THE SATANIC HEATHCLIFF:

CHARACTER AND STRUCTURAL SIMILARITIES

IN

WUTHERING HEIGHTS AND PARADISE LOST

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by

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Approved by

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Dedicated
to
and in loving Memory of
My Mother
Katherine Shorden Thomas
and
to
my husband
David
without whose encouragement and understanding this thesis would not have been written
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PREFACE

The original plan for this thesis called for a careful study of the Satanic nature of Heathcliff in Emily Bronte's *Wuthering Heights*, using Milton's Satan in *Paradise Lost* as a basis for comparison. It was soon discovered the two works have many similarities which are equally interesting. My study consequently has been expanded to encompass at least some of these other factors. The results are of such interest that the principal problem has been one of keeping my writing to a reasonable length.

I really feel I have only scratched the surface of a subject which could become awesome in magnitude and interest. Without really stretching beyond the boundaries of literary propriety, similarities between the two works can be found which have such variety in application that one starts to wonder if this is an accident. As stated in the text, no case is being made in this thesis for Bronte's using Milton's work as a model for her novel. Yet we must face the striking parallels which can be drawn by careful comparison. This is even more interesting when one considers the entirely different genres of the two works. The fact that a Seventeenth Century epic poem can be so similar to a Nineteenth Century English Gothic novel is, to say the least, interesting. Yet, the evidence is there; one must only use a lot of diligence and a little imagination to find the parallels.

Of course, to say that Satan is Satanic is hardly revealing. It is a literary truism. It is also not new to find that Heathcliff has a
Satanic nature. Yet what is striking is the manner in which both authors use the same criteria for their Satanic characters. Each deals in a world of lies, deception, arrogance, destruction and contempt for their surroundings. These characteristics are as true of Heathcliff as of Satan.

Both Paradise Lost and Wuthering Heights deal with the struggle between good and evil forces and the effect of these forces not only upon the principal characters but upon their total environment as well. Heathcliff's deep-seated resentments against the world he knew as a child cause his ultimate downfall and the destruction of most of the people he once knew. Satan's fate is, to a degree, preordained. He must inevitably fall but his sphere of influence encompasses all of mankind and is therefore a more powerful negative quality than is Heathcliff's. However, in spite of the trauma caused by both characters, Bronte and Milton leave the reader with a ray of hope. Thrushcross Grange and Wuthering Heights survive and the world will ultimately be saved by God's intervention through His Son.

Some interesting parallels can be found between minor characters in the novel and the poem. Each pair seems to be motivated by the same stimulus and reacts in ways so similar that, after identifying these pairs, one can almost predict the reaction to a given situation by having read the work other than the one in which the particular character plays a part.

It is particularly important to point out that revenge is the primary goal of both protagonists. Revenge is always irrational, but in both Paradise Lost and Wuthering Heights this is particularly true. Material gains become insignificant to the desire for vengeance. Both Heathcliff and Satan succeed but yet, philosophically speaking, both fail. They gain
their revenge but never attain the ultimate goal of complete destruction.

Having been given the freedom to choose their own paths, both choose those which lead to their personal downfalls. This type of irony is common to both works. The central theme of evil begetting evil cannot be missed. In each case there is a never-ending spiral to death: different deaths indeed but still death to all their hopes of permanently influencing their environments in a negative manner.

The question still remains: was Emily Bronte influenced to any significant degree by having read Paradise Lost? This question, of course, will never be answered. But considering the similarities between the thematic material and the general structure, the answer is a qualified, yes. I firmly believe a more extensive comparison of the two works would inevitably result in evidence to support this viewpoint.
CHAPTER I
INTRODUCTION

Wuthering Heights is a novel of such complexity that it promotes a wide variety of opinions among scholars concerning its central message. No matter what subtleties can be attributed to Emily Bronte's work, she appears to be working within the framework of a personal knowledge concerning the presence of good and evil in the world and the dual nature of mankind. She seems to be aware of the contradictions in human nature and apparently understands that the perpetrator of the evil is affected as well as the victims. Bronte seems to understand also the ways in which the manifestations of evil change the entire character of those with whom the central figure has both direct and indirect contact. The present study is a reading of Wuthering Heights interpreting Heathcliff as a Satan-like character in the tradition of John Milton's Satan in Paradise Lost. I will attempt to show that Heathcliff shares several traits in common with this Satan: willfulness, disregard for others, a pride which is self-destructive, deceit, envy, and hypocrisy. Furthermore, both of these characters are seducers: they take hope away from their victims and prevent their seeing the truth. In comparing these common traits, I will examine the choices for good or evil made by these two characters, since I believe that the essence of Wuthering Heights is derived from Heathcliff's Satanic character. I hope the Miltonic parallels of structure, time sequence, the use of weather and the animal imagery, together with the similarities in
personalities in the two works and the parallels in traits of the two protagonists, will contribute to a better understanding of Wuthering Heights, offering perhaps some reasonable explanation for the wild and unbridled behavior of the figures drawn by Emily Bronte. I will pay more attention than is usual to the traditional Christian concepts of behavior, because of the nature of John Milton’s Paradise Lost.

Before any background for this approach is presented, some of the current commentaries which provide different perspectives on Wuthering Heights should be mentioned. The following selections were made because the authors basically addressed themselves to the possibility that characters in Bronte’s novel have more than one side to their personalities.

Helene Moglen in her essay on Wuthering Heights proposes that it is a novel which dramatizes the divided self, a self "that is inevitably and irretrievably lost." She says it belongs to the tradition of the "double novel or doppelganger" which was an attempt to analyze conflicting elements of a single personality, and that the conflicts in Wuthering Heights objectify the "struggle of self divided against itself."¹ Moglen develops her theme by using some of the work of Sigmund Freud. The idea of a divided self provides the opening for the suggestion of a dual nature but the analogy with the "doppelganger" subverts this idea into that of a ghostly double instead of two natures.

David Cecil says that Emily Bronte’s characters are "a manifestation of natural forces acting involuntarily under the pressure of [their] own nature."² He considers her work "pre-moral...The conflict in her books is not between right and wrong..." but the characters represent the contrast between calm and storm. He states that her "vision of life does away with the ordinary antithesis between good and evil..." By
making an allegory of Wuthering Heights. Cecil ignores entirely any considerations of the environment and religious atmosphere in which Emily Bronte lived, and the distinct possibility that she was a product of this environment. She was a minister's daughter and it would be unfair to overlook the possibility that as such, she was aware of the Biblical Satan and of his stature as a purveyor of evil. Cecil's concern with allegorical storms and calms prevents the development of his interesting idea that the universe is directed from a single purpose. Furthermore, he seems to feel any resolution between good and evil must be a happy one, overlooking the fact that the outcome of an individual's choice may not necessarily be good if we are realistic in our expectations.

Buford Scrivener, Jr. says that David Cecil did not carry his observations of an allegory far enough. Scrivener considers Wuthering Heights as fundamentally an ethical novel and believes we should entertain the possibility that Bronte included the picture of the chapel ruins as an indication she disregards conventional religion or morality as significant forces in man's life. He supports this theory by explaining that the novel is a myth since events therein have no relationship with or to the outside world. However, Scrivener goes on to say that the story concerns an essential human problem and he is using "ethical" to mean how men should act.  

When Scrivener bases his interpretation on an ethical problem, he is very near to calling Wuthering Heights a novel about moral laws. In this study, I will point out that Emily Bronte is indeed writing about human problems and the way in which society's conventions and values distort the morality which is essential to a happy life.
William A. Madden suggests Emily Bronte understands the nature and consequence of human evil and what is required to overcome that evil. He centers his essay on the sermon of the unforgivable sin and gives the Biblical reference from which Bronte could have taken the numerical "seventy times seven."⁴

Madden's argument is a logical response to the presence of evil in the novel except that he sees Joseph as the center of the evil. He concludes that Bronte seems to feel evil is necessary so that human beings are aware good exists in the world and can be achieved by the correct attitude. To this extent Madden is close to the interpretation of the present study.

Ruth M. Adams' essay, unusual because of its total dependence upon Biblical material, describes Wuthering Heights and its inhabitants as completely protected against the usual consequences of evil deeds performed deliberately. Her essay is based upon a text from Genesis in which Cain is to be avenged seven times and Lamech, his descendant, seventy-seven times. Adams describes Wuthering Heights as the Biblical land east of Eden (a line from both Genesis and Milton's poem), home of the corrupt and alienated, where power and passion equal right and regret is unknown. While in Genesis the alienation [from God] is awesome, Adams feels that in the novel it is the norm.⁵

In this essay, Adams points to Bronte's use of the numbers seventy times seven and the name of "Zillah" for Heathcliff's housekeeper (one of Lamech's wives). However, she does not take into account the many Biblical references which refute the idea that choices to do evil do not have consequences. This study does not suggest that Biblical retribution is brought upon Wuthering Heights but Bronte's characters nevertheless
suffer physically and spiritually.

Charles I. Patterson, Jr. contends that this novel contains elements of Romanticism and the Gothic novel since there are daemonic urges manifested by Heathcliff and Catherine. He distinguishes his term "daemonic" from the Christian "demonic." The former is an urge to pierce beyond all human limitations in a search for the heart's desire and the latter is a motivation of moral force or of the love of evil. On the whole, this critic confuses his reader since he goes on to say the "daemonic" urge to go beyond human limitations is sometimes confused with the term Satanic. When he mentions daemonic in terms of Greek mythology, he does not refer to the fact that the Greek "daimōn" means not only a divine power, fate, or god, but that it may also be "demon;" the prefix "da or dai" in Greek is a root form meaning to divide.

Patterson appears reluctant to connect the "daemonic search beyond human limitations" with the motivation of a love of evil. By placing Wuthering Heights in the "daemonic" tradition of Greek mythology, he is closer to Cecil's pre-moral evaluation of Bronte's work.

Lee T. Lemon proposes in his commentary that Emily Bronte searches for the causes of an individual's behavior; that she does not take human beings for granted; further, that she establishes the illusion in her novel of a malignant foe which is responsible for the course of events. Lemon goes on to say Heathcliff and Catherine have demonic wills which are beyond their conscious control. He also feels Bronte creates a world in which the normal explanations of human fates are clouded by this sense of the demonic, an internal conflict creating impossible barriers for the individual.
In his essay Lemon is closest to the direction of my study since he is discussing complex patterns of forces beyond the control of mankind. These forces create excessive responses in individuals which cannot be explained by the usual social, economic, and/or psychological methods.

In a psychological analysis of Wuthering Heights, Giles Mitchell bases his findings upon work of Sigmund Freud and Karl Jung concerning demonic manifestations in Heathcliff. Mitchell states Heathcliff's sadism is regarded in folklore and myth as a demonic expression of some form of sexual arrestment; that his failure to develop normally has created repressed and suppressed incestuous desires and subsequent guilt feelings which further separate and alienate a human being who already senses, but does not understand, his own strange qualities.

Mitchell compares Heathcliff to Satan, other devils and demons, and states he is like Satan in having no father; he compares him to Milton's Satan where insubordination and a desire to imitate the Father are central themes. Mr. Earnshaw is supplanted by Hindley as Heathcliff's pseudo-Father figure.

Giles Mitchell's essay is an interesting and different interpretation since he relies on the concepts of vampirism, the Freudian repetition-compulsion behavior with overtones of a death instinct, and Jung's "unconscious mind" theory in his study. The comparison with Milton's Satan approaches the work of my study but he develops his comparison in a different direction.

Even though Dorothy Van Ghent feels that Wuthering Heights is "irrelevant to... moral reason," she also acknowledges that it presents a "contrast between finite and infinite, between the limitation of the
known and human, and the unlimitedness of the unknown and nonhuman. Translated into the language of the present study, this is the contrast between good and evil, both of which may be finite and infinite depending upon the extent and ferocity with which they are pursued. Van Ghent believes Heathcliff is not an ethically relevant character and therefore the terms "sin" and "guilt" cannot be used when we talk about him. In this last statement she approaches the point of view of this study where the focus is on the fact that once Heathcliff makes his choice to let his dark side reign over him and the actions of his life, then the terms sin and guilt cannot be applied. But unlike her archetypal demonic hero, he is committed to only one course - there is no ambivalence in his decisions. Her perception of the duality of a human versus non-human existence is, I believe, the duality of good versus evil in man's nature. However, Van Ghent does not extend her interpretation beyond two kinds of reality: inhuman natural energies and restrictive civilized reality.

Arnold Shapiro sees Heathcliff's plan of revenge as a master-slave relationship which turns him "from the path of freedom and openness. ..." This interpretation concerns Heathcliff's relationship with the members of his household whom he has brought under his domination. However, as perceived by this study, Heathcliff has a master-slave relationship with Satan which is predominant over any other relationship. Like Faust, he has committed himself, and Satan is the master who uncompromisingly "keep [s] the slave beneath his feet forever. ..." This relationship is consistent with the point of view of this study since it follows the traditional concepts about good and evil in the world.

In this essay, Shapiro states that Emily Bronte is in complete control; she is presenting the moral dilemmas which confront all of mankind
and offering a solution as well. To this degree, his commentary is consistent with the present study but the question of Heathcliff's master-slave relationship does not deal with the problem of the origin of his evil nature.

In her "Preface to Wuthering Heights," Charlotte Bronte joins the list of commentators who are mystified by Emily Bronte's work. Charlotte Bronte believes readers will find the novel rude and strange; she disapproves of characters with "natures so relentless and implacable, of spirits so lost and fallen," and believes the author did not know she had portrayed "perverted passion and passionate perversity." Heathcliff she considers a lost soul, "never once swerving in his arrow-straight course to perdition" and describes his feelings for Catherine as a passion which

...is a sentiment fierce and inhuman: a passion such as might boil and glow in the bad essence of some evil genius; a fire that might form the tormented centre - the ever-suffering soul of a magnate of the infernal world: and by its quenchless and ceaseless ravage effect the execution of the decree which doomed him to carry Hell with him wherever he wanders. [italics mine]

Charlotte Bronte shares the attitude of most Victorian critics toward Wuthering Heights and Heathcliff. As a matter of fact, though, her instinctive reaction to Heathcliff and the people he manipulates is much closer to the reading of the present study that are interpretations of modern critics. Charlotte Bronte implies Emily Bronte was concerned about society's attempts to confuse virtues and sins indiscriminately.

