stay wild and rude. While marriage to Heathcliff would cause Catherine to move down the social ladder it might also allow her to be outside of the system in a place of freedom and nature. Being with Heathcliff could set Catherine free from a social network only concerned with blood-relations. However, the condition changes when Heathcliff is deprived of freedom by Hindley. Catherine’s marriage exposes the class conflict. Since Heathcliff is oppressed by society, he becomes the oppressor and Catherine does not follow Heathcliff and is unable to escape from the system.

Power Relations

Apart from using the gaze to understand social standing, it can be a means to determine who holds more power in a relationship. Through the action gaze, the characters are able to hide their intentions. Take Nelly’s controlling gaze for instance: Nelly influences what is happening through her tricks of creating misunderstanding. To satisfy her desire for controlling others, she holds the power to twist words and influence the destiny of people. “Nelly is a liar, an eavesdropper, and a spy; she conceals information that is vital to the physical well-being of people; and she frequently betrays a trust” (Goldfarb 57). Though Nelly is a servant, her role as a caretaker and a confidante changes the path of the characters. Being able to influence the other gives her the power in the relationship. Examining the gaze

is an approach to discover which person holds more power in a relationship.

The following paragraphs will further discuss Nelly's surveillance gaze in its varying aspects. Nelly observes the happenings between the Heights and the Grange through her gaze. She knows many things in her position yet chooses to keep silent. "Because of her emotional ignorance and sterility, Nelly strangely aligns herself with the heroines and covertly directs their secret wishes in line with her personal desires" (Shunami 453). She gathers the clues of what is happening and uses them as tools to manipulate the people around her. By keeping information from the characters, Nelly steers the course of the protagonist. She does not tell Catherine of Heathcliff's presence when Catherine says marrying Heathcliff will degrade herself. "I turn my head, and saw him rise from the bench, and steal out" (Brontë 94). The action of seeing indicates she knows things the characters do not know. Nelly's choice of keeping her mouth closed leads to the separation between Catherine and Heathcliff as he does not know Catherine intends to help him when she accepts Edgar's proposal. Neither does he hear Catherine's speech about how she loves Heathcliff which "resemble[s] the eternal rock beneath" (Brontë 96). This makes Nelly's gazing crucial since she has the power to direct the path of the characters. In further discussion, Nelly does not inform Edgar that Catherine gets sick for three days after the dispute. She leaves Catherine sick without getting food and her health condition gets worse after a serious illness, resulting in her death. Edgar accuses Nelly of being heartless and it is truth. Even Mr. Kenneth is surprised at Catherine's health condition, as he says, "A stout, hearty lass like Catherine does not fall for a trifle" (Brontë 152). Nelly knows that Catherine could not bear more distress from her last sickness. To make the situation worse, Nelly leads Edgar to irritate Catherine more out of his ignorance. Catherine's assumption of Edgar's indifference toward her causes a severe bout of illness. Edgar's neglect comes from Nelly's not informing him about Catherine's worsening state.

Apart from keeping silent, Nelly twists words to influence the destiny of the characters. When Catherine and Heathcliff quarrel about Heathcliff's purpose of chasing Isabella, Nelly tells Edgar that Catherine is upset about Heathcliff. Edgar does not know Catherine is trying to protect Isabella by convincing Heathcliff to leave her alone. Meanwhile, Catherine assumes Edgar overhears the conversation without permission and the misinterpretation deepens the conflict between Catherine and Edgar. Nelly's conscience provokes her thinking, "She does not know my share in contributing to the disturbance, and I was anxious to keep her in ignorance" (Brontë 136). Nelly knows the misconception between Edgar and Catherine comes from herself and she worries that Catherine might find out the fact that she is sabotaging the relationship between Catherine and Edgar. When Catherine complains about Edgar listening to her conversation without consent, Nelly does not clear up the matter. When irritated by Edgar's question of choosing between him and Heathcliff, Catherine "stretched herself out stiff, and turned up her eyes, while her cheeks at once blanched and livid, assumed the aspect of death" (Brontë 139). Even when Edgar is terrified by Catherine's blood, Nelly says that it is nothing and claims that Catherine is acting weak for Edgar's attention. On the other side, Nelly tells Catherine that Edgar is reading while she has not attended the dinner table for three days. The fact is that he does not know Catherine is sick and has not eaten for three days. The damage has been done when Edgar finally finds out Catherine's situation. Her unhealthy state is irreversible and her patience for Edgar is gone. Catherine shows her disappointment and anger by saying, "You are one of those things that are ever found when least wanted, and when you are wanted, never" (Brontë 150). Nothing could compensate for Edgar not being with Catherine when she is suffering from agony and fear.

Another example of the gaze from Nelly is winking which implies her role as an accomplice. Nelly has a partiality for Heathcliff and a subtle distaste for Catherine, which

leads to her standing by Heathcliff rather than sympathizing with the situations of the other characters. When Catherine is seriously sick for three days and refuses to eat, Nelly does not try to persuade her to eat. In contrast, when Heathcliff still has the strength to ramble in the wild, Nelly convinces Heathcliff to have more food. Nelly tries to take care of Heathcliff regardless of his refusal, even staying with him after she brings the food, in an attempt to force him to eat. Nelly does not pay attention to Catherine when she needs her the most, yet takes care of Heathcliff when he does not need it. When Edgar accuses Nelly of neglecting her duty, Nelly complains she should help Heathcliff rather than Edgar. The word “wink” Nelly uses when she argues with Edgar implies she acts to help Heathcliff. By Nelly’s word choice, “wink,” readers can see Nelly helps Heathcliff in many ways. For instance, Heathcliff needs Nelly’s consent to approach Catherine. Winking is an action that implies her approval. Heathcliff does not force Nelly to help him; rather, he gives her an excuse to help him. Since winking is an active action, Nelly act out of her free will. An example is when Heathcliff convinces Nelly to arrange a meeting for him with Catherine, saying, “[Am] I to fight my way to Catherine over Linton, and his footman? Or will you be my friend” (Brontë 181). It seems that Heathcliff is threatening Nelly to help him. Heathcliff is finding an excuse for Nelly to deliver the letter to Catherine and arrange the meeting with her. If Heathcliff wants to get physical with Edgar and his servants, he does not ask Nelly for help before doing so. Edgar could be more prepared if Nelly tells him Heathcliff is coming for Catherine. Notwithstanding, Nelly chooses to pass on the message for Heathcliff rather than informing Edgar of the possible danger. Another case is that Heathcliff glances at Nelly before he slaps Cathy. Nelly is not strong enough to stop Heathcliff from hurting Cathy. Heathcliff hesitates because he did many things with Nelly’s consent; he needs Nelly’s approval to approach Catherine after she moves to Thrushcross Grange. The gaze discloses the power Nelly holds in her position.

The connection between Heathcliff and Nelly can be observed in detail. Before Catherine reveals who loves Heathcliff, Heathcliff looks at Nelly and thinks that she is the person. Nelly favors Heathcliff more than Catherine. She regards Heathcliff as her potential partner because they both have humble upbringings. Since Heathcliff is fond of Catherine, Nelly secretly regards Catherine as her rival. Nelly does not tell Catherine about Heathcliff's presence when she is speaking about marrying Edgar. Heathcliff thinks Catherine refuses him for his status and does not hear how much Catherine loves him as "the eternal rocks" (Brontë 96). As a result, Heathcliff leaves for several years to improve his financial condition and become more socially compatible with Catherine. The silence of Nelly is able to affect the course of events, as Goldfarb indicates: "Nelly withholds the truth or remains silent when she should speak" (58). A further example is that Nelly does not inform Edgar when she sees Isabella's leaving sign. An acquaintance, Mr. Kenneth, tries to inform Edgar about Isabella's secret meeting with Heathcliff, while Nelly, as the person who is closer to Catherine, conceals what she knows. She does not bring Mr. Kenneth's warning to Edgar. She sees the little dog chasing down the stranger, and finds Isabella's room empty and so Nelly does not inform anyone. She finds excuses that she could neither disturb the family nor catch up with Isabella. These deeds show her betrayal towards Catherine and Edgar. She does not mention that Isabella has left until the next day when Mary comes back from Gimmerton exclaiming over Isabella. Even then she cares more about asking the maid to hold her voice than the news which may be about Isabella. She describes Mary as a thoughtless girl and dislikes her overreaction. Being so calm when knowing of Isabella's elopement connotes her cold blood. She holds the clues until the secret could no longer be held, but at that point, nothing could be changed after Isabella had been gone for so long.

