

湖南师范大学

硕士学位论文

从圣经原型理论解读《呼啸山庄》

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摘 要

艾米莉·勃郎特（1818—1848）是英国十九世纪著名的女小说家。在她短暂的一生中仅给我们留下了一部杰作——《呼啸山庄》，有“我们现代文学中的斯芬克斯”之称。一百五十多年来，人们从各种不同的角度去诠释这部神秘作品，一些文学批评理论在帮助读者解读这部作品和了解作者方面起了很大的作用。但众所周知，伟大的艺术作品所揭示的真谛往往不止一个，人们总能通过不同的方式、从不同的角度得到不同的诠释。

本文拟从神话—原型批评理论的角度阐释《呼啸山庄》中来自《圣经》中的原型。这些原型涉及小说的主题、人物、结构、意象和象征。

在《呼啸山庄》中艾米莉使用了《圣经》中的“失乐园”、“救赎”和“复乐园”主题。凯瑟琳和希克历夫的故事即他们丧失其“乐园”的故事。他们所丧失的是“爱情”和“生命”的乐园。与“失乐园”密切相关的是他们二人的“救赎”以及由“救赎”而获得的“再生”。与原型主题相呼应，小说中的主要人物凯瑟琳，希克历夫也被塑造成《圣经》人物。凯瑟琳被描写成夏娃，由于受到诱惑而背叛自我并遭受惩罚。希克历夫的原形来自于亚当，由于凯瑟琳的背叛而从天堂来到多灾多难的人间，也象亚当一样把责任归咎于夏娃——凯瑟琳。但同时，凯瑟琳又被塑造成迷途的羔羊，因为离开自己的“乐园”而迷失了方向，一直在寻找回家的路。而希克历夫也变成了迷途的羔羊，因为不满命运的不公而进行疯狂的报复。两人在经过磨难之后，直到生命的终结才重返他们自己的“乐园”。在结构上，小说使用了《圣经》结构。凯瑟琳和希克历夫的生命历程符合如下的《圣经》模式：伊甸园—犯罪—受难—忏悔—得救。除原型主题、人物、结构外，小说中还存在大量的原型

意象与象征。在这些占主导地位的意象与象征中，以“梦、幽灵”为中心的这些原型意象和象征给小说蒙上了一层神秘的色彩，加强了小说的悲剧氛围。

在将小说与圣经原型联系起来的同时，艾米莉又有意改变了有关的圣经神话。本文作者将运用诺斯罗普·弗莱的原型理论来解读小说，并分析艾米莉是如何异化与这些原型相关的圣经原型的。这些原型不仅是小说的源泉之一，也是作品艺术魅力不可或缺的一部分，更有效地凸现了作品的主题。通过对原型的使用和置换变形，艾米莉表达了她对维多利亚时代传统道德、基督教以及男权文化的批评与抨击。这种创造方法和目的解释了在她作品中出现的反基督的基督徒形象，也是艾米莉天赋与创造力的证明。

关键词：艾米莉·勃朗特；《呼啸山庄》；弗莱；圣经原型；移用

Abstract

Emily Bronte (1818—1848) is one of the most famous female English writers. In her short life, Emily writes only one novel—*Wuthering Heights*. It has a reputation of being a sphinx-like novel. For more than one hundred and fifty years, *Wuthering Heights* has been interpreted from various angles. Some theories of literary criticism have helped readers understand more about the novel and the writer. But, it is well known that great works of arts always bring more than one truth to light.

This thesis attempts to use the mythical and archetypal theories to probe into the biblical archetypes in *Wuthering Heights*, which prevail in its themes, characters, structure and symbols. In *Wuthering Heights* Emily uses the biblical themes—“paradise lost”, “redemption” and “paradise regained”. *Wuthering Heights* is a story of Catherine and Heathcliff’s loss of “paradise”: paradise of love and life. Closely associated with their loss of “paradise” are their “redemption” and “paradise regained”. In accordance with the archetypal themes, Emily moulds the main characters in the novel—Catherine and Heathcliff—upon the biblical characters. On the one hand, Catherine is portrayed as Eve, and on the other hand, she is described as the Lost Lamb. Catherine loses her paradise because of the seduction of Linton, just like Eve, who is driven out from the Garden of Eden because of the seducement of the serpent. Since then, she tries her best to find her way back to the paradise like a Lost Lamb. The archetypes of Heathcliff are mainly the Adam and the Lost Lamb. By comparing him to Adam, Emily stresses that his suffering is due to

Catherine's betrayal. Together with Catherine, Heathcliff loses his paradise and then his cruel revenge makes him become a Lost Lamb, too. After long suffering, death brings them back to their paradise finally. Emily adopts U-shaped narrative structure in her novel. The U-shaped structure is the apostasy being followed by a descent into disaster and bondage, which in turn is followed by repentance, then by a rise through deliverance to a point, more or less on the level from which the descent begins. Catherine and Heathcliff's life experiences fit in with the following biblical narrative structure: Eden — evil-doing — suffering pain — repentance—regeneration. Besides the archetypal themes, characters, and structure, there also exist in the novel many archetypal images and symbols. Dominant archetypal symbols in the novel are dream and ghost. They give the novel a mysterious coloring, strengthen the tragic atmosphere and highlight the themes and reflect Emily's tragic vision of society.

Besides the above analysis, we will find that Emily displaces the archetypal themes and characters. This thesis attempts to analyze Emily's only novel from archetypal perspective with a focus on biblical allusions in the novel in order to find the true motive of her creation. Through the using and displacement of archetypes, Emily reveals her scathing criticism, even condemnation, of traditional morality, Christianity and the male-dominated culture in the Victorian era. The method and purpose of composition explains the paradox of her un-Christlike Christian, which also marks her as an innovative and talented writer.

Key words: Emily Bronte; *Wuthering Heights*; Frye; biblical archetype; displacement

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Introduction

0.1 Literature Review

There are three wonderful females in Britain's history of literature. They share the same surname, they share the same talent, and even they have the similar destiny. The three outstanding women, Charlotte Bronte, Emily Bronte and Anne Bronte, create a wonder in the history of English literature for their literary talents and their misfortunes. Although none of them lived to 40, their works have been translated into many languages and are high in reading popularity. Especially *Wuthering Heights*, the only book written by Emily Bronte, is a riddle to many readers and has a timeless quality. *Wuthering Heights* is just like the enchanting smiles of Mona Lisa attracting so many readers and critics to interpret it from various angles. Even so, its ambiguous theme, complicated structure and impressive, even preternatural atmosphere still attract people to explore. As David Cecil remarks, "Alone of Victorian novels, *Wuthering Heights* is undimmed, even partially, by the dust of time. Alone, it stirs us as freshly to-day as the day it was written." (Cecil 1934 : 147)

Tracing the history of *Wuthering Heights*, we can easily find that it has gone through a way from "bury", "unearth" to "re-appreciate". Published in 1847, the work was considered "strange", "brutality", "disgusted", "repellent", "unpleasant", "coarse and loathsome". According to *Encyclopedia Britannica*, "When *Wuthering Heights* was published in the December of 1847, it failed to receive fair judgment. Literary critics were tartly critical of its being too uncivilized and

ridiculous in terms of its uncouth structure.” (*Encyclopedia Britannica* 11th Edition 1911 : 319) H. F. Chorley, in the December 25, 1847 issue of the *Athenaeum*, even dismissed the work as a “disagreeable story”, appearing at a time when England needed “sunshine more than ever”. “It has kicked literary convention into the Kennel and vowed that it ‘hates a good book’, refusing its responsibility to account for itself politely to the reader.” (Davies 2004 : 93) Still, Charlotte Bronte, Emily Bronte’s elder sister and one of the first critics of this novel, couldn’t understand her ideas. She once said: “*Wuthering Heights* was hewn in a wild workshop, with simple tools, out of homely materials” (James 1979 : 12). As time goes on, Emily’s talent began to be admitted, her reputation grew with each passing day. The novel has been studied, analyzed and interpreted from every imaginable critical perspective. More rational and sensible criticism has appeared in the late 19th century and early 20th century. “The recognition of Emily’s power had begun to glimmer in some sensibilities in the late 1850s and by the end of the century had won considerable allegiance.” (Miriam 1992 : 27) Moreover, in the beginning of the twentieth century, it was put forward that Emily was the greatest genius of the three Bronte sisters. In 1926 Charles Percy Sanger published an essay entitled “The Structure of *Wuthering Heights*”. It is considered as one of the milestones in the history of *Wuthering Heights* criticism. But the “modern” history of *Wuthering Heights* began with Lord David Cecil’s essay “Emily Bronte and *Wuthering Heights*—Early Victorian Novelists: Essays in Revaluation” in 1934, which makes one of the early examples of an academic recognition the novel’s worth. He regards *Wuthering Heights* as a “metaphysical” novel and makes the famous

“storm and calm” interpretation. However, Deteck Traversi, a famous literary critic, holds that there are two themes in *Wuthering Heights*: “personal and social aspects stand in closest relationship to one another” (Miriam 1992 : 142). The former is the love between Heathcliff and Catherine, which shows an individual longs for “completion through a vivifying contact with another existence” (Miriam 1992 : 143). The latter is the contrast and clash between the two houses, *Wuthering Heights* representing the primitive vitality while *Thrushcross Grange* representing civilized decadence. Dorothy Van Ghent sees it as the symbolic presentation of the duality of human and no-human existences of the “others” of the natural as opposed to the human.

There also have been numerous Marxist analyses about the novel which “centered the book’s conflicts in the class differences separating the Lintons from the Earnshaws and placing Heathcliff in an anomalous position in relation to both, a position seen as leading to his desire for revenge on both their houses” (Miriam 1992 : 20), such as the critic Arnold Kettle, Terry Eagleton. Besides, some critics endeavor to analyze it from the feminist point of view, such as Annette R. Federico, Sandra M. Gilbert and Susan Cubar. Eric P. Lery and Matthew Brennan make an analysis of the novel from psycho-analytical point of view. Even some focus the study on the narrative techniques or Gothic elements in the story.

However, there is another important feature of *Wuthering Heights* that is seldom discussed by critics. That is her use of mythological or biblical allusions in her fiction. In 1952, Dorothy Van Ghent published the article “The Window Figure and two children Figure in *Wuthering*

Heights ". It gives an outstanding myth-symbol interpretation of the novel. John Maynard proclaims,

Although the Brontes' lives are obviously inscribed within a world of Victorian religion from their births as daughters of a clergyman to the final death of survivor Charlotte in the loving arms of her curate husband, although their works are filled with striking and prominent religious characters and scenes turning on religious issues, critics of the twentieth century did not much view the Brontes within religious structures of understanding. (Maynard 2004 : 192)

In China, The study of *Wuthering Heights* began in the 1900s. The studies of the past mainly focus on the following aspects: the structure, the style, the theme, the symbolism, and the imagery, etc. Less attention has been paid to the religious as well.

0.2 Aim and the Methodology of the Research

Emily Bronte leaves us only one novel and some poems, no diary or letters to help us understand her creative ideas. So that it is very difficult to analyze the novel. Furthermore, the whole book is charged with unreal, disgusting atmosphere and a realirt-transcending sense. The *North American Review* saw in the book "an attempt to corrupt the virtue of the sturdy descendants of the Puritans" (Ackerman 1996 : 126). In the novel, the church decays; God is mocked; gender norms are reversed. It was such an unconventional novel at that time that Emily had difficulty in getting it published after she finished writing it in 1846 because the publishers believed that it would be a racy book. Why was this novel

condemned at the very beginning? Was Emily an un-Christlike Christian? What was Emily's purpose of creating *Wuthering Heights*? To answer these questions, maybe biblical-archetypal criticism is one of the best angles for looking at Emily's *Wuthering Heights*.

The aim of this thesis is to explore the Biblical archetypes wrapped in the *Wuthering Heights* due to the following reasons:

First of all, if people want to have a good command of Western literature the first thing they should do is to understand the Bible well, *Wuthering Heights* is not an exception. The famous Scottish novelist Scott, when he was dying, said: "Bring me the Book!" someone asked: "Which book?" "Stupid! The only Book is the Bible!" From any sense, the Bible, in the history of mankind is a unique book, deserving "the only book" reputation. Religion is central to Western people's language and thinking mode. "It may still be but it is sharing the world-ways with an even-more cosmopolitan culture that has released itself as a culture—whatever the faiths of individuals—from the control of its religious traditions." (Maynard 2004 : 193) Frye remarks the Bible as "the major information influence on literature symbolism" (Northrop 1973 : 316). He views the Bible a literary work in the encyclopedic form, which brings about the unification of Western literature and its culture. Some of the great writers have already put it into practice in their works. Such as Milton's *Paradise Lost*, John Bunyan's *The Pilgrim's Progress* and Dante Alighieri *Divine Comedy*. As Leland Ryken claims in his *The Literature of the Bible*, the Bible contains lots of archetypes in large quantities of literary works. Therefore, it is substantially important to understand the novel in the perspective of biblical archetype theory.

Secondly, considering Emily Bronte's clergyman family background, there is no doubt that the Bible's influence on her is of crucial importance to her development as individual and as novelist. In their house the largest cluster of family book was theological. "Religion was not something they could choose to bring more or less into their lives: it was at the centre of concerns and livelihood." (Maynard 2004 : 195) Emily's sister Charlotte writes: as a person who is born and grown up in a Christian world, he is certain to be deeply impressed by the sentences and rhythm in the Bible, which consequently becomes a part of his thought. When he quotes the sentence in the Bible, he may be not aware that it comes from the Bible. (Ma Chuorong 1991) We can find many evidences in *Jane Eyre* with ease. Living in the same family with the habit of reading the Bible from the very young age and affected by the same religious atmosphere, Emily also has a deep understanding of quotations from the Bible and the Bible's influence on Emily is no less than that on her sister. When she is writing, consciously or unconsciously, she weaves into her web of enchantment the filaments that she has drawn from the Bible. But what a pity, this influence is seldom discussed by critics.

