

The Role of Supernatural Elements in constructing the plot of

Bronte's (Wuthering Heights)

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دور العناصر الخارقة للطبيعة في بناء حبكة لقصة برونتي (مرتفعات ويزرينج)

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doi 10.58564/MABDAA.62.2.2023.594

Abstract

Supernaturalism may constitute an integral aspect of a specific cultural framework. The dominant ideology of a society holds a significant position in literature. Believing in supernatural creatures does not automatically imply that a specific society is living in a primitive or backward state. These extraordinary abilities can be intentionally utilized for a multitude of purposes. Wuthering Heights, a novel by Emily Bronte, is considered one of the notable works of the Victorian era. The work is renowned for its innovative narrative method, which was groundbreaking for its day. In addition to this experiment, the narrative has supernatural themes that provide the story with a gothic ambiance. The aim of the paper is to analyze the characteristics and intentions of the supernatural aspects employed in the novel Wuthering Heights. The utilization of gothic motifs in Wuthering Heights is plentiful, and despite instilling fear in the readers, it effectively communicates a powerful message. Bronte's dark themes encompass a somber atmosphere, an aged and menacing residence, a place of torment, contrasting with a luxurious home representing an ideal society. The presence of ghosts, the recurring occurrence of names and destinies intertwined with a destructive love affair, and an everlasting struggle between refinement and nature are all prominent elements in Bronte's work. Bronte's Gothic fiction explores the themes of Catherine's mental decline as a result of suppressing her untamed nature to conform to societal expectations of a lady, as well as Heathcliff's vengeful and monstrous behavior following the loss of his beloved. **Keywords: Emily Bronte; Gothic fiction; Supernaturalism; Supernatural Elements; Wuthering Heights.**

المستخلص

قد يشكل مصطلح (الخارقة للطبيعة) جانباً لا يتجزأ من إطار ثقافي محدد. تحتل الأيديولوجية السائدة في المجتمع مكانة مهمة في الأدب. إن الإيمان بوجود كائنات خارقة للطبيعة لا يعني تلقائياً أن مجتمعاً معيناً يعيش في حالة بدائية أو متخلفة. يمكن استخدام هذه القدرات الاستثنائية عمداً لعدة أغراض. تعتبر رواية "مرتفعات ويزرينج" للكاتبة إميلي برونتي واحدة من الأعمال البارزة في العصر الفيكتوري. يشتهر العمل بأسلوبه السرد المبتكر، والذي كان رائداً في يومه. بالإضافة إلى هذه التجربة، تحتوي القصة على موضوعات خارقة للطبيعة تضفي على القصة أجواء قوطية. الهدف من هذا البحث هو تحليل خصائص ونوايا الجوانب الخارقة للطبيعة المستخدمة في رواية مرتفعات ويزرينج إن استخدام الزخارف القوطية في مرتفعات ويزرينج وفير، وعلى الرغم من بث الخوف في نفوس القراء، إلا أنه يوصل رسالة قوية بشكل فعال. تشمل موضوعات برونتي المظلمة جواً كئيماً، ومسكناً قديماً وخطيراً، ومكاناً للعذاب، يتناقض مع المنزل الفاخر الذي يمثل المجتمع المثالي. إن وجود الأشباح، والتكرار المتكرر للأسماء والمصائر المتشابهة مع علاقة حب مدمرة، والصراع الأبدي بين الصقل والطبيعة، كلها عناصر بارزة في عمل برونتي. تستكشف

رواية برونتي القوطية موضوعات التدهور العقلي لكائرين نتيجة لقمع طبيعتها الجامحة لتتوافق مع التوقعات المجتمعية للسيدة، بالإضافة إلى سلوك هيثكليف الانتقامي والوحشي بعد فقدان حبيبته. الكلمات المفتاحية: إميلي برونتي; الرواية القوطية; الخارق للطبيعة; العناصر الخارقة للطبيعة; مرتفعات ويذرينج.