Some of the background material for this study comes out of the Judaean-Christian religious tradition, in which man's nature is considered to be a duality, a division of the normal instincts into responses which may be good or bad, or possibly even somewhere in between these extremes. Mankind is considered to be neither all good nor all bad; there is a
continuing struggle with the inner self to achieve a balance. In this context, when the good in man responds to God, this good nature achieves supremacy and the outward expression of this goodness is an attitude of love and compassion for others; when the evil nature is supreme, the baser animal instincts inherent in all human beings become the master rather than a higher Supreme Being. The individual then may exhibit selfishness, foolish pride, or even self-idolatry, arrogance, and possibly destructive tendencies. Within a traditional framework, this response to evil is usually considered to be the result of some sort of allegiance to the Devil or to Satan (another name for the same evil) and therefore the Satanic nature of man does not respond to the love and compassion offered to him by other human beings except in an adverse way. In addition, the Judaeo-Christian tradition teaches that man has been given a free will by his Creator and this free will enables him to make a choice between the good or the evil. The choice made by the individual to respond to evil gives Satan a victory over that soul, or under the most ideal circumstances, it defeats Satan and his forces.

In the present study I will not attempt to discuss the subject of man's free will to choose his fate, since it is a complex and intricate philosophical problem beyond the scope of this study. It is assumed only that choices are made. As mentioned in the Preface, I feel Heathcliff is a Satanic character whose evil ways become an expression of his allegiance to the Devil. Furthermore, I feel that even though we do not see Heathcliff making his choice between the good and the evil, he does consciously give himself over to revenge. This choice could have been made before he is abruptly brought into the household at Wuthering Heights but it seems more possible the inevitable choice was made during his three-year absence.
because he returns a changed man - with vengeance in his eyes. I will also discuss the possibility that the environments at Wuthering Heights and Thrushcross Grange not only contributed to his development but actually strengthened any impulses to do evil already present in his personality.

In this novel there are many characters who make the wrong choices and we must ask ourselves why Emily Bronte wrote her story this way. In most works one or even two characters may make mistakes but not all of them will do so. A careful analysis led me to the conclusion that she evidently felt the question of a dual nature could not apply to one character alone but must also involve those around him since choices are dependent upon surrounding events. For a young woman in her twenties, Emily Bronte seems to understand human nature very well, the dark and violent side which is so primal and so universal that the struggle to overcome it is a struggle as old as mankind itself.

The catalyst for my thinking of Heathcliff as the son of Satan is John Milton's Paradise Lost. If Emily Bronte deliberately set out to build a Satanic character, she may possibly have had a model. Milton's epic poem is a free and creative use of the theological account of man's discovery that he has the freedom of choice between good and evil, but it also provides parallels of structure, environment and action to Bronte's novel which make Heathcliff seem a direct descendant of Milton's Satan. The poem is loosely based on Scripture. The Biblical origin of Satan is not explicitly asserted. Although Milton describes him as being at one time Lucifer, the highest angel in heaven, clothed in light, he deviates from the Bible even at this early point in his poem. I believe it is significant that the origin of Heathcliff is never really explained. He
seems almost to have been "spontaneously generated," much as the angels in
Paradise Lost are "just there." Paralleling Heathcliff's unexplained
origin is Satan's claim to being "self-created." He says ". . .We know no
time when we were not as now. . ." (Book V, 1, 859). This of course is
an illogical argument since in order to create himself Satan would need
to exist before his own creation. But in effect this is similar to
spontaneous generation and Heathcliff's origin echoes Satan's argument.
Heathcliff is found wandering on the streets of Liverpool, belonging to
no one, "...starving, and houseless. . ." Mr. Earnshaw tells his family,
"...you must e'en take it as a gift of God, though as dark almost as if
it came from the devil" (p. 38).

Why introduce Heathcliff in such an abrupt and unexplained way? I
believe Emily Bronte wishes the reader to understand that Heathcliff is
different in a very special way. I also believe the phrase "from the
devil" is our first clue to his real nature. Coming as early in the
narrative as it does, this simple phrase carries ominous portents and
the reader should not ignore the phrase. Milton also gives the reader an
early introduction to the Devil in Book I when he refers to ". . .the in-
fernal Serpent. . ." (l. 34).

The human beings in Wuthering Heights are involved in struggles with
their own natures. They battle in different ways but each struggle
involves decisions between good or bad, right or wrong. Paradise Lost's
argument is the subject and development of a narrative which is to
". . .assert Eternal Providence,/And justify the ways of God to men. . ." (Book I, 11. 25-26). The fallen angel Lucifer who becomes the serpent
Devil is Milton's agent, just as Heathcliff is Bronte's catalyst; Milton's
Satan battles with his choices as Heathcliff struggles with his decisions.
In the chapters of this study I will examine *Wuthering Heights* using *Paradise Lost* as a guide to the general problem of good and evil in the world. Chapter II will be an examination of the similarities and differences in structure which make fascinating comparisons. The chapter will also be a discussion of parallel characters in the two works. I will compare the similarity in the consequences of the revenge planned by Heathcliff and Satan and finally will look at the resolutions of both works for similarities and differences. In the third chapter, I will compare the character traits and personalities of these protagonists and will attempt to show how inevitable is their fate. In Chapter IV, I will examine the worlds in which these two characters operate in an effort to show that the same forces are at work to effect their alienation and promote the choice each makes to let his evil nature predominate.
FOOTNOTES


12. John Milton, Paradise Lost, ed. Merritt Y. Hughes (New York: Odyssey Press, 1962), Book I, 11. 27-124. All references to the poem will be from this edition and will be placed within parentheses in the text.
CHAPTER II
PARALLELS IN STRUCTURE AND CHARACTERS

The purpose of this thesis is to compare the malevolent natures of Heathcliff in Emily Bronte's *Wuthering Heights* and Satan in John Milton's *Paradise Lost*. There are other features of both works which, although not necessarily related to the central topic, enhance the reader's understanding of differences between Bronte's and Milton's demonic characters. I am not attempting to prove Emily Bronte used the poem as a model for her novel but nevertheless, textual similarities do exist and play an important role in delineating the message of the novel. These similarities also provide parallels for a study of the natures of the two characters. For instance, there is a striking parallel between the structure of *Wuthering Heights* and that of *Paradise Lost*. This parallel increases the similarity between Heathcliff and Satan as malevolent forces, who seduce and corrupt those around them, their only motive being revenge. The word "structure" is generic when used in reference to literary works and an infinite number of sub-headings can be used under the general term. I have limited these parallels to six, each one contributing its part to the understanding of the similarities (and sometimes the differences) which occur between the two works.

I will first discuss the overall structure of these two works. There are similarities between the way the novel and the poem begin at a point well into the story. The plots in each work are not presented to
us consecutively but are broken into discrete sections. I will then
discuss the parallels between pairs of characters. We find there are
similar personalities in the two works who act and react to situations
in different ways. In addition, Heathcliff (at least in the second half
of the novel) and Satan have the same kind of autocratic personalities;
they both feel they control individual situations and each one accepts
this responsibility for his own fate as well as for the fate of others.
Another similarity exists between Satan and Heathcliff in their downward
course to destruction. Both characters have enjoyed some degree of favor
in their respective worlds but have chosen a path leading to banishment or
to death. The consequences of Heathcliff's and Satan's revenge are also
similar in the structure. Their plans do not lead to victory but only to
more pain and anguish for them. Finally, both authors present hope for
the future in resolutions of the narratives. I will discuss these struc-
tural similarities in detail, believing that a better perspective on the
fundamental themes of Wuthering Heights will be gained by the reader.
However, it must be pointed out that structural differences can also be
illuminating; when appropriate, these will be discussed. It is expected
this study of Wuthering Heights with Paradise Lost as a parallel will show
that Emily Bronte's world is an extension of Milton's fallen world, that
Bronte sees evil as a positive force in the world she creates, and that
this evil is overcome, not by attempting to recreate Eden, but by a
positive affirmation of new values of love and compassion toward others.

The novel and the poem both begin at a point in the story where evil
is at its worst from the standpoint of its manifestation and of the havoc
which has been wrought. Heathcliff and his household at Wuthering Heights
exist in an atmosphere of hatred and brutal savagery. Each inhabitant
there is subjected to the domination of the man whose only desire in
life is to create a chaos of physical and mental degradation greater
than he himself has experienced. The reader gets only a brief glimpse of
the results of Heathcliff's complete domination of his household but sees
the degradation and subjugation which exist as an outgrowth of the evil in
the man. The tantalizing prospect of hearing the complete story of
Wuthering Heights is quickly instilled in the mind and imagination of the
reader. Emily Bronte satisfies our curiosity with narrators who are
willing and even eager to describe the events from the beginning which have
ultimately led to the savage atmosphere to which the reader is first
exposed. Although one might assume this format of presenting the
culmination of individual actions before presenting the details of what led
to the end result is not new, there is evidence that Bronte might have
been the first Victorian novelist to use this kind of ironic frame. David
Cecil states that we must look ahead eighty years to Henry James and
Joseph Conrad to find similar examples. He specifically points out that
Lord Jim is constructed in the same manner. ¹ But as a matter of fact,
writers before Bronte like Sophocles in Oedipus and Shakespeare in the
second act of Twelfth Night also use this device of dramatic irony.

Milton uses the same technique in the opening of Paradise Lost. He
begins his poem with the culmination of the evil which exists in his figure
of Satan:

Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal taste
Brought Death into the World, and all our woe,
With loss of Eden, . . .

(Book I, 11. 1-4)

Milton is using the epic convention, of starting in medias res, to give
us a different perspective on a well-known story. Then we see Satan and
his followers lying in the fiery lake where they have been hurled from Heaven:

Him the Almighty Power
Hurl'd headlong flaming from th' Ethereal Sky
With hideous ruin and combustion down
To bottomless perdition. . .
. . .hee with his horrid crew
Lay vanquisht, rolling in the fiery Gulf
Confounded though immortal; . .

(Book I, ll. 44-53)

We usually do not read about man's fall from Satan's point of view but this familiar story now becomes unfamiliar; the tension created by the image of Satan on his back becomes more dramatic since we already know the insecurity of Adam and Eve in the Garden. Our perspective on Eden is affected by this image of Satan and our knowledge of Adam and Eve's fate. We know the Edenic life they live is transitory and fleeting just as Heathcliff and Catherine's happiness as children of the moors is temporary. The innocence existing in Eden and in young Heathcliff and Catherine prohibits an understanding of tolerance, compassion and charity needed toward others. Adam and Eve achieve this understanding after the Fall when they recognize their own weaknesses. Heathcliff and Catherine are destroyed in their attempt to preserve their innocence because they are unwilling to recognize weaknesses in themselves. Milton's poem presents a positive view of the Fall. Bronte, however, does not allow this positive view in the world she has created. It is a fallen world in which there can be no positive results since human frailities preclude recognition of personal weaknesses.

As Satan looks around the burning lake, Milton describes the hideous prison of Hell for which Satan has lost Heaven by his revolt:

. . . .But his doom
Reserv'd him to more wrath; for now the thought
Both of lost happiness and lasting pain
Torments him; round he throws his baleful eyes
That witness'd huge affliction and dismay
Mixt with obdurate pride and steadfast hate:
At once as far as Angels' ken he views
The dismal Situation waste and wild,
A Dungeon horrible, on all sides round
As one great Furnace flam'd, yet from those flames
No light, but rather darkness visible
Serv'd only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all; but torture without end
Still urges, and a fiery Deluge, fed
With ever-burning Sulphur unconsum'd:
Such place Eternal Justice had prepar'd
For those rebellious, here thir Prison ordained
In utter darkness, and thir portion set
As far remov'd from God and light of Heav'n
As from the Center thrice to th' utmost Pole.

(Book I, ll. 53-74)

The image of Satan on his back looking around Hell remains with us throughout the poem even though he rises from the fiery lake. We know Satan will be on his back at the end; in fact he is described as surprised by his final form:

...wond'ring at himself now more;
His Visage drawn he felt to sharp and spare,
His Arms cling to his Ribs, his Legs entwining
Each other, till supplanted down he fell
A monstrous Serpent on his Belly prone,
Reluctant, but in vain: a greater power
Now ru'd him, punish't in the shape he sinn'd,
According to his doom: ...

(Book X, ll. 509-517)

The reader knows that Satan's ultimate destiny is to exist in the form of a serpent but the ironic frame used by Milton changes our perception of the revenge planned by Satan. The reader sees it in a much more realistic way:

All is not lost; the unconquerable Will,
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome?
That Glory never shall his wrath or might
Extort from me. ...

(Book I, ll. 106-111)
From Satan's perspective, we now can appreciate the depths of his torment and perhaps begin to understand why Satan chooses revenge instead of returning to Heaven as an obedient servant of God.

The ironic frame in *Paradise Lost* not only creates tension but provides a distance for the reader's perspective of the story. We perceive the action from inside Satan's mind as he carries out his plans and we see Paradise from a much different point of view than would be possible without this preconditioning. In addition to the irony of being as one with Satan, we also have in mind the story as we usually remember it. There is, however, a second frame provided for the reader which gives us yet another perspective on the poem. In Book III God speaks to His Son and the angels in Heaven (ll. 56-415). God gives his reasons for creating Satan and then explains why he will also allow Satan to seduce Eve. This second ironic frame serves the additional purpose of providing us with a different perception of the Fall and its results. We now read the poem with two images in our minds. In *Wuthering Heights* we also have two images: one provided by Nelly and the other by Lockwood. Unlike Milton's poem, however, the images the reader receives from these narrators are filtered through prejudices and personal emotions.