All above reasons can prove that the Bible has made strong effects on Emily Bronte and her writing. This thesis attempts to analyze Emily's only novel from archetypal perspective with a focus on biblical allusions in the novel in order to find the true motive of her creation, that is to say, to find those archetypes and images used by Emily Bronte. One may easily find that Emily depicts the themes, the two main characters, the structure and the symbols as similar to and yet different from their biblical counterparts. Why does Emily allude frequently to these biblical

archetypes? The thesis will go deeper into the issue of “displacement”. This thesis is an attempt to shed new light on the relationship between Emily Bronte and the Bible and to probe into Emily’s view of the traditional morality, Christianity and the male-dominated culture in the Victorian era by making a biblical archetypal study of her only novel on the basis of the theory of biblical archetypal criticism.

0.3 The Structure of the Thesis

The thesis will explore the subject from the next three chapters as follows:

Chapter I introduces the theory of archetypal criticism with the emphasis on Northrop Frye’s archetypal analysis of the Bible. Archetypes are the literary images that grow out of the collective unconscious. They appear in literature as incidents and plots that repeat the basic patterns of life. They may also appear as stereotyped characters. In literary critical practice, archetypal criticism makes an attempt to identify various recurring images, narrative structures, and characters, in order to find fundamental forms, especially archetypes, behind them and to apply such archetypes to the analysis, interpretation and evaluation of the literary works. In this case, it enables people to find out the nature of literature. This chapter consists of three sections. Section one traces the origin and development of archetypal criticism; Section two expounds in details Northrop Frye’s biblical archetypal criticism; and Section three centers on the definition and using of displacement of the biblical archetypes.

Chapter II interprets biblical archetypal themes. In *Wuthering Heights* Emily uses the biblical themes—“paradise lost”, “redemption”

and “regeneration”. *Wuthering Heights* is a story of Catherine and Heathcliff’s loss of “paradise”: paradise of love and life. Closely associated with their loss of “paradise” are their “redemption” and spiritual “regeneration”. In this part, the author will analyze the displacement of paradise.

Chapter III interprets biblical archetypal characters of the novel. In accordance with the archetypal themes, Emily moulds the main characters in the novel—Catherine and Heathcliff—upon the biblical characters. On the one hand, Catherine is portrayed as Eve, and on the other hand, she is described as the Lost Lamb. The archetypes of Heathcliff are mainly the Adam and the Lost Lamb. Besides the above analysis, we will find that Emily displaces the archetypal characters. Then, the author will further analyze the displacement in the characters.

Chapter IV delves into the prototypes of its structure and symbols, that is, U-shaped narrative structure. The U-shaped structure is the apostasy being followed by a descent into disaster and bondage, which in turn is followed by repentance, then by a rise through deliverance to a point, more or less on the level from which the descent begins. Catherine and Heathcliff’s life experiences fit in with the following biblical narrative structure: Eden—evildoing—suffering pain—repentance—regeneration. Besides the archetypal structure, there are also exist in the novel many archetypal images and symbols. Dominant archetypal symbols in the novel are dream and ghost.

The last part brings the thesis to a conclusion. Emily uses archetypes in *Wuthering Heights* for different reasons. Through the use and displacement of archetypes, Emily reveals her scathing criticism, even

condemnation, of traditional morality, Christianity and the male-dominated culture in the Victorian era. The method and purpose of composition explains the paradox of her un-Christlike Christian, which also marks her as an innovative and talented writer.

In this thesis, the author will use Frye's theory to identify the biblical archetypes attached to the themes, the two main characters, the structure and the symbols in *Wuthering Heights*, and try to compare them with their corresponding archetypes. Particular attention will be paid to Emily's displacement of the biblical myths in her characterization so as to reveal how she expresses her attitude towards Christian morality and the male-dominated culture in the Victorian era.

Chapter I Archetypal Criticism and Biblical Archetypal Analysis

Archetypal criticism is a powerful school in the history of recent literary theory especially from 1950s to the 1970s, which is a type of literary criticism that focuses on particular archetypes, narrative patterns, themes, motifs, or characters that recur in a particular literary work or in literature in general. Hence, the power and significance of works of literature, or of the whole of literature is explained.

1.1 Archetypal Criticism

Archetypal criticism originated in British at the beginning of the twentieth century. As its earlier stage, it was called “myth-criticism” which tried to seek “the origin of literature from religious phenomena, such as rituals, myths and totems” (Ye Shuxian 1984 : 28). Speaking of archetype criticism we have to mention three influential figures: James G. Frazer (1890 - 1915), Carl G. Jung (1875 - 1961) and Northrop Frye (1912 - 1991) as they make their separate contributions to this literary theory.

The cultural anthropologist James G. Frazer is one of the earliest critics who are interested in finding out the structural principles behind the archetypal myths and rituals in the tales and ceremonies of different cultures. By synthesizing and comparing religious and magical practices in different cultures, Frazer, in his book *The Golden Bough*, identifies elemental patterns of myth and ritual that, he claims, recur in the legends

and ceremonials of diverse and far-flung cultures and religions. Frazer's main contribution is to demonstrate "the essential similarity of man's chief wants everywhere and at all times" particularly as these wants is reflected throughout ancient mythologies. Basing on his research, he advocates that these religious phenomena are the origins of Western cultures, including literature. So the book *The Golden Bough* is now considered not only as a masterpiece of anthropology, but also as the earliest document of archetypal criticism.

The second major influence on mythological criticism is Carl Jung, who sets up his own definition and theory of archetype from the psychological perspective. He expands Freud's theories of the personal unconscious, asserting that beneath this is a primeval collective unconscious shared in the psychic inheritance of all members of the human family and connecting modern man with his primeval roots. Jung describes as follows,

The primordial images, or archetypes, is a figure—be it a demon, a human being, or a process that constantly recurs in the course of history and appears where creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure. When we examine these images more closely, we find that they give form to countless typical experiences of our ancestors. (Jung 1971 : 813)

He maintains that "collective unconscious" is manifested in dreams, myths, religion and private fantasies, as well as in works of literature. As archetypes are the literary images that grow out of the collective unconscious, they appear in literature as incidents, stereotyped characters

and plots that repeat basic patterns of life. So on Jung's own part, archetypal patterns and images can be found in every culture and in every time period of human history. He also provides some basic forms of the archetype, the shadow, anima or animus. Building on this premise, archetypal criticism has been interested in identifying and exploring recurrent images, characters types, and plot motifs that make up the world of the literary imagination.

Although Jung himself writes relatively little that can be called literary criticism, there is no doubt that he believes literature, and art in general, to be a vital ingredient in human civilization which exerts a strong influence upon modern writers such as T. S. Eliot and D. H. Lawrence.

The third important archetypal critic, also considered as the greatest one, is Herman Northrop Frye. He achieves international recognition for his literary theories, expounds in his study of William Blake's prophecies, *Fearful Symmetry* (1947), his grammar of mythic form, *Anatomy of Criticism* (1957), and his 2-volume study of how the Bible provided the symbolic underpinnings of Western literature, *The Great Code* (1982). These works, particularly *Anatomy*, make Frye one of this century's leading literary theorists and result in his receiving honorary degrees from many of the major universities in the Western world. Frye insists that literary criticism is not a poor cousin of philosophy, psychology, linguistics or aesthetics but a symbolically co-coordinated discipline which outlines the shape of the human imagination itself. As such, it has its own authority, which can be useful in the study of other arts and social sciences. While Frye believes his ideas can also help creative writers

focus on their works. *Anatomy of Criticism* provides “a more intelligible account of... ‘myths we live by’”. This book sets out a map of the plots, characters, genres, conventions, themes, metaphors and types of language that Frye draws all the works of Western literature into a single coherent pattern. Frye traces his theoretical ancestry to a lineage of mythographers including Vico, James Frazer, Carl Jung, and Joseph Campbell. They all share the view that literature evolves from mythology and that both embody a society’s central values and beliefs—about the gods and about secular matters like work, play, action, identity, family, love and death. Frye maintains that “mythological thinking cannot be superseded, because it forms the framework and context for all thinking”. In *Anatomy of Criticism*, Frye expands this idea by outlining a verbal universe of repeated archetypes and symbolism and rhetoric that binds all literature together.

Archetype, according to Frye, is “the communicable unit which recurs again and again in literature” (Frye 1957 : 427). They can be “a literal symbol, or cluster of symbols, which are used recurrently throughout literature, and thereby become conventional” (Frye 1959 : 434). Noticing the stability of structural units of literature, He further explains in *The Great Code*,

We have spoken of the repeating quality in literature, its allusiveness and its almost obsessive respect for tradition. One of the first things I noticed about literature was the stability of its structural units: the fact that certain themes, situations, and character types, in comedy let us say, have persisted with very little change from Aristophanes to our own times. I have used

the term “archetype” to describe these building blocks, as I thought in its traditional sense. (Frye 1982 : 48)

From above analysis we can find that Frye's influence derives from his insistence that literary criticism is a symbolically co-coordinated discipline that outlines the shape of the human imagination itself. There exists difference between archetypal criticism and other criticism as follows:

Unlike the traditional critic, who relies heavily on history and the biography of the writers, the myth critic is interested more in prehistory and the biographies of the gods. Unlike the formalistic critic, who concentrates on the shape and symmetry of the work itself, the myth critic probes for the inner spirit which gives that form its vitality and its enduring appeal? And, unlike the Freudian critic, who is prone to look on the artifact as the product of some sexual neurosis, the myth critic sees the work holistically, as the manifestation of vitalizing, integrative forces arising from the depths of humankind's collective psyche. (Wilfred 2004 : 167)

1.2 Frye's Archetypal Analysis of the Bible

It is well known that Western literature is based on two pillars: the Greek culture and the Bible. Most western authors are influenced by those two literary origins consciously or unconsciously. Especially the Bible—“the Only Book”—has an immeasurable influence on Western culture. In European languages the Word “Bible” originates from the Greek word “biblos” the writing material from the Egyptian reed

"papyrus". The plural form of "biblion", book, is "biblia" meaning "books" and this has become the word for what we call "The Bible", telling us, that the Bible is a collection of special books, namely The Book. The Bible is a special theological scripture which is actually written by dozens of writers in three different languages over a period of thousand years. It is not only the one of the best book in the world, but also the one both scholars and authors concentrate most their attentions and imaginations to it. Because of the special factor that the Bible contains the aspects in literature and theology, it is an amazing book that attracts many researches on it. The Bible not only has had a great influence on Western culture, including Western literature, but also has been considered a work of high literary quality in its own right, both in its original languages and in translation. Many themes of great literary works directly come from the Bible and many writers obtain the inexhaustible literature nourishes from the Bible.

Frye starts his career as a divinity student and a preacher in the United Church of Canada, but then takes an M.A. in English literature at Oxford. His first book, published in 1947 under the title, *Fearful Symmetry*, reveals an original and complex mythological system of thought in the prophetic works which had previously been regarded as Blake's incomprehensible lunatic ravings. He also shows that the sources of Blake's vision can be found in a literary tradition that stemmed from the Bible and that Blake's lifelong project was to produce his own revised and updated version of the scriptures. It is precisely because of Blake's inspiration, he takes the path of the road to literary criticism, also go to the Biblical Literature. He believes that his lifetime academic research

revolves around the Bible. Frye considers the Bible as the original source of literal structure. His great work, such as *The Secular Scripture* (1976), *The Great Code* (1982) and *Words with Power* (1990) all center on the study of the Bible. He says that many works even directly cite words from Bible as their work title, such as Tolstoy's *Reactivating* and D. H. Lawrence's *Apocalypses* and so on.

His landmarking masterpiece of biblical literature is *The Great Code*, which has since been translated into 22 languages. In the book, Frye describes his own course from Blake to the myth-archetype criticism and biblical criticism: "My interest in the subject began in my earliest days as a junior instructor, when I found myself teaching Milton and writing about Blake, two authors were exceptionally Biblical even by the standards of English literature. I soon realized that a student of English Literature who does not know the Bible does not understand a good deal of what is going in what he reads: the most conscientious student will be continually misconstruing the implications, even the meaning." (Frye 1982 : Introduction XI-XII) According to Frye's explanation, "This book attempts a study of the Bible from the point of view of a literary critic. Originally I wanted to make a fairly thorough inductive survey of Biblical imagery and narrative, followed by some explanation of how these elements of the Bible had set up an imaginative framework—a mythological universe, as I call it—within which Western literature had operated down to the eighteenth century and is to a large extent still operating." (Frye 1982 : Introduction XI)

Obviously, the core of this mythological framework is the Bible. Firstly, the Bible serves as a starting point where myth-archetypal

criticism develops its theory. Frye claims with no equivocacy the literary archetype's reliance on the Bible's symbolic system. Secondly, the myth of the Bible determines the classification and symbolic meaning of an archetype which is subdivided into imageries of the apocalyptic, the demonic, and the analogical. The Apocalypse indicates the apocalyptic imagery's basic principle, i.e. concrete universal, which is mutually illuminating with the concept of Trinity. The hell and the neither world are signs of demonic imagery, and the demarcation of the analogical imagery is carried along with the mode of Jacob's ladder. Finally, in *Anatomy of criticism*, Frye views the Bible to be a literary work in the encyclopedic form, which brings about the unification of the western literature and its culture.