Nelly's surveillance stretches to the second generation. Nelly is fond of Hareton rather than little Cathy. Because Hindley's wife could have his child, Nelly could have a sensation

of being the hostess of Wuthering Heights by having Hareton as her child. At a crucial moment, Nelly does not stand by Cathy since she is Catherine's daughter. Nelly gazes at little Cathy after Catherine dies. As a caretaker for two generations, she laments about Cathy's fate without a mother. No one pays attention to her when they are mourning Catherine's death. Nelly's gaze hints at the destiny of Cathy when she is born since Nelly is the person who takes care of Cathy with her self-interest in mind. As Goldfarb states, "Cathy Linton became Nelly's charge" (56). Edgar only takes charge of Cathy's education. Nelly's influence on Cathy's judgment could be fatal for the young child. Even Catherine, who grows up with Nelly, does not discover her betrayal before she goes mad, as Shunami points out: "However, she does not realize that it is only Nelly, her constant companion, who, out of a misguided decision, unknowingly determines her fate" (456). Not to mention, a young girl like Cathy might make some reckless decisions because of the inducements of Nelly. Nelly's attitude towards Cathy puts the girl in a tricky situation, such as letting Cathy head to Wuthering Heights while Edgar leaves the Grange. Nelly connives with Cathy to find that Linton is in the Heights and her conduct fosters the growing love between Cathy and Linton. Otherwise, Catherine would not be going in the direction of Wuthering Heights while strolling with Nelly. In spite of Edgar's prohibition, Nelly uses Cathy's inquisitiveness to create the chance for Cathy to find Linton in Wuthering Heights, thus making Cathy fall into the trap of Heathcliff. Edgar keeping himself in the room implies his impotence to control the situation. He fails to fight against Heathcliff, protect his sister, and prevent his daughter from Heathcliff's revenge. He does not realize the hazard of keeping Nelly as a nanny. This leads to the encounter between Cathy and Linton. With the connection between Cathy and Linton, Heathcliff could easily implement his revenge.

Sometimes Nelly meddles with the things that are out of her charge. When describing Nelly's inspection of Catherine's private life, Brontë uses the word "peep" to indicate that

Nelly has no right to check Cathy's drawer. To get the letters, Nelly waits until Cathy and Edgar are upstairs. If she would tell Edgar of the clues she finds, she would not need to read Cathy's letter. She can go directly to the messenger and stop him from passing notes between Cathy and Linton. By this token, Nelly peeps at Cathy's drawer out of curiosity rather than concern about her. As Shunami argues, "Nelly exploits the informational resources known only by her and the special circumstances of the narrative in order to join the intricate system of relationships among the novel's heroes" (453). By not telling Edgar about the contact between Cathy and Linton, she is able to keep Cathy in her control.

Another case is when Nelly brings Edgar's response to Isabella: she talks about the content of the message in front of Heathcliff. Instead of secretly helping Isabella, she informs Heathcliff of Edgar's words which could push Isabella to a more dangerous state, indicating that Nelly is on Heathcliff's side. She does not genuinely want to help Isabella. If Isabella is able to ask for Nelly's help without disturbing Heathcliff, then Nelly has even more freedom to covertly approach Isabella. The way Nelly informs Isabella is disappointing. She shares aloud Edgar's response in front of Heathcliff and so does not protect Isabella from Heathcliff's threat. Even an insensitive person like Mr. Lockwood delivers notes from Nelly to little Cathy secretly in Wuthering Heights. Furthermore, Nelly judges Isabella for not being a decent wife in spite of the fact that Heathcliff does not treat Isabella properly. When Heathcliff claims he could not let Isabella go outside because she does not dress up properly, Nelly chooses to agree with Heathcliff rather than sympathize with Isabella's situation.

The Impact of the Gaze

Aside from the power to influence others, gaze can reveal the inner voice or strength of the characters. Gazing makes the characters reflect on themselves. For instance, Heathcliff scowls at Catherine when she tries to prevent him from chasing Isabella. The scowl contains emotions of passion for Catherine and vengeance for the Lintons. The reaction forces him to

delve deeper into his intention of pursuing Isabella. Heathcliff reveals that Catherine could torture him as much as she wants but could not prevent him from inflicting suffering on the Lintons. When Catherine gazes into the mirror she is brought back to the time when she was twelve years old, a time when she could be with Heathcliff without any of the concerns of life. Through the gaze, she compares her life before and after moving to Thrushcross Grange. She asks Nelly, “[w]hy am I so changed?” (Brontë 148). The self-examination comes from the recollection brought about by the gaze. While Catherine wants to go back to nature, she asks Nelly to open the window for fresh air but Nelly refuses and claims that the coldness will kill her. Catherine argues that Nelly is taking her life away by not opening the window. For Catherine, she wants to go back to her true self as she was a child regardless of the cold, as if she could be a carefree girl with Heathcliff in nature. Apart from delving into the internal voice of the characters, the gaze also displays the determination of the characters.

Will of the Characters

The gaze can also show a character’s strong will. When Cathy gets trapped in the Heights, she demonstrates her strong will to go back to the Grange. Heathcliff threatens Cathy to marry Linton, and Cathy responds with her “black eyes flashing with passion and resolution” (Brontë 317). Her gaze shows her resolution to return home and when Heathcliff sees Cathy’s eyes, he is stunned by the sight. Heathcliff glances at her and sees the personal traits she inherited from Catherine. Punishment could not stop Catherine from playing with Heathcliff when they were young and likewise, Heathcliff’s threat could not prevent Cathy from going back to Edgar before his death. They are both determined and stubborn. The gaze of Cathy shows her strength. When Heathcliff gets his act together, he slaps Cathy, demonstrating that his ferocity can surpass her will power. Heathcliff warns Cathy never to have the same look again as he wants to avoid seeing Catherine in Cathy. Later when Heathcliff comes back to the room, Catherine looks up with her arms raised. The look is

similar to Isabella and Hindley's look towards Heathcliff. The morning after Hindley tries to murder Heathcliff, Isabella and Hindley watch Heathcliff to see if he is going to hurt them. Heathcliff scowls at Cathy, taunting that she is not brave, but Cathy is never a coward. Cathy asks Heathcliff to look at her and interrogates him, asking if he once loved anyone. With her gaze, she tries to awaken his humanity through common emotions. By forcing Heathcliff to look at her, she is making him examine his conscience. Therefore, Heathcliff feels repulsive and refuses to do so. Even though Cathy could not force Heathcliff to let her go, her perusal does affect Heathcliff.

Isabella's gaze in marriage is another case of a character transforming herself through adversity. When Nelly visits Isabella for the first time, Isabella displays courage to protect Edgar. Isabella realizes that Heathcliff will use her as a tool to threaten Edgar, so she does not tell Edgar her condition in the Heights. Instead of resorting to violence like people from the Heights, Heathcliff learns to avenge in a more civilized way, just as he learned how to move socially upward. When Catherine decides to marry Edgar, Heathcliff leaves the Heights to keep up with Catherine's transformation. While Edgar acts according to the law, Heathcliff uses the law to trespass on the Grange. He acknowledges that violence does not work in the civilized world, knowing if he hurts Isabella badly, she will have the right to divorce him. To avoid any legal consequences, he never severely harms Isabella. "Brontë had a keen awareness of the marriage laws and coverture" (Pike 351). Heathcliff's words reflect the situation of a woman in the Victorian age when he says, "you're not fit to be your own guardian, Isabella, now; and I, being your legal protector, must retain you in my custody" (Brontë 179).

After getting married to Heathcliff, Isabella goes to Wuthering Heights for the first time, where Joseph awaits her with a squint upon her arrival. As a servant, Joseph wants to know what kind of person she is as the lady of the house. From the beginning, Joseph does not

show his respect since serving Isabella is not his duty. Joseph surveys Isabella's fine dress then frustrates her with a refusal. Realizing she needs to wait on herself, she starts to cook porridge by herself. As Joseph does not want another mistress, the practical deeds of Isabella fit into his wishes. "Though all the men in this household act to force Isabella to give up her class and gender expectations" (Pike 361), Isabella strives for her dignity by confronting Heathcliff. The practical transformation of Isabella provides her with the strength to adapt to new life. Therefore, Nelly's judgment of Isabella's sloppiness is unfair as she does not recognize the effort Isabella makes to survive in a malicious environment.