Introduction

Wuthering Heights, authored by Emily Bronte using the pen name Ellis Bell in 1847, is frequently considered as one of the most mysterious novels of the Victorian period. The Victorian era was marked by the industrial revolution, which had substantial effects on both the economy and society. The themes of rural England's deterioration, the quick ascent of the middle class, and the persistent push for inevitable social and political reform were frequently addressed in literature, including the works of Bronte (**Božoki 2017:1**) Gothic fiction, a genre that emerged during the Victorian Age, originated in England with the publication of Horace Walpole's Castle of Otranto in 1764. The core aspects of Gothic fiction are believed to encompass both physical and psychological violence, either separately or in combination. Furthermore, Gothic books often evoke an enigmatic ambiance through the presence of the supernatural and apparitions, adding to the overall sense of brutality. Furthermore, the events in these stories usually take place in haunted homes distinguished by Gothic architecture or in castles. Undoubtedly, elements such as darkness, death, decay, duality, insanity, secret, and generational curses are other components that contribute to the tension and fear in these works of fiction. The stock characters in Gothic fiction span a wide range, including despots, malefactors, brigands, and lunatics. The incorporation of Gothic motifs in books serves to evoke a sense of foreboding and enigma. Wuthering Heights exhibits typical Gothic characteristics such as brutality, revenge, madness, death, horror, ghosts, and supernatural elements (**Altayeb 2016:1**) Supernaturalism, in contrast to naturalism, refers to the belief in the existence of supernatural forces when interpreting the world or seeking to exert influence over it. Put simply, anything that happens beyond of the realm of the natural world, such as events, happenings, figures, and atmospheres, might be considered supernatural. Ever since the 'epic' of Beowulf, supernatural aspects have consistently appeared in literature. Supernatural fiction, in its most encompassing sense, encompasses several forms of literature such as weird fiction, horror fiction, and sub-genres including ghost stories. The term "supernatural" is employed for several purposes. In the play Hamlet, supernatural elements are employed to serve as evidence of Claudius' murder of Hamlet's father. Nevertheless, Wuthering Heights does not fit into the genre of supernatural literature in its most authentic form. However, this novel contains several supernatural themes (**Hemanta 2019:274**). Several papers studies gothic and supernaturalism in wuthering Heights, **Steven (1998)** , discussed was Wuthering Heights, the titular residence of the novel, renowned for its antiquity and vulnerable location on the moors, rendering it susceptible to inclement weather. "one may guess the power of the north wind blowing over the edge, by the excessive slaut of few stunted first at the end of the house; as if craving alms of the sun" (**Bronte-Ch: One**) Lock Wood, the initial narrator in the novel, also uncovers the antiquity of the house since the year "1500" is displayed above the entrance, implying a potentially extensive and ominous past. Furthermore, he discerns the possibility of the house being haunted as he sleeps on the former bed of Catherine. He is awakened from his sleep by a disquieting dream in which a youngster named Catherine frantically claws at the window and begs to be let in, having wandered the moor for two decades. Heathcliff is a dubious individual who perpetually broods and grieves over the past. The individual's regular visits to Catherine's tomb and their violent conduct indicate the presence of black magic's impact on their life. The man's appearance is unsettling due to his dark complexion reminiscent of a gypsy. He frequently experiences the haunting presence of Catherine's spirit, who persistently requests his companionship. He calls Catherine's spirit passionately. "Cathy, do come. Oh do - once more! oh! my hearts darling! hear me this time" (**Bronte, E.Ch:3**). Mr. Lock Wood shocks when he heard voice of Catherine. Her soul wants to come in the room **Božoki (2017)** explored the utilization of gothic characteristics and affirmed that Wuthering Heights abundantly incorporates these elements, which, although instilling fear in the readers, effectively conveys a powerful message. Brontë's dark themes encompass a somber atmosphere, an aged and menacing dwelling, a place of torment, contrasting with a luxurious home representing high society, spectral apparitions, a recurring motif of names and destinies intertwined with a tragic love affair, and an everlasting struggle between refinement and nature Brontë's Gothic fiction explores the theme of Catherine's mental deterioration as a result of being compelled to suppress her untamed essence and conform to societal expectations of a lady. Additionally, the novel portrays Heathcliff's vengeful and monstrous behavior following the loss of his beloved, highlighting Brontë's strong opposition to the Victorian societal norms. These norms subjected women to oppression and confinement within their homes,

while men held all the power as dominant patriarchs in both public and private spheres. In this paper, the gothic (supernatural) elements role will be shown in the novel's plot.