In *The Great Code*, Frye analyzes the Bible from four aspects, namely, myth, metaphor, typology and language. Firstly, myth. In Frye's research of biblical myth, the conception of myth is broadened. He pays more attention to the feature of ideology in the myth and tries to find the essence of the Bible that has been shackled by ideology. Through the counter-historical way, Frye declares that the coherence of the Bible's narrative as a whole is created by a "U-Shaped plot" typical of comedy. That plot begins with the Genesis creation of a harmonious family and garden state, is followed by a fall into a long alternation of historical disasters and triumphs, and concludes with a final ascent back to harmony in the eternal city of Jerusalem at the end of the book of Revelation. This U-shaped pattern also governs dozens of minor plots of fall and rise subsumed in the major one—for example the stories of Joseph, of Moses, of Ruth, of David, of Job, of Peter and of Paul—each of which functions

as a "type" or refrigeration of what follows and of the encompassing whole. Secondly, imagery and metaphor. According to the principle of myth-archetypal criticism, Frye classifies the imagery structure in the Bible and points out that metaphor controls the imagery structure. Thirdly, typology. Based on the typological theory of biblical hermeneutics in the Middle Ages, Frye divides the Bible into seven stages, that is, creation, revolution of exodus, law, wisdom, prophecy, gospel, and apocalypse. Frye discovers the same kind of unifying repetition or typology in the recurrence of specific images throughout the Old and New Testaments, e.g. the image of the tree, the ocean, the tower, the garden, the sheep and shepherd. Such repetitions of plot and image tie many books of the Bible together, and also create a sense of déjà vu and premonition, hinting that discreet events have some greater symbolic significance, that they are both themselves and not themselves, that time may be an illusion. Fourthly, language. Frye attributes many problems to language. He finds out the specific language resources in the Bible and points out the significance of them. Frye claims that language has priority in the Bible, the most obvious proof being the idea of creating the world by language, such as the incarnation in *John* and the creation of world by God in *Genesis*.

Through analysis from above four aspects, we can find that Frye's research on the Bible is the application of myth-archetypal theory and which analyzes from the perspective of biblical literature theory and demonstration of myth-archetypal criticism, revealing the essence of biblical literature study underlying myth-archetypal criticism.

1.3 Displacement of Biblical Archetypes

According to Northrop Frye, the literature comes from myth. Frye notes that myth is a very important thinking mode and narrative mode which has a very important position in the history of literature. Many of our images, symbols, character types, plots, genres-archetypes derive from myth. The central principle of myth-archetypal criticism is that myth is a structural factor in the literature, for literature as a whole is a 'displaced' myth (Frye 1963 : 1). In Frye's classification of the three basic kinds of myths and archetypal symbols, "there is undisplaced myth generally about gods or demons, which takes the form of two contrasting worlds of total metaphorical identification, one desirable and the other undesirable" (Frye 1957 : 136). The tendency of realism is at the other extreme and romance lies between the two poles. From myth to romance to realism, the two latter are all displacements of myth. Both romance and realism embody the same archetypes found in myth, except that they are now displaced in a human direction: romance conventionalizes content in an idealized direction while ironic literature "begins with realism and tends toward myth" (Frye 1957 : 156) mostly with demonic structure. So displacement can be understood as indirect mythologizing, that is, stories are modified or displaced so as to make them plausible forms of undisplaced myth.

Concerning myth and realistic fictions, Frye further argues that,

Myth is an abstract or purely literary world of fictional and thematic design, unaffected by canons of plausible adaptation to familiar experience. While novels, as the art of verisimilitude, should evoke the response 'How like that is to

what we know!’ So, the presence of a mythical structure in realistic fiction pose certain technical problems for making it plausible, and the devices used in solving these problems may be given the general name of ‘displacement’—the adjusting of formulaic structures to a roughly credible context. (Frye 1958 : 100)

In his views, the primary source of a total coherence in literature is “the recurrence, with various degree of ‘displacement’ of certain archetypes in literature of all periods and cultures” (Frye 1958 : 102). By the term “principle of displacement” Frye refers to the fact that we rarely are directly faced with a tale of myth in literature. We can only metaphorically identify a myth in many types of literature by recognizing its links to the work at hand through some form of simile, analogy, significant association, incidental accompaniment, and the like.

In addition, displacement can also move in the direction of moral acceptability (Frye 1957 : 181). For example, apocalyptic sexual imagery in the analogy of innocence has been displaced as the virginal or the matrimonial (Frye 1957 : 155 - 157). However, this kind of displacement is typical only when poetry is closely related with religion. Frye says that literature “continually tends to right its own balance, to return to the pattern of desire and away from the conventional and moral” (Frye 1957 : 156). In analogy of experience, this tendency may happen most likely: morally desirable or undesirable imagery often finds its rightful or degraded expression “only through ingenious techniques of displacement” (Frye 1957 : 156). Therefore, in Frye’s opinion, the moral reference of archetypes is inflexible and the meaning of archetypal

imagery can violate its customary moral association when it is displaced. As certain archetypes will recur in literature of all periods and cultures, each displacement of the archetype varies because of the differences of concrete historical condition and its author's gift and personality. In a word, displacement refers to a kind of creation technique adopted by the author to make the myth structure to become the common experience more possible and more convenient (Jonathan 1994 : 235), namely to cause the story to be persuasive, reasonable and morally accepted—in brief, to strive for lifelike, utilizes artistic technique (Frye 1963 : 36).

Frye's theory of archetype and concept of displacement can be very helpful in analyzing *Wuthering Heights*. Emily does not just take from the Bible but adds her own opinion and creates her own "Bible". "In Emily's poems and novel, the satirical critique of institutional religion is as strong, but the development of alternative religious possibilities is far more evident and much more fully articulated." (John 2004 : 205) The displacement will be found to play a significant role in the novel. This thesis is an attempt to give an analysis of the novel from this new angle. At the same time, by probing into the displacements that Emily brings into the biblical archetypal characters eluded to the two characters, the thesis tries to reveal Emily's attitude towards the social conventions and Christian morality of Victorian England.

This part introduces the theory of archetypal criticism with the emphasis on Northrop Frye's archetypal analysis of the Bible. Archetypes are the literary images that grow out of the collective unconscious. They appear in literature as incidents and plots that repeat the basic patterns of

life. They may also appear as stereotyped characters. In literary critical practice, archetypal criticism makes an attempt to identify various recurring images, narrative structures, and characters, in order to find fundamental forms, especially archetypes, behind them and to apply such archetypes to the analysis, interpretation and evaluation of the literary works. In this case, it enables people to find out the nature of literature.

Chapter II Biblical Archetypal Themes

Archetype can be a certain character, a certain motif, a certain narrative or even a certain theme, which recurs again and again in literature to be recognizable as an element of one's literary experience. In this chapter, the author will identify and analyze the biblical themes in *Wuthering Heights*.

Of the archetypes in *Wuthering Heights*, Emily uses the biblical themes: "paradise lost", "redemption" and "paradise regained" which have been used by generations of writers in Western literature.

2.1 Paradise Lost

Wuthering Heights is seen not as romance but as myth—the story of man and woman in a fallen, that is, human world. The woman in the Eden has broken her covenant with God in order to seek the kind of knowledge that is man's province; the man has broken his covenant with God in order to know the woman. The theme of "paradise lost" in *Wuthering Heights* is rather obvious owing to Emily's overt or covert use of such biblical images as the garden of Eden, the Edenic temptation, God's punishment, Adam and Eve's subsequent suffering and their spiritual regeneration.

"The Bible begins with the man in a paradisaal state, where his relation to the nature was of an idealized kind suggesting a relation of identity on equal terms." (Frye 1982 : 142) Around the image of the Garden, Frye clusters many mythological, literary and Biblical themes.

As the first home of mankind, the Garden of Eden is the source of human, source of life. It is the world's paradise, which is our formative garden image and ideal. It is the territory of innocence, peacefulness, perfection, and complete harmony. Frye says "in the description of Eden at the beginning of the Bible the emphasis in imagery falls on trees and water" (Frye 1982 : 144). Adam and Eve lose the tree and water of life when they are expelled from Eden and at the very end of the Bible the tree and water are restored to redeemed mankind. "These two images are thus the clearest indications of a beginning and an end to the Biblical narrative, as the images of the world that man has lost but is eventually to regain." (Frye 1982 : 145)

In the *Wuthering Heights*, Emily creates a paradise, an Eden for Catherine and Heathcliff—the moor! It is a place where they begin their love, a place which they can't give up, a place where they reunite finally. The moor is their paradise, a symbol of the blessed land of heaven. When they are kids, "it was one of their chief amusements to run away to the moor in the morning and remain there all day, and the after punishment grew a mere thing to laugh at" (Bronte 2002 : 53 - 54). The moor attracts them and they can forget everything about ill treatment, even they know they are at the risk of being punished. They are two unrestrained spirits on the moor. They have roamed and play freely and happily on the wild moors. In the moor, they are free from any disciplines and moral education. The social morality has little power in restricting them. They do not have the idea of class difference, wealth of fame. The pure, heavenly love between them comes spontaneously from their hearts, free from any social influences; it remains unchanged as time goes by, and

hence, it is able to survive the destroying force of time. Arnold Kettle holds the opinion that “T(t)he attraction between Heathcliff and Catherine is the sense of affinity deeper than sexual attraction, this affinity is forged in rebellion and in the course of revolt they discover their deep and passionate need of each other” (Kettle 1951 : 145). They love each other not because they admire each other’s characters, or because they find each other’s personalities pleasant, but because both of them share an amazing affinity in spirit. The love between them is “the passion of elemental love, the love devours life itself” (Marianne 1997 : 183). This makes a bond between them which makes them become one flesh, like Adam and Eve.

According to the Bible, Eve is seduced one day by a serpent to eat the forbidden fruit. She successfully persuades her husband to take one, too. As a result of their knowledge, Adam and Eve are made aware of their humanness, which separates them from the divine and from other creatures. Just as Eve is initiated by the serpent’s temptation, Catherine’s fall begins with Edgar’s seduction of her, which is unmistakably reminiscent of the former. Edgar seduces Catherine with his good-looking, his wealth, his status and his plenty of love. In her soul and in her heart, Catherine realizes that it is wrong if she accepts Edgar, but she can not resist the vicinity of being the greatest woman of the neighborhood. And the most important motive is that she wants to aid Heathcliff to rise and place him out of her brother’s power with the help of Edgar. Eve eats “forbidden fruit” because she wants to be like God, knowing good and evil. She has broken her covenant with God in order to seek the kind of knowledge that is man’s province. Catherine comes to realize that if she

and Heathcliff married they may be beggars someday and they would always be at the bottom of society. This kind of knowledge is also man's province. Edgar seduces Catherine by offering her wealth and social status just as the serpent tempts Eve by giving her "forbidden fruit". This "Edenic temptation" brings Eve disasters; the same is true with Catherine.

2.2 Redemption and Paradise Regained

In the Christian ideas, Adam and Eve commit a sin which is called the "original sin" after they eat the "forbidden fruit". As a result, they and their descendants have to leave the Garden of Eden and are destined to repent and redeem themselves all their lives. The tree and water of life they lose, when they are expelled from Eden, are restored to redeemed mankind after the circle of sin, repentance, redemption and deliverance. Likewise, it is easy to find that the hero and heroine's experience actually follows that of Adam and Eve. The novel can be said to deal with Catherine and Heathcliff's loss of their "paradise": love and life. The day when Catherine marries Edgar is the day Heathcliff leaves her and also the day she is thoroughly exiled, driven out of her childhood Eden. With her "paradise" lost, Catherine is destined to embark on her long journey of "redemption" which leads to the paradise regained through the "redemption".

Different from Eve, Catherine suffers the sin which is not on a human body, but is in the mind. The young Catherine expresses her feelings about Heathcliff like this: "My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning; my great thought in living is himself...My love for Heathcliff

resembles the eternal rock beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I always a pleasure to myself, but as my own being." (Bronte 99) What a touching monologue of soul! She treats Heathcliff as her soul mate, her other self, her life. Without him she is not herself, she will definitely suffer a buried life. Catherine and Heathcliff take each other as the other half and are always on their way seeking for unity. So Catherine suffers "homesickness"—the home she and Heathcliff take as their heaven: Wuthering Heights and the moor. That is why on Heathcliff's leave, Catherine stands in the rain "calling at intervals, and then listening, and then crying outright. She beat(s) Hareton, or any child, at a good passionate fit of crying" (Bronte 102), and in despair she falls ill; that is why when Catherine discovers that she would never belong in Edgar's society and she longs to be back in Wuthering Heights with Heathcliff, she flies into a fury, "Oh, if I were but in my own bed in the old house!" (Bronte 154) "I wish I were out of doors! I wish I were a girl again..." (Bronte 155); that is why when she is dying, she moaned: "I'm not wishing you greater torment than I have, Heathcliff, I only wish us never to be parted..." (Bronte 198) "t(T)he thing that irks me most is this shattered prison, after all, I'm tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there: not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it and in it." (Bronte 199) Even after she died, her ghost still wanders around in the moor and tries to get in Wuthering Heights, "Let me in—let me in!" "I'm come home, I'd lost my way on the moor!" "Let me in!—It's twenty years, twenty years, I've been a waif

for twenty years!” (Bronte 28 - 29) Why the ghost of Catherine tries to return to her childhood sanctuary, her chamber in the shape of a child instead of an adult? Because everything emotionally important that has ever happened in their lives either has taken place in their childhood or is closely connected with it and it is the period that Catherine really had a happy life, just as in the paradise.

Adam has accepted God's penalty because of Eve's mistake, and Heathcliff also has accepted ceaseless suffering because of Catherine's betrayal. Heathcliff likes Catherine more than himself and he understands Catherine as much as he understands himself, “How the devil could it be otherwise in her frightful isolation? And that insipid, paltry creature attending her from duty and humanity! From pity and charity! He might as well plant an oak in a flowerpot, and expect it to thrive, as imagine he can restore her to vigour in the soil of his shallow cares!” (Bronte 191) At Catherine's dying moment, he cries, “Oh, Cathy! Oh, my life! How can I bear it?” (Bronte 196) He shouts it in a tone without any attempt to disguise his despair. “Catherine, you know that I could as soon forget you as my existence! Is it not sufficient for your infernal selfishness, that while you are at peace I shall writhe in the torments of hell?” (Bronte 198) After Catherine's death, Heathcliff begins to seek for his own death, too. Everything around him reminds him of Catherine. He is even very glad to feel the presence of Catherine's ghost and is eager to see her with his own eyes. When Lockwood, the tenant of Thrushcross Grange, tells Heathcliff that he has seen the ghost of Catherine, Heathcliff “wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears. ‘Come in! Come in!’ he sobbed. ‘Cathy, do come. Oh! do—once more!