The opening chapters of *Wuthering Heights* provide the same kind of ironic frame as does *Paradise Lost* and we ask ourselves why Bronte chose this form for her novel and what is the point of doing so. As in *Paradise Lost*, the same tensions are created by this technique and a dramatic perspective is gained by the reader. Wuthering Heights is chaos and anarchy because of Heathcliff and tension arises as we see the total destruction before we are permitted to see it as a happy place - if it ever was happy. Wuthering Heights lacks civilization's hospitality. There is no room for
strangers in this world: a blizzard rages outside but Lockwood cannot get a lantern to light his way home and if someone gives him a lantern, the dogs are set on him; the house is full of beds but they will not give Lockwood one of them. Lockwood's perceptions of Heathcliff, and of Catherine through her diaries, are important to the reader's understanding of the themes and their meanings introduced by Bronte in her opening frame. The tension and irony increase when we learn that Catherine Earnshaw is dead before we know anything about her life. Our perspectives actually change as we see that civilization is a superficiality imposed by society to hide the cruelty and destruction lying immediately beneath the surface. Lockwood's dreams show that he can be as cruel as the master of Wuthering Heights when he feels threatened:

Terror made me cruel; and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bed-clothes. . .

(p. 30)

We also learn from Lockwood's dreams that Bronte parodies the Calvinistic religion with its strict adherence to hard doctrines which confuse morality and Christianity with self-righteousness and conventionality. In Lockwood's first dream, the revenge theme also is announced early, just as it is in Paradise Lost. Lockwood hears a sermon about the sin of unforgiveness and the revenge which may be a manifestation of the unforgiving nature. In addition, the ironic frame used by Bronte gives us a distance from her story and sharpens our abilities to evaluate the action.

A parallel can be seen between Wuthering Heights and Paradise Lost when Heathcliff is expelled from Thrushcross Grange. He stands outside looking in at Catherine and the Lintons; it seems to him a place all white
and gold and crimson, with shimmering lights suspended on silver chains. Heathcliff later describes the scene to Nelly and tells her he and Catherine would think they were in heaven to be in such a place:

...ah! it was beautiful--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...

(p. 47)

Even though Heathcliff seems to feel he is looking upon a kind of Eden, he seems also to be aware of the conflicts in the household at Thrushcross Grange. As a matter of fact, he sees beneath the surface beauty to the darker natures of the Lintons as he tells Nelly about the quarreling, the screaming, and the inhumane acts of Edgar and Isabella. He says he and Catherine need only each other to be happy. In Paradise Lost Satan gazes upon a scene sparkling and gold and shining, the sun lighting the way to Paradise and providing a contrast with the Hell he has just left:

...And fast by hanging in a golden Chain
This pendant world, in bigness as a Star...
(Book II, ll. 1051-1052)

From his position, Satan not only sees the beauty of Paradise, he can also see the beauty of his former home, Heaven. However, in his journey to carry out his plan of revenge, Satan has left Hell and then passed Night and Chaos where eternal darkness reign (Book II, ll. 890-987). Just as Heathcliff observes a contrast, Satan also sees the same kind of contrast. But Heathcliff is looking upon a scene which only seems to be Paradise since it is part of an already fallen world; Satan gazes upon a scene which really is Paradise in the strictest sense of the word. When Satan arrives outside the Garden, he watches the laughing inhabitants with envy and wonder. The narrator describes Satan:
...aside the Devil turn'd
For envy, yet with jealous leer malign
Ey'd them askance, and to himself thus plain'd. . .
(Book IV, ll. 502-504)

Satan then wonders why he should be thrust into Hell where there is no love and Adam and Eve are allowed to live in the Garden in innocence:

Sight hateful, sight tormenting! thus these two
Imparadi's't in one another's arms
The happier Eden, shall enjoy thir fill
Of bliss on bliss, while I to Hell am thrust,
Where neither joy nor love, but fierce desire,
Among our other torments not the least. . .
(Book IV, ll. 505-510)

Satan hates the sight of Paradise and is tormented by his envy of a "happier Eden."

Heathcliff watches Catherine enjoying the luxuries on her first visit to Thrushcross Grange and even though he desperately wants to be with Catherine, he tells Nelly he would 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—from with Hindley's blood!

(p. 48)

Heathcliff is perhaps wiser than Satan at this point because he knows that Thrushcross Grange will provide Catherine with the material advantages of life but at the same time will starve her innermost passions by denying her the kind of love which he can give her.

In both works narrators are used to describe the story. In Bronte's novel there are two narrators who are a part of the story and provide the reader with insights into the norms of that society, while in Milton's work we have an omniscient narrator. The fact that the narrators are not of the same type is unimportant. What is important is the parallel use of some kind of narrator. However, the kind of narrator is important in
Wuthering Heights because in this work the involved narrators do function to sharpen the differences between right and wrong, good and evil, in that world. Nelly Dean, as one of the narrators, often withholds information which should be given to the person in charge, or she tells about actions which are better forgotten; Nelly's assumptions almost always influence someone to create more chaos. Lockwood, the other narrator in Wuthering Heights, is precise in his observations and gives us an honest evaluation of the circumstances as he sees them. However, since Lockwood represents civilized values, our interpretation changes as we contrast his evaluations of events with the actual conditions which exist. These two narrators establish a perspective which forces us to read and interpret each action very carefully in order to perceive the underlying meaning of each event. The narrator in Paradise Lost provides us with precise information, not biased by personal involvement as is true of the narrators in Wuthering Heights.

Certain personalities in Milton's poem and Bronte's novel can be compared to add a further dimension to our understanding of the novel. For instance, Hindley and Moloch have personality traits which are so similar that corollaries can easily be established. Moloch is a shouting bully and relies primarily on brute force to accomplish his purposes. He is not a particularly clever character and is somewhat fatalistic in his approach to ultimate victory. Moloch understands only the use of force to achieve a goal. Therefore, he cannot help Satan in his plan of revenge, a plan which is based on the use of guile. Moloch, one of the strongest and most fierce of Satan's band, is now despondent. If he cannot be equal in strength with God, then he wants to fight: ". . . and rather than be less/Car'd not to be at all. . . " (Book II, 11.47-48). Moloch has
lost all fear, either of God or of Hell, and is ready for battle:

My sentence is for open War: Of Wiles,
More unexpert, I boast not: then let those
Continue who need, or when they need, not now.
(Book II, ll. 51-53)

Deception and guile are unknown to Moloch. He can see no reason why
force will not regain a place in Heaven for this fallen group of angels:

...no, let us rather choose
Arm'd with Hell flames and fury all at once
O'er Heav'n's high Tow'rs to force resistless way,
Turning our Tortures into horrid Arms
Against the Torturer:...
(Book II, ll. 60-64)

Moloch also says that the descent and fall of Satan and his followers is
worse than fighting (Book II, ll. 75-76); as far as he is concerned,
action is preferable:

...what can be worse
Than to dwell here, driv'n out from bliss, condemn'd
In his abhorred deep to utter woe;
Where pain of unextinguishable fire
Must exercise us without hope of end
The Vassals of his anger, when the Scourge
Inexorably, and the torturing hour
Calls us to Penance? More destroy'd than thus
We should be quite abolisht and expire.
(Book II, ll. 85-93)

The fatalism of Moloch is most apparent when he says that it is better to
fight and perhaps lose than not to do anything:

...we feel
Our power sufficient to disturb his Heav'n,
And with perpetual inroads to Alarm,
Though inaccessible, his fatal Throne:
Which is not Victory is yet Revenge.
(Book II, ll. 101-105).

If Satan and his band lose the battle Moloch wants to wage, he at least
will not be any more miserable than he is now in his fallen state.

Hindley is most like Moloch. There seems little doubt that he is a
bully. He is constantly, but surreptiously, badgering the younger
Heathcliff. This badgering becomes almost an obsession with him. There are frequent descriptions of Hindley's physical abuse of Heathcliff, as well as constant vocal threats; the mental anguish caused by these encounters could easily account for Heathcliff's demonic actions when he reaches adulthood.

As a child Hindley beats his self-proclaimed adversary three times in a single week, threatens him with an iron weight and later actually hits Heathcliff with it, then trips him in order to make him fall under the hooves of a colt (p. 41). Considering the difference in ages, these acts are the typical marks of a bully. His aggressive and childish behavior toward Heathcliff and even other members of the household continues after he becomes master of Wuthering Heights. For instance, upon one occasion he hurls Heathcliff and Catherine bodily from the room. This behavior continues until Heathcliff leaves Wuthering Heights (p. 27).

There is no reason to believe that Hindley is endowed with even a reasonable degree of intelligence. With Wuthering Heights in his possession, he still chooses to drink and gamble excessively, using the death of his wife as his excuse. Certainly he is no match for the wily Heathcliff and as a consequence, loses his inheritance to this sly and devious man. However, this loss is not a complete surprise to Hindley. He is completely fatalistic about the inevitability of Heathcliff's gaining control of his estate and of his son and heir, Hareton. In debt to Heathcliff, he states to Isabella: "...he'll be your death...and be my ruin" (p. 145). Thus, Hindley and Moloch share three common characteristics. They are bullies, they are not too intelligent, and they both are fatalistic about their ultimate ruin.
Another pair deserving scrutiny is Linton, Heathcliff's son, and Belial. Both are graceful and have pleasing manners but are basically cowardly. They would rather withdraw from a fight than face possible physical and mental pain. Milton describes Belial this way:

...in act more graceful and humane; [than Moloch]
A fairer person lost not Heav'n; he seem'd
For dignity compos'd and high exploit:
But all was false and hollow: ... 
(Book II, ll. 109-112)

Belial prefers to appease his enemy by keeping quiet. He presents persuasive arguments but his tongue belies his thoughts (l. 115). Belial does not intend to oppose God a second time because he is afraid of being lost forever: "To perish. ...swallow'd up and lost/In the wide tomb of uncreated Night,/Devoid of sense and motion?" (ll. 149-151). For this reason Belial is unwilling to fight:

What if the breath that kindl'd those grim fires
Awak'd should blow them into sevenfold rage
And plunge us in the flames?... 
War therefore, open or conceal'd alike
My voice dissuades,...
(Book II, ll. 170-172; 187-188)

Since he does not wish to experience another fall, Belial will do anything to prevent such a happening. He says God "Views all things at one view. ..." (l. 190) and cannot be deceived (l. 189). He prefers to suffer where he is because "This horror will grow mild, this darkness light. ..."(l. 220). Belial is also lazy; he prefers to wait because time will change everything:

Of future days may bring, what chance, what change
Worth waiting, since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe.
(Book II, ll. 222-225)

Belial prefers appeasement and he is a convincing speaker.
Emily Bronte's characterization of Linton is not unlike that of Belial:

Linton's looks and movements were very languid, and his form extremely slight; but there was a grace in his manner that mitigated these defects, and rendered him not unpleasing.

(p. 175)

Linton, like Belial, is cowardly and he prefers to appease Heathcliff. As long as Heathcliff leaves Linton alone, Linton will do anything to avoid encounters with his father. It is not difficult to find evidence that Linton prefers graceful withdrawal from an unpleasant situation rather than facing the issue. In fact, he even says of himself: "I am a worthless, cowardly wretch..." (p. 212). Unlike Belial, Linton is not a persuasive speaker. He plays on the sympathy of Cathy in order to keep Heathcliff away. When Linton tells Cathy "I'm a traitor too..." (p. 212), he not only begs her to protect him but he is telling the truth. His cowardice is so acute he will do anything to save himself from bodily harm. Like Belial, he does not want to suffer physical pain. Even though he tells Cathy, "But my father threatened me... and I dread him--I dread him! I dare not tell!" (p. 213), Linton still will not protect Cathy at his own expense. He is aware that Heathcliff's plans are evil but he is weak-willed; Linton is both a victim and tool of his father. He appears to be lazy since he lies around the house all the time and when forced to go outdoors, spends his time lying on the ground. However, he dies soon after marriage to Cathy and we may assume his apparent laziness is caused by poor health. Linton escapes physical abuse and avoids his father just as Belial seeks appeasement. Linton and Belial are characters who provide the protagonists in both works with an agent who helps further the plans of revenge. Satan uses the plea for peace and
Belial's desire to withdraw quietly as the basis for his argument to
seek revenge just as Heathcliff uses Linton to secure the Thrushcross
Grange property.

Joseph and Mammon also seem to have common characteristics,
particularly their general attitudes toward life. Both are pragmatists
and their minds accept the inevitability of certain events occurring and
build their philosophies accordingly. Neither can be considered creative
in any sense of the word. Joseph is harsh and unyielding and has
problems finding good in anything or anybody. He recognizes his station
in life and grudgingly accepts it although he manages to make everyone
around him miserable by his pontifical platitudes. However, he is not
going to sacrifice his small niche in the social stratum just to prove his
viewpoints. He knows precisely when to back away from his distorted
sense of values. This distortion shuts him out of any truly spiritual and
moral world (in the Biblical sense) since his harsh view of his fellow man
is a dark and hate-engendering picture. Joseph uses his religion to insure
that his influence over the household at Wuthering Heights will not be
undermined by any possible outside influences.

The hypocrisy and self-serving traits of Joseph are reflected in the
personality of Mammon in Paradise Lost. Mammon is willing to forget about
Heaven and simply make the best of Hell. He would rather be free in
Hell to do as he pleases than to be a slave in Heaven. Like Joseph, he
seizes opportunities to express his philosophy. He says even Hell can be
tolerated as time softens all pain, but this attitude also guarantees that
he will not exist in a spiritual or moral world. These traits seem to
be characteristic of both Mammon and Joseph. The latter is able to
tolerate the Hell of Wuthering Heights since, to a small degree, he can
dictate his own terms. Mammon believes he will be able to tolerate Hell because he says it would be "...wearisome/Eternity so spent in worship paid/To whom we hate. ..." (Book II, ll. 247-249). He says Heaven is sometimes dark and the darkness of Hell will not be so bad (ll. 262-268) if they look around for gems and gold to provide their light:

...This Desert soil
Wants not her hidden lustre, Gems and Gold;
Nor want we skill or art, from Whence to raise
Magnificence; and what can Heav'n show more?
(Book II, ll. 270-273)

Mammon intends to secure whatever he can for himself by avoiding war and by building a material empire in Hell. While Joseph is not necessarily interested in material possessions, he is protective about what he considers a safe haven at Wuthering Heights. When Hareton and Cathy remove the black-currant bushes he planted, Joseph feels he is being uprooted and that his influence over the household is waning, since he has always supported the master in charge at Wuthering Heights in order to protect his own best interests.