Gothic Elements

Horace Walpole is largely credited with the creation of the gothic novel, as his work *The Castle of Otranto* (1764) encompasses all the fundamental components of the genre. Walpole's work has exerted a pervasive influence not just on eighteenth-century literature, but also on many literary forms such as the novel, short story, poetry, and even contemporary filmmaking (**Horace 1764**). The phrase gothic novel broody refers to narratives that amalgamate elements from horror and romanticism. Gothic literature frequently explores occurrences of the supernatural or natural phenomena that defy rational explanation or human influence. It commonly employs a narrative structure characterized by suspense and mystery. Below is a compilation of often seen elements in Gothic literature:

- Gloomy, decaying setting (haunted houses or castles with secret passages, trapdoors, and other mysterious architecture)
- Supernatural beings or monsters (ghosts, vampires, zombies, giants)
- Curses or prophecies
- Damsels in distress
- Heroes Romance
- Intense emotions (**Ardianto 2016:15**).

The Supernatural as A general

The emergence of the Gothic novel can be attributed, in part, to the English society's profound engagement in scientific, religious, and industrial advancements throughout the late 18th and 19th centuries. This period was characterized by a simultaneous reverence for and skepticism towards the presence of a divine entity or higher force. Gothic novels facilitated the exploration of these concepts by means of narrative. Phenomena like as ghosts, death, decay, madness, curses, and supernatural occurrences offer avenues to investigate our dread of the unfamiliar and our capacity as people to exert influence over it. Extraordinary and awe-inspiring occurrences take place, such as the manifestation of apparitions or colossal beings, or the animation of inanimate entities like a suit of armor or a painting. Some works provide a natural explanation for the experiences, while others depict the events as genuinely supernatural (**Mishra 2019:222**).

Supernatural Elements in Wuthering Heights

While the Gothic novel was often mocked for its crude use of supernatural elements (**Hume, 1969:284**), they are now regarded as integral to the novel's overall structure. According to **Hume (1969)**, supernatural aspects are present in Gothic novels to distance the story from ordinary life, allowing readers to partially detach from reality and engage their imagination in the realm of the unreal. Bowen contends that the supernatural events present the reader with the prospect of phenomena that surpass human capability, rationality, and understanding, with the intention of stimulating their imagination. The introduction of supernatural elements in *Wuthering Heights*, like as the existence of ghosts, not only instills fear in the reader, but also actively disrupts the narrative. Alongside the presence of the antagonist protagonist and the utilization of violence, these supernatural occurrences greatly impact the progression of the novel. The presence of a specific specter, namely Catherine's spirit, plays a pivotal role in the narrative as it swiftly influences the story's resolution. The central theme of yearning for reunion is initially introduced in Mr. Lockwood's dream at the inception of the work and assumes a pivotal role in the conclusion, as it validates Heathcliff's continuing need to be reunited with Catherine. Heathcliff has multiple meetings with the ghost of Catherine towards the end of the story. He is unequivocally certain of her existence in his reality, whereas the other characters are unable to perceive her. **Kolacki** says that Brontë fails to provide a definitive indication as to whether the ghost is an actual entity or merely a figment of certain characters' imagination (**p. 5**). Nevertheless, it is important to acknowledge the essence of the Gothic book at present. In addition to employing violence, the purpose of supernatural events is to evoke a sense of panic in the reader, rather than horror. Hence, the ethereal images are shrouded in enigma and are neither directly stated nor adequately substantiated in the narrative. What can be unequivocally affirmed is that the presence of Catherine's ghost, whether it is a genuine manifestation or a figment of Lockwood's or Heathcliff's imagination, ultimately shapes the course of events in the novel. Regarding Heathcliff's vengeful actions, which have propelled the tale since his return; they lose their purpose and significance because his love for Catherine, the primary motivation for his revenge, is no longer unrequited. In addition, shortly after being reunited with her, Heathcliff proceeds to accompany her to the grave. Consequently, the novel concludes with Heathcliff's demise,

allowing the other characters to carry on with their lives free from the apprehension of Heathcliff's vengeful and aggressive behavior.

Hence, the subsequent paragraphs analyze the initial supernatural scene depicting Lockwood's meeting with Catherine's spirit in order to emphasize its significance within the broader narrative.