Oh! My heart's darling; hear me this time, Catherine, at last!" (Bronte 33)
Not until Heathcliff passes away can the two spilt souls totally merge into each other and become one.

Such mental pain and suffering constitute Catherine and Heathcliff's redemption. In traditional Christian teaching, original sin is 'the result of Adam and Eve's disobedience to God when they ate a forbidden fruit in the Garden of Eden which affects individuals by separating them from God, and bringing dissatisfaction and guilt into their lives. The way to get rid of original sin is through redemption to get regeneration. Through Catherine and Heathcliff's "redemption" Catherine has gained her hard-won knowledge of self, and obtained her sadder but wiser maturity. The maturity offers her a clearer perception of herself, love and the real world, which leads to her death. When death comes, Catherine eats and drinks nothing. Such kind of worldly food can scarcely nourish her. What she needs is the "spiritual food". The anticipation of death is stirred by unforeseen for return of Ede, of Heathcliff and by reawakened love for him. "She lies with a sweet smile on her face; and her latest ideas wandered back to pleasant early days. Her life closed in a gentle dream." (Bronte 208) Catherine longs for death and accepts it with joy, for her death is the price she must pay for her happiness in love, for the knowledge she has gained and for the mistake she has made. When death finally comes, she becomes a chainless soul without bodily restrictions and social constraints; she tries hard to get back to her paradise. "Catherine Earnshaw, like her creator, wanted freedom to penetrate beyond the bounds of self and communicate with a wider life." (Daleski 1984 : 213) For Heathcliff, the union of Catherine is broken due to

Catherine's death. This failure made him crueler and more like a devil. He turns his grief into revenge and he tortures others in order to get rid of his agony and sadness. The more painful he feels the cruller he gets. Finally he still can't find his comfort in what he has done, for Catherine never comes back. It is not until Heathcliff is aware obscurely that he has gone further and further from Catherine. Then he feels only death can bring him to Catherine, and he refuses to eat and drink. He is eager to go to death and reunite with Catherine. This idea makes him so excited and so happy that he has some illusion of seeing Catherine. He is not ill but starves to death in order to be together with Catherine. Death helps them free from the inconsolable grievance and resolves the warring tensions within them and blesses them a permanent love, perpetual happiness and eternal harmony. And what's more, death is also the beginning of a new life with their beloved. In another world, death awaits them with a smile. In some way death comes to their aid to liberate them from limitless pains and recedes them into the paradise of their moorland childhood. Catherine and Heathcliff finally conquer the separation in death. The story ends with a fairy tale. With the legend of the lovers' ghosts wandering over the moor, romantic allusions attached to the idea of union with each other are pushed to the extreme. The sheer force of their love binds them so that they are an indissoluble entity.

From the above analysis of Catherine and Heathcliff's love, we see clearly a thread of their emotion: from union with each other in childhood Eden to separation from her other self then to the final reunion in the supernatural world, they cover a long journey: childhood Eden—paradise lost—redemption—regeneration—paradise regained. The pure, heavenly

love between Catherine and Heathcliff are best described in the poem *The Death of A. G. A.*:

Nay, not in passion, do not start-
Our love was love from heaven:
At least, if heavenly love be born
In the pure light of childhood's morn-
Long ere the poison-tainted air. (Bronte 1941 : 152)

2.3 Displacement of Paradise

In the above analysis, the biblical archetypal themes have been discussed. However, it is found that the paradise, one of important factors of themes, is not completely parallel with its biblical counterpart, which is mythologized in a human direction with displacement. At the same time, the use of displacement, which is a necessary literary device to achieve plausibility of the events in the novel, has another important purpose of showing the author's intention. In the case of *Wuthering heights*, Emily displaces the biblical myth that is connected with the paradise so as to make her story plausible; and what is more important, she adds her own view of paradise through the displacement.

In the Bible, Eve and Adam begin their love in Eden, and Catherine and Heathcliff's love also begin in their Eden—Wuthering Heights and the moor around it. The moor is their paradise—the symbol of freedom. When they are away from nature, they lose their self. Therefore, these children of nature have a different conception of heaven from others. To them, heaven means freedom and childhood bliss. That is why, when Nelly says “Catherine is not fit to go to the Heaven” because “all sinners

would be miserable in heaven” (Bronte 96), Catherine denies that “I was only going to say that heaven did not seem to be my home” (Bronte 97). When Heathcliff is dying, he says: “I tell you (Nelly) I have nearly attained my heaven; and that of others is altogether unvalued and unconverted by me.” (Bronte 415) As an author in the religious environment, Emily naturally borrows “Heaven”—an ideal place—as the symbol of happy world. But as “God's kingdom” (Frye 1982 : 103) the religious connotations of Heaven have been obliterated.

The displacement of Heaven is due to Emily's love for nature. Her hometown, Haworth, is “a poverty-stricken little town”. It is located “at the edge of a large tract of moorland in Yorkshire, on the borders of Lancashire. It is perched upon the roof of England, high above the sea level, exposed to extremes of weather. In all, a dangerous place” (Brian 1986 : 6). And her parsonage home is isolated from the rest of Haworth thus it is not possible for little Brontes to mingle normally with other children of the township. So the moor becomes her paradise. It is the moor that exalts the spirit of Emily and fills her soul with the love of liberty. Mr. Greenwood, who kept the stationer's shop, “would watch her walking out alone to the moor and coming back hours later, elated, her face ‘holy, heavenly’.” (Brian 1986 : 6) Charlotte emphasizes Emily Bronte's outdoors enthusiasm with her well-known words: “My sister loved the moor” (Chitham 1998 : 3). The nature is the unfailing source of Emily Bronte's joy, and she has the transcendental ecstasy derived from her constant communication with nature. In the moor of Haworth she can freely express her strong inner emotions. But when she is away from nature in strange localities, Emily suffers from homesickness. Charlotte writes that she remembers her sister's “white face, attenuated form, and

failing strength. Nobody knew what ailed her but me ... I felt in my heart she would die if she did not go home” (1850 : 473). According to V. S. Pritchett, “Emily’s faithful depiction of life on the Yorkshire moors makes her novel unique in English fiction” (1958 : 147).

This part interprets biblical archetypal themes—“paradise lost”, “redemption” and “regeneration”. *Wuthering Heights* is a story of Catherine and Heathcliff’s loss of “paradise”: paradise of love and life. Closely associated with their loss of “paradise” are their “redemption” and spiritual “regeneration”.

From this chapter, we can make a conclusion that Emily creates her own paradise in the novel by using the biblical themes: “paradise lost”, “redemption” and “regeneration”. The use of biblical themes is due to her Christian’s background and the replacement of paradise is due to her love for the moor. As William Faulkner once says: “The writer must write out of his background. He must write out of what he knows and the Christian legend is part of any Christian’s background.” (Gwynn Frederick & Blonter Josephn 1959 : 86) As a girl living in an isolated place, only nature—the moor—is her good friend and her paradise. So it is not hard to understand that she chooses the moor as the two protagonists’ paradise. As a child of a clergyman, there is no doubt that the Bible’s influence on her is of crucial importance to her development as individual and as novelist.

Chapter III Biblical Archetypal Characters

Certain characters in myths are considered to be archetypes. Such cross-cultural models as the rebel hero, the outcaste and the temptress embody universal feelings that are widely shared among cultures. So this part will focus on the biblical archetypes connected to the main characters.

3.1. Eve and Adam

Catherine Earnshaw is the central character or the heroine of the novel. Although at the beginning of the story she has already died, she is still the central core of the whole story and Heathcliff is always controlled by her (Virginia Woolf 1994 : 117). The main theme of the novel is actually developed from her story. By intentionally associating the heroine and hero with two biblical archetypes, Emily gradually reveals the nature and personality of the main characters and endows them with a sense of universality.

One obvious biblical archetype associated with Catherine is Eve. Eve is the first woman ever created for a man who is the man's wife and companion. The Lord God takes a rib from Adam's body and out of it creates the first woman, Eve. "And the man said, 'This is now borne of my bones, And flesh of my flesh...'" (Genesis 2 - 3) God uses the same material to cast Adam and Eve and they are doomed to union to become one flesh. Catherine's monologue best reflects this point, "I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I

always a pleasure to myself, but as my own being.” (Bronte 99)
 “Whatever our souls are made of, his and mine are the same” (Bronte 97).
 She still loves him so much even she knows that Heathcliff is “an unrealized creature without refinement, without cultivation” (Bronte 125).
 When Catherine is dying, Heathcliff cries, “I cannot live without my life! I cannot live without my soul!” (Bronte 208) From their utterances, one seems to hear the soul bemoaning of each other, to see the struggle of spirit and flesh, rationality and instinct, to feel the deep pain of the souls not the quest for sexual attraction. They suffer a lot when they are separated and they struggle to reunion with each other for they are soul mates like Adam and Eve. Heathcliff, Adam in the novel, is an orphan without name and family; maybe only God knows where he is from. In Hebrews 7:3 there is a word like this: “Without father, without mother, without descent, having neither beginning of days, nor end of life; but make like unto the son of God; abideth a priest continually.” From this point, it is easy to associate Heathcliff with Adam.

The Bible presents Eve as an original model of femininity and sexual attractiveness. By comparing Catherine to Eve, Emily undoubtedly emphasizes her feminine and sexuality. Emily continually stresses Catherine’s beauty as she grows from a little girl to a young woman. When she is a little girl, she is described as “a wild, wicked slip—but she had the bonniest eyes, the sweetest smile, and lightest foot in the parish” (Bronte 48). “At fifteen she was the queen of the country side.” (Bronte 78) Even when Wuthering Heights becomes an infernal house, “The curate dropped calling, and nobody decent came near, at last” (Bronte 78), Edgar Linton, the richest and most decent man, still keeps visiting to

Cathy. On the one hand, Emily also stresses Catherine's purity. Ye Shuxian, who refers to the biblical metaphors in his book *Reading Messages in the Bible: 77 biblical Metaphors*, points out that the fruit of the tree of knowledge of good and evil in the Bible actually is a metaphor of man's desires for not only food but also sexuality because both Adam and Eve feel ashamed of being naked after they have eaten the forbidden fruit (1987). Just as Cecil has said: "Catherine's love is sexless, as devoid of sensuality as the attraction that draws the tide to the moon, the steel to the magnet, and it is a little tender as if it is hate itself." (1934 : 157) There is much textual evidence to reinforce this. They sleep in the same bed together as children and they often exchange clothes. Emily emphasizes the depiction of Catherine's innocence so that she represents a particular purity. That she is not aware of her own sexuality can be analogized to Eve, who is also not ashamed of her nakedness before she eats the forbidden fruit. In this sense, Catherine is indirectly associated with Eve because she embodies pure femininity.

On the other hand, the myth of Eve represents the fall of man. According to Virgil L. Lokke, "before man's fall, he is warm, innocent, sensuous, spontaneous. He had no sense of time or history, no self, no sense of the other." (Lokke 1981 : 15 - 26) These are exactly the traits in Catherine and Heathcliff and the likeness between them and the first couple, Eve and Adam. In the Bible, Adam and Eve eat the "forbidden fruit" so they commit a sin which is called the "original sin". As a result, they and their descendants have to leave the Garden of the Eden and are destined to repent and redeem themselves all their lives. According to the Bible, the human beings cannot withstand all kinds of temptations for the

nature of the human is evil, and therefore people have original sin. Edgar's temptation of Catherine in the novel parallels the serpent's tempting of Eve in Genesis. The only difference is that the serpent deceives Eve with sweet words while Edgar tempts Catherine with his handsome appearance and magnificent family. Catherine is doomed to be driven from the Eden and suffers a lot in mind who commits the original sin like Eve.

Catherine and Heathcliff receive the message of God's judgment and punishment, which parallels God's condemnation of Eve and Adam in the Bible.

Firstly, Catherine is expelled from her and Heathcliff's childhood Eden—Wuthering Heights and the moor. To the heroine, the moor which Wuthering Heights is located at is her only heaven, but Thrushcross Grange, the symbol of civilization, is a place makes her suffocate. Wuthering Heights is Catherine's personal paradise where she spends her paradisiacal androgynous childhood. At Wuthering Heights the heroine, Catherine finds her true love and achieves an extraordinary fullness of being, and her wholeness results from her union with Heathcliff. When she moves to Thrushcross Grange, she knows in her own terms that this place is hell, for it makes her division from Heathcliff—her true love and true self. York Notes once comments that Catherine's paradise is Wuthering Heights, and it is impossible for her to separate with Heathcliff spiritually. As to this point, there are many textual evidences can be found in the novel,

I was only going to say that heaven did not seem to be my home; and I broke my heart with weeping to come back to

earth; and the angels were so angry that they flung me out into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy. That will do to explain my secret, as well as the other. I've no more business to marry Edgar Linton than I have to be in heaven. (Bronte 97)

Catherine pays her price for her fatal decision. Her marriage is not very happy. "Catherine had seasons of gloom and silence now and then...she was never subject to depression of spirits before." (Bronte 111) When she realizes that she will never has chance to go back to her own paradise, she longs for the death, hoping that death can bring her back to the childhood Eden. "... t(T)he thing that irks me most is this shattered prison, after all. I'm tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there: not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it, and in it." (Bronte 199) Meanwhile, Catherine's Adam—Heathcliff is also driven out from their heaven and suffers a lot hereon at the moment when Catherine agrees to marry Edgar Linton, which is also a turning point not only in their relationship but also in their own life and fate. After that, Heathcliff goes away and has never been heard of for a long time. Three years later, Heathcliff's reappearance at Thrushcross Grange brings not only a great deal of excitement and vitality but also a considerable trouble and conflict to Catherine's silently depressing life. It revives Catherine's profound passionate love for Heathcliff and Heathcliff's for Catherine, though both of which had been hidden for so long a time in so deep the hearts. And it is just such a contradictory and even a little abnormal, distorted and immoral love that tortures both of

them and finally leads to the early death of Catherine.