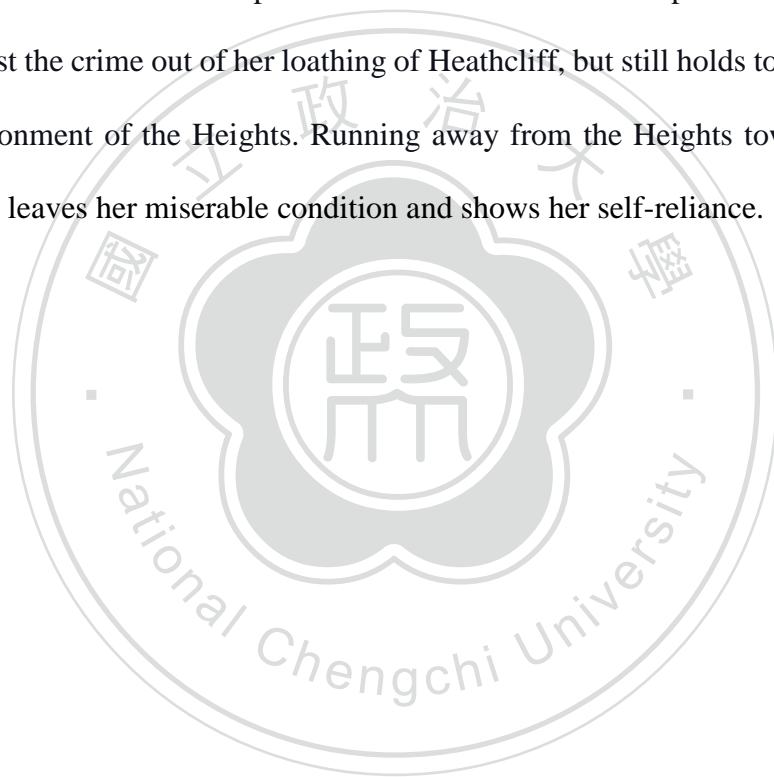
Hindley has the urge to relate his hatred towards Heathcliff. He asks Isabella to look at his pistol when she comes to the Grange for the first night. Gaze here becomes a catalyst of Isabella forming a yearning to possess a weapon. The ownership of the gun demonstrates the right to protect oneself and control one's own destiny. Isabella grasps the influence of men since they can acquire their own fortune. Since Isabella is in a powerless condition as a woman, she begins to crave the power of man. As Pike illustrates, "she has grasped knowledge of men and their motives but also that she has come to envy masculine power and willfully transgresses both class and gender boundaries" (Pike 358). Instead of signing her married name as Isabella Heathcliff, Isabella uses "ISABELLA" in her letter, redefining herself as no longer the innocent girl of the Grange but a woman who is capable of enacting her own will. Despite growing difficulty, Isabella "tries to protect her brother from her misfortunes and Heathcliff's wrath" (Pike 364). Upon knowing that Heathcliff would use her as a tool to menace Edgar, Isabella never sends a word to Edgar about her suffering until she is able to separate herself from Heathcliff. When Nelly visits Isabella after she is married, Isabella tells Nelly her purpose to protect Edgar. With wrathful eyes, Isabella reveals her strength of will by guarding her sibling.

The night Isabella runs away from the Heights, she shows her self-awareness by making

decisions on her own. Isabella is no longer the lady in the Grange, being served without concern. Since Edgar refuses to write her a word, she realizes the significance of counting on herself. Hindley first looks at her before revealing his goal of murdering Heathcliff, a sort of inquiry to figure out her attitude towards ending Heathcliff. Hindley was “searching in my eyes a sympathy with the burning hate that gleamed from his” (Brontë 207). The rage in Hindley’s eyes exhibits his determination to destroy Heathcliff but Isabella's eyes are not the same as Hindley's since she has no aspiration to kill Heathcliff. Isabella could not commit the crime due to her conscience. Nevertheless, Hindley recognizes that Isabella shares the same enmity as he when he sees the aversion towards Heathcliff in her eyes. Hindley communicates with Isabella through eye contact since eyesight conveys direct emotions at a crucial moment. They share a common resentment but take disparate action: Hindley fires the pistol while Isabella warns Heathcliff of the danger to himself. The next day, Isabella looks towards Heathcliff and Hindley with “the comfort of a quiet conscience” (Brontë 212). Isabella is content with herself as she acted according to her conscience but she still witnesses Heathcliff’s sufferings from Catherine's death. She gazes up towards Heathcliff. From her description, she once regarded the features of Heathcliff as manly but now considers them vicious. The gaze of Isabella, except for elaborating upon her comprehension of Heathcliff, later indicates her satisfaction in seeing Heathcliff’s agony.

Hindley and Isabella both look up towards Heathcliff while he is insensible to them. Heathcliff is the one who holds the power to inflict damage on Isabella and Hindley. They observe Heathcliff carefully in order to know his psychological changes, since they can be affected by his temper. Heathcliff does not concern himself about them as much, in part because he need not be aware of their emotional state due to the fact that they are not powerful enough to hurt him. Another case is when Heathcliff distances himself while immersed in the unbearable pain of losing Catherine. Isabella grasps the opportunity to crush

her enemy while Heathcliff is vulnerable. Isabella attacks Heathcliff by her stare and her sneering laugh. The stare here becomes a weapon. Heathcliff only responds with a flash of a “clouded window of hell” (Brontë 214). The flash shows that Heathcliff has no stamina to talk back. Isabella keeps taunting Heathcliff with the eyes of Hindley, pointing out that the foe he is torturing owns the eyes of Catherine. Heathcliff finally pulls himself together to assault her. Isabella’s last glimpse of Heathcliff represents the end of Heathcliff’s control. She needs not look on Heathcliff to know when to escape from the violence. Through a series of gazes, Isabella unveils her will to preserve her moral sense and to pursue independence. She does not assist the crime out of her loathing of Heathcliff, but still holds to her reason in the chaotic environment of the Heights. Running away from the Heights toward a life of freedom, Isabella leaves her miserable condition and shows her self-reliance.



Chapter Two: Space and Time in the Action

The previous chapter explored the power dynamic between characters based on their gaze. This chapter will explicate the reaction of those under the pressure of the influencers' gazes. Through gazing, the characters create a space for themselves. They are able to travel to a certain time and space to escape from reality. Hence, gazing becomes a vent. On the other hand, gaze could be a reflection of certain circumstances, a medium through which characters travel to certain times and spaces, indicating their drifting consciousness. Gaze indicates the reaction of the characters in certain situations and circumstances. The gaze is also an approach for them to understand their situation, such as when Catherine figures out Nelly's betrayal while going into a trance. The relation between the influencer and the influenced presents the intertwined situation of contrary parts. At the same time, the struggle is also formed by the circumstances of the two families.

Peering in Various Spaces

The characters gaze according to their various positions in the authority structure. Heathcliff and Catherine have a contrary attitude towards the Grange when they look into the window of the Grange. The drastic difference in reactions comes from their rank. "Heathcliff rejects the vision" as a result of his limitation (van Ghent 191). Meanwhile, "Catherine is fatally tempted" because of her status (van Ghent 191). As Benvenuto describes, "the Grange—unlike the wild, exposed landscape of the Heights—exists as a well-planned park within the boundary of its walls" (56). The Grange embodies social order where people act according to their position. On the contrary, the rural side of the Heights makes people behave naturally and wildly. Nelly retells that she "play[s] lady's maid" (Brontë 63) during the Lintons' visit and the civilized living in the Grange can be detected. The characters look in different ways according to the space they are in. At the Grange, people take Catherine inside while leaving Heathcliff outside of the house. Heathcliff is not allowed

to stay in the Grange; he can only see through the window. In contrast, Edgar stares at Catherine first and finds that she is Miss Earnshaw. The staring here is a way to identify the intruder. Since the Grange is Edgar's home, the family members of the Grange have the right to know the people on their land. Later, he gapes at Catherine from afar, keeping his distance because he is not familiar with Catherine. The gaping here reveals Edgar's favorable impression of Catherine since Nelly describes that Catherine "ha[s] the bonniest eye, and sweetest smile, and lightest foot in the parish" (Brontë 48). Heathcliff needs to look through the window since he has no right to stay, whereas Edgar could gape at Catherine for some time because the Grange is his home. The responses of Catherine, Heathcliff, and Edgar indicate the social order of the Grange.