Hareton and Abdiel are two more characters who have certain similar traits. Even though Abdiel is a member of Satan's forces, he has integrity and a goodness which actually places him outside the group. He alone understands what Satan plans. In contrast to Satan and the other fallen angels, Abdiel stands alone, independent, unafraid and bold. The good in his nature dominates his actions when he refuses to follow Satan further into Hell, preferring to obey in Heaven since he knows this choice gives him a free and peaceful existence. Abdiel actually represents the nature Satan would like to think he has - a nature brave yet gentle, with a loyalty to truth, freedom, and goodness.
Although Hareton is not as totally good as Abdiel, he embodies some of the same traits. His degradation at the hands of Heathcliff does not render him truly sullen or hateful. His integrity to his inner self shows in the affection he feels for his oppressor in spite of the brutal treatment and he tells Nelly he likes Heathcliff because he intercedes for him with Hindley (p. 95). Like Abdiel, Hareton is brave; he has a kind, gentle nature and a basic goodness exists in him even though it is submerged for much of his life. This goodness needs only a different atmosphere to allow it to become dominant. While Abdiel is strong enough to stand alone, Hareton needs love and compassion to achieve his potential character growth. This potential begins to be fulfilled at the same time as Heathcliff loses interest in his goal and Cathy's loving nature overcomes her bitterness. Hareton and Abdiel represent the antithesis of Heathcliff and Satan and this contrast makes the evil more intense and real for the reader. Abdiel shows us that Satan's boasts come from an empty well-spring, while Hareton's nature encompasses one important trait—the potential for love and kindness in spite of brutal treatment and degradation.

The last two characters I will discuss who have similar personality traits are Beelzebub and Catherine Earnshaw. Beelzebub is Satan's second-in-command and shares the misery of their rebellion as they lie in torment on the burning lake. He has changed from the once bright angel and has "Join'd with [Satan] once, now misery hath join'd/In equal ruin. . ." (Book I, ll. 90-91). Beelzebub's despair is reflected in his face when he argues for Satan in the council meeting:

      . . .with grave
     Aspect he rose, and in his rising seem'd
A Pillar of State; deep on his Front engraven
Deliberation sat and public care; . . .
(Book II, ll. 300-303)

He has already asked Satan how their strength or their immortality will help them in Hell. However, in spite of his misery and despair Beelzebub continues to follow Satan in an effort to establish a kingdom in Hell. He desires the reverence and adulation of the other angels so much that he is willing to defy God in an effort to achieve his own desires. In the council meeting, Beelzebub demonstrates that he still is a powerful and persuasive influence on the other fallen angels as he convinces them they can conquer the new world created by God and drive Adam and Eve into Hell as the rebellious angels were driven into their Hell.

Catherine Earnshaw shares many of Beelzebub's characteristics. She too is rebellious; she is the despair of her father and later Hindley because of her willful disposition. As a child, Catherine ignores the restraints imposed by others and achieves her own happiness by being with Heathcliff. As an adult, Catherine finds it impossible to be happy separated from Heathcliff. Her misery and despair, like Beelzebub's, are the results of wrong decisions. She also wants adulation from those around her. She tells Nelly that she "...thought, though everybody hated and despised each other, they could not avoid loving me" (p. 104). Catherine believes she can do no wrong even though Nelly once told her that everyone humoured her: "I [Nelly] know what there would be to do if they did not! You can well afford to indulge their passing whims, as long as their business is to anticipate all your desires" (p. 86). Catherine is not a second-in-command as Beelzebub is; she is unable to command at all because of society's conventions. This fact alone contributes to some of Catherine's problems because if she were in command at all, she would
remain Edgar's wife and continue her special relationship with Heathcliff. But Catherine has a weakness too. She is attracted to the world of Thrushcross Grange and its material possessions as Beelzebub is attracted to the picture of a kingdom built by the Devils in Hell. Catherine's misery results when she turns her back on what she knows to be her real nature and marries Edgar Linton, precipitating the decision by Heathcliff to seek revenge on those who have attracted Catherine to their world and excluded him. Beelzebub's misery comes when he decides to follow Satan and turn his back on God and he discovers that Satan has misled him; they do not have a kingdom of their own to rule and he can see no real prospect of such an opportunity. Since neither Catherine nor Beelzebub face the consequences of their original actions, they each are destined to die. They exist in worlds in which they have very little control over their destiny. However, Catherine chooses death deliberately and Beelzebub has it thrust upon him. Beelzebub is at the mercy of Satan's envious pride and desire to rule, while Catherine is at the mercy of not only a conventional society but her own innermost passions.

As pointed out above, revenge is the prime motivator for both Satan and Heathcliff, not necessarily for personal gain but simply irrational, all-consuming revenge for its own sake. In pursuing their plans of revenge, both characters exhibit a similar autocratic personality and they both take command of any situation which arises to insure that their purposes will be furthered.

An autocratic manner may or may not be a natural expression but it can be assumed with the calculated effect of intimidating others. The intimidation is complete when the adversary becomes defensive and then is reluctant to oppose the protagonist. Such is the case with both Satan
and Heathcliff. Satan decides in Book I of Paradise Lost what his plans are going to be, and in Book II when he calls a council meeting of his followers to discuss a plan of action to alleviate their fallen state, his autocratic manner dictates the direction of the discussion. He places a lieutenant in the audience to insure that persuasive arguments will come not from him but from a council member; these arguments will also direct the course of the discussion. Satan does not allow the meeting to continue longer than he has planned since he intends to take complete command. His autocratic manner becomes ingratiating as he explains he understands the reluctance of all to undertake the task and that he would be a poor king if he refused to assume the responsibility. Satan has arranged that his lieutenant ask for volunteers; he allows them to hesitate briefly before he follows his plan to again take charge and tells his followers:

. . . Against a wakeful Foe, while I abroad
Through all the Coasts of dark destruction seek
Deliverance for us all: this enterprise
None shall partake with me. . . [italics mine]  
(Book II, ll. 463-466)

Satan makes certain he is looked upon as a leader, autocratically directing the meeting and allowing no others to win fame or favor in his place. Satan is in Hell because he wanted to be higher than God.

As a child, Heathcliff does not exhibit an autocratic manner but we do see his ability to command a situation and force the issues to a resolution compatible with his desires. This ability is most evident in the scene with Hindley and the two colts (pp. 40-41). At this stage, Heathcliff has not learned diplomacy but when he returns to Wuthering Heights as an adult, he has achieved not only an autocratic manner but the art of command as well. His first conversation with Nelly Dean vividly
demonstrates he has learned that an autocratic manner intimidates as he
orders her about. Like Satan, he takes the offensive and Nelly reluc-
tantly obeys him since she has been placed in the position of a defensive
adversary (p. 82). Even though Edgar Linton receives him coolly, Heath-
cliff's manner is dignified and even ingratiating as he establishes his
"new self" (p. 84). He does not exhibit any of his real emotions but
controls the visit, even telling Cathy her welcome has changed his plans.
Although we really would like to believe him, Emily Bronte prepares us for
coming events when Heathcliff tells Nelly he has been "invited" to stay
at Wuthering Heights with Hindley (p. 85).

Heathcliff's ability to take command is again demonstrated in the
way he maneuvers Hindley. By visiting Wuthering Heights immediately upon
his return, Heathcliff inveigles an invitation to remain, thereby providing
himself with opportunities to secure Hindley's indebtedness to him
(p. 87). His autocratic demeanor manifests itself in a reserve not
unlike his boyhood personality but as he gains control over Hindley and
eventually over the property itself, this trait becomes not only an
autocratic but a brutal expression of his inner emotions.

Even though Heathcliff and Satan are autocratic and commanding, they
have both suffered and they try to assuage the continuing pain they feel
by plans for revenge. Heathcliff tells Catherine on his return that he
endured a bitter life while away but intends to settle his score with
Hindley (p. 85). We know the depth of his pain when he also tells her
he is well aware they have treated him "inferrally" and he cannot be
consoled by sweet words:

... and if you fancy I'll suffer unre-
venged, I'll convince you of the contrary,
in a very little while! ...
The tyrant grinds down his slaves... only
allow me to amuse myself a little... 
(p. 97)

Satan’s pain is deep but it does not prevent his controlling the
council meeting and he admits that planning revenge makes it easier to
bear:

While here shall be our home, what best may ease
The present misery, and render Hell
More tolerable; if there be cure of charm
To respite or deceive, or slack the pain
Of this ill Mansion... ...

(Book II, ll. 459-462)

Satan is again autocratic as he tells his followers to remain behind and
do whatever may be necessary to make Hell a pleasanter place to live.
Satan realizes that if the other devils keep busy they will not question
his actions. In the examples given here, we can see similar attempts by
both Heathcliff and Satan to overcome the degradation and pain they feel
so acutely.

The revenge planned by Satan and Heathcliff is not for the acquisition
of any territory or, in the case of the latter, for any material property.
Both characters plan revenge for the sake of revenge only. This in itself
is an irrational action as mentioned before and it is this action which
I focus on in this study where the choice to pursue the evil side of their
natures takes precedence over all other emotions. Satan makes his plans
with the ostensible purpose of regaining his place of power and Heathcliff
has said he plans to settle his score with Hindley (p. 85) and "amuse [him]
self a little in the same style" (p. 97); but in the process of planning
their revenge, they give themselves over to the evil side of their natures.
Their hatred has settled so deeply within their souls that the only goal
is the revenge itself. As a matter of fact, Satan has dropped all pretense
and states explicitly in Book II that revenge is his only driving force and he wishes to drop the world into darkness:

.. .if I that region lost,
All usurpation thence expell'd, reduce
To her original darkness and your sway
(Which is my present journey) and once more
Erect the standard there of ancient Night; [Milton's italics]
Yours be th' advantage all, mine the revenge. [my italics]
(Book II, ll. 932-987)

Heathcliff is just as adamant in his pursuit of revenge and tells Nelly Dean he has no pity on his victims:

...The more the worms writhe, the more I yearn to crush out their entrails! .. .I grind with greater energy, in proportion to the increase of pain. ..

(p. 128)

Neither of these protagonists will be able to return to the time where they still retained the option to drop their plans of revenge. Again, this is a parallel between Wuthering Heights and Paradise Lost because in each narrative there is an opportunity for both Satan and Heathcliff to accept what has happened to them and allow the good side of their dual natures to dominate. As a matter of fact, Satan is adamant about his position when he tells his followers that

.. .in my choice
To reign is worth ambition though in Hell:
Better to reign in Hell, than serve in Heav'n.
[italics mine] (Book I, ll. 261-264)

As a child Heathcliff emphatically states that he would not exchange his "condition" at Wuthering Heights for a life at Thrushcross Grange but as an adult, he is equally emphatic about his resolution to inflict physical and mental pain and anguish. Several times Heathcliff threatens to strike, or even murder Edgar Linton (pp. 97, 99, 100-125) and Emily Bronte gives the reader more than a hint of the depths of Heathcliff's evil intentions
when he tells Nelly he did not think any lessons could convince Isabella of his feelings but he believes that at last he has succeeded in making her hate him and that he has

.sometimes relented, from pure lack of invention, in my experiments on what she could endure,. . . that I keep strictly within the limits of the law. . .

(p. 127)

While Heathcliff has absolutely no intention of relenting, he also has no intention of getting caught before he has achieved his goal.

It should be pointed out at this time that the attitude and resolve of both Satan and Heathcliff again reflect their similar autocratic manner and ability to assume and retain control of any situation. Heathcliff controls the representatives of the courts in his own unique way in order to assure they will not question any event occurring at Wuthering Heights and as far as Thrushcross Grange is concerned, he does not visit that household - thereby preventing any connection's being made to him. Through the force of strong personalities, which could almost be labelled magnetic, Heathcliff and Satan do not allow any situation to exceed their control. As a matter of fact, the two protagonists continue to exercise this control even after they believe they have accomplished their goals. Satan believes he has succeeded in his plan to destroy man as he eavesdrops in the Garden, listening to Adam and Eve complain of their new condition (Book X, ll. 341-345). In spite of hearing that he himself is doomed, Satan returns in triumph to his followers and tells them they have the new world as their own:

... Now possess,
As Lords, a spacious world, to our native Heaven
Little inferior, by my adventure hard
With peril great achiev'd.

(Book X, ll. 466-469)
In Wuthering Heights the same kind of success appears to have been achieved since Heathcliff gains all of the real and personal property of those who degraded him, at the same time reducing the members of both families to a state of existence which is almost sub-human. He has made each of them into creatures who are actually far worse than he was as a child. Each one is barely civil to any of the other inhabitants at Wuthering Heights. Cathy mocks and taunts Hareton and rebuffs any kindness he tries to show her. As one of the final phases of his plan, Heathcliff destroys everything which Cathy holds dear, including her beloved books, but she survives in the world Heathcliff creates for her either by ignoring him or by defying him (p. 252). They have become like the animals which are Satan's disguises in the Garden, animals which are on an ever-decreasing scale in the animal world. Heathcliff's treatment of them reaches back deep into man's primal and savage beginnings and parallels the action of Satan as an adversary when he seduces Eve.

At this point in the two works, it is interesting to observe a continuing parallel structure in the downward course of Satan and Heathcliff. They believe success is theirs but the reader begins to see a decline in each of these protagonists. The analogous downward paths of self-destruction are shown below, beginning with their earliest positions:

**Heathcliff**

1st phase - child arriving at Wuthering Heights

2nd phase - growing up with Catherine

**Satan (with his disguises in the Garden)**

Cherub - a favored position (but still less than the Archangel he had been in Heaven)

Cormorant in the Tree (he can still soar through the air)
3rd phase - exclusion from Catherine’s new life and subsequent mistreatment develop a hatred in him.

Lion - a noble beast, strong and fearless (yet he runs on the ground)

Tiger - noble still, but dangerous like the lion (however still upright on the ground)

4th phase - his hatred becomes a way of life when Catherine marries; the revenge is planned and from this point Heathcliff cannot reverse his decision

Toad - a crawling, nasty animal (from this point, Satan cannot return to his earlier state; he is now committed)

5th phase - upon his return, his plan of revenge is put into motion and there is no turning back for him.

Serpent - crawling, more repulsive than all the others. Satan has sealed his fate.