Secondly, Heathcliff blames Catherine in the same way as Adam blames Eve. He thinks it is Catherine that should take all the responsibilities for the suffering they have taken: "Catherine, I have a mind to speak a few words now, while we are at it. I want you to be aware that I know you have treated me infernally—infernally! Do you hear? ... Having leveled my palace, don't erect a hovel and complacently admire your own charity in giving me that for a home." (Bronte 139) Even so, he still treats her as the most important person in his life. He suppresses his own hatred to Linton because he fears that Catherine will suffer greatly from Edgar's loss, "I never would have banished him from her society as long as she desired his. The moment her regard ceased, I would have torn his heart out, and drunk his blood! But, till then ... I would have died by inches before I touched a single hair of his head!" (Bronte 185) To him, "Two words would comprehend my future—death and hell: existence, after losing her, would be hell." (Bronte 185) In their last meeting, when Heathcliff sees Catherine already very weak and seriously ill, he says with despair, "Oh, Cathy! Oh, my life!" (Bronte 196) We can see that they are one couple who cannot bear being separated. Catherine tells Heathcliff bitterly, "You have killed me—and thriven on it. ... I wish I could hold you till we were both dead! I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do!" (Bronte 197) "Wrenching his head free, and grinding his teeth", Heathcliff cries, "Don't torture me till I'm as mad as yourself" (Bronte 197). "I have not broken your heart—you have broken it; and in breaking it, you have broken mine." (Bronte 201) Though they complain

about each other, they never give up their reunion, because they are not really complaining, but expressing their deep love for each other in their own way... In their mind, they need to be together and they suffer from separation.

Thirdly, the Lord God multiplies Eve's pain in childbirth because of the original sin she has made. Unto Eve, God says, "I will greatly multiply your pain in childbirth, in pain you shall bring forth children; yet your desire shall be for your husband and he shall rule over you." (Gen. 3 : 16) Catherine not only experiences the pain in childbirth but also loses her life after that. "and two hours after the mother died, having never recovered sufficient consciousness to miss Heathcliff, or know Edgar." (Bronte 204) Then to Adam, "Cursed is the ground because of you; in toil you shall eat of it all the days of your life. Bothe thorns and thistles it shall grow for you; ... and to dust you shall return." (Gen. 3 : 17) As Lockwood comments: "He must have had some ups and downs in life to make him such a churl." (Bronte 40) The novel suggests that Heathcliff's darkness comes from his miserable vicissitudes of life. Especially the life in Liverpool has made he sullen and hardened. About his hard life during the missing years, Heathcliff once reveals that: "I've fought through a bitter life since I last heard your voice;" (Bronte 118) Ill-treatment from Hindley is just a kind of physical torment, not unbearable enough to make a hardened guy degenerate. His real torment—the mental torment—comes when Catherine betrays him, pushing him to the crucial point where he turns and degenerates into darkness.

Last but not the least, Catherine dies with "her brow smooth, her lids closed, her lips wearing the expression of a smile; no angel in heaven

could be more beautiful than she appeared” (Bronte 205). The old maid Nelly believes that Catherine’s spirit is at home with God. Yes, she is in the paradise, however, it is not the one in the Bible but the one belongs to her and Heathcliff. “She lies with a sweet smile on her face; and her latest ideas wandered back to pleasant early day. Her life closed in a gentle dream...” (Bronte 208) To the surprise of everyone, she is buried neither in the chapel under the carved monument of the Lintons, nor yet by the tombs of her own relations. Her tomb is in nature—on a green slope in a corner of the hirkyard as she wishes. To Catherine, no matter what this world is like, she has lost her beloved Heathcliff, that is to say, she has lost all of her own including herself. So she would rather die and waits for Heathcliff in that cold, dark, lonely grave. After Catherine’s death, Heathcliff feels that only death can bring him to Catherine. During the several days before his death, he cannot eat or drink anything. He even begins to see some illusions. When he stares at the illusion, he shows “both pleasure and pain, in exquisite extremes” (Bronte 412). He is attracted by death and for him death instinct is becoming stronger and stronger than life instinct. He says to Nelly: “I have a single wish, and my whole being and faculties are yearning to attain it. They have yearned for it so long, and so unwaveringly, that I’m convinced it will be reached—and soon—because it has devoured my existence: I am swallowed up in the anticipation of its fulfillment. ... O, God! It is a long fight, I wish it were over!” (Bronte 404) Everyone knows that his single wish is to reunion with his beloved Cathy, so it is obviously that he is so eager to go to death. When the time comes, he is so happy, “I tell you I have nearly attained my heaven;” (Bronte 415) He dies with the window open, and

his one hand rests on the sill as if he is holding someone's hand outside the window; He dies with his eyes open, "to extinguish", "frightful, life—like gaze of exultation" (Bronte 417) as if he sees someone he has longed for. Unlike Catherine, there is no surprise about the place of his tomb, which is besides Catherine's in a place he has already set. He even has already "struck one side of the (Catherine's) coffin loose" (Bronte 358), hoping that when he is laid there and can slide his out into Catherine's. "b(B)y the time Linton gets to us he'll not know which is which!" (Bronte 358) In their heaven, the two become one flesh again. Death paves the path through which Catherine Heathcliff can unite with their lover. And finally just as they have expected, she and Heathcliff reunite in their heaven once again they can roam on the moor as before hand in hand freely and happily. They cannot find their ideal home in this world, but they have own it in another world—in their real heaven. As God says, "from dust to dust" (Gen. 3 : 17). They are once expelled from their own heaven and death brings them back to it again. Like Adam and Eve, after long, hard journey on the earth, they find their mortality in the heaven.

3.2. The Lost Lamb

Many readers tend to consider that Catherine and Heathcliff are anti-Christians. In fact Emily does create two lost lambs—Catherine Earnshaw and Heathcliff—in *Wuthering Heights*. In the book, Emily's description of the lost lamb is hidden and implicit in order to show her own attitude toward the traditional morality, Christianity and the male-dominated culture in the Victorian era. To understand her vague implicit expression technique, it is better to have a comprehensive

understanding about Catherine's and Heathcliff's life and character. What kind of girl Catherine Earnshaw is? What kind of a person Heathcliff is? Why does love appear between these two people who have totally different social status? Why does Catherine behave mostly in a counter-Christianity way?

As a member of wealthy families, the Earnshaws is in the somewhat precarious place of the late 18th and early 19th century of British society. Born in this old and decent family, Catherine is supposed to be such kind of angel. But what she says and does run counter with the tradition. Miss Cathy, hardly six years old but can ride any horse in the stable, chooses a whip as her gift. The first time we meet Catherine Eanshaw and we immediately realize her specialty. "Whip" always gives a direct association with power—"symbolically, the small Catherine's longing for a whip seems like a powerless younger daughter's yearning for power" in household politics (Sandra M. Gilbert & Susan Gubar 1979a : 119). Deng Zhihui further explains that this desire for power points to Catherine's desire to control her own fate, namely, the desire to control her "self" (2000 : 100). This desire is confirmed by Nelly who says that Catherine likes "to act the little mistress; using her hands freely, and commanding her companions" (Bronte 49). Old Earnshaw, the father, thinks his only daughter "too mischievous and wayward for a favorite" (Bronte 44). Catherine's firm antagonism against her father can find its best expression in three aspects: the offense against her father, the absence of her father, the negligence of her father's power and the replacement of him by others (Zhou 2004 : 35). After the death of her father, who is substituted by her brother, Hindley, the family transforms

into another one.

According to Sandra M. Gilbert, as the daughter who is not able to control herself under the patriarchy, Catherine subconsciously longs for resisting her brother Hindley who will succeed her father as the master of the family, and looks forward to an alliance (Sandra M. Gilbert & Susan Gubar 1979b : 264). A black and dirty fatherless sullen gipsy boy, Heathcliff shows his extreme intimacy and patience to the mischief of Catherine, and equally Catherine expresses her inner friendship and even affection to him. When Joseph compels them to read Books, Catherine rives the back off *The Helment of Salvation* and hurls it into the dog kennel, vowing she hates a good book. Her assistant Heathcliff kicks his to the same place. When the young master punishes them she and Heathcliff shout: “H, and I are going to rebel!” (Bronte 22) Thus, under such an adverse situation, in both Catherine and Heathcliff emerges an underlying yearn to be together, to be joined or unified. Despite other’s objections, Catherine refuses to give it up for the reason that the latter’s practice deprives her of the exclusive privilege to enjoy the freedom to be herself and “he enabled her for the first time to get possession of the kingdom of Wuthering Heights” (Sandra M. Gilbert & Susan Gubar 1979a : 119). It is her bottom love that enables her to realize her self-identity and to conserve it.

So it is easy to conclude that Catherine loves Heathcliff in view of their amazing affinity and her unremitting cherishing self-identity. It is also safely concluded from the above discussion that Catherine is not a real anti-Christian. In the system of the patriarchy where men are the representatives and centers of families, women’s subordination to the

families actually is their subordination to men. Most women under the patriarchal system accept such limitation of their identifications, but a few women attempt to revolt against such limitation. Catherine is one of the latter group. She refuses to take her “angelic” identification by the patriarchal society, so the counter-Christianity's behavior becomes the weapon which she revolts.

Since we have already known that Catherine's counter-Christianity behavior is committed intentionally, it is relatively easy to understand Emily's subtle and veiled description of the lost lamb.

The archetypal image lamb has strong religious meaning. In the Bible it is frequently mentioned from the fourth chapter of Genesis, which records Job to offer sacrifices till the last chapter of Apocalypse. Throughout the Bible, the term “lamb” is used to symbolize the innocent, defenseless, and often abused people of God. In John, Chapter 10, Jesus calls himself shepherd and his disciples' sheep, and in Revelation Jesus is called lamb 28 times. In Isaiah it says,

All of us like sheep have gone astray,
Each of us has turned to his own way;
But the Lord has caused the iniquity of us all
To fall on Him. (53 : 6)

Because of the original sin committed by Adam and Eve in the Garden of Eden, wars, diseases, and death affect the rest of mankind. Before they sin they are perfect, but their sin causes them to fall from their perfect state. So people lose their way just like the lost lamb.

As we have learnt that Catherine and Heathcliff have their own heaven—Wuthering Heights and the moor. They are two free spirits

living in a state of innocence. In their Eden, they are innocent, defenseless like the lamb. When Catherine chooses to marry Edgar, she betrays not only her lover Heathcliff but also herself and is driven out from the Eden. At that time, she is just a sheep has gone astray.

In *Wuthering Heights*—her home, she used to be a very happy girl. From the hour she comes downstairs, till the hour she goes to bed, her spirits are always at high—water mark, her tongue always going—singing, laughing, and plaguing everybody who will not do the same. To Catherine, the chief amusement is to run away to the moor in the morning and remain there all day with Heathcliff; the greatest punishment is to be kept separated from Heathcliff. In Thrushcross Grange, she behaves infinitely better than Nelly dares to expect, trying her best to be a noble woman. But “Catherine had seasons of gloom and silence now and then” (Bronte 111). Middle-class women, consequently, can only experience the male-identified patriarchal-capitalist home as either a prison or an asylum (Hoeveler 1998 : 19). Locked in doors, Catherine expresses a deep depression and a discomfort of being deprived of freedom and privileges. From the deep of her heart, she hears a voice which says that she has gone astray and can never go back to her paradise any longer. The detail to show her lost is that when she looks into the mirror she cannot recognize her own face. She regresses in her memory, going back to the major trauma in her childhood, when she is separated from Heathcliff and laid alone for the first time at Hindley’s orders. She is immersed in reverie, but when she wakes into the present, realizing that she is now nineteen and Mrs. Linton, she is in a paroxysm of despair for the fact always reminds her that she has gone astray. Catherine’s “death-wish” is

consistent with the desperate wish of seeking a return to her heaven, that is, to that stage when she and Heathcliff are young and themselves. She dies with a peaceful smile on her face because she knows that only death can bring her home, bring her back to her paradise once more. But it is not the end of the story, another lost lamb appears.

Heathcliff is rough as a saw-edge and hard as whinstone, but his heart is broken when Catherine betrayed him and his heart seems to stop bouncing when Catherine died. After Catherine's death Heathcliff is completely deprived of any human care and love, feeling worthless, unloved and unwanted. He loses his way and yields up his soul in an escape to sadism and masochism, turning his grief and desperation into revenge on others like a lost lamb.

Firstly, he lures Hindley to indulge in gambling, makes him degenerate till he died, and then gobbles up his all property. Secondly, he makes Hareton degenerate by teaching him vulgar words and leaving him uneducated in order to make this legislated heir lose his identification and position. Thirdly, he marries Isabella and makes his revenge on Edgar. Fourthly, he forces his son to court Edgar's daughter and forces little Cathy to marry his son. He sneers his son for his inability to seduce Cathy so as to become the master of the Grange. He is not a human being now, but an inhumanity, deserted by friends and allies, a real devil. But God won't desert his lost lamb.