As for the Heights, people act more according to their instinct. This can particularly be noted during Mr. Lockwood's visit to Wuthering Heights. From the perspective of Mr. Lockwood as a guest, the emotions and motives of the characters can be detected. He discerns the face outside of the window and asserts that it is the phantom of Catherine. Mr. Lockwood tries to figure out the visage because the other presence breaks into his space. He looks outside to discern the situation and keeps the specter away. He looks out of his fear and self-defense. Catherine was the ghost "looking through the window" (Brontë 29) because she could not come inside. According to the spirit, she has been wandering for twenty years. The look both contains her eagerness to come in and explains that she could not come back to her room. Later, Mr. Lockwood witnesses Heathcliff calling Catherine back. Mr. Lockwood takes no part in this scene; he can only perceive passively what has happened. To avoid being pulled deeper into their complicated emotions, Mr. Lockwood withdraws from the room. He could hear Heathcliff but could not see him, which allowed Mr. Lockwood to distance himself from Heathcliff's agony. Later Mr. Lockwood looks at his watch due to his urge to leave the Heights denoting his anxiety about staying in the

haunted space. Joseph cast a look towards the remaining fire but does not look at Mr. Lockwood directly. The fact that Mr. Lockwood keeps the remaining fire explains that he has stayed there for a while. Joseph does not make eye contact with Mr. Lockwood when he “bestow[s] himself in the vacancy” (Brontë 34). Since Mr. Lockwood is in his space, he creates space for himself through smoking. He heaves a sigh after immersing himself in his thoughts. Hareton is the next person to come into the space and curses as it is his time for orisons. Displaying his indifference about the guest, he glances over Mr. Lockwood without salutation and thus shows that courtesy is not necessary while at the Heights. Hareton belongs to the Heights so he needs not please anyone in his own area. Still, Hareton shows Mr. Lockwood the way out when the guest intends to leave, showing that Hareton does care about the people around him. His inattention comes from not knowing that he should extend more courtesy. Then Mr. Lockwood enters the house and sees Heathcliff scolding Zillah. Mr. Lockwood is surprised to see Heathcliff throwing a tantrum. The sight reveals Mr. Lockwood’s delicate situation as a guest as could not interfere with family affairs when he sees Heathcliff’s violence towards Cathy. Heathcliff intends to slap Cathy when she refuses to do chores. Heathcliff does not hold his fury back in front of Mr. Lockwood, similar to Catherine pinching Nelly during Edgar’s visit. People in the Heights do not hide their emotions but follow their passion spontaneously. The characters’ actions disclose the different lifestyles between the Heights and the Grange and the reality of the different social classes confines people in the book. The sight reflects the truth that the characters behave according to their various environments.

Traveling through Time and Space

Upon sensing pressure from society or other characters, the characters escape the hardship of the moment through gazing. Through the action of gazing, the characters bring themselves to a different time and space. After realizing her situation in Wuthering Heights,

Isabella sees the beaming silverware. Her gaze brings her back to the time when she was an innocent girl before entering marriage. “[T]he once brilliant pewter dishes which used to attract my gaze when I was a girl partook of a similar obscurity, created by tarnish and dust” (Brontë 163). The shiny pewter represents her untarnished reputation which is eroding with time. As she runs away with Heathcliff, her honor is ruined like the tarnished tableware. Her mind goes back to the time when people still respected her as Miss Linton. Through her observation of the tableware, Isabella looks at her younger self as if she is another person. Isabella gets away from real life through spacing out.

The impossible situation between Heathcliff and Catherine is another example of avoiding the real world. The greatest hardship for Catherine and Heathcliff is their childhood experiences which make them chase unapproachable love. The same pattern of trying to be together in separation continues after they are grown. Catherine and Heathcliff’s childhood “is an experience of neglect, abuse, and rejection” (Levy 159). The experience of being unloved shapes the relationship between Catherine and Heathcliff. Both of them try to manage their loneliness and suffering but approach it from opposite directions. “Heathcliff does this by persecuting those he hates: Catherine, by persecuting those she loves” (Levy 160). Heathcliff turns his remorse into a series of vengeful acts on the Earnshaws, while Catherine rejects her love of Heathcliff. The contradictory choice leads to her struggle between Edgar and Heathcliff. Hindley separates Catherine and Heathcliff after he comes back from school. Heathcliff and Catherine’s understanding of love comes from the experience of longing to be together. As Levy states, “Their love, in other words, is founded on rejection” (Levy 164). Therefore, Catherine’s marriage to Edgar creates a similar situation to that of her separation at an early age. Moving to the Grange results in Catherine not being with Heathcliff. Though she refuses Heathcliff, her mind keeps going back to the time when she could be with Heathcliff in her girlhood. “Catherine’s unusual fixation on her

own childhood” (Levy 158) makes her mind keep going back to her childhood. So engrossed is Catherine that she asks Nelly to open the window when Catherine is sick. From Catherine’s distant gaze, she assumes that she can see the light of the Heights and Joseph waiting for her to go home. Heathcliff visits Catherine after her recovery from severe sickness; Catherine brings part of her consciousness back when she sees him. Catherine speaks to Heathcliff, “That’s the grave of Catherine Earnshaw” (Brontë, 189). The inscription on the grave should have been Catherine Linton since she was married to Edgar, but she imagined going back to the time when she was still Catherine Earnshaw. The pain of her reality dissipates for a moment when she indulges herself in the old days.

Another case is that Catherine’s look can bring her back to the past and also forecast the future when she spaces out. Catherine hinders Heathcliff out of her care for Isabella. Catherine’s protection of Isabella is similar to how she guarded the lapwing from Heathcliff. When she is plucking out the feathers in the pillow, she asks if the lapwings are red. “Let me look” (Brontë 144), Catherine says. She is looking at the lapwing from her childhood and Isabella’s fate at the same time. In the past, the lapwing was killed by Heathcliff, and in the future, Isabella will be ruined by Heathcliff. The look goes back to the past and travels to the future, foretelling the fortune of Isabella. Nelly, aware Catherine’s consciousness is not in the present, tries to stop her look by saying “Lie down and shut your eyes, you’re wandering” (Brontë 144). However, Catherine does not listen to Nelly. Catherine sees the lapwing’s death and from it forecasts the suffering of Isabella. Catherine fails to stop Heathcliff from torturing Isabella. Therefore, the gaze enables her to hide away from reality and trace back to her childhood.

As for Heathcliff, he is used to being unloved. He runs away when he thinks Catherine does not want him. Guided by the motive of being socially compatible with Catherine, he comes back with knowledge and wealth. During three years of absence, Heathcliff still holds

on to his love for Catherine without contacting her. Even the death of Catherine could not stop his obsession. He digs out Catherine's corpse just to see her face, contending that it would not disturb the dead because Catherine keeps haunting him. Thus, after Catherine's death, he does not stop his revenge on the Lintons, inspired by his love for Catherine.

Differing from other characters, Heathcliff's gazes indicate his intention of revenge. Heathcliff looks at Isabella with thoughts of wreaking havoc. When Catherine reveals Isabella's affection towards Heathcliff, he stares at Isabella like a strange animal, revealing his distaste for her. Even so, to take vengeance upon Edgar, he asks if Isabella is Edgar's heir. Heathcliff considers using Isabella's adoration to make himself the heir of the Grange as seen when he beholds Isabella in the garden; he "take[s] a sweeping survey of the front-house" (Brontë 130). Before Heathcliff realizes Isabella is interested in him, he does not notice her at all.

The beholding here indicates his cunning trick. He starts to pay attention to Isabella thinking to use Isabella for his revenge. The "sweeping survey" states that Heathcliff is aware of his improper deeds towards Isabella. Firstly, he might get into trouble while he is on Edgar's land. Secondly, he intends to secretly abduct Isabella without the approbation of Edgar. Heathcliff knows that the deed of chasing Isabella does not conform to social norms. The glance here points to his awareness of his unscrupulous behavior and to the hastiness of pursuing Isabella in a short time. The gaze here elucidates the processing of his notions of vengeance when he approaches Isabella.