Lockwood's Dream As discussed before, the initial appearance of Catherine's ghost at the beginning of the novel is closely connected to the novel's ending as it showcases Heathcliff's persistent longing for Catherine. Without taking into account the complete context of the novel, the reader may not fully comprehend the importance of this occurrence. However, it suggests Heathcliff's psychological condition and validates his conviction in Catherine's essence, ultimately influencing the story's outcome. Curiously, the initial meeting with Catherine's spirit is witnessed by Mr. Lockwood, a sophisticated individual who has recently become the tenant of Thrushcross Grange, on his visit to Wuthering Heights. Subsequently, due to an intense snowstorm sweeping across the moors, he is compelled to stay overnight. He resides in a chamber where he stumbles upon an extraordinary bed concealed under an oak wardrobe. There, he comes across a jutting shelf decorated with inscriptions bearing the names Catherine Earnshaw, Catherine Heathcliff, and Catherine Linton. Moreover, he stumbles into a book that contains a journal entry penned by the identical Catherine. Unaware of her true identity, he ponders about whom she was, or perhaps still is, and with this idea in his mind, he drifts off to sleep. As a result, he is awakened during the late hours of the night by the sound of a branch striking the glass. Irritated by this disruption, he forcefully cracks the window to get hold of the branch. Instead, his fingers grasp "the fingers of a little, ice-cold hand" (**Wuthering Heights, p. 26**). The hand in question is that of a youngster who identifies themselves as Catherine Linton. This prompts Lockwood to wonder why he associated the name "Linton" with the child. "Why did I think of Linton? I had read Earnshaw 20 times for Linton" (**ibid.**), suggesting that the name "Catherine Earnshaw" was much easier to see than the other two names, including "Catherine Linton." Furthermore, Lockwood is profoundly unsettled by the existence of this entity, which is currently grasping his arm and imploring to be allowed entry. He attempts to dislodge her hand by exerting tremendous traction and applying pressure against the fragmented glass, resulting in the effusion of blood into the bed linens (**ibid.**). However, she persists in lamenting her desire to be allowed entry, providing an account of having traversed the moors for a period of 20 years (**p. 27**). Having successfully freed himself from her grip, Lockwood retrieves his hand and strategically employs a stack of books to prevent her from gaining access to the room. Nevertheless, she manages to relocate the stack, prompting Lockwood to emit a dreadful scream of terror, which promptly awakens Heathcliff. Upon approaching the room and identifying the source of the disturbance as Lockwood, he commands him to retire to his own room and sleep. Lockwood discloses to Heathcliff his otherworldly encounter, affirming that Wuthering Heights is certainly haunted. In search of comfort, Lockwood chooses to go to the kitchen, where he observes an exceedingly unusual event. Arriving at the oak-closet, Heathcliff suddenly "into an uncontrollable passion of tears", saying "Come in! ... Cathy, do come. Oh do - once more." (**p. 30**). The depth of Heathcliff's longing for Catherine is evident in this impassioned plea, which also implies his unwavering conviction that she was indeed present at the window and not just a figment of Lockwood's imagination. Throughout the novel's conclusion, Heathcliff had genuine meetings with the apparition of Catherine on multiple times. Therefore, Lockwood's dream and Heathcliff's subsequent rage serve as the initial scene that introduces Catherine's subsequent visits in Heathcliff's life. Overall, Lockwood is scared enough by this event to ask Nelly her question "for the history of the Heights and Grange families" (**Krebs, 1988, p. 46**), as he longs to uncover Catherine Linton's genuine identity and the reason behind Heathcliff's emotional breakdown in the oak-closet. According to **Krebs (1998)**, the encounter with Catherine's ghost in southern Lockwood is believed to be a dream (**p. 44**). In addition, **Smith (1992)** explains that "the fact that the visitation is shared by the superficial, conventional Lockwood who sums up the incident as a 'ridiculous nightmare' and the taciturn, forbidding hill-farmer who is moved to tears and desperation by it, obviously rules out the possibility that it is simply a nightmare" (**p. 501**). As a matter of act, Lockwood even calls Heathcliff's reaction over the scene "raving" and "folly" (**Krebs, 1998, ibid.**), something his common sense forces him to ridicule. Although he tried to convince himself that the ghostly meeting was really a dream, the ghost's introduction as Catherine Linton, rather than Earnshaw as he had previously read, indicates that this was not a dream but a genuine occurrence. As **Krebs (1998)** argues, "the dream contains information to which the dreamer could have had no access" (**p. 46**). Indeed, the comprehensive depiction of the encounter, encompassing Lockwood's sophisticated persona leading him to perceive the event as a nightmare, his limited knowledge regarding Catherine Linton, and Heathcliff's explosive reaction subsequent to the incident, strongly implies the

authenticity of this occurrence at Wuthering Heights. Furthermore, as Nelly discloses the complete narrative of Heathcliff's life to Lockwood, particularly the conclusion of his life, Heathcliff's emotional response in the closet becomes understandable for both Lockwood and the reader. Despite Lockwood's conviction that his encounter with Catherine's ghost was unrelated to reality, the spectral manifestations towards the end of Heathcliff's life, along with the characteristic of Gothic novels to obscure supernatural elements with enigma, strongly imply that Lockwood's experience was not merely a dream (Fořtová 2017:48).