In Luke, Jesus gives the illustration of a shepherd with his one hundred sheep, and one is lost. So he leaves the ninety-nine and goes after the one that is lost. As Lord says in Hebrews 11 : 13: "I will never desert you, nor will I ever forsake you," The Great Shepherd promises

that at the “time of the end” he will gather together all his sheep. From all parts of the world they will be gathered (Ezek. 34 : 11 - 16, AS). These lost sheep have to be found by Jehovah’s undershepherds. The sheep know the shepherd’s voice; so you have to keep calling out to them. Jesus says: “The sheep follow him, because they know his voice. A stranger they will by no means follow but will flee from him, because they do not know the voice of strangers. . . .” (John 10 : 4 - 16)

At this time, the dead Catherine is no longer a lost lamb, but is the shepherd who tries to call the lost lamb back. Though her body is dead, her soul cannot rest in peace. Her soul wanders in the bleak and desolate moor. So more than one time, Catherine’s ghost appears in the moor and *Wuthering Heights*. The night when Heathcliff starts to dig Catherine’s tomb and wants to commit suicide, he “heard a sign from some one above, close at the edge of the grave” (Bronte 359). After a while when he wrenches at the tomb more desperately, he hears another sign, close at his ear. “A sudden sense of relief flowed from my heart through every limb. I relinquished my labor of agony, and turned consoled at once: unspeakably conso—led. Her presence was with me: it remained while I refilled the grave, and led me home.” (Bronte 360) When Heathcliff revenges on others crazily, he can hear Catherine but cannot see her. For example, at the beginning of the novel the visitor Lockwood meets the ghost of Catherine, and he hears a most melancholy voice sob, “Let me in—let me in!” “I’m come home, I’d lost my way on the moor.” (Bronte 28 - 29) But when Heathcliff is coming it is gone. The ghost appears now and then, acting as a shepherd and calling the lost lamb—Heathcliff—back, not only back to their paradise but also back to his humanity.

Because of Catherine's ghost, Heathcliff becomes increasingly obsessed with the memory of Catherine, his dead lover, and he finds reminders of her everywhere. Especially through Hareton and young Catherine, Heathcliff comes to understand the hollowness of his triumph. From Hareton's and young Catherine's face, he always finds Catherine's shadow. "their (Hareton and young Catherine) eyes are precisely similar, and they are those of Catherine Earnshaw." (Bronte 401) So he can hardly bear to see them. It is when Hareton, comes to Cathy's aid when he strikes her that the full meaning of his own relationship with Catherine comes back to him and he becomes aware that in the feeling between Cathy and Hareton, there is something of the same quality, he makes the "bleeding branch atone" (Bronte 403) at grim cost to himself. Hareton's aspect is the ghost of his immortal love; of his wild endeavors to hold his right; of his degradation, his pride, his happiness, and his anguish. The root of his hatred is just his love to Catherine. Heathcliff reveals himself to Nelly,

It is a poor conclusion, is it not?...an(An) absurd termination to my violent exertions? I get levers and mattocks to diminish two houses, and train myself to be capable of working like Herclues, and when everything is ready and in my power, I find the will to lift a slate off either roof has vanished! My old enemies haven't beaten me; now would be the precise time to revenge myself on their representatives: I could do it; and none could hinder me. But where is the use? I don't care for striking; I can't take the trouble to raise my hand! That sounds as if I have been

laboring the whole time only to exhibit fine trait of magnanimity. It is far from being the case; I have lost the faculty of enjoying their destruction, and I'm too idle to destroy for nothing. (Bronte 401)

In his perplex, we can feel a subtle shift of Heathcliff's mood. Heathcliff doesn't achieve his happiness. He becomes a mere shadow of an existence: he exclaims, "I have to remind myself to breath—almost to remind my heart to beat!" (Bronte 404) Then he is fonder of continued solitude, completely forgetting his hatred.

In the following days something weird happen. Once he spends a whole night walking outside, when comes back he is "almost bright and cheerful. No, almost nothing—very much excited, and wild and glad" (Bronte 406). He doesn't want to eat and drink, when he begins to take his knife and fork, and is going to commence eating, "when the inclination appeared to become suddenly extinct. He laid them on the table, looked eagerly towards the window, then rose and went out." (Bronte 407) When he comes back, the same unnatural appearance of joy on his face, he shows his teeth now and then, in a kind of smile. Nelly asks him where he has been, he answers, "Last night I was on the threshold of hell. To-day, I am within sight of my heaven. I have my eyes on it: hardly three feet to server me!" (Bronte 408) It is found that in the two decades since Catherine's death he becomes a brutal savage creature that strikes out at the world. Now he strives for death for only death will bring him to the Catherine. So under the summons and directions of Catherine's ghost he has found his way back to the paradise. One morning, he starts to have his breakfast and he looks at the opposite wall

up and down, with glittering, restless eyes, and with such eager interest that he stops breathing during half a minute together. This makes Nelly feel so horrible that she says: "Mr. Heathcliff! Master! don't, for God's sake, stare as if you saw an unearthly vision." While Heathcliff answers: "a(A)re we by ourselves?" (Bronte 412) And "it seemed exactly that he gazed at something within two yards' distance. And whatever it was, it communicated, apparently, both pleasure and pain in exquisite extremes: at least the anguished, yet raptured, expression of his countenance suggested that idea. The fancied object was not fixed: either his eyes pursued it with unwearied diligence, and, even in speaking to me (Nelly), were never weaned away." (Bronte 413) At night that day, Nelly even hears Heathcliff mutter the name of Catherine. He speaks as one would speak to a person present: low and earnest, and wrings from the depth of his soul. He dies with eyes open and one hand grazes on the sill. We can still remember that Catherine's ghost once tries to get in the house through this window. Now, Heathcliff opens the window and maybe holds her hand again, that is why he has "frightful, life—like gaze of exultation" (Bronte 417) vision in his eyes. Heathcliff and Catherine finally conquer the separation in death. Their love story ends with a fairy tale, with the legend of the lovers' ghosts wandering the moor—their own paradise. Thus as the Great Shepherd promises that at the "time of the end" he will gather together all his sheep. From all parts of the world they will be gathered (Ezek. 34 : 11 - 16, AS).

3.3 Displacement of Biblical Archetypal Characters

From the above analysis, we can find that the main characters are not

completely parallel with their biblical counterparts, which are mythologized in a human direction with displacement. Displacement, a necessary literary device, has another important purpose of showing the author's intention. In the case of *Wuthering heights*, Emily displaces the main characters so as to make her characters credible; and what is more important, she shows her view of traditional morality through the displacement of these biblical archetypes.

The reason that the people in Victorian age were unwilling to accept and criticized *Wuthering Heights*, to a great extent is the characterization in the novel is extremely evil and weird. Even Emily's sister, Charlotte Bronte, doubts "Whether it is right or advisable to create beings like Heathcliff" (James 1979 : 11). Heathcliff and Catherine are mainly associated with two biblical archetypes: Adam and Eve, but obviously they are not completely parallel with their biblical counterparts. The nature fosters Emily good qualities and unique personality, which makes it possible for her to create two unique lovers.

At first, in the Bible, God creates man and uses one of man's ribs to create a woman. So when God enjoys patriarchy governing all men and all women, man also enjoys part of the power. In addition to worship God, women must rely on men and are controlled by men. In terms of marriage, the marriage law even establishes the husband's dominance over wife. Wife is a fettered servant to her husband, and she is required to take an oath on the altar in the wedding ceremony to serve her husband all her life and to keep her promise forever (Guojun & Mei Xunqing 2003 : 24 - 25). During the Victorian age, a home ceased to be a work yard, which was detached from a traditional home; and simultaneously paterfamilias

tried its utmost to distance women and children from such a lucrative place. Hence, women were praised as an 'angel' if caged in the house without working outside. In an essay entitled *Professions for Women*, Virginia Woolf introduces the concept of 'angel in the house', which is the symbol of Victorian femineity. Nida Aurabach believes that nearly every man in the Victorian age thinks a woman with good character and morals is an angel of this kind: she should contribute herself completely to her family, existing either as a daughter, a wife or a mother (1982 : 49 - 54). Daughter, wife or mother, each of her identifications is subordinate to the family and not to her own self. Virginia Woolf describes 'angel in the house' as a woman who taxes all her intelligence and tricks to pretend to be pure, tender and selfless. It is the sacrifice of her individuality that is an angel—like woman's compulsory conducts (Gilbert M. Sandra & Gubar Susan 1979b). While Catherine—the Eve in *Wuthering Heights*—claims that “w(W)hatever our souls are made of, his and mine are the same” (Bronte 97). Emily displaces the myth that God creates Eve for Adam which is publicized by Christianity for more than 2,000 years. In Catherine's world, Eve is not created for Adam but they are made of the same material by God. When Catherine marries to Edgar, she says she loses everything and becomes an exile, and outcast, thenceforth, from what had been her world. In the system of the patriarchy where men are the representatives and centers of families, women's subordination to the families actually is their subordination to men. Most women under the patriarchal system accept such limitation of their identifications, but a few women attempt to revolt against such limitation. The displacement of Eve shows Emily's challenge to the patriarchal system which has a great

social meaning.

Secondly, God says: But I say unto you, love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you; (Matthew 5 : 6) which shows that God urges people to forgive his enemy. The Christianity's basic idea—forgiveness spirit—is shown in Lockwood's dream.

But Heathcliff—the Adam in the novel—at first has violated God's wish. When he realizes the inequality between him and beautiful Catherine is so obvious that he can never overcome it especially when Catherine dies, he revenges on others crazily, as he has changed into an evil monster. He uses the illegal and immoral way to fulfill his plan. His behaviors are usually looked down upon by others. In his heart, there is no mercy only hatred. Arnold Kettle gives his analysis in the light of class struggle. “Heathcliff's revenge may involve a pathological condition of hatred, but it is not at bottom merely neurotic. It has a moral force. For what Heathcliff does is to use against his enemies with complete ruthlessness their own weapons, to turn on them, their own standards, to beat them at their own game. The weapons of money and arranged marriages, he gets power over them by the classic methods of the ruling class, expropriation and property deals.” (1951 : 150)

This part interprets biblical archetypal characters of the novel. On the one hand, Catherine is portrayed as Eve, and on the other hand, she is described as the Lost Lamb. The archetypes of Heathcliff are mainly the Adam and the Lost Lamb. An excellent work necessarily contains its social meanings, if lack of them, the work will never be considered

acceptable. And the more profound and spacious its social meaning is, the longer it will be handed down. By using biblical archetypes, Emily gives symbolic meanings to her characters and makes her work an unfold story of universal interest. In spite of this, biblical archetypes are never the final aim of Emily. She never subordinates her story to the archetypes, that is to say, her using of biblical archetypes are always with variations in order to fit the situation of her work and to express her own view of traditional morality. All these variations, or as we have called “displacement”, help her to tell the story most effectively and foreground the theme of the novel in accordance with the concrete historical condition.

Chapter IV Biblical Archetypal Structure and Symbols

4.1 The Biblical Archetypal Structure

The narrative pattern in *Wuthering Heights* is characteristic of archetype. After carefully reading the novel and studying relevant information the author of the thesis notices the correspondent relationship in narrative pattern between *Wuthering Heights* and the Bible.

Frye declares that the coherence of the Bible's narrative as a whole is created by a "U-shaped plot" typical of comedy,

This gives us a narrative structure that is roughly U-shaped, the apostasy being followed by a descent into disaster and bondage, which in turn is followed by repentance, then by a rise through deliverance to a point more or less on the level from which the descent began. This U-shaped pattern, approximate as it is, recurs in literature as the standard shape of comedy, ... The entire Bible, viewed as a "divine comedy," is contained within a U-shaped story of this sort, one in which man, as explained, loses the tree and water of life at the beginning of Genesis and gets them back at the end of Revelation. (1982 : 169)

The comedy has a U-shaped plot, with the action sinking into deep and often potentially tragic complications, and then suddenly turning upward into a happy ending. Taken from a macroscopic view, the Bible is a story of mankind where there is a good opening and a happy end but in-between ups and downs. From man's original sin and punishment to

his siblings' miseries, from God's creation of man to God's salvation of man the book of Bible tells a story which ends where it starts. It is in a U shape. It is a divine comedy.

As for *Wuthering Heights* its narrative pattern is the biblical structure: a U shape. At the beginning of the novel it is the style of Genesis while at the end it reflects the structure of Apocalypse. The development of the biblical usually follows such a pattern: Eden—evildoing—suffering pain—repentance—regeneration.

4.1.1 Catherine

Catherine from the first beginning is cherished in the arms of the family, and then falls into disaster due to her sin. The mother died when she is nearly eight years old but she finds joy from Heathcliff's company. Catherine and Heathcliff are two free spirits; they run, laugh and scream all day in the moor. The moor is their refuge shelter and heaven. But thing begins to change as the time when Catherine is wounded and stays for five weeks at Thrushcross Grange. "This is the night on which the two children discover Thrushcross Grange, and is the start of a division between them." (Chitham 1998 : 66) Before her time at Thrushcross Grange, she is still a savage, little girl. The five-week stay at Thrushcross Grange changes her from a child of wild the nature to a "dignified lady" in appearance. Even her brother Hindley cannot recognize her and Heathcliff dare not go closer to her for the fear that his dirty hands will stain her dress. From then on Catherine begins to think about their social status. As is known to all, the fortune and status are the key factors in the human society. It is one of the most important things based on which

people judge a person. Catherine knows this clearly and she tries to become a noble woman respected by others. On the one hand she considers Heathcliff as her other self, her life, her misery and happiness, it goes easy without saying that to leave Heathcliff is so heartless and cruel; on the other hand she is the mistress of *Wuthering Heights*, she can be accepted by the exploiting class effortlessly. Thus she comes to love the atmosphere at the *Thrushcross Grange* as soon as she comprehends the genteelness and elegance of the bourgeoisie society. So emotionally, she keeps a kinship with her old friend; reasonably, she becomes aware exactly that there is a widening social gap between her and Heathcliff, which makes she falls into dire straits. Of course it is not easy to make such a decision. Through the ledge scrawled all over with writings of a name repeated in all kinds of characters — Catherine Heathcliff sometimes varied to Catherine Linton, and again to Catherine Earnshaw, we can sense vaguely a vehement struggle that sounds at heart of her soul. At last, she abandons her true love and chooses to marry Edgar. This is a fatal decision which brings mental and physical suffering not only on herself but also on other people. Catherine is not aware of clearly what she has done and what she has lost and she has committed an evildoing. It is also impossible for her to realize the true value of love between her and Heathcliff and its influence on her future fate.