While Catherine torments the people she loves, Heathcliff persecutes those who he thinks are beneath him. Heathcliff takes Catherine's torments for granted due to his boyhood experience. At an early age, Hindley hinders him from being with Catherine. After growing up, Heathcliff deals with Catherine's rejection and the hindrance of Edgar. As Heathcliff claims, "[t]he tyrant grinds down his slaves and they don't turn against him, they crush those

beneath them” (Brontë 132). He would rather transfer his fury to those beneath him than hurt Catherine.

Heathcliff has a glimpse of Catherine and Nelly when he meets Isabella in the garden. He walks toward them after Catherine finds out about his affair. Heathcliff scowls at Catherine when she proclaims that she is not jealous of him, bespeaking his passion for Catherine. When Edgar comes into the kitchen, Heathcliff first sees Edgar. Heathcliff is alert to Edgar’s domain since he knows Edgar has the right to expel him. Then Heathcliff indicates to Catherine to be silent and she follows, as neither wants to disclose Heathcliff’s romance with Isabella. Later, Heathcliff raises his eyes to show his unwillingness to provoke Edgar. After hearing Catherine’s speech, he sneers at Edgar. The contrast of raising his eyes and sneering explains that Heathcliff is trying to stay at peace with Edgar out of his concern for Catherine. If Catherine was not on Edgar’s side, Heathcliff would confront Edgar without any constraints. The gaze here recounts Heathcliff’s preserving love towards Catherine despite her marital condition, his vengeance towards those beneath him, and his consideration of Catherine’s attitude towards Edgar.

Looking into the Inner Consciousness

Aside from allowing characters to travel through time and space, the gaze displays the consciousness of the characters. The gaze indicates the center of Catherine’s consciousness. When Catherine’s mind is wandering, the gaze presents to the reader where Catherine’s focus is located. Nelly’s rendition of Catherine’s eyes states that, the “flash of her eyes had been” replaced by “a dreamy and melancholy softness” (Brontë 186). Heathcliff, the person Catherine has loved since her childhood, can bring her consciousness back while Edgar fails to do so. When Edgar finds out Catherine is sick, he enters Catherine’s chamber. Catherine does not glance toward Edgar; her gaze is abstracted and she is “contemplating the outer darkness” (Brontë 150). The sequence of the looks indicates that Catherine is not focusing

on reality but is lost in the world of her mind. When she floats between consciousness and reality, she hears the conversation between Nelly and Edgar and brings herself back to reality. Afterward, she finds out Nelly is a traitor and glares furiously at her. Catherine brings her consciousness back, not because of Edgar, but due to her realization of Nelly's betrayal during her trance.

Catherine comes back to reality when Heathcliff is mentioned. As Nelly brings up the letter, Catherine "had the vague, distant look, mentioned before, which expressed no recognition of material things either by ear or eye" (Brontë 187). Before Catherine realizes the letter comes from Heathcliff, she answers "without altering the direction of her eyes" (Brontë 187). The description shows that Catherine does not focus on the present. After Nelly reveals the letter is from Heathcliff, Catherine gazes at her "with mournful and questioning eagerness" (Brontë 187). This gaze indicates that Catherine brings her mind back to the present because of Heathcliff.

Catherine conveys her eagerness to see Heathcliff by gazing towards the door. Heathcliff's view of Catherine tells his understanding that Catherine is dying. Catherine stares back at him, knowing his pain and his grief. Catherine's returning look explains her impatience towards Heathcliff's pain. From Catherine's perspective, Heathcliff is the one who leaves her, argues with Edgar, and makes her suffer—Heathcliff should not be the miserable one but her. Catherine's scintillating look attests to her urge to imprint herself in Heathcliff's mind. She does not want Heathcliff to forget about her after she passes away. This foreshadows her haunting of Heathcliff after her death since she says, "I shall not be at peace" (Brontë 190). Because Heathcliff longs for Catherine, he never stops taking revenge on the Lintons. Heathcliff once said that if Catherine forgot about him, he would not care about his rivals, as he said, "Linton would be nothing, nor Hindley, nor all the dreams that ever I dreamt" (Brontë 175). The driving force behind Heathcliff's retribution comes from

his love for Catherine. Her death replaces Catherine's marriage as the hindrance between Catherine and Heathcliff. Her "death can restore the condition defining their love in childhood" (Levy 164). Their childhood parting experience is the origin of their ceaseless love. Then Catherine compares the Grange to a prison. She conveys her yearning to escape even through death. The glorious world Catherine sees is the afterlife world. The look here brings her to another sphere and drags her a step closer towards death.

Heathcliff refuses to allow Catherine to see his face when he struggles to contain his emotions. Catherine turns around to look at him but fails. At this moment, Catherine puts her attention on Heathcliff who walks to the fireplace to avoid her gaze. Catherine is provoked by him moving away and she glances with suspicion. The action of a glance flows from Heathcliff's movement and brings Catherine's focus from Heathcliff's face into her thoughts. Then she prolongs her perusal. This pausing gaze shows that she is dwelling in sullen thoughts that Heathcliff has no mercy on her (190). This sequence of looks exemplifies the pattern of how they get along with each other. They understand the love between them instinctively yet the way they treat each other creates tension. For example, Catherine thinks Heathcliff will not show her his face out of his lack of affection for her. Heathcliff cares so much about Catherine that he is not willing to display his strong emotions. It is similar to the situation when Heathcliff runs away presuming that Catherine despises him. Heathcliff turns back and his eyes "flashed fiercely on her" (Brontë 191). Then their eyes meet and they are finally together in a physical way for a fleeting moment. They talk over the reason for their parting. Heathcliff asks Catherine to close her eyes since he could not endure seeing them.

Gazing brings insight into the future for the characters to see when they are lost in the middle of their situation. Among the layers of her consciousness, the gaze indicates the center of the chaos—Nelly. Nelly is the one who creates misapprehensions among the

characters and helps Heathcliff with his plan to inflict pain. Another case is Catherine's gazing in the mirror when she is sick. She stares at herself and asks if the image in the mirror is Catherine Linton. Catherine's examination of her reflection makes her inspect if she could still be herself. She feels restless since she did not follow her heart to marry Heathcliff. When she delves deeper into her mind, she becomes confused with her identity as Miss Linton and during this deranged state, she fancies that Nelly dislikes her. In her semi-conscious state, Catherine is more attune with her instincts. Therefore, she could feel the ill intentions of Nelly under her deception. Later, Catherine stays in her delusion while tearing up the pillow for the feathers. In her fantasy, Catherine sees Nelly "gathering elf-bolts to hurt our heifers" (Brontë 144). The unreal scene reveals Nelly's intention in disguise.

After having a conversation with Nelly, Catherine gazes at the mirror and sees a face again. She claims that the room is haunted, and hopes that the face in the mirror does not come out. The face she sees is herself after her death. Catherine envisions her future as a ghost wandering around. Heathcliff is haunted by Catherine like the room is haunted by her reflection. Later she exclaims, "The clock is striking twelve!" (Brontë 145). Midnight, the end of the day, represents the end of Catherine's life and the beginning of her afterlife as a phantom. This reaction also tells that Catherine is still aware of reality even while her mind is wandering. She tries to gather clothes to cover her eyes but the material could not cover what she sees in her mind. She screams as the shawl falls from the mirror. According to Nelly, "it is Thursday night, or rather Friday morning, at present" (Brontë 146). She knows the time and she can talk to Nelly during her trance. Catherine's awareness blurs the frontier of her consciousness and reality. While she is in the present, she can tell the past and the future. When she sees Nelly, she can see Nelly's intention to betray before she discovers Nelly's schemes in reality. When she sees the feather in the pillow, she can see Isabella's suffering under Heathcliff's violence like the birds he had killed. Her delirious state and her

real world are interwoven by Catherine's gaze. The characters are able to travel to the past and the future, and to locate their consciousness through the gaze. The gaze reveals the shift in power dynamics between social roles and one character's ability to oppress another through the gaze. As for Nelly, though Catherine finds out she is a traitor, Catherine does not have enough strength to deal with the complex situation in her sickness, leaving the problem unsolved until her death. Therefore, the resolution lies between the living and the dead.