The Ghost of Catherine and the End of Heathcliff's Life The existence of Catherine's apparition in the novel is substantiated by Heathcliff, who seemingly experiences it on multiple occasions, ultimately shaping the trajectory of his enduring vendetta. In Chapter 19 (Volume II), Heathcliff confesses to Nelly that he no longer takes pleasure in achieving his revenge, and he is "too idle to destroy for nothing" (p. 340). The final statement confirms a change taking place in his character, as there appeared to be legitimate motives for seeking revenge in the past, such as his unrequited love for Catherine and his inability to live without her, or his sense of isolation at Wuthering Heights. But all of a sudden there are none, "just as everything is finally ready for him to take his complete revenge" (Stevenson, 1988, p. 70). The discernible transformation in his demeanor is evident in several occurrences depicted in the novel, such as his regular withdrawals to the moors, where he frequently remains overnight and occasionally for full days, as well as his dialogues with Nelly, during which he discloses his deeds and present psychological condition. Within one of these statements, subsequent to his admission of the failed objective of his vengeance, he explicitly declares: "a strange change" is approaching, adding that "I'm in its shadow at present - I take so little interest in my daily life that I hardly remember to eat and drink" (Wuthering Heights, p. 340). The reason for this transformation is his former lover, Catherine, who unexpectedly resurfaces and exerts significant influence over all his subsequent actions throughout the novel. As Smith (1992) claims, Heathcliff's "condition is induced by his intense awareness of the dead Catherine", who is considered a "revenant" (p. 512), suddenly altering Heathcliff's persona. This transformation of his personality prompts him to abandon his pursuit of retribution, which he had already partially achieved by actions such as marrying Isabella and the deaths of Hindley and Linton. There appears to be no justifiable motive to continue with this endeavor. At last, after a long period of eager waiting, he approaches with great satisfaction the realization of his intense longing - the reunion with Catherine, which can only be attained by death. Catherine manifests as a ghost subsequent to Heathcliff's attempt to visit her tomb (Wuthering Heights, p. 303-304). This revelation dawns upon him, indicating that she is not truly confined within the grave, but rather exists in the tangible realm of reality. This is substantiated towards the conclusion of the novel as she manifests repeatedly in the form of a specter. Nevertheless, she exclusively reveals herself to Heathcliff, likely due to his intense need for her return, which enables him to conjure up her presence in his mind. Heathcliff actually discloses his fixation with Catherine's being in his realm, expressing to Nelly: "In every cloud, in every tree-filling the air at night, and in every object by day, I am surrounded with her image! The faces of men and women - my own features - mock me with their resemblance..." (p. 341). It must be clear from this statement, as Geerken (2004) explains, that "Heathcliff experiences the dead Catherine as dismembered and dispersed throughout his world" and adds that "he becomes haunted by her omnipresence as a set of infinite signs" (p. 375). Hence, it is plausible that the interactions Heathcliff has with Catherine are purely figments of his imagination, stemming from his intense need to be reunited with her. Heathcliff's encounter with Catherine's ghost is vividly portrayed in a scene that takes place in the kitchen at Wuthering Heights. Nelly, who is present during the encounter, describes Heathcliff sitting at the table with an expression of excitement on his face. He is intensely focused on a specific area of the opposite wall, his eyes shining and constantly moving. At one point, he even stops breathing momentarily (Wuthering Heights, p. 349). Unexpectedly, Nelly becomes acutely aware that Heathcliff is not looking at the wall across from him, but rather at something that is only a few yards away. He seems to be trying to grab it, as he repeatedly extends his arm, but is unable to achieve his objective. He even leans down to study it more closely (ibid.). Following the kitchen scene, Nelly becomes concerned when she overhears Heathcliff saying Catherine's name in his room. He utters "some wild term of endearment or suffering; and spoken as one would speak to a person present; low and earnest, and wrung from the depth of his soul" (Wuthering Heights, p. 350). This provides supplementary proof of Heathcliff's hallucinations involving Catherine. Ultimately, his final words directed to Nelly and little Catherine before his demise powerfully indicate the profound impact that Catherine's spectral existence has on him: "Well, there is one who won't shrink from my company! By God! She's relentless. Oh, damn it! It's unutterably too much for flesh and blood to bear - even mine" (p. 353), illustrating the significant impact that Heathcliff exerts on him,