When Heathcliff returns three years later, Catherine tries to make conciliation between Edgar and Heathcliff, trying to be an angel to both of them. She hopes the reunion with Heathcliff will last as long as possible. But from the moment of reappearance of Heathcliff, her attempts are condemned. There is no tenderness between them as before.

They trample on each other's nerves, madly try to destroy each other. Linton's ignorance as well as Heathcliff's eloping with Isabella culminates with her through break-up spiritually. She realizes that the love she devotes to Heathcliff is deep and genuine and she finds herself sinking into catastrophe. She says to Nelly,

I cannot say why I felt so wildly wretched: it must have been temporary derangement; for there is scarcely cause... I had been wrenched from the Heights, and every early association, and my all in all, as Heathcliff was at that time... (I became) an exile, and outcast, thenceforth, from what had been my world. You may fancy a glimpse of the abyss where I groveled!" (Bronte 155)

Leaving Heathcliff means the loss of her self and her husband Edgar, remains a stranger to her, with whom she can never form a whole. It is here that Catherine truly realizes what she has lost. The reality makes she suffer a lot. In the eyes of Catherine, the world of Wuthering Heights and the moor is her paradise, her childhood Eden and Thrushcross Grange is her abyss. She even cries, "I wish I were a girl again, half savage and hardy, and free; and laughing at injuries, not maddening under them!" (Bronte 156) This statement fully reveals her repentance of her betrayal and her desperation of her embarrassing situation. She misses Wuthering Heights and her lover, Heathcliff, so much that she would rather die. Breaking through the walls of prison, not being a wailing child any more, Catherine welcomes death with a peaceful smile. In some way death comes to Catherine's aid to liberate her from limitless pains and leads her into the paradise of her moorland childhood with Heathcliff.

4.1.2 Heathcliff

Obviously, Heathcliff's story also follows such a pattern: Eden—evildoing—suffering pain—repentance—regeneration.

Heathcliff, an orphan without name and “dark almost as if it came from the devil” (Bronte 42), is adopted by the old Earnshaw. The father pets “the poor, fatherless child” and he “took to Heathcliff strangely, believing all he said, and petting him up far above Cathy, who was too mischievous and wayward for a favorite” (Bronte 44). He gets so much love from the adopt father that Hindley treats him “as a usurper of his parent’s affections and his privileges” (Bronte 44). At that time, he is like Adam in his Eden. Heathcliff should appreciate that but he puts himself in dire straits by falling in love with the human who should not love—Catherine. Evildoing—He revenges on the two granges crazily because Catherine marries Edgar. He lures Hindley to indulge in gambling, makes him degenerate till he died, and then gobbles up his all property; he makes Hareton degenerate by teaching him vulgar words and leaving him uneducated in order to make this legislated heir lose his identification and position; he marries Isabella and makes his revenge on Edgar; he forces his son to court Edgar’s daughter and forces she marry his son; he sneers his son for his inability to seduce Cathy so as to become the master of the Grange. Suffering pain—Heathcliff does not receive any happiness and relief from his revenge. What’s more, his human nature has been distorted, as he says: “I have no pity! I have no pity! The more the worms writhe, the more I yearn to crush out their entrails!” (Bronte 189) During the 20 years period of separation with Catherine, Heathcliff finally realizes his revenge doesn’t bring his lover back; on the contrary, Catherine’s soul has

not obtained rests. She is calling him all the time, hoping for reunion with him. This makes Heathcliff feel excited and crazy. He says to Nelly,

I felt her by me—I could almost see her, and yet I could not! I ought to have sweat blood then, from the anguish of my yearning—from the fervour of my supplications to have but one glimpse! I had not one. She showed herself, as she often was in life, a devil to me! ... When I sat in the house with Hareton, it seemed that on going out, I should meet her; when I walked on the moor I should meet her coming in. When I went from home, I hastened to return: she must be somewhere at the Heights, I was certain! And when I slept in her chamber—I was beaten out of that. I couldn't lie there; for the moment I closed my eyes, she was either outside the window, or sliding back the panels, or entering the room, or even resting her darling head on the same pillow as she did when a child. And I must open my lids to see. And so I opened and closed them a hundred times a night—to be always disappointed! It racked me! (Bronte 361)

Repentance—Heathcliff reveals himself to Nelly,

It is a poor conclusion, is it not?... A(a)n absurd termination to my violent exertions? I get levers and mattocks to diminish two houses, and train myself to be capable overworking like Herclues, and when everything is ready and in my power, I find the will to lift a slate off either roof has vanished! My old enemies haven't beaten me; now would be the precise time to revenge myself on their representatives: I

could do it; and none could hinder me. But where is the use? I don't care for striking; I can't take the trouble to raise my hand! That sounds as if I have been laboring the whole time only to exhibit fine trait of magnanimity. It is far from being the case; I have lost the faculty of enjoying their destruction, and I'm too idle to destroy for nothing. (Bronte 401)

Redemption—Heathcliff doesn't eat and drink for three days; it can be called "purification". In the Christian, purification is one of the most reverent confession ways. Regeneration—After his death, he reunions with his lover Catherine in another world and in which they get eternity. The novel ends with the scene, "But the country folk, if you ask them, would swear on the Bible that he walks: there are those who speak of having met him near the church, and on the moor, and even in this house." And another boy says "There's Heathcliff and a woman, yonder, under t' nab" (Bronte 419).

4.2 The Biblical Archetypal Symbols

The symbol, in the simplest sense, can be anything that stands for or represents something else beyond it—usually an idea conventionally associated with it. In this sense the archetype is "a symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one's literary experience as a whole" (Holman & Harman 1986 : 36).

4.2.1 Wuthering Heights and Thrushcross Grange

Scenes are an important factor in the novel. The characters' morals

and value are constructed to reflect the surroundings they are put in, which help the readers to understand more of the characters as well as their situations. To a great writer, scenes are no longer simply places which the story occurs, but places which have transmitted the novel subject profoundly.

In *Anatomy of Criticism*, Frye differentiates three kinds of archetypal images, that is apocalyptic imagery, demonic imagery and analogical imagery. The first is usually represented by the conception of heaven or Paradise in religion, a world of total metaphor, in which everything is potentially identical with everything else, as though it were all inside a single infinite body. The second generally concerns with demon, it is often identified with hells of the contemporary religion. The apocalyptic and the demonic images draw heavily on the Bible and are the main source for undisplaced in our tradition.

This use of setting is clearly demonstrated in *Wuthering heights*. Wuthering Heights and Thrushcross Grange are two main places all the characters live in. Both situated on the harsh and desolated moors of Yorkshire, the descriptions of them are very accurate and make the two houses the symbols of the novel.

From appearance, Wuthering Heights is more like hell but not heaven. It has “narrow windows deeply set in the wall, and the corners defend with large jutting stones” with “the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun” (Bronte 2). On the contrary, Trushcross Grange is situated in the valley with none of those grim features and filled with light and warmth. “Unlike Wuthering

Heights, it is elegant and comfortable ... a splendid place carpeted with crimson, and crimson covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers.” (Bronte 55)

But what means “heaven” to common people does not necessarily fit the Catherine and Heathcliff’s idea of heaven. Their heaven is nature and the residence during their childhood—Wuthering Heights. To them, heaven means freedom and childhood bliss. When they peep into Thrushcross Grange, Heathcliff says: “We should have thought ourselves in heaven!” (Bronte 56) However, neither of them is suitable for this heaven. The heaven in other people’s mind is not the one Catherine longs for as she confides to Nelly: “I was only going to say that heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy.” (Bronte 97) Because her heaven is Wuthering Heights and the moor around it. Heathcliff does not look forward to being in such a heaven, either. He says: “I’d not exchange, for a thousand lives, my condition here, for Edgar Linton’s at Thrushcross Grange—not if I might have the privilege of flinging Joseph off the highest gable, and painting the house-front with Hindley’s blood!” (Bronte 56) The two wild and natural children are not made for the tranquil, peaceful heaven. Therefore, as the hostess of Thrushcross Grange, Catherine finds it a prison, “the thing that irks me most is this shattered prison, after all. I’m tired of being enclosed here. I’m wearying to escape into that glorious world, and to be always there: not seeing it dimly through tears, and yearning for it through the

walls of an aching heart; but really with it, and in it.” (Bronte 199) When Heathcliff is dying, he says: “I tell you (Nelly) I have nearly attained my heaven; and that of others is altogether unvalued and unconverted by me.” (Bronte 415) This indicates that Heathcliff has his own “heaven”. To him, death is the beginning of the new life. Only death can make him reunion with his lover in their heaven.

Through the archetypal analysis of the two main scenes, it is obvious that these scenes not only serve as the background of the story, but truly participate in the construction of the novel. In another word, the archetypal scenes play a significant role in expressing the archetypal theme in the novel.

4.2.2 Window, Tree and Rain

Archetypal critics study literary works in terms of the patterns or symbols that have classical mythic meaning in common with other works, by which a portion of the total human experience can be revealed. The symbol, in the simplest sense, can be anything that stands for or represents something else beyond it—usually an idea conventionally associated with it. In literary using, a symbol is a special evocative kind of image, which is a word or phrase referring to a concrete object, scene, or action that has some further significance associated with it. *Wuthering Heights* is saturated with archetypal images and symbols. Some of them so repeatedly appear as to be eye-catching.

In Mathew, Lord says to the multitudes: “Enter by the narrow gate; for the gate is wide, and the way is broad that leads to destruction, and many are those who enter by it. For the gate is small, and the way is

narrow that leads to life, and few are those who enter by it.” (Matthew 7:13-14) In *Wuthering Heights* the images of door and window have repeatedly appeared. These two images can be seen as the replacement of the gate. In the Bible, there are narrow gate and wide gate, while in the novel there are open and locked windows. It is hard to say that Emily uses the image of door and window intentionally, but we can consider that her using of the image is inspired by religious texts, that is, she revived the religious image dwelled in the minds of western people in an unconscious way. The open and closed windows and doors represent freedom or imprisonment. At the very beginning Lockwood encounters locked doors and gates at *Wuthering Heights*, and he sees the ghost of Catherine trying to get into a window. In the novel there is a paragraph when Catherine and Heathcliff look through the half closed window, two different worlds separated by the window. Outside, it is their inborn ownership wilderness; inside, it is the Lintons’ cultivated world and Catherine is being tempted by this world. At the end of this section, Catherine is brought into the family while Heathcliff, the “strange acquisition” (Bronte 59), is left outside. The locked window implies that this is an obstacle to separate the two main characters, isolating their hope and the desire. This plot indicates what is going to happen and stresses the huge gap between the two worlds.

Catherine calls Ellen to shut the window when she finds that Heathcliff is absent. This action meaningful symbolizes her despair after she loses her other half. She has no choice but to confine herself within the cell constituted by her body, her marriage and her fate, being Mrs. Linton and the lady of Thrushcross Grange. When she is dying, she asks

Nelly to open the door and says, “I wish I were out of doors! I wish I were a girl again ... I am sure I should be myself were I once among the heather on those hills. Open the window again wide: fasten it open! Quick, why don't you move?” (Bronte 156) Nelly is afraid that she will die of cold, Catherine disputes that: “You won't give me a chance of life, you mean” (Bronte 156). Catherine understands that the world she has rejected has given her life and her asking to open the window implies that she wants to remove the barriers between her and the world, and then returns to the garden of the soul.

Most of the examples come later in the novel when Heathcliff has Isabella and the young Catherine locked up in Wuthering heights. Catherine cannot leave the house because of the locked door and her body and soul are all locked in this house; Heathcliff is also locked in the house, for his revenge has turned the world into a hell. He dies with eyes open and one hand grazes on the open window and maybe he holds Catherine's hand again. All the obstacles are removed with the death. Heathcliff reunites himself with nature, so does Catherine. They both come to their inborn ownership world (Jane O'Neill 2004 : 122, 144). By the end of the novel when everyone is free of revenge, Lockwood goes to Wuthering Heights to find the gate unlocked and the windows open.

Trees often appear in the Bible imagery, such as olive trees, vines, the fig tree. These plants are endowed with the religious meaning. In the Bible, if a place is covered with thorns and thistle ,that means this place will become relic; (Hosea 9 : 6; 10 : 8) Thorns are also used an analogy with tyrant(Judges 9 : 15); If somebody says some place is full of thorns, that means this place will suffer the trial, (Isaiah 34 : 13) and must be

rejected (Hebrews 6 : 8) and become poor hemorrhoids (Matthew 13 : 7). The first time when Lockwood comes to Wuthering Heights he sees “a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun” (Bronte 2). These sentences with the sentimental color description, are endowed with high symbolic significance. The constantly fierce north wind does not allow the trees to grow to the sky but pushes them to the same side. Here, the tree is the symbol of humanity. Due to the merciless oppression, the nature of human has been distorted like the stunted trees. With a few words Emily vividly portrays the miserable circumstances of Wuthering Heights and indicates that the people there are distorted and indifferent, which foreshadows the upcoming cold atmosphere in Wuthering Heights. When Heathcliff becomes the master of Wuthering Heights, he says to Hareton: “And we’ll see if one tree won’t grow as crooked as another, with the same wind to twist it!” (Bronte 233) Heathcliff compares himself to a distorted tree and is oppressed by Hindley while Hareton is a young sapling. He is going to “twist” Hareton’s the nature by teaching him vulgar words and leaving him uneducated. Fang ping once says, in this novel “twist/distorted” is a meaningful word. It means that the nature of the human cannot obtain the normal development under the formidable pressure (1986 : 13). Although Heathcliff tries his hard to “twist” Hareton, he has to admit that Hareton is “a gold” twenty times a day, he converts Hareton, with all his degradation. (Bronte 271 - 273) These evaluations remind us a sentence from Bible: Even so, every good tree bears good fruit; but the rotten tree bears bad fruit. A good tree cannot produce bad fruit, nor can a rotten tree produce good fruit. (Matthew 6 :

17, 18) As a good tree cannot produce bad fruit, the good nature is often unable to be completely twisted.