Heathcliff and Satan both recognize that what they are doing may not achieve for them the release from pain they desire but they are totally committed and both feel they cannot forget the degradation they have suffered. Satan admits that he will remember:

For never can true reconcilement grow Where wounds of deadly hate have pierc’d so deep:

(Book IV, ll. 98-99)

but he also admits his course of action leaves him tormented:

Me miserable! which way shall I fly Infinite wrath, and infinite despair? Which way I fly is Hell; myself am Hell;[italics mine] (Book IV, ll. 73-75)

Even before Heathcliff’s plans are well advanced, he tells Catherine that while he lives he “shall writhe in the torments of hell” (p. 133).

The decline of Heathcliff and Satan is rapid, as they each discover that the fulfillment of their revenge has not eased the pain and torment of their positions and the victory becomes a bitter, tasteless anti-climax which does not cleanse the hatred nor ease the pain. Heathcliff now can totally destroy both Thrushcross Grange and Wuthering Heights, erasing
them completely, but he cannot find within himself the old will-power to destroy. He muses to himself: "It will be odd, if I thwart myself!"

(p. 240). Even the sight of Cathy and Hareton beginning to share everyday learning experiences does not stir him, although they both physically resemble Catherine so much that his pain is as acute as always. Heathcliff contents himself with verbal threats:

It is well you are out of my reach;...What fiend possesses you to stare back at me, continually, with those infernal eyes? Down with them! and don't remind me of your existence again. I thought I had cured you of laughing!

(p. 251)

Living becomes undesirable and he wills himself to die. He tells Nelly he wishes the long flight were over as he observes the friendship between Cathy and Hareton (p. 256).

It is a poor conclusion, is it not;...An absurd termination to my violent exertions? I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, 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 have not 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 had been labouring the whole time, only to exhibit a fine trait of magnanimity. It is far from being the case--I have lost the faculty of enjoying their destruction, and I am too idle to destroy for nothing. (pp. 254-255)

In an attempt to explain his inner emotions, Heathcliff says,

...I cannot continue in this condition! I have to remind myself to breathe--almost to remind my heart to beat! And it is like bending back a stiff spring; it is by compulsion that I do the slightest act not prompted by one thought, and by compulsion, that I notice anything alive, or dead, which is not associated with one universal idea. I have a single wish, and my whole being and faculties are yearning to attain it. They have yearned towards 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 in the anticipation of its fulfilment.

(p. 256)

Heathcliff's goal has been revenge but now he desires to die because it is the only way he can ease his torment. It is also the only way he and Catherine will ever be united. The world they lived in kept them apart because of conventional values neither he nor Catherine wanted to understand. Satan's goal has been only to destroy man whom God loved above him. Satan acknowledges that his ambition made him boast in vain and remembrance plunges him deeper into misery (Book IV, ll. 32-92). He realizes that submission now would later turn again into rebellion (Book IV, ll. 93-107) and he is committed to his plans:

So farewell Hope, and with Hope farewell Fear,
Farewell Remorse; all Good to me is lost;
Evil be thou my Good... 

(Book IV, ll. 108-110)

However Satan, flushed with his supposed victory and triumphant at the latest council meeting, does not realize that he too is doomed. Instead of cries of adulation for his actions in the Garden, Satan hears only hisses (Book X, ll. 504-509) and discovers he is condemned to a low form of life, a deterioration of his once high state of grace:

...wond'ring at himself now more;
His visage drawn he felt to sharp and spare,
His Arms clung to his Ribs, his Legs entwining
Each other, till supplanted down he fell
A Monstrous Serpent on his Belly prone,
Reluctant, but in vain... 

(Book X, ll. 510-515)

Heathcliff welcomes his own death since it will free his soul to exist forever with Catherine while Satan's deteriorated state is a death which does not free him but confines him for all eternity in the body of a serpent.
Emily Bronte and John Milton both seem to be aware of the consequences of an evil nature; both recognize that there must be some redemption from the losses if there are to be any useful lessons learned. Out of the evil of Heathcliff's revenge and the havoc wrought by him rises the love of Cathy and Hareton. It has been impossible to destroy the bravery and strength which this second generation retains from the older generation. Hareton has a capacity for love and compassion, of which neither Hindley nor Heathcliff were capable; Hareton defends his tormentor: "I will not hear you [Cathy] speak so to him. Have done!" (p. 252), and Cathy comprehends "that Earnshaw took the master's reputation home to himself, and was attached by ties stronger than reason could break" [italics mine] (p. 253). Cathy herself has her mother's spirit and her father's gentleness but in addition she has a concern for others and the ability to give and receive love. The self-centered egoism of the first generation, which prevents love and compassion toward another human being, destroys the individual, but Cathy and Hareton will make a new world combining the love and strengths they have discovered within themselves in their fight against Heathcliff's evil machinations.

In Paradise Lost Milton tells the same story but in Biblical terms. We must of necessity consider Paradise Lost with the Bible in mind since Milton was using it as a basis for his work. In the Garden of Eden when Eve listens to the evil side of her nature (in this case Satan in the form of a serpent), she later learns that her disobedience has destroyed not only her life there in the Garden but Adam's as well. They can no longer remain in Paradise because they have acquired a knowledge of good and evil but are banished into a world where this evil and good exist side by side. Their redemption, like that in Wuthering Heights, comes as they
achieve a humility and a new maturity which recognizes that with love, compassion, and charity they can build a world which will overcome the evil. They have been told by Michael that their new life will not be easy, just as Hareton will sometimes find it difficult to be "civilized with [just] a wish" and Cathy is "no philosopher, and no paragon of patience" (p. 249).

In addition to the fact that both the novel and the poem begin well into the narrative and then return to the beginning of the story and bring the reader up-to-date, another flashback occurs in both works. When Lockwood returns to the vicinity from an absence of several months, he is astonished to find Wuthering Heights bright and cheerful, the inhabitants happy and friendly, and Nelly once again the housekeeper. Upon learning Heathcliff is dead, Lockwood asks for the details; the reader learns the concluding events as the story is again brought up-to-date (Chs. 32, 33, 34), as Bronte did in the opening chapters of her work.

The same technique occurs once again in Paradise Lost in Book IX. Adam and Eve, disgraced and fallen, have been judged (Book X) and the angel, Michael, comes to tell Adam what to expect. The reader looks into the future with Adam and then the narrative returns to the time immediately after the Fall as they prepare to leave Paradise. As in Wuthering Heights, the conclusion of Paradise Lost is an implied but positive assertion that the future will not be as dark as the past has been. I am not implying by this statement the Garden of Eden was a dark place like Wuthering Heights but Milton writes his poem in such a way that we understand the innocence of Adam and Eve protects them from a full and rich life just as the willfulness of Catherine and Heathcliff prevents their achieving happiness.
The resolutions of the novel and the poem are different because of the way Emily Bronte and Milton each feel about death. Heathcliff and Catherine share a passion which is not quite human and almost borders on the supernatural or mystical. Catherine acknowledges this relationship even as a young girl for she tells Nelly she loves Heathcliff not because he is handsome "...but because he's more myself than I am. Whatever our souls are made of, his and mine are the same..." (p. 72).

She attempts to explain her feelings when she says,

My great miseries in the world have been Heathcliff's miseries...my great thought in living is himself. If all else perished and he remained, I should still continue to be; and, if all else remained, and he were annihilated, the Universe would turn to a mighty stranger. I should not seems to be a part of it...I am Heathcliff...not as a pleasure...but as my own being..."..." (p. 74)

Catherine betrays this knowledge by turning to the world of Thrushcross Grange, but when she is dying she says of Heathcliff: "...he's in my soul..." (p. 134). Heathcliff has all his life acknowledged their unique relationship and he asks Catherine: "...would you like to live with your soul in the grave?" (p. 135). This passionate relationship between Heathcliff and Catherine transcends a normal sexuality and causes them to inflict pain and suffering on each other. The relationship also destroys both Catherine and Heathcliff. Even though as a young girl Catherine recognized the special bond between them, as an adult she has refused to admit she has betrayed her true nature by marrying Edgar Linton and as a result has also betrayed Heathcliff. Only in death do they feel their intertwining natures will be finally united. They are born with the same intense emotional nature; any union between them, which cannot be a living relationship, must be achieved in the grave since Catherine
has not been able to admit until the last that they are inexorably one person. Death will not be the end for Heathcliff and Catherine but will be the beginning of a spiritual reunion. However, they look upon death as their spiritual reunion with each other rather than a spiritual reunion with God. (In fact, it is even a physical reunion for Heathcliff since he removed one side from her coffin.)

Perhaps we must go to musical literature to find an apt description of the love/death relationship of Catherine and Heathcliff. Richard Wagner wrote that the Liebestod music from Tristan and Isolde signifies Isolde's "blessed fulfilment of ardent longing, eternal union in measureless space, without barriers, without fetters, inseparable." Perhaps no combination of words can better describe the spiritual bond between Catherine and Heathcliff.

In Paradise Lost Milton presents death in a positive manner and not selfishly is as true with Heathcliff and Catherine. For Milton, death is a good, but a different kind of goodness than the one presented by Emily Bronte. Paradise Lost describes the need for man to die because to live forever in an environment of sin and sorrow could be intolerable. Only in death can man achieve a truly spiritual reunion with God and enter into an eternal Paradise.
FOOTNOTES

CHAPTER III
THE SATANIC TRAITS OF HEATHCLIFF
AND THE EVIL OF SATAN

One of the principal difficulties one has to face in trying to describe Heathcliff as a Satanic character is defining precisely what is meant by the term. This problem is amplified when comparisons are attempted between the personality characteristics of Heathcliff - at least those which make him Satanic - and those possessed by Milton's Satan. One could, of course, go to the Bible as the primary source since it is through these teachings that the concept of Satan was first placed in the public domain. However, these references are often vague and difficulty immediately arises since the entire Bible must be considered in a unified sense before one dares to lift out isolated passages to prove any single point. It is, therefore, best to use commonly accepted terminology to determine whether or not a person possesses a Satanic nature. Traits such as greed, false pride, seduction, deception and desire for revenge are commonly accepted as being sufficiently unwholesome to make a person Satanic. These traits can also be supported with Biblical passages.

One point must be especially emphasized; namely, there is a vast difference in being Satan and having a Satanic nature. Milton's Satan (as well as the Biblical character) is the physical and spiritual embodiment of evil. Satan is not simply a character having anti-social characteristics; he is evil itself. On the other hand, Heathcliff is the personification
of what Satan wants to do to all mankind. He is simply the victim of Satan's influence and this influence manifests itself in a cruel, wicked and evil personality. Thus, although Heathcliff's actions, particularly in the last half of the book can perhaps not be entirely justified, they can at least be understood by the reader when the total environment of Heathcliff's early years is considered. The revenge motif is one with which most readers can relate.

The basic parallelism between the personalities of Heathcliff and Satan could have been placed in Chapter II where similarities between lesser characters in the two works are discussed but it seems best to reserve these descriptions for this chapter which is limited to a discussion of these two protagonists. A striking similarity can be found between Heathcliff and Satan early in Wuthering Heights and in Paradise Lost when Milton and Bronte both feel the necessity for describing the physical and intellectual attributes of their principal characters. Milton's description comes shortly after the central theme of the poem has been established and a description of Hell has been given. We read this about Satan:

. . . he above the rest
In shape and gesture proudly eminent
Stood like a Tow'r; his form had yet not lost
All her Original brightness, nor appear'd
Less than Arch-Angel ruin'd, and th' excess
Of Glory obscur'd: As when the Sun new ris'n
Looks through the Horizontal misty Air
Shorn of his Beams, or from behind the Moon
In dim Eclipse disastrous twilight sheds
On half the Nations, and with fear of change
Perplexes Monarchs. Dark'n'd so, yet shone
Above them all th' Arch-Angel: but his face
Deep scars of Thunder had intrencht, and care
Sat on his faded cheek, but under Brows
Of dauntless courage, and considerate Pride
Waiting revenge: cruel his eye, but cast
Signs of remorse and passion to behold
The fellows of his crime, the followers rather
(Far other once beheld in bliss) condemn'd
For ever now to have thir lot in pain...
(Book I, ll. 589-608)

The comparison between the above description of Satan and that of
Heathcliff upon his return to the moors after an absence of three years
is remarkable. This is actually Bronte's first opportunity to describe
Heathcliff as an adult. He is visiting Thrushcross Grange and Nelly
describes him in the following manner:

Now fully revealed by the fire and candlelight,
I was amazed, more than ever, to behold the transformation
of Heathcliff. He had grown a tall, athletic, well-
formed man, beside whom my master [Edgar Linton] seemed
quite slender and youth-like. His upright carriage suggested
the idea of his having been in the army. His countenance
was much older in expression and decision of feature
than Mr. Linton's; it looked intelligent, and retained no
marks of former degradation. A half-civilized ferocity lurked
yet in the depressed brows and eyes full of black
fire, but it was subdued; and his manner was even
dignified, quite divested of roughness, though too
stern for grace.

(p. 84)

The analogies in these two excerpts are numerous and too obvious to dwell
upon. Suffice it to say, both are masterfully written since they leave
the reader with a positive picture of the two characters, as least as far
as physical appearances are concerned, yet both prepare the reader in very
subtle ways for the evil which is forthcoming in both works.

I believe it is now necessary to point out some of the particular
ways in which the sinful traits of Satan and Heathcliff manifest
themselves. I will spend the major portion of this chapter with
Heathcliff since Satan, by definition, is the personification of evil and
therefore can be expected to perform in demonic ways. It is not nearly
as simple with Heathcliff because, even as an adult returning to the scene
of his childhood with revenge in mind, he still is able to show some compassion for others (albeit rarely). Certainly, no one can quarrel with his sincere love for Catherine. His actions become distorted because of his feelings for her and because of the humiliation and degradation he has suffered. In the latter part of the book, his actions are even irrational; nevertheless his love is sincere. He shows an element of humanity when he visits Lockwood when he is ill, bringing with him a brace of grouse and spending an hour with him in idle conversation. The cynical reader could interpret this action as guile but there are many places in the novel where Heathcliff seems to be really making an attempt to become socially acceptable with no ulterior motives. This is true both as a boy and as a man. However, the predominant part of his personality accepts evil as the norm and, in fact, the entire novel is based on this premise.

