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Canine Imagery, Symbolism and Themes in Emily Brontë's Wuthering Heights

Abstract

In Wuthering Heights, Emily Brontë has provided vast opportunities to examine how her use of canine imagery illustrates isolation, territorial domination, fierceness, separation from man, lineal descent, and even a sense of fate. In order to examine how Brontë weaves canines throughout her story, one must build an understanding of Brontë's life and wolf societal codes. "Biographical Information" examines conflicting beliefs about Brontë, such as whether or not she was a particularly shy individual and whether or not she was particularly violent towards family dogs. "A Life with Dogs" examines Brontë's relationship with one particular family dog, Keeper and foreshadows how this relationship may be depicted in Wuthering Heights. "The Social Culture of Wolves and Dogs" describes how wolf society and domesticated dogs have similar and different codes of content and introduces the importance of the disperser wolf to understanding Heathcliff. "The Great Disperser: Heathcliff" extends the discussion to explain how Heathcliff is depicted in the tale as a lone wolf who desperately wants his own pack. "Artificial and Natural Worlds Collide" delves into the differences between the artificial constructs of human society and hierarchy compared to the societal constructs of canines. Finally, "Pedigree of Wuthering Heights" illustrates the various human packs that form and reform in Brontë's tale and how the interactions of these packs impact the characters within the story.

Introduction

While Emily Brontë wrote only one fictional novel, her contribution to the growth and evolution of the novel of Western society deserves recognition and close scrutiny. Certainly, other novels of the Victorian Era utilize symbolism and vivid imagery to layer in additional meaning to the plot, but Brontë showed mastery of adding layers to her work. By exploring difficult themes and human experiences from an unusual perspective, Brontë allows her readers to be able to consider points of view that vary from the usual canon. Indeed, this is a great feat. While Emily Brontë discusses humanity's cruelty to other humans, she also argues that stagnation and living primarily in the past is an almost insurmountable poison for the human soul. In today's society, with the explosion of technology and human knowledge, many people are becoming nostalgic and wish to live in the past rather than the present. However, even in the nineteenth century, there is clear evidence that living in the past is not only wasteful, but is dangerous. Moreover, Brontë uses canines and canine imagery to comment on the human condition. Therefore, in Wuthering Heights, Emily Brontë has provided vast opportunities to examine how her use of canine imagery illustrates isolation, territorial domination, fierceness, separation from man, lineal descent, and even a sense of fate.

Biographical Information

Even though the Brontës were raised during the Victorian Era, an incongruent time when, while British subjects were under the rule of a Queen, women were viewed as inconsequential, Emily and her sisters developed amazing writing skills. Furthermore, Emily and her sisters took the bold career step to have their writings published, although such ambitions were shunned by society during this time period. Even though Emily wrote Wuthering Heights with the full intent of having it published, many biographers describe Emily Brontë as shy (**provide citation**).

Therefore, one may need to understand the characteristics and motivations of shyness in order to understand Brontë. According to author Andre Dubus, "Shyness has a strange element of narcissism, a belief that how we look, how we perform, is truly important to other people." Dubus has a valid point, for why should one be shy if not because one is concerned about the judgment of others? Is this a fair assessment? Was Emily Brontë a closet narcissist? Did she greatly desire admiration? Were narcissistic tendencies prevalent in her characters?

In order to gain a deeper understanding of Emily Brontë's personality, an examination of her familial relationships may be helpful. However, these familial relationships are difficult to explore, for, in the case of the elusive Emily Brontë, biographical information is scant and often contradictory. For example, while Carl Rollyson insists that there was an especially close relationship between Charlotte and Emily (93), Winifred Gerin believes that the two sisters who were particularly close were Emily and Anne. Instead of becoming a friend, Charlotte became a mother-figure to the younger girls (Emily Brontë 6).

Of course, there are some points on which most critics and biographers agree. Emily Jane Brontë was born on July 30, 1818, and she was the fifth child to her parents, Patrick and Maria. None of her siblings were over five years old when Emily came into the world. Shortly after Emily's birth, another sister was born, Anne. Beyond these simple facts, however, researchers agree on very little about the life of Emily Brontë. Therefore, one must weave together threads of information from various sources in order to gain a fuller vision of this amazing author's life.

Emily's father and mother were devoted parents and cared greatly for the welfare of their five daughters and one son. While both parents were alive, they provided their children with love and security, and the children did not experience the type of abuse depicted in Wuthering Heights, although Emily's mother was not healthy. When Emily was just a toddler of three, her

mother "died of cancer, aged only thirty-eight" (Gerin, Emily Brontë 4). At this point, a maiden aunt who believed in strict discipline came to help raise the family. When her mother died, her father withdrew from the children in grief" (Adams, "Emily Brontë and Dogs" 7). Although Aunt Elizabeth Branwell understood the necessity of helping to raise her sister's children, she "never ceased regretting the refinements" she left behind (Gerin, Emily Brontë 4). Aunt Branwell fulfilled her duties to the family, but she did so with an air of one who has sacrificed much to meet the needs of others. Whereas there is no indication that Aunt Branwell was physically abusive, she was certainly not warm, and her rules and authoritarian nature caused rebellion in Charlotte, pain in Anne, and possibly introversion in Emily. Even the servants found Elizabeth Branwell to be formidable, for servant Nancy Garrs commented on how tight-fisted and fault-finding Elizabeth was (Gerin, Emily Brontë 6-7). These circumstances indicate reasons for Emily to develop a shy disposition, for as a youngster, her world was most certainly changed by the death of her mother and installation of her aunt as a major caretaker. And there is evidence that Emily had an introspective nature that was based upon a deep appreciation for the beauty of northern England. "All the source of her health and happiness, and the inspiration of her writing, were the moors that stretch twenty miles round about her home" (Gerin, "Emily Brontë : Overview" para. 2).

But where is this home that had such an impact on Brontë? Even though she was born in Thornton, Emily Brontë always identified her home as Haworth. In Haworth, where the family settled shortly before Maria's death, Emily became enchanted by the countryside and thoroughly enjoyed the moors and woods. Such enjoyments were encouraged by their father, Reverend Patrick Brontë, for he "wanted the children to be hardy and independent, intellectually and physically, indifferent to the passing fashions of the world" (Rollyson 93). Between the

influences of the beautiful landscapes of Haworth and her father's enduring fascination with nature, Emily developed a respect and understanding of nature and of living beings. When Emily first began to write under the nom de plume of Ellis Bell, her poems and writings were filled with the appreciation she had for the environmental features of her world (Gerin, Emily Brontë 2).

Emily's poetry has been analyzed even by her contemporaries for its joyous descriptions of nature. Biographer Winifred Gerin relays that:

The reviewer on The Critic was struck by another aspect of the Poems: he wrote, 'They in whose hearts are chords strung by Nature to sympathise with the beautiful and true, will recognize in these compositions the presence of more genius than it was supposed this utilitarian age had devoted to loftier exercises of the intellect.' (Emily Brontë 195)

Certainly, her poetry is captivating and describes the beauty of the moors in a spiritual, uplifting, yet often brutal manner. For example, in one poem, Emily writes, "'in the red fire's cheerful