Within or without the social expectation, the gaze discloses the true intentions of the characters. Nelly's gaze transitions from surveillant intentions of influencing people under social structures to the gentle eyesight that regards Heathcliff as "a prince in disguise" (Brontë 67). Nelly imagines Heathcliff as a high-born person from Asia to comfort his sense of social inferiority. Nelly's gaze reflects the dominant social idea but still shows her attention. These are Nelly's true thoughts when she clears away the hindrance of social influence and rebels against social expectation. Likewise, Catherine learns society's expectations out of her instinct to survive in the structured world. Her impression of Heathcliff being dirty is formed by the civilization of the Grange. She chooses Edgar as her partner, causing her ceaseless longing and enormous chaos. Each night in the Grange reminds her of the days she had with Heathcliff on the moor. For a while these hallucinations provide a vent for her reality; they are a dream of the unimagined, a reminiscence that the time of her consciousness is composed of the old memories. Catherine's longing to be with Heathcliff is her true aspiration. Nelly and Catherine's gazes towards Heathcliff are a rebellion toward the constructed society. Similarly, Catherine asks to sit with Heathcliff and taunts that Isabella and Edgar belong to the gentry class—she overturns the concept of class at the time. The gaze allows the readers to uncover the disguise and to discover the purpose of the roles.



Chapter Three: Reconciliation

In *Wuthering Heights*, Heathcliff's vengeance drives the plot. When Heathcliff cannot be with Catherine, he resolves to avenge his foes. Heathcliff dominates the second generation so that he can make things happen in the way he wants. He forces his way in, attempting to control every possibility in second generation. Short of hiding his distaste, he does not show his opponent any mercy. Heathcliff makes Hareton and Linton grow up under his control. Over the years, Heathcliff raises Hareton coarsely so that Cathy dislikes Hareton for his crudeness. To disgrace him and to obtain Edgar's property, Heathcliff forces Cathy to marry Linton, and so he gains power over Cathy by becoming her father-in-law. Then inevitably, the manipulation distorts the natural flow. Therefore, the second generation of the two families repeats the past. In this situation, a third power is necessary to break the vicious cycle. The unearthly power intrudes upon the tense situation, breaks the vicious cycle of the second generation, resolves the conflict in the physical world, and connects to the world of the dead through gazing. While the living could not make peace with each other, the connection to the dead brings consolation for the living. In the end, the gaze brings reconciliation to the turmoil though there was no attempt to make amends; a new situation shaped from the gaze counterbalances the power.

Staring at Death

The gaze becomes the bridge between the living and the dead, through which the living can interact with the other world or foretell the future of the characters. For example, Nelly sees Hindley's phantom as a child. Hindley stares back into Nelly's eyes and foreshadows Hindley's death. Nelly sees this fantasy before Catherine argues with Heathcliff about Isabella. Catherine gets sick after the encounter which leads to her death which in turn triggers the conflict between Hindley and Heathcliff. There is no buffer between Hindley and Heathcliff after Catherine's death and the hostility between them leads to Hindley's

death. The apparition of Hindley is another case of a blurry line between the physical world and the afterworld. Nelly's stare transcends to the future and the unearthly world which urges her to immediately visit the Heights.

The link between the living and the dead exists in Heathcliff being haunted by Catherine after her death. Heathcliff used to long for Catherine without getting her as seen in how his love never dies even when she marries Edgar. From his childhood experience, he assumes that the unreciprocated condition is the complete picture of love. The reason why Heathcliff has been obsessed with the ghost of Catherine is “[f]or Heathcliff, love has always been associated with the pain of absence, rejection, and disappointment” (Levy 162). Heathcliff is accustomed to being tortured by his pining for Catherine. He is haunted by Catherine's spirit when he cannot see her, a situation which mirrors Heathcliff's love for Catherine even when he could not be with her. His indulgence in the specter of Catherine intensifies his suffering, and exemplifies the archetype of love he experienced in childhood. Heathcliff digs up the remains of Catherine revealing his craving for her. Upon taking Cathy back to the Heights after Edgar dies, Heathcliff glances around the room. The picture of Catherine is the only thing that could draw his attention. The picture creates a world that contains Catherine like the realm of the dead restrains her. Catherine belongs to the sphere of the dead so she cannot come through the window of *Wuthering Heights* to be with Heathcliff. The phenomenon delineates the boundary between the living and the dead. As van Ghent interprets, “[t]he treachery of the window is that Catherine, lost now alone in the ‘otherness,’ can look through the transparent membrane that separates her from humanity” (192). Heathcliff's gaze at the picture explains the way he connects with the dead.

Heathcliff is still possessed by feeling the existence of Catherine. The first time he tries to dig up Catherine's body after her funeral, he “hear[s] a sign” and “feel[s] the warm breath” (Brontë 339). Heathcliff is consoled as he feels the presence of Catherine with a perception

beyond his visual sense. After Edgar's burial, Heathcliff digs up Catherine's body a second time and sees her emotionless face. Heathcliff is restless because he senses the existence of Catherine but fails to see her.

There are many times he almost sees Catherine. In Catherine's bedroom, Heathcliff opens and closes his eyes many times for Catherine's spirit. His restless mind becomes tranquil after he sees her face. Heathcliff has a dream that he is buried by Catherine's side after he dies. The dream portrays his ideal reunion with Catherine after death and crosses the boundary between life and death. The absence of Catherine does not stop Heathcliff from missing her. On the contrary, it strengthens his devotion, owing to the painful experience with Catherine at an early age. Heathcliff describes the haunting as a "spectre of hope" (Brontë 341) since he cannot see Catherine. The spirit of Catherine is surreal, as the figure in the painting is not Catherine. Heathcliff contemplates the picture, but his contemplation is a reminder that while the picture is real, the portrait of Catherine cannot bring her back to him.

Heathcliff gazes toward the afterlife where Catherine's spirit remains. The gaze becomes the driving force behind his reprisal. Heathcliff's lingering affection never stops, therefore, neither does his desire to bring violence towards his foes. Catherine's spirit lingers in Heathcliff's mind and afflicts him after her death, reminding him of her existence. Heathcliff's grasping gaze before death speaks of his will to avenge. Only death can take away his fury since it is the only way to reunite with Catherine.

The Death of the Characters

Death affects both families of the Heights and the Grange, embroiling them in the unfulfilled love between Heathcliff and Catherine. The last sight before the characters enter eternal sleep recounts their stories as Heathcliff's death brings peace for the two families: "Death, the greatest separation of all" (Geerken 373). The act of gazing might be a farewell

to a loved one or the conclusion of their life. The gaze can also manifest the will of the characters. In the case of a farewell, the last glimpses of the father figures hold their affection toward their daughters. The closed eyes of Catherine's dead body do not bring peace but turmoil to the two families. The gaze which takes place before the characters' deaths can also embody their will before death, as can be seen in Heathcliff's case. Death removes his gaze which had represented his will to take vengeance and his craze for Catherine in this world.

The death of Mr. Earnshaw reveals the strong character of Catherine. On the night when Mr. Earnshaw dies, he sees Catherine being uncommonly gentle. Mr. Earnshaw's look reveals the family ties between Mr. Earnshaw and Catherine. Without the usual pattern of their interaction, pure love becomes visible. Their strong personalities create conflict between the father and the daughter. Therefore, the peaceful moment is intruded upon by their strong personalities. The elder wants to educate the younger and the younger stays rebellious towards the elder. Mr. Earnshaw asks her why she cannot be good and Catherine, in turn, asks why Mr. Earnshaw must "always be a good man" (Brontë 50). The last conversation before Mr. Earnshaw's death depicts the personality of Catherine. Her intractable, untamed, and wild character foresees destiny. After moving to the Grange, Cathy feels restless in a more civilized way of living.

The death of Mr. Earnshaw brings drastic changes for Heathcliff and Catherine. Mr. Earnshaw dies in his daily routine "[a]s his sleep changes to eternal sleep" (Lutz 392). Once Hindley becomes the master of the Heights, he separates Catherine from Heathcliff by degrading Heathcliff. Both Catherine and Heathcliff lose their father figure, the one that shielded their childhood from tribulation and hardship. If Heathcliff had not been degraded, Catherine may not have needed to marry Edgar out of her concern of who would care and provide for her. Cathy falls into a similar predicament after the death of Edgar. Cathy, as a

woman, has difficulty keeping her property after marriage and so is deprived of the fortune she is supposed to inherit and forced to live with Heathcliff in Wuthering Heights.