which gradually becomes unbearable. Heathcliff is discovered in the oak-closet bed during his last moments, which is the same bed where Catherine used to lay and where Lockwood saw her ghost. This implies a connection between Heathcliff's death and Catherine. Interestingly, **Geerken (2004)** proclaims that "death in *Wuthering Heights* is not an ending" (p. 400), to the point where the final mention of Heathcliff and Catherine appears in a story told by villagers who "would swear on the Bible" that Heathcliff does not die peacefully but rather wanders the moors, as other villagers have stated "speak to having met him near the church, and on the moor, and even within this house" (**Wuthering Heights**, p. 354). Nelly calls these "idle tales", and even though she presents herself as more sophisticated than those folks who believe in ghosts, she cannot convince herself that Heathcliff and Cathy are confined by their graves (**Krebs, 1998**, p. 48), proclaiming that "I don't like being out in the dark, now; and I don't like being left by myself in this grim house" (**Wuthering Heights**, p. 355). More convincingly, even the servant Joseph admits beholding sights of them, "looking out of his chamber window on every rainy night since his death" (*ibid.*). As **Geerken (2004)** states, all these events serve as the "evidence that death does not necessarily signal closure", and also suggests that "Brontë enlarges the scope of the nineteenth-century novel by extending the education of [Catherine] past her death, and by portraying a passionate love that exceeds materiality" (p. 400). However, as **Tom Winnifrith** says, "though Heathcliff and others seem convinced that ghosts exist, it is an ambiguous topic for the reader" (as in **Kolacki**, p. 5). And even though it seems more convincing that the ghost of Catherine appears only in Heathcliff's fantasy, **Smith (1992)** proclaims that "the supernatural ... is totally convincing because in the world of the novel ... it is a constant and accepted element of life" (p. 499), which is also proved by the nature of the Gothic novel. Overall, Heathcliff's vengeful actions have had profound consequences on the story, such as Isabella's personal growth and departure, the union of Linton and young Catherine, and potentially the demise of Hindley and Linton. It is highly likely that there would have been further repercussions, possibly involving young Catherine. However, Catherine's return to the moors abruptly brings an end to Heathcliff's quest for revenge, preventing its ultimate fulfillment. This specifically demonstrates that Heathcliff's vengeful desires stemmed from his unrequited love for Catherine. Once he is able to reclaim that love, seeking retribution becomes useless and devoid of purpose. Hence, the inclusion of supernatural occurrences in *Wuthering Heights*, exemplified by the presence of Catherine's ghost, is deemed an essential component of the narrative, as it ultimately shapes the story's outcome. The story commences with a "transformation" in Heathcliff's demeanor triggered by the return of Catherine, and ultimately concludes with his demise, signifying the fulfillment of his longing to be reunited with his beloved (**Fořtová 2017:51**).

Conclusion Acquaintance with the mystical aspects is crucial for understanding a culture. The magical aspects serve as a means to reveal the beliefs, superstitions, customary religion, and psychology of the people. Put simply, the supernatural allows for the portrayal of a culture's distinctiveness and unique characteristics. The utilization of supernatural elements in *Wuthering Heights* is compelling and believable within the context of that time period.

- The inclusion of supernatural elements in *Wuthering Heights*, such as the presence of Catherine's ghost, is seen as an essential component of the narrative, as they ultimately shape its outcome. The story commences with a "transformation" in Heathcliff's demeanor triggered by the return of Catherine, and ultimately concludes with his demise, signifying the fulfillment of his longing to be reunited with his beloved.
- Gothic novels derive their name from the incorporation of elements from Gothic Architecture. They possess a somber, menacing, and enigmatic atmosphere, evoking boundless and exhilarating imagination and enthusiasm. The author's upbringing in the untamed moors, the novel's setting on the English northern moors, the eccentric and unrestrained characters who exhibit intense emotions, the ruthless acts of revenge, and the eerie plots and supernatural elements all collectively establish *Wuthering Heights* as a Gothic novel.

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