Although it seems to be popularly accepted that the evil in Heathcliff does not appear until his return to the moors as an adult with vengeance in his heart, Bronte certainly takes great care to point out the propensity for Satanic actions inherent in Heathcliff as a youth. True, he suffers the ignominy of Hindley's brutality with great stoicism. However, to keep things in proper perspective we should look to certain passages which Bronte obviously felt compelled to write. Chapter VII is particularly rich in these examples. For instance, Heathcliff's deep and perhaps overdeveloped sense of pride is shown when Catherine returns to Wuthering Heights from her stay at Thrushcross Grange and Hindley asks him to shake hands "condescendingly." Heathcliff retorts: "I shall not!..I shall not stand to be laughed at, I shall not bear it!" (p. 52). Of course, we can always rationalize that Heathcliff has reached a point which is beyond the
limits of human endurance but if such an argument is made, then it seems valid to assert that it is at such a point that one is most susceptible to the influence of Satan. Thus, Bronte is building her story and preparing the reader for the dire events which follow later in the novel.

The arrogance of the young boy is shown as part of the same scene when Catherine assures him she is not laughing at him but goes on to point out he is dirty and at the same time shows an obvious reluctance to allow him to touch her new dress. Heathcliff reacts strongly, stating: "You needn't have touched me... I shall be as dirty as I please, and I like to be dirty, and I will be dirty" (p. 52). For the first time Heathcliff is rebelling from a social structure which he later is able to almost destroy.

This period of his life is not without pathos and perhaps even an expressed desire on Heathcliff's part to repent. He makes a request: "Nelly, make me decent, I'm going to be good" (p. 53). Nelly makes the mistake of telling Heathcliff that he envies Catherine because of her favored position. This feeling is described as being "incomprehensible" to Heathcliff but he soon learns the meaning of the word (p. 53). Shortly after this episode Heathcliff shows true envy when he compares himself to Edgar Linton: "I wish I had light hair and a fair skin, and was dressed and behaved as well, and had a chance of being as rich as he will be!" (p. 54). Then he soon says: "... I must wish for Edgar Linton's great blue eyes, and even forehead... I do--and that won't help me to them" (p. 54). There are similar expressions of repentance and envy on the part of Satan in his long soliloquy which is his moment of truth (Book IV, ll. 32--113). Satan admits that he has boasted in vain and would like to repent; he also acknowledges that if he were to repent and become once
more an obedient angel, his envious nature would force him to rebel the second time. Therefore, since he knows he cannot be obedient because of his desire to be the highest, Satan turns his back on his good nature and continues to his destiny:

So farewell Hope, and with Hope farewell Fear, Farewell Remorse; all Good to me is lost; Evil be thou my Good;... (Book IV, ll. 108-110)

The basis for the revenge motif and the propensity for physical violence is then carefully laid by Bronte. Hindley and Edgar Linton are making fun of Heathcliff's long hair and threatening to pull it even longer. The narrator remarks that "Heathcliff's violent nature was not prepared to endure the appearance of impertinence from one whom he seemed to hate, even then, as a rival" (p. 55). His response to this situation is to throw a bowl of hot apple-sauce in the speaker's face. This is the first indication of Heathcliff's willingness, or perhaps even desire, to perform an act of violence on another person.

The revenge theme is then firmly established toward the end of Chapter VII with Heathcliff's statement:

I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it, at last. I hope he will not die before I do!

(p. 57)

At this stage, Bronte is showing the true character of the young boy. He is already plotting revenge and the statement that he hopes Hindley will not die before he does is indicative of the true Satanic nature of this boy. It is not enough that Hindley dies. Heathcliff wants to see him suffer.

Thus, even though arguments can be made that the Satanic Heathcliff did not emerge until his return to Wuthering Heights, the author has shown
his personality as being one that is capable of accepting unreasoning
pride, arrogance, envy and revenge as a normal mode of behavior.
Heathcliff's willingness to lie is necessary to achieve his goals and
lying supports the other ruses he employs.

It is easy to identify the above traits with Milton's Satan. This
is not surprising since Satan is the very essence of evil behavior.

Early in Paradise Lost Milton writes:

... hee it was, whose guile
Stirr'd up with Envy and Revenge, deceiv'd
The Mother of Mankind; what time his Pride
Had cast him out from Heav'n, with all his Host
Of Rebel Angels, by whose aid aspiring
To set himself in Glory above his Peers...

(Book I, ll. 34-39)

This is almost an exact description of Heathcliff as exemplified by his
words and actions in Chapter VII of Wuthering Heights.

This rich chapter should not be left without pointing out two impor-
tant descriptions. The first is when Nelly tells Heathcliff: "...You're
fit for a prince in disguise..." (p. 54). This is almost the Biblical
representation of Satan. He is referred to frequently as being disguised
and the "prince of devils" (Matt. 12:24). Bronte also uses this type
of allegory. Nelly then tells Heathcliff: "...Were I in your place,
I would frame high notions of my birth..." (pp. 54-55), and implies that
Heathcliff could be the son of the Emperor of China and an Indian queen.
It seems possible that this statement is describing Heathcliff as a
"fallen angel" with the opportunity to do good for others: "...and the
thoughts of what I was should give me courage and dignity to support the
oppressions of a little farmer!" (p. 55).

It is now appropriate to consider Heathcliff as an adult with the
maturity to plot his revenge step by step. It is no accident that he ends
up in control of both Wuthering Heights and Thrushcross Grange. This is done with calm deliberation and careful planning, using the entire spectrum of Satanic characteristics. In fact, it might be safe to say that this combination of evil traits results in synergistic reactions which lead to results Heathcliff could neither imagine nor control.

At this point we should consider the derivation and original meaning of the word "Satan." It comes from the Hebrew sāṭān which means adversary. This places Heathcliff in the proper framework since he is the adversary of everyone (with the exception of Catherine) in the society of Wuthering Heights and Thrushcross Grange. He has dedicated himself to the total destruction of these two households. His is an unreasonable and unyielding type of revenge, in the same way that Milton's Satan admits he is unreasonable and unyielding (Book IV, ll. 32-113). Heathcliff does not want these properties for material gain but only as a mechanism for destroying their inhabitants. This unrelenting, irrational revenge is just as true of Milton's Satan. Power to do evil is the prime motivation. Destruction for its own sake soon becomes an overriding factor.

Both Heathcliff and Satan seduce in order to gain power. This is consistent with the Biblical Satan. Heathcliff seduces Isabella in order to drive a wedge into Thrushcross Grange and Satan seduces Eve to gain power over all mankind. Both are also tempters. Heathcliff tempts young Cathy by a series of lies (or at least half-truths) concerning the health of his son and the need for her presence at Wuthering Heights. This action, which ultimately results in a forced marriage to Linton, leads to Heathcliff's eventual control of Thrushcross Grange under the complex inheritance laws of Nineteenth Century England. The uncompromising brutality of the man can be measured by the fact that he knows his son is
dying and desperately tries (and succeeds) in having the marriage precede Edgar Linton's death. In an analogous way, Milton's Satan seduces Eve through flattery:

To whom the guileful Tempter thus repli'd
Empress of this fair World, resplendent Eva,
Easy to mee it is to tell thee all
What thou command'st and right thou should'st be
obey'd:
I was at first as other Beasts that graze
The trodden Herb, of abject thoughts and low,
As was my food, nor aught but food discern'd
Or Sex, and apprehended nothing high:
(Book IX, ll. 567-574)

The theme of brutality is emphasized constantly by Brontë, particularly regarding Heathcliff as an adult. For instance when Catherine physically removes Isabella's finger from her arm and states it is foolish to reveal "those talons" to Heathcliff and warns him "...Look, Heathcliff! they are instruments that will do execution—you must beware of your eyes" (p. 92), Heathcliff responds, "I'd wrench them off her fingers if they ever menaced me." (p. 93). Later Hareton talks about Heathcliff threatening the curate, "...I was told the curate should have his ___ teeth dashed down his ___ throat, if he stepped over the threshold. Heathcliff had promised that." (p. 95). Brontë uses expressions like these to not only bring out Heathcliff's brutality but also lays the groundwork for his ruthless desire for power.

When Nelly visits Isabella at Wuthering Heights at the latter's request, the scenes which ensue are descriptive of Heathcliff's brutality. He admits to hanging Isabella's dog and told her at the time this was done that the first words he uttered were, "...a wish that I had the hanging of every being belonging to her, except one: ..." (p. 117). Later, he tells Nelly: "I have no pity! I have no pity! The more the worse
writhe, the more I yearn to crush out their entrails!" (p. 128).

Isabella's letter to Nelly regarding Heathcliff's brutal treatment of her, as well as Hindley and Joseph, is filled with descriptive paragraphs of her misery under Heathcliff's domination. For instance when Heathcliff breaks into Wuthering Heights through the window, he hits Hindley with a stone, cuts him with a knife and "...kicked and trampled on him, and dashed his head repeatedly against the flags..." (p. 147). Then he pushes the elderly Joseph to his knees, shakes Isabella until her "teeth rattled" and throws her down beside Joseph. Depraved actions of this kind can be found throughout the last half of the novel. Bronte found this to be an expedient way to transmit her visualization of the vengeful Heathcliff to the reader's mind.

Milton's Satan does not use physical cruelty as a means of gaining power. His methods are much more subtle but just as effective. Satan is coldly deliberate, a trait not possible with Heathcliff when he is in wild and unreasoning rages. To this degree, Satan is a much more complex character than Heathcliff. But, of course, he is Evil, not simply a being with a propensity for doing evil things.

Heathcliff's Satanic nature is not lost upon Nelly and Catherine. Bronte makes certain the reader understands this. Nelly states late in Chapter X:

...His visits were a continual nightmare to me; and, I suspected, to my master also. His abode at the Heights was an oppression past explaining. I felt that God had forsaken the stray sheep there to its own wicked wanderings, and an evil beast prowled between it and the fold, waiting his time to spring and destroy.

(pp. 93-94)

Catherine, in one of her conversations with Heathcliff concerning his relationship with Isabella (after he says he would cut his throat if he
believed Catherine desired a marriage between Isabella and Him (p. 97),
tells Heathcliff, "...Well, I won't repeat my offer of a wife: it is
as bad as offering Satan a lost soul. Your bliss lies, like his, in
inflicting misery. You prove it..." (p. 97).

God has the advantage over Nelly and Catherine. Being omnipotent, he
of course knows Satan for what he is. It is significant that in both
works, neither Satan nor Heathcliff, with all their deception and guile,
go unrecognized. A passage from Paradise Lost is very similar to those
given above from Wuthering Heights. God is speaking to His Son about
Satan:

Only begotten Son, seest thou what rage
Transports our adversary, whom no bounds
Prescrib'd, no bars of Hell, nor all the chains
Heapt on him there, nor yet the main Abyss
Wide interrupt can hold; so bent he seems
On desperate revenge, that shall redound
Upon his own rebellious head. And now
Through all restraint broke loose he wings his way
Not far off Heav'n, in the Precincts of light,
Directly towards the new created World,
And Man there plac't, with purpose to assay
If him by force he can destroy, or worse,
By some false guila pervert; and shall pervert;
For Man will heark'n to his glozing lies,
And easily transgress the sole Command,
Sole pledge of his obedience: So will fall
Hee and his faithless Progeny:...

(Book III, ll. 80-96)

God knows man will fall; Nelly realizes their world is doomed under
Heathcliff's domination, and Catherine tells him that since he cannot bear
to see the Grange household at peace, he will find "...the most efficient
method of revenging yourself on me." (p. 98).

Heathcliff lives in his own world of deception. He justifies his
return to Wuthering Heights, telling others that he only wants, "...to
install himself in quarters at walking distance from the Grange..." (p. 87),
while his real reason is, of course, to prey upon Hindley's weaknesses for gambling and drinking and, by so doing, eventually gain control of the Earnshaw property. His entire campaign to seduce Isabella is based upon deceit. For instance, he embraces her after having told others he actually hates her. Nelly chastizes him for such an action: "Judas! Traitor! . . . You are a hypocrite too, are you? A deliberate deceiver" (p. 96).

Milton's characterization of Satan also presents him as a deceiver. Satan begins his conference with the principal devils by assuring them they will regain Heaven and become more glorious than before their fall:

Powers and Dominions, Deities of Heav'n,  
For since no deep within her gulf can hold  
Immortal vigor, though opprest and fall'n,  
I give not Heav'n for lost. From this descent  
Celestial Virtues rising, will appear  
More glorious and more dread than from no fall  
And trust themselves to fear no second fate;  
Mee though just right and the fixt Laws of Heav'n  
Did first create your Leader, next, free choice,  
With what besides, in Counsel or in Fight,  
Hath been achiev'd of merit, yet this loss  
Thus far at least recover'd, hath much more  
Establishd in a safe unenvied Throne  
Yielded with full consent. The happier state  
In Heav'n, which follows dignity, might draw  
Envy from each inferior; . . . (Book II, ll. 11-26)

Closely akin to deceit is disguise. Milton uses this frequently for Satan. Bronte is less prone to use this allegorical technique but it occasionally creeps in. Nelly is suspicious of Heathcliff when he returns to the moors and ponders: "... Is he turning out a bit of a hypocrite, and coming into the country to work mischief under a cloak? . . ." (p. 85). Even blackmail is not beyond Heathcliff's propensity for immoral acts. Trying to pressure Cathy to return to his son Linton, Heathcliff threatens to expose Cathy's letters to Linton (written and delivered surreptiously)
to her father if she refuses his request to visit Linton again.

Heathcliff's ability to divide and conquer is prominent in the second half of the novel. When Edgar orders Heathcliff from his home, Cathy locks the door of the room where her husband and Heathcliff are arguing. Encouraged by Heathcliff's remarks, she challenges her husband to fight his rival: "...If you have not the courage to attack him, make an apology, or allow yourself to be beaten...

(p. 99). This ability was obviously transmitted to his son, Linton. In a scene in which Linton is fighting with Cathy, he angrily says Cathy's mother had always hated Cathy's father (p. 192). Although denying that Heathcliff was the instigator of this remark, Linton leaves us with this inevitable conclusion. Thus, Heathcliff is able to transmit his venom to another generation, along with the technique of pitting one relative against another. Similarly, Satan is able to pit Eve against God and as a result, conquers both Eve and Adam:

.. ye shall not Die:
How should ye? by the Fruit? it gives you Life
To Knowledge: By the Threat'ner? Look on mee,
Mee who have touch'd and tasted, yet both live,
And life more perfet [sic] have attain'd than Fate
Meant mee, by vent'ring higher than my Lot,
Shall that be shut to Man, which to the Beast
Is open?