The gaze portrays the love between father and daughter upon Edgar's death. When Nelly tells Edgar that Cathy is coming, Edgar looks around to search for Catherine, portraying the vague boundary between the living and the dead. Edgar assumes that Cathy is coming for him. Later when Cathy comes back, Nelly implores her not to reveal the situation to the Heights. Cathy stares at Nelly as if she blames her for concealing the truth from Edgar. The first reaction of staring portrays the strong bonding between Edgar and the daughter. When Cathy encounters the people from the Heights for the first time, Nelly urges her not to tell Edgar. Cathy started to hide the secret from Edgar because of Nelly's persuasion. Even before Edgar's death, Cathy does not think of keeping the fact from Edgar before Nelly suggests that she do so. Edgar's will to protect Cathy fails. Edgar does not realize the danger that Cathy is dealing with since Nelly conceals Cathy's situation in the Heights. Heathcliff knows the law well and uses his scheme to get around the rule. Edgar raises his eyes peacefully and fixes on Cathy's face. The joyful sight is akin to Mr. Earnshaw seeing Catherine before he passes away. Both of the father figures convey their pure love towards their daughters before death. Edgar has another reason to be radiant. Edgar's "rapt, radiant gaze" (Brontë 333) represents his ecstasy at the thought of joining Catherine in another world.

The reaction of the living towards their loved ones passing plays a significant role in the story, even affecting the state of the characters' deaths. The grasping attitude of Heathcliff toward Catherine makes Catherine haunt the Heights. Upon Catherine's death, Edgar and Catherine both close their eyes, each accepting the fact that death has parted them. The apparition never comes for Edgar until his end. Catherine longs to be free from the Grange when she is dying. Her death is supposed to be peaceful and calm. As Lutz describes,

“Catherine’s dying body suggests that she moves into the regenerative world of childhood, into the liberation of immensity” (393). Catherine could have experienced liberty after passing away. However, Heathcliff does not let Catherine rest in peace but cries for Catherine to haunt him. Before he calls for Catherine to manifest for him, he stares unflinchingly and ferociously at Nelly to conceal his strong emotion. After he shouts for haunting, he “lift[s] up his eyes, howled” (Brontë 199). The eyesight discloses his grief and sorrow. The separation from Heathcliff draws the spirit of Catherine back to the world since Catherine once claims they are one.

The bond between Catherine and Heathcliff explicates the revenge cycle of the two generations. In contrast to Mr. Earnshaw and Edgar’s tranquil deaths, the death of Catherine becomes restless because “Catherine’s death irrevocably alters Heathcliff’s internal and external landscape” (Geerken 375). Since Heathcliff and Catherine are not willing to let each other go, the ghost of Catherine keeps haunting the Heights after her death. Furthermore, Heathcliff digs up Catherine’s body to see her face, claiming that she is the one who would not let go of him. The haunting reminds Heathcliff of Catherine’s love which agitates him to take revenge. The entangled love between Catherine and Heathcliff causes the suffering of the next generation.

While Catherine’s death increases the turmoil between the houses, Heathcliff’s death releases the hatred between the Heights and the Grange. Nelly realizes Heathcliff is gazing at something that does not exist in the material world. Nelly begs him, “Don’t for God’s sake, stare as if you saw an unearthly vision” (Brontë 387). Heathcliff gazes at something in the distance and his stare shifts as the invisible object moves. The line of the spectral world is blurry upon his coming death. Similar to Edgar’s thoughts about Catherine coming for him when he is dying, Heathcliff starts to feel the existence of Catherine from the other world. Heathcliff has Catherine’s body disinterred and looks at it and manages to find a bit of

consolation in doing so. He looks at the embers when he tells Nelly about Catherine's body. The embers represent his remaining life as he is going to join Catherine in another world. Like Catherine is willing to go to hell with Heathcliff, Heathcliff wants to die to be with Catherine. As Lutz mentions, "this death seems for Heathcliff to be a quivering into life, or, to state it differently, a quickening to death" (403). Seeing Catherine's ghost damages Heathcliff's mental state and shortens his lifespan.

The moment when Heathcliff dies, he does not shut his eyes. Only death can take away his fixation on Catherine, hence, he does not close his eyes before he dies. Nelly peeps into the room and Heathcliff's "eyes met mine so keen, and fierce" (Brontë 391). The open eyes represent his obsession with Catherine, the drive of his reprisal. His purpose of living is the drive of chasing Catherine and upon her death turns into his force of retribution Heathcliff cannot give up his gaze towards Catherine. Later, Nelly finally closes Heathcliff's eyes which contain his will of revenge after his soul leaves the body. Nelly closes Heathcliff's eyes "to extinguish, if possible, that frightful, life-like gaze of exultation, before anyone else beheld it" (Brontë 392). This closing of his eyes makes him let go of his obsessiveness in this world: "To die in Wuthering Heights means not to be with God but to be with the material, natural world" (Lutz 403). Heathcliff does not believe in God and has no intention of going to heaven and Catherine does not want to go to heaven without Heathcliff. They become wandering ghosts in nature. People still see the spirits of Heathcliff and Catherine around the Heights. The death of Heathcliff ends the spiral of hatred between the two houses.

Looking into the Mirror

The death of Heathcliff brings about his reunion with Catherine. Heathcliff and Catherine have contrary wishes when gazing upon the mirror. However, the opposing wishes ultimately lead to the same end, which is to be together. Gazing towards the mirror serves as an inspection before their deaths. Before Heathcliff passes away, Nelly asks him to look at

himself in the mirror and asks him to eat and repose. Before Catherine's death, she also sees her reflection in the mirror as a haunting phantom. Catherine sees herself in the mirror when she does not know she is dying. On the other hand, Heathcliff needs not to see himself because he foresees his death. He refuses to look in the glass. Catherine seeing her reflection in the mirror reflects her struggle to live in the world while Heathcliff's refusal to see the inverted image reveals he has surrendered himself to death. He is dying to see Catherine. "He finds Catherine drawing him toward death, over to that place where she is. Living becomes hard work" (Lutz 402). Catherine lingers on with her last breath to stay with her loved ones while Heathcliff craves for death to be with his loved one. The mirror reflects Catherine and Heathcliff possessing the same yearning to be together but pursuing it in different ways. In the end, "death for Catherine and Heathcliff seems to bring liberation" (Lutz 392). After death, they can return to their childhood to be together. The suffering ends after Heathcliff can finally be together with Catherine.

Forgiveness

When the hostility between the two families comes to an end, the mission of forgiveness is completed by the next generation which leads to the reconciliation of the two families. Heathcliff cannot find peace before death because he is not able to forgive. Nelly once discussed Heathcliff's monument with the sexton and declared that there is nothing to write but the single word "Heathcliff." Heathcliff lives outside of the system. Unlike the characters in the book who inherit property, he makes his fortune out of nothing. His birth is unknown and even till his death, he does not comply with form. Upon Heathcliff's death, Nelly tries to track his parentage but it remains a mystery. It is difficult to classify Heathcliff in the world of *Wuthering Heights*, including his spirituality. Isabella describes Heathcliff as a devil. When he stops eating for days, Isabella wonders "[w]hether the angels have fed him, or his kin beneath" (Brontë 205). She delineates Heathcliff's eyes as "basilisk eyes" (Brontë

212), a figure of speech depicting the pagan charisma of Heathcliff and setting Heathcliff apart from God. Nelly discovers his indifference to religion by talking about the funeral with him. The disinterest in God leads to his inability to forgive. As Gibson relates, this differs from Dickens's "notion of forgiveness, repentance, and redemption" (44). Heathcliff skips church with Catherine as a child. He cannot repent of his deeds since he does not believe in God. Heathcliff wreaks his revenge on the others. Apparently, Heathcliff could not understand that "[t]he infinite debt of sin required the infinite payment of the Godman" (Gibson 41). He does not care about going to hell. His only concern is whether he could be with Catherine or not. Therefore, the forgiveness of God means nothing to him, nor do his actions of revenge after Catherine marries Edgar. Heathcliff is not able to repent before he dies.