Thorns also indicate metaphorically the ruins and desolation. Under the rule of the “tyrant”—Heathcliff—Wuthering Heights is a place abandoned by justice, love and God and it will withstand the poor hemorrhoids and the fate of being abandoned. In the novel the ending has really confirmed this. After the marriage of Hareton and young Catherine, they leave this grim house and move to beautiful and pleasant Trushcross Grange.

Water is another important archetypal image that possesses many symbolic meaning: the source of creation and life, the purification and redemption, the baptism and eternity. In the description of Eden at the beginning of the Bible the emphasis in symbols falls on trees and water, which are the source of the life. In the *Books of the New Testament* •John, Christ grants the human the life fountainhead the running water, which flow off, until eternal life. At the Christianity baptism ceremony, the baptism water symbolizes that it can wash off original sin, but also implies that the spirit of the newborn. The water may grant the life on the one hand, but on the other hand, it may also bring the death. When the Lord is grieved that He has made man on the earth and wants to wipe mankind by the flood, everything is flooded in the water except the Noahs and the animals he takes. After the flood, “of all that was on the dry land, all in whose nostrils was the breath of the spirit of life, died...and only Nan was left, together with those that were with him in the ark.” (Genesis 7:22, 23) In *Exodus*, the water drowns the Egyptians and saves Israel. So, Water is not only a symbol of death, but also a

symbol of rebirth.

There are substantial descriptions of water and rain in *Wuthering Heights*. The night when Heathcliff exiles himself from Wuthering Heights, “there was a violent wind, as well as thunders, and either one or the other split a tree off at the corner of the building” (Bronte 103). And Catherine stands alone in the uproar, “calling at intervals, and then listening, and then crying outright” (Bronte 102). At the moment, the feeling of she is just like the stormy night, confused, anxious and sad. This torrential rain is a true portraiture of Catherine’s heart. Heathcliff, as her soul, vanishes suddenly, this prophesies that she will become single and lonely in spirit, and she will feel groveled into the abyss as a forever outcast. His leave has carried off her soul as the wild wind, storm and blast devastate her world into a wasteland. The storm and water also betokens the succeeding progress of the story: shortly, Catherine falls seriously ill in bed because of drenching rain and hence she becomes very weak. This is a very important physical reason which causes her death afterward. Four years later, a face-to-face conflict happens between Heathcliff and Linton. Catherine can’t bear the sadness of being torn into halves by them and the former illness is induced. In this way, the unfortunate Catherine is destined. The day of Catherine’s funeral, “(I)n the evening, the weather broke: the wind shifted from south to north-east, and brought rain first, and then sleet and snow. On the morrow one could hardly imagine that there had been three weeks of summer: the primroses and crocuses were hidden under wintry drifts; the larks were silent, the young leaves of the early trees smitten and blackened.” (Bronte 210) Here the snow brings the death. It symbolizes that Catherine’s death has taken

away all of the love from Heathcliff and it is the maximum punishment from God. While when Heathcliff dies, the water brings not the death but the rebirth. He dies with his window open, “and the rain driving straight in...his face and throat were washed with rain” (Bronte 417), but his eyes is full of “frightful, life-like gaze of exultation” (Bronte 417) as if he has seen his beloved, Catherine, in the heaven.

4.2.3 Dream and Ghost/Soul

Holy Bible, Christianity's classics, has far-reaching impact on Western culture and provides the eternal motif for the Western literature. The main artistic techniques of *Bible* are illusion, implication and symbol. And dream is just one of its illusion expression means. In Bible the Angel, God's messenger, often conveys the Lord's instructions, advice and blessings through the dream. For example, in *Matthew 2 : 19*: “But when Herod was dead, behold, an angel of the Lord appeared in a dream to Joseph in Egypt, saying, ‘Arise and take the Child and His mother, and go into the land of Israel; for those who sought the Child's life are dead.’” (*Matthew 2 : 19*)

Emily has a deep Christian cultural background, so she can use this artistic technique with ease, dream for example. In *Wuthering Heights*, there are three dreams. The most representative one is the dream of Lockwood about the sermon. In his dream, Lockwood is forced to listen to the Pious Discourse of the Reverend Jabes Branderham on Matthew's ‘Seventy Times Seven’ treated in the full four hundred and ninety parts, each equal to a separate sermon, each on another separate, generally odd sin. When he cannot take boring sermons and protest loudly, “Jabes cried, Thou art the man! Seventy times seven times didst thou gapingly contort

thy visage—seventy times seven did I take counsel with my soul—Lo, this is human weakness: this also may be absolved! The First of the Seventy-First is come. Brethren, execute upon him the judgment written. Such honour have all His saints!” (Bronte 27)

The “First of the Seventy-First” comes from the *Matthew 8 : 21 - 22*: “Then came Peter to him, and said, Lord, how oft shall my brother sin against me, and I forgive him? Till seven times? Jesus saith unto him, I say not unto thee, Until seven times: but, Until seventy times seven.” This is part of the spirit of Jesus’ teaching on forgiveness. He advocates that the human must have the generosity to forgive others. *Matthew 8 : 23 - 34*, it is talking about a servant who gets forgiveness from his lord but has no compassion on his fellow servant, at last he receives the punishment. So, the 49th sin refers to the unforgivable sin, simultaneously also the sin which is not forgiven by God. As in *Matthew 8: 35*, it says: “So likewise shall my heavenly Father do also unto you, if ye from your hearts forgive not every one his brother their trespasses.”

Obviously, through this mysterious dream Emily elaborates a very important viewpoint of the novel, which is Christianity's basic idea—forgiveness spirit. All persons are guilty before God. Sometimes they are like lost lambs and make many mistakes, but God will forgive them if they repent sincerely. So every sin will be forgiven by God and then people will become perfect as their Father and can return to the Eden where they come from. In the novel, the heroine and hero all make mistake as Eve and Adam. Especially the hero Heathcliff who is born with the deep original sin impacts on the lives of people around. After Catherine’s death Heathcliff is completely deprived of any human care

and love. He loses his way and yields up his soul in an escape to sadism and masochism. He cannot forgive his enemies and turns his grief and desperation into revenge on others. But revenge doesn't bring happiness and relief; on the contrary: he has received God's penalty, living a painful life. Finally, he actually gives up all retaliation plans in front of Hareton and young Catherine's love, forgiving his enemy. And his dream becomes true—the reunion with Catherine. This dream is not only the prediction of the novel but also establishes the keynote of forgiveness spirit.

“The soul” is playing the foundation stone role in the entire Christianity theory building and the faith of the revival of the dead reflects the most core values and ideals in Christian. Where does soul come from? Tertullian, (155 - 222 AD) a church leader and prolific author of early Christianity, also a notable early Christian apologist, gives the best answer. Tertullian has shown that “the soul is the breath or afflatus of God.” According to *Genesis 2 : 7*: “Then the Lord God formed man of dust from the ground, and breathed into his nostrils the breath of life; and man became a living being.” When people die, their soul will go to either of two places: hell or heaven. The soul stranded on the earth is called ghost.

All the soul comes from God and God is innocent, so in the most evil soul there are also some good things. When the soul embraces the faith, the corruption thing which used to be covered up the soul is eliminated, the bright of soul will be fully revealed. In addition, Tertullian also points out that the mind is faculty or apparatus which is inherent and implanted in the soul, and naturally proper to it, whereby it acts, whereby it acquires knowledge. Moreover because the soul is also affected by the

emotion, therefore, soul suffers the pain of emotion as well as mind does. (Tertullian 2001) The soul has dominant strength, which is consistent with the God's goal and represents a high sensibility and principles of activities.

In *Wuthering heights*, there is always a ghost wandering—the soul of Catherine. It cannot get peace because of emotional pain. Actually as early as Catherine decides to marry Edgar for practical reasons her soul has already suffered. Striking one hand on her forehead and the other on her breast, she says: “in whichever place the soul lives. In my soul and in my heart, I'm convinced I'm wrong!” (Bronte 95) So even she tries hard to be a good wife and good sister-in-law in order to forget Heathcliff, she has “seasons of gloom and silence now and then” (Bronte 111). The others think that her spirit is at home with God, finding her eternity with infinite calm, while her soul still wanders on the moor and haunts Heathcliff, for she cannot leave Heathcliff alone. To her, a heaven without Heathcliff is a hell. The first time when her soul shows in front of Mr. Lockwood, her ghost appears in the shape of a child and sobs with a most melancholy voice: “Let me in!” This detail suggests she is most reluctant to be parted with her childhood time. Then during the time Heathcliff takes revenge on the Earnshaws and the Lintons her ghost shows now and then. At this time, her soul has embraced the faith and is here as God's shepherd to call the lost lamb—Heathcliff—back. When Heathcliff gives up all retaliation plans she comes to meet him in the shape of an adult. At the end of the novel, Lockwood lingers round their tombs and wonders “how any one could ever imagine up quietest slumbers for the sleepers in that quiet earth” (Bronte 421).

From the analysis of this chapter, we can find that Emily uses a U-shaped structure which comes from the Bible. Taken from a macroscopic view, the Bible is a story of mankind where there is a good opening and a happy end but in-between ups and downs. *Wuthering Heights* also tells such kind of story. In the *Wuthering Heights* and the moor, the hero and heroine are two free spirits and enjoy their heavenly love. But their evildoings make them far away from their paradise, sinking into catastrophe and suffering pain. Finally, they gradually awaken and get back to their paradise through their repentance. This kind of structure and the novel themes complement one another, showing Emily's heritage of the religious tradition. And the use of biblical archetypal symbols even more has manifested the Holy Bible's influence on her.

Conclusion

In the proceeding parts, the author has examined the biblical archetypes that are connected to the themes, the two main characters, the structure and the symbols of *Wuthering Heights*. Emily's Christian background and the Bible account for her imbibitions and replacements of biblical archetypes in her work. An archetypal reading of the novel helps us understand the author's intention of using biblical allusions and the significance of the novel.

The above-mentioned themes, characters, narrative pattern and symbols can be called archetypes in that they express similar or reversed meaning to biblical culture. Such repetition of theme and symbols tie the discreet events together, and hint they have great symbolic significance. By reading the novel on the perspective of biblical archetype we will see much more than the story tells you. As for the reader, the more powerfully he is driven by any of the elements the more profoundly he understands the novel. In her only novel, Emily attaches great importance to the Bible, the handbook of Protestant Christianity.

First, Emily uses three basic themes of the Bible: Paradise Lost, Redemption and Regeneration. In the Christian ideas, because Adam and Eve eat the "forbidden fruit", so they commit a sin which is called the "original sin". As a result, they and their descendants have to leave the Garden of the Eden and are destined to repent and redeem themselves all their lives. And after the circle of sin, repentance, redemption and deliverance, the tree and water of life they lose when they are expelled

from Eden are restored to redeemed mankind. *Wuthering Heights* is a story of Catherine and Heathcliff's loss of "paradise": paradise of love and life. Closely associated with their loss of "paradise" are their "redemption" and spiritual "regeneration". In this part, Emily displaces the paradise and creates her own heaven to show her great love to nature, the moor of her hometown.

Secondly, in accordance with the archetypal themes, Emily moulds the main characters in the novel—Catherine and Heathcliff—upon the biblical characters. She creates unique Eve and Adam in her novel. Her Eve is full of energy, ambition, recalcitrance and spirit of resistance while her Adam is cruel, violent, vengeful and even evil. All the displacements of the two main characters attribute to the peculiar historical period in which Emily writes as well as her own great talent. They show that not only does Emily change Biblical meaning, but also she takes liberties with her text, showing less concern for Biblical accuracy than for dramatic effectiveness. Through the using and displacement of archetypes, Emily reveals her scathing criticism, even condemnation, of traditional morality, Christianity and the male-dominated culture in the Victorian era. The method and purpose of composition explains the paradox of her un-Christlike Christian, which also marks her as an innovative and talented writer.

Thirdly, Emily deliberately corresponds the two main characters' experience with the Biblical narrative. Taken from a macroscopic view, the Bible is a story of mankind where there is a good opening and a happy end but in-between ups and downs. *Wuthering Heights* also tells such kind of story. In the *Wuthering Heights* and the moor, the hero and

heroine are two free spirits and enjoy their heavenly love. But their evildoings make them far away from their paradise, sinking into catastrophe and suffering pain. Finally, they gradually awaken and get back to their paradise through their repentance. This kind of structure and the novel themes complement one another, showing Emily's heritage of the religious tradition. And the use of biblical archetypal symbols even more has manifested the Holy Bible's influence on her. These symbols, such as window, tree, rain and dream enrich the novel greatly with their biblical symbolic meaning. Through these biblical symbols, Emily further emphasizes Christianity's Original Sin, Redemption, Repentance and Forgiveness faiths.

In the study of the Biblical archetypes in *Wuthering Heights*, the author finds that Emily has correctly assessed her own creative process. By using and displacement Biblical archetypes, she not only gives symbolical meanings to her themes and characters and makes each of her work an unfold story of universal interest but also tells the story most effectively and foregrounds the novel in accordance with the concrete historical condition, revealing her scathing criticism, even condemnation, of traditional morality, Christianity and the male-dominated culture in the Victorian era. The method and purpose of composition explains the paradox of her un-Christlike Christian, which also marks her as an innovative and talented writer. As Jung once says: "All poets, especially those who have written works that stand the test of time, possess a special sense for these widely recurring, deeply felt kinds of archetype." (1996:437)

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Appendix

姓名	刘涛	学科专业	英语语言文学
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