(Book IX, ll. 685-692)

Heathcliff in his Satanic way, at a point late in the novel, appeals to Cathy's compassionate nature to further his own purposes. Trying to get her to return to Linton he pleads, "...Hareton has made him a standing jest for six weeks, and I have used more serious measures, and attempted to frighten him out of his idiocy, he gets worse daily, and he'll be under the sod before summer, unless you restore him!" (p. 188).
This kind of appeal is used by Milton's Satan in seducing Eve. In the case of Cathy, the appeal is to her soft nature; with Eve it is through her vanity:

Fairest resemblance of thy Maker fair,
Thee all things living gaze on, all things thine
By gift, and thy Celestial Beauty adore
With ravishment beheld, there best beheld
Where universally admir'd:

(Book IX, ll. 538-542)

We must remember that the prime motive of both Heathcliff and Satan is revenge. A major portion of both works is devoted to this theme. Both protagonists are clever and deliberate but both fall victim to this unholy desire. It is pointed out elsewhere that Heathcliff promised revenge, even before he left Wuthering Heights as a youth. Upon returning, he has a plan well in mind. Heathcliff will obtain both Wuthering Heights and Thrushcross Grange and make his former tormentors miserable; indeed, he will destroy their world. His success in accomplishing this manifests itself in statements which Heathcliff makes to proclaim his victory. He says to Hareton after bringing him under his domination, "Now, my bonny lad, you are mine! And we'll see if one tree won't grow as crooked as another, with the same wind to twist it!" (p. 154). More importantly, Heathcliff sees perpetuation of his revenge through his heirs. His statement to Nelly concerning this desire proves his ultimate goal:

...my son is prospective owner of your place, and I should not wish him to die till I was certain of being his successor. Besides, he's mine, and I want the triumph of seeing my descendent [sic] fairly lord of their estates; my child hiring their children to till their fathers' lands for wages. ... (p. 170).

In a similar mood, Satan states:

Whom thus the Prince of Darkness answer'd glad.
Fair Daughter, and thou Son and Grandchild both,
High proof ye now have giv'n to be the Race
Of Satan (for I glory in the name,
Antagonist of Heav'n's Almighty King)
Amply have merited of me, of all
Th' Infernal Empire, that so near Heav'n's door
Triumphant with triumphal act have met,
Mine with this glorious work, and made one Realm
Hell and this World, one Realm, one Continent
Of easy thorough-fare. Therefore while I
Descend through Darkness, on your Road with ease
To my associate Powers, them to acquaint
With these successes, and with them rejoice,
You two this way, among those numerous Orbs
All yours, right down to Paradise descend;...  
(Book X, ll. 383-393)

Satan's goal is to destroy God by destroying what God loves best, namely man—personified by Eve. This is not too unlike Heathcliff's theory that he can destroy those who degraded and humiliated him by gaining power over their property and descendants. Where Satan has not anticipated man's salvation by the coming of Christ, Heathcliff has not anticipated survival of Wuthering Heights and Thrushcross Grange through the marriage of Cathy and Hareton. Thus, each is thwarted in the accomplishment of their principal goal. It is true that man is still paying the price of Eve's indiscretion and Heathcliff dragged his world to almost total annihilation. Heathcliff dies, wishing only to join Catherine in a spiritual reunion beyond the grave, and Satan is changed into a serpent, a form in which he will live for eternity. Significantly, both works end on a note of hope in spite of the horrors which precede the end.
CHAPTER IV

THE WORLDS OF HEATHCLIFF AND SATAN

Up to this point I have been emphasizing similar traits of Heathcliff and Satan, the parallel structure used by Milton and Bronte, and I have discussed other characters in the two works who act and react to events in the same way. It is now important to consider the environments created by Bronte and Milton to enhance the evil natures of the protagonists. Establishing a mood through description is a vital part of most novels. However, in the case of Wuthering Heights it is more than this: it is functional. The reader is conditioned to accept Heathcliff's demonic nature by vivid descriptions of the physical world which surrounds him, particularly in his formative years.

There are certain similarities between Milton's Hell and the atmosphere created by Bronte, but there are some fundamental differences. Certainly, the world of Wuthering Heights can be described as "hellish." It is a world full of brutality, with almost a lack of what we now consider as social amenities. However, Bronte's world has already fallen in the Biblical sense of the word. Adam and Eve have made their choice and man's nature is essentially evil although he still, at least theoretically, has a choice between good and evil. It is important to recognize there is now no chance for there to be a Paradise in Bronte's novel. This choice was removed with Adam and Eve's fall from Grace. Thus, there is a duality in man's basic nature in Bronte's world and she chooses to portray Heathcliff as a character who steadily descends to the depths...
of depravity. On the other hand, there is no duality in the Garden of Eden before the Fall. The Garden is Paradise and there is a "oneness" of man which simply cannot exist after the Fall. In fact, it can be said that the first consequence of the Fall is the awareness of man's dual nature. He is both good and evil but really has no chance of being all good.

As pointed out in the previous chapter, there are basic differences between Milton's Satan and Heathcliff. Satan is Evil, not just a being who is capable of committing evil acts. Conversely, Heathcliff is mortal and as such is simply a man who gives himself over to evil purposes. One can say this is a weakness in Heathcliff's character but this requires a judgment by the reader which is really not valid. Who can say what direction even the most moral man might take if subjected to the cruelties which were laid upon the young Heathcliff. Important to the understanding of the differences between the worlds of Wuthering Heights and Paradise Lost is that Bronte's world implies a rigid social structure. This is reflected in the novel. The house on the moors is a microcosm of Bronte's world. There is a hierarchy which is self-perpetuating. When Heathcliff comes to Wuthering Heights, he represents a real threat to this established hierarchy and Hindley reacts accordingly. His treatment of Heathcliff is therefore not completely surprising. On the other hand, Eden has no social order or hierarchy, with perhaps the possible exception of man's being superior to woman. There is a unity of purpose or a "oneness" which can only exist in Paradise. Wuthering Heights is certainly not Paradise.

As previously pointed out, there is no direct evidence that Bronte deliberately adopted the format of Milton's poem; however, the parallels are so striking that the reader should not dismiss the possibility.
Emily Bronte was a minister's daughter, reared in a time and a place where strict doctrines were the normal, everyday living patterns. To the casual observer society adhered to these patterns, but the more serious members of the population knew that the ever-present dichotomy of good and evil lay just beneath the surface. While John Milton is primarily interested in man's freedom in the face of temptation, the free will to make one's own choice, Emily Bronte has concentrated on the evil in the world that overpowers any good which may be present and which destroys that good.

To a certain degree, the novel is a study of moral contradictions. To the uninitiated reader there are discrepancies between what might be considered as proper conduct defined by the Judaeo-Christian ethic and the type of behavior experienced at Wuthering Heights and Thrushcross Grange. There is a strange mixture of kindness and brutality which makes one wonder about not only localized ethics but even the moral standards of a world of which Wuthering Heights is only a small part. The people living on Bronte's moors do not seem to be restricted by what might be considered conventional morality. Love and consideration of others are hardly the overriding determinants of human behavior. Yet for reasons which are not really explained, the master of Wuthering Heights takes a ragamuffin from the Liverpool slums and deposits him at Wuthering Heights, ordering the inhabitants to treat him as one of the family. "...you must e'en take it as a gift of God" (p. 38) even though in appearance the boy resembles nothing so much as the offspring of the devil. It is significant that early in the novel the boy is referred to in the third person neuter, and Mr. Earnshaw adds, "though it's as dark almost as if it came from the devil" (p. 38). Even Nelly uses the same pronoun to describe the boy:
Not a soul knew to whom it belonged, he said, and his money and time being both limited, he thought it better to take it home with him at once, than run into vain expenses there; because he was determined he would not leave it as he found it.

(p. 39)

This perhaps sets the stage for the cruelty to which Heathcliff is soon to be subjected and in turn, leads to his future obsession with vengeance. Can the principle theme of an entire novel be based on a single pronoun? The answer to this question is subjective but certainly the use of "it" to describe Heathcliff profoundly affects the reader and provides sufficient basis to allow all his future actions seem credible. It is significant that late in the novel Heathcliff refers to his own son as an "it." Bronte is probably trying to impress upon the reader the fact that Heathcliff never forgets even the smallest details of the ignominies to which he was exposed as a youth.

The natural elements surrounding both the Heights and the Grange are conducive to creating an atmosphere where the personalities of the inhabitants are made believable to the reader. Wuthering Heights is set upon a lonely hillside, apart from the surrounding society, on the Yorkshire moors where the simplest everyday chores of living are made more difficult by the barrenness of nature. Always present on this hillside is the wind and when the winter arrives there in all its fury of cold and driving snow, the wind chills to the marrow. The earth is hard and unyielding. What few trees there are in the area are stunted and bent before the gales, with limbs reaching outward as though pleading for help in their struggle for survival against the elements.

The inhabitants of these moors reflect this relentless nature. There is no time for the amenities of living when only a minimal existence can
be sustained by hard work from each and every member of the household. The cold, bleak world outside is reflected by a reluctance on the part of the human beings to show anything but the most austere treatment of others. Love, if there is any at all, is submerged over such long periods of time that the people at Wuthering Heights forget what it means to show concern, compassion, and love for others. This is most graphically illustrated by Mr. Earnshaw when he rebuffs Catherine as she endeavors to make up at the end of the day for her bad behavior during the daylight hours. Mr. Earnshaw tells her:

Nay, Cathy...I cannot love thee; thou'rt worse than thy brother. Go, say thy prayers, child, and ask God's pardon. I doubt thy mother and I must rue that we ever reared thee!

(p. 43)

Little wonder that the inhabitants of Wuthering Heights have warped personalities reflecting this kind of atmosphere! Consideration of someone else's feelings is almost non-existent. This savage and brutal world into which Heathcliff has been introduced makes its mark upon him very early. He has been buffeted by society as an orphan on the streets of Liverpool and he is to find the Earnshaw household very little different. On the day of his arrival, Nelly Dean is given the task of finding sleeping room for him. But even she reflects the same lack of compassion as the others. She "put it on the landing of the stairs, hoping it might be gone on the morrow" (p. 39). Looked upon with disfavor by everyone, including the servants, he has no reason to trust anyone. Even though these people have been threatened if they do not treat him as one of the family, he nevertheless undergoes many physical abuses. His stoic and pragmatic acceptance of this life makes him seem to fit in with his surroundings but
in fact, the external stoicism does not reflect the internal turmoil under which the dark and evil side of his nature gains the upper hand.

The effects of this environment on the young and impressionable orphan from Liverpool have long and disastrous repercussions. Very soon he takes out his frustrations upon defenseless animals around him. Hanging a litter of puppies is symbolic of an evil nature which will be brought to full fruition by an older, but not wiser, Heathcliff. By this time the reader is aware of the fact that Heathcliff's world has destroyed his perspective; the reader begins to appreciate the capacity of this man to bring total destruction to the world which nurtured this hideous side of man's inner self.

In contrast, *Paradise Lost* includes a world of love, goodness and happiness juxtaposed with the Hell in which Satan exists. Milton describes the heavenly atmosphere:

Thus while God spake, ambrosial fragrance fill'd
All Heav'n, and in the blessed Spirits elect
Sense of new joy ineffable diffus'd:
Beyond compare the Son of God was seen
Most glorious, in him all his Father shone
Substantially express'd, and in his face
Divine compassion visibly appear'd,
Love without end, and without measure Grace. . .

(Book III, ll. 135-142)

The essence of both stories is the collapse of the world of kindness in Milton's poem and the veiled goodness in Bronte's novel into environments which precipitate the evil of Satan in *Paradise Lost* and the duality of man's nature in *Wuthering Heights*. This process is slow but inevitable. However, both Satan and Heathcliff have the freedom to choose the paths they will follow. Satan makes this frank admission:

The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n.

(Book I, ll. 254-255)
It is possible to construe this phrase to mean that Satan means he and his followers can achieve serenity in Hell but perhaps it is more realistic to accept it as an admission of the power of the mind to transcend one's environment, thus allowing an individual to make a world in whatever image is desired. However, in Book II when Satan acknowledges Sin and Death as his own, he makes his choice to do evil. If Satan had repudiated them, he would not have done violence to his nature but would have been able to return to Heaven (ll. 629-870). With Heathcliff, this ability to choose is much more nebulous. Bronte purposely built an environment that influenced his younger life to a degree which perhaps precluded a freedom of choice. However, if one can possibly disregard the hideous influences to which Heathcliff is subjected in his younger years, it is certainly then possible to believe that Bronte allows Heathcliff to choose his own fate. He has three years to decide. His decision is to make a potential Heaven into a living Hell. Vengeance is to be his and morality becomes non-existent in his mind, at least until it is too late for anything but sorrow and regret.

Throughout the novel, Emily Bronte uses the physical elements of nature to keep ever present before the reader a picture of Wuthering Heights as a world which lies somewhere between Heaven and Hell; an environment which is conducive to bringing out their survival instincts. In Paradise Lost Satan, a tormented prisoner, lies on the burning lake which also is neither Heaven nor Hell, since Satan will soon experience an even greater torment - a Hell of his own making:

...hee with his horrid crew
Lay vanquisht, rolling in the fiery Gulf
Confounded though immortal... (Book I, ll. 52-54)
While Milton shows Satan surrounded by fire, Bronte uses the opposite sensory experience of cold, rain and snow to convey the same feeling of a bleak nothingness where the harsh realities of life are encompassed by an endless cold with winds of gale force cutting to the marrow. Heathcliff and the other members of the household reflect the wild fury of this outside world where a visitor finds even the vegetation struggling for survival. Bronte takes great pains to create the feeling of wildness:

Wuthering Heights is the name of Mr. Heathcliff's dwelling. "Wuthering" being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there, at all times, indeed: one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones.

(p. 14)

Lockwood, an outsider, feels this force of nature on his first visit: "On that bleak hill-top the earth was hard with a black frost, and the air made me shiver through every limb: ..." (p. 17). He has cause to regret his intrusion into Wuthering Heights later that night when the wind, driving snow, and blowing fir boughs create a nightmare for him (p. 30). Wuthering Heights and the burning lake seem to symbolize metaphorically the evil and violence in man's nature; Thrushcross Grange and the Garden of Eden seem to represent non-violence and good as the antithesis of these attributes, although admittedly Thrushcross Grange is far from being Edenic.

Satan's first view of Paradise dazzles his eyes. It is the most beautiful wonder he has ever beheld:

Beneath him with new wonder now he views
To all delight of human sense expos'd
In narrow room Nature's whole wealth, yea more,
A Heaven on Earth: for blissful Paradise
Of God the Garden was, by him in the East
Of Eden planted;

(Book IV, ll. 205-210)

The world Satan gazes upon is peaceful and serene; it is sunny but with
gentle breezes; green and beautiful with a myriad of trees, plants
and flowers. In a superficial way, Thrushcross Grange appears to be
blessed with these same attributes and to Heathcliff appears close to
Paradise; it seems to be a world suspended on a golden chain similar to
Satan's world suspended near the moon on a golden chain:

Now lately Heaven and Earth, another World
Hung o'er my Realm, link'd in a golden Chain

(Book II, ll. 104-105)

Catherine and Heathcliff are influenced by Thrushcross Grange. Heathcliff
is visibly impressed by the outward appearance of the house although he
is perceptive enough to see its less attractive side. In fact he tells
Nelly he would never want to live there. Thrushcross Grange has a much
more profound effect on Catherine. After living there for several weeks,
she changes from a child who can relate with Heathcliff in their carefree
life upon the moors to a lady who wants to be treated accordingly. She
comes back wearing different clothes and the new garments are used symboli-
cally to show the change in her nature. She now has a duplicity in her
character which was not there before her stay at the Grange. Clothing
is used in the same symbolic way in Paradise Lost, and even in Genesis,
to show the change from an Edenic state of being to one where mankind
becomes two personalities instead of one.

Previous to Catherine's stay at Thrushcross Grange she and Heathcliff
unknowingly attempt to form their paradise on the moors. This is, of
course, an impossibility because of the worldly values which surround
them. The harmony and oneness which characterizes Eden cannot be duplicated in their world. Certainly, Thrushcross Grange is no Eden although, to a certain extent, it represents an improvement over Wuthering Heights.

Catherine makes the mistake of believing she can continue her idyllic state with Heathcliff and still live in a world which has a strict social order and a sense of values hardly appropriate to paradise. In her well-known "I am Heathcliff" (p. 74) discussion with Nelly, she rationalizes she can have Edgar Linton's money and position to aid Heathcliff. In spite of her anticipated marriage, she has no intentions of severing her relationship with Heathcliff. She foolishly believes they can continue their Eden-like relationship even though she has changed socially and spiritually. This rationalization is one of the novel's great tragedies. However, it should be mentioned that the early idyllic relationship between Catherine and Heathcliff is more an impression than a textual fact. Bronte actually spends very little time writing specifically about this carefree life and one can casually read the novel and not come to this realization.

Some of the most subtle yet effective details of Emily Bronte's work are the ways in which changes in the weather signal momentous changes in the lives of her characters. Usually the change marks the introduction of an even greater evil. The change in weather may not necessarily be violent. It may be pleasant and serene but the contrast with the ensuing evil is justifiably greater because of the serenity. For instance, when Nelly accompanies Linton to Wuthering Heights, he leaves behind "pure heather-scented air, and the bright sunshine" (p. 167) and takes a last look into "the valley whence a light mist mounted and formed a fleecy
cloud on the skirts of the blue" (pp. 167-168), asking if Wuthering Heights is "as pleasant a place as Thrushcross Grange?" (p. 167). The contrast of this picture with the picture of Wuthering Heights which the reader already has in mind makes the removal of this young child to such a place all the more terrible, since we already know the tormented Heathcliff is in control of Hindley and Hareton. This contrast is used again, with great effect, when Cathy, despondent over her broken romance and Edgar Linton's illness, goes for a walk with Nelly. The day is moist and cold, with clouds of "dark grey streamers" (p. 187), ominous portents of the scene about to begin with Heathcliff. But just before the fateful encounter with him, Emily Bronte describes the park at Thrushcross Grange which Cathy and Nelly have just left. There the trees provide a "breeze-rocked cradle" from which a singing Cathy may watch birds feed their young, "half thinking, half dreaming, happier than words can express" (p. 186). Bronte does not intend for the reader to forget that Thrushcross Grange is supposed to be a gentle and refined place. Only occasionally does the weather at the Grange become rainy and unpleasant. Outside this park, Heathcliff waits to set in motion yet another portion of his planned revenge.

Milton uses the vastness of creation for his setting and part of the effectiveness of his poem would be destroyed if we read about ordinary everyday weather conditions. However, Milton conveys the presence of good or evil forces by describing the surroundings in quite a different way. The burning lake is a fiery Gulf (Book I, 1. 52) and Satan looks upon a scene of desolation:

At once as far as Angels' ken he views
The dismal Situation waste and wild,
A Dungeon horrible, on all sides round
As one great Furnace flam'd, yet from those flames
No light, but rather darkness visible
Serv'd only to discover sights of woe, ...
(Book I, ll. 59-64)

The gates of Hell are circled with an un-consuming fire, guarded by formidable shapes on either side; one is half woman-half scaly serpent (Book II, ll. 648-653), the other "...black it stood as Night/Fierce as ten Furies, terrible as Hell." (Book II, ll. 670-671). Milton describes beauty and goodness in lyrical and poetic language, using such descriptive nouns and adjectives as diamonds and gold:

...thick with sparkling orient Gems...
of liquid Pearl...steps of Gold...
With glistening Spires and Pinnacles adorn'd,
Which now the rising Sun gilds with his beams...
(Book III, ll. 507-541)

The poet uses similar lyrical language to describe Paradise:

...where delicious Paradise/
Crows with her enclosure green/
up grew/
loftiest shade/
A Silvan Scene...
a woody Theatre/Of stateliest view...
with Fairest Fruit/Blossoms and Fruits at once of golden hue/
purer air/
gentle gales/
dispense/
Native perfumes, and whisper whence they stole/Those balmy spoils...
(Book IV, ll. 132-159)

...Sapphire Fount the crisped Brooks/
Rolling on Orient Pearl and sands of Gold/
Flow'ds worthy of Paradise...
Groves whose rich Trees wept odorous Gums and Balm...
Others whose fruit burnisht with Golden Rind...
Flow'ds of all hue...
the mantling Vine...
Luxuriant Lake/
Her crystal mirror...
(th' Eternal Spring...
(Book IV, ll. 237-268)

Thus, Emily Bronte's use of the natural elements of the Yorkshire moors and Milton's descriptions of Hell enhance the similarities between the two works, as do also the parallel similarities in descriptions of Thrushcross Grange and Paradise. Both writers are concerned with the good and the evil in the world but from different perspectives.
Emily Bronte has chosen to use animals as a further representation of the violence and evil which exist at Wuthering Heights. She leaves little doubt about their role in the story as symbols of the savage natures of Heathcliff and Hindley and of those whom they corrupt. Almost as soon as Lockwood enters the house at Wuthering Heights, he is assaulted by "...half-a-dozen four footed fiends" (p. 16) and in the atmosphere of savage and unfriendly inhabitants, he mistakes for young kittens a "heap of dead rabbits" (p. 19) on a cushion in the room where he has been received. When Heathcliff lames a colt, he and Hindley argue over a second colt; Heathcliff uses the two animals to display his unforgiving nature. Bronte takes this opportunity to give us a clue to Heathcliff's developing nature when Hindley calls him an "imp of Satan" (p. 41). Even at Thrushcross Grange where life is presumed to be serene and beautiful, animals are used to show the underlying violence of its inhabitants. Catherine experiences this different life when the Linton children turn a bull dog loose to attack her (p. 48). This seems to be a fitting symbol for the evil lurking just beneath the surface of a "civilized" society. Bronte uses an animal which can be domesticated but at the same time an animal which retains enough of its wild and savage nature so that it will turn on human beings upon command. Two of the more graphic uses of animals illustrating the hatred and fury of these violent people are the vignettes where Heathcliff hangs Isabella's springer spaniel (p. 110) and later where Hareton is in the act of hanging kittens as Isabella escapes from Heathcliff and Wuthering Heights (p. 150). These scenes remind us of Heathcliff's first sight of Thrushcross Grange and the Linton children viciously mistreating a pet dog; we are reminded also of the fact that
Heathcliff has stored up memories of his enemies and that he has carefully shaped Hareton in his own image. Heathcliff also refers to his son, Linton, as a "whelp" (p. 213). Catherine, in an effort to dissuade Isabella from her infatuation with Heathcliff, describes him metaphorically to Nelly:

...Tell her what Heathcliff is—-an unclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone. He's not a rough diamond--a pearl-containing oyster of a rustic; he's a fierce, pitiless, wolfish man.

(pp. 89-90)

These descriptions support the reader's image of the Satanic master of Wuthering Heights surrounded by packs of dogs. Similar animal metaphors are used when Heathcliff calls Edgar Linton a "lamb [which] threatens like a bull!" (p. 99) in the fight provoked by Catherine, and she tells Edgar that, "Your type is not a lamb, it's a sucking leveret" (p. 100). Catherine also would rather see Edgar at "bay" than Heathcliff—a term usually associated with wild animals (p. 100). Bronte continues to use animals to portray evil natures as Isabella is looked upon by Heathcliff as "a strange repulsive animal, a centipede from the Indies...which curiosity leads one to examine in spite of the aversion it raises" (p. 92). When he tells Nelly how he has treated Isabella, he refers to her as "that pitiful, slavish, mean-minded brach" (p. 127). Isabella finally regards Heathcliff as a wolf-like animal when she tells Nelly of the night Hindley locked him out of the house:

...his black countenance looked [through the window]...His hair and clothes were whitened with snow, and his sharp cannibal teeth, revealed by cold and wrath, gleamed through the dark...

(p. 146)

These examples illustrate that dogs are most often used by Emily Bronte to develop her theme of man's struggle with his dual nature.
Dogs are an animal sensitive to the traits and personalities of the human beings who own them. Mistreated, they develop a viciousness which is a reflection of the owner's nature; in spite of this they can be commanded and coerced by that same master. This provides us with a vivid parallel for Heathcliff's treatment of the people under his control. They become as vicious as the animals, but they obey when he speaks because they are also afraid of him. Their personalities have become warped; they treat those around them brutally and Heathcliff's sadistic plan of revenge produces the desired result.

Milton has no need to use animals metaphorically since Satan has only one nature - he is Evil. Wild and untamed animals are used by Satan as disguises which descend downward in the animal kingdom from the bird which can soar through the skies to the crawling toad and serpent, for most readers unpleasant specimens of the animal world. Unlike Bronte's dogs, these animals have only one nature and represent the evil Satan has allowed to take command of his actions.

Ironically, the worlds of Heathcliff and Satan provide both with environments in which they can carry on their immoral acts with impunity, at least for a finite length of time. Heathcliff and Satan are both alienated from their worlds in different ways. Satan experiences envy because he is not chosen to be the Head of all the angels in Heaven:

...he of the first,
If not the first Arch-Angel, great in Power,
In Favor and preëminence, yet fraught
With envy against the Son of God, that day
Honor'd by his great Father, and proclaim'd
Messiah King anointed, could not bear
Through pride that sight, and thought

himself impair'd.
(Book V, ll. 659-665)
As a consequence, he revolts:

Deep malice thence conceiving and disdain,
... he resolv'd
With all his Legions to dislodge, and leave
Unworshipt, unobey'd the Throne supreme...

(Book V, ll. 666-670)

and falls from favor:

... Him the Almighty Power
Hurl'd headlong flaming from th' Ethereal Sky
With hideous ruin and combustion down
To bottomless perdition...

(Book I, ll. 44-47)

Because Heathcliff is old Mr. Earnshaw's favorite (p. 40), he incurs the wrath of the lawful heir. Hindley considers "Heathcliff as a usurper of his parent's affections and his privileges, and he grew bitter with brooding over these injuries" (p. 40). Thus, we have a parallel with Satan's situation, but Emily Bronte shifts her plot from this direct focus. The favorite child later becomes the diabolical Satan-like character and Hindley is left to brood and become the instrument through which a Satanic Heathcliff develops. Heathcliff is tormented and brutally mistreated by Hindley and those who follow his example, either from ignorance or from the lack of a basic human sense of right and wrong. Heathcliff is imprisoned and allows his evil nature to take command. As a result, he makes his plans for revenge just as Satan plans his revenge while lying tormented in the hideous prison of the burning lake:

... rolling in the fiery Gulf
... now the thought
Both of lost happiness and lasting pain
Torments him...

(Book I, ll. 52-53; 54-56)

The revenges planned by Heathcliff and Satan are calculated to ease their pain of degradation and the fall from grace and favor. Satan is in a prison for which he has lost Heaven and the position of the highest angel. The ugly hatred existing at Wuthering Heights has turned Heathcliff's
world into a prison and he loses what might be his Heaven by succumbing to the temptations of this imprisoned nature. These plans for revenge of Heathcliff and of Satan bring only a further loss to each of these evil characters. Heathcliff achieves merely a bitter, tasteless victory which does not cleanse his soul but only increases his torment; Satan does not achieve any victory and his torment is eternal condemnation to a low form of life.

Thus, the worlds of Heathcliff and Satan add dimensions to the stories which would be difficult to duplicate by any other technique. The vivid descriptions of these worlds by Bronte and Milton effectively set the stage in the reader's mind for the demonic acts which follow. Without these Hellish descriptions, both works would be much less effective and perhaps, at least in the case of *Wuthering Heights*, unbelievable. In other words, the described worlds of Heathcliff and Satan are functional. Both these works would suffer irreparable harm without them. Certainly, Heathcliff's environment at Wuthering Heights turns a young child with possible redeeming qualities into an adult with only one goal in his mind - revenge against those who ruined him.
LIST OF WORKS CONSULTED