Hence, the next generation finishes the process of rapprochement. As Lutz depicts, "through their more forgiving natures, they are able to work out their love in this life" (404-405). The relationship between Cathy and Hareton removes the curse between the Heights and the Grange, bringing "reconciliation—the matching of genuine repentance with generous forgiveness" (Gibson 47). Cathy regrets her attitude towards Hareton and Hareton accepts her apology. The process ends the reprisal cycle between the two generations since "Catherine's daughter and Hareton repeat many aspects of the love between Catherine and Heathcliff" (Lutz 404).

The conciliation between Hareton and Cathy pacifies the lingering entanglement of the two generations. The process starts with Hareton awkwardly approaching Cathy. Hareton steals Cathy's book to understand more about her but Cathy does not appreciate his effort. When Hareton tries to show Cathy that he can read the inscription on the door, Cathy mocks that he could not read the figure (293). Looking at the engraving shows Hareton's resolution to rid himself of his ignorance; nevertheless, his effort is negated by Cathy. Hareton stares

at Cathy, perplexed, showing the gap between him and Cathy. He could not fully understand Cathy's words. As Heathcliff wishes, Hareton does not receive a proper education which leads him to be coarse and ignorant. The fissure between Cathy and Hareton comes from a knowledge gap, but after Cathy learns more about Hareton, she regrets her attitude towards him. Cathy attempts to get Hareton's remission. Even so, "[f]orgiveness does not erase the past or its present results, particularly social ones" (Gibson 40). Things do not go smoothly at first when Cathy holds out an olive branch to Hareton. Cathy must earn back Hareton's trust while he assumes Cathy disdains him.

It is not easy to make a drastic change from detesting Hareton to befriending him. This can be seen in Cathy's attitude to Hareton, as she first taunts Hareton to draw his attention. Cathy complains about him "staring into the fire" (Brontë 363) for the whole night as if he has nothing to do. His staring at the fire represents the rusticity of Hareton since he does not need more civilized amusement. Before Cathy comes to the Heights, he does not want to read a book. Cathy looks at Hareton to observe his reactions but Hareton does not look back. When Hareton shows his fondness toward Cathy, she declines his goodwill. Now when Cathy teases him, he does not react, avoiding conflict. Hareton does not want to distress Cathy, therefore, keeping his silence is the best response. Cathy's second try is to set the bait, alluring Hareton to accept her goodwill. Cathy reads the book without finishing it and leaves the book in the kitchen. Hareton resists the temptation to get the book and his distant attitude urges Cathy to do more. She glances over at Hareton while he stares at the fireplace, revealing her impatience. Her eyes do not stay long as Cathy is worried that Hareton dislikes her after being assaulted several times. Hareton stares at the fire to convey his indifference. After Cathy conveys that she wants his company, Hareton denies her and stares at the floor, painfully aware of his lack of knowledge. From the response, Cathy realizes Hareton does not refuse her out of aversion but self-abasement. For her third step, she gives Hareton a kiss

and that solves the problem. Hareton is bewildered and does not know where to cast his look. The turning eyesight describes the mixed emotions that he does not believe Cathy would respond to his fondness. Then the final step is to ask for Hareton's forgiveness. Cathy asks Nelly to give him a book and watches anxiously to see if Hareton will accept it or not. The questioning look is a plea for pardon and Hareton accepts her proposal as a friend. They look at the book together, "[p]resenting redemption not as an extravagant gift but as something earned bit by bit by properly managing one's moral accounts of good and bad deeds" (Gibson 41). The process of Cathy and Hareton approaching each other carefully exemplifies the progress of redemption. The mended relationship between Cathy and Hareton represents reconciliation between the Heights and the Grange.

Finally, Mr. Lockwood's gaze towards the graves shows his understanding of life and death. The moths and the hare-bells represent life and the dead sleeping underground. And as Mr. Lockwood stands there reminiscing of the intertwined fate, he thinks of the character's struggling, disordered past when he first time visited the Heights. The characters hold their individual gaze generated from various motivations. It discloses the possibility of the reconciliation then, but that is not all—tomorrow the powers conflict, collide with the other. So the wrestling keeps going on, countering each other, then reaching a balance, making a ceaseless spiral into the boundless. As a narrator, he concludes the storytelling with the gaze of the dead. Under the benign sky, Mr. Lockwood lingers round the tombs. Suddenly, he is not thinking of Catherine and Heathcliff anymore but of the harmonious, balanced status which crosses the border between the living and the dead and eases the entwined powers. A voice begins to soothe his brain with a sort of calmness: *there are only the dominating, the dominated, the loving and the loved*. In the end, the gaze casts evenly on the dead and eases the turmoil between the characters.

Moreover, reconciliation is not the only conclusion of the pattern. The controlling and un-controlling gaze forms a spectrum of the consequences. The gaze of control results in an unnatural flow, as with Nelly's surveillance. Her gaze comes from selfish intentions to manipulate the people around her which leads to the miserable marriage between Heathcliff and Isabella and the unpleasant union of Linton and Cathy. The gaze that does not desire to control leads to a more spontaneous dynamic in the connection between Cathy and Hareton. The affection between Cathy and Hareton later brings the reconciliation of the two families. The possibilities of the gaze go beyond reconciliation and could be discussed further.



Conclusion

The three chapters of this thesis discuss how the function of the gaze serves three main purposes. The gaze describes the power of the influencers in the first chapter. Then the gaze reveals the reactions of the influenced characters. At last, the gaze becomes the medium of reconciliation. This analysis of the gaze explains the shift of power in *Wuthering Heights*. Take the relationship between civilization and nature, for instance: civilization affects nature at first; later, nature reacts to the impact of civilization; and lastly, civilization and nature reach a balance.

This relationship is personified in Mrs. Linton's attempts to educate Catherine in lady-like behavior which leads to Catherine acting like a lady when she first goes back to the Heights. Heathcliff feels awkward in front of her since he belongs more to nature than civilization. However, Catherine's nature does not allow her to conform to a civilized way of living in the end. Her wild disposition cannot be repressed when she is dying. Her nature is revealed on her deathbed as she longs to run in the moor before she dies. The rebound is similar to the reaction of nature toward civilization.

The imbalanced relationship between Heathcliff and Catherine leads to turmoil between the two families. Without the interference of civilization, they can be together naturally as they were at an early age, but their separation causes the death of Catherine. She does not let go of Heathcliff, and instead becomes a ghost, haunting Heathcliff, just as he wished. He was desperate to see Catherine even if not in human form. At last, the haunting ceases after Heathcliff passes away to join Catherine in another world. The reunion brings peace to the souls of the couple. They become one, which was their natural state before the interference of Edgar and the Grange, which represents civilization. Eventually, as one soul, they go back to nature, to where they belong. The villager claims that he saw the couple's spirit in the wild.

Many things, such as the actions of the characters, follow the same pattern in the book. Edgar first has the upper hand on Heathcliff. Then Heathcliff gains more power and becomes his equal opponent. Finally, the hatred of the two families ceases after the death of Heathcliff. Heathcliff, as another example, dominates the members of the two families. Subsequently, the influenced characters react against him. While the two powers result in stalemate, the approaching death of Heathcliff brings peace to the families. Heathcliff puts away his loathing when he joins Catherine in another world. Therefore, it is ultimately the gaze that completes the narration and acts as the common thread within the text to reveal the shifting of power.

The gaze of the characters is formed by their intention. The motivations change according to various situations that lead toward different results. The consequence might come from the intention of having control, like Catherine's decision to marry Edgar out of the consideration of living according to societal expectations. On the other hand, the love between Heathcliff and Catherine is formed naturally which makes their affection strong. This is the reason why Catherine compares her love toward Edgar to the dissolvable foliage while her love for Heathcliff is similar to the eternal rocks. The marriage between Edgar and Catherine, with the intention to control, produces the result of Heathcliff's revenge. His vengeful purpose finally ceases when the fondness extempore generated between Cathy and Hareton comes to fruition. Reconciliation is not the only outcome of the gaze. Further possibilities lie in the loop of the characters motives to control or to release control and allow life to develop naturally and are worth exploring further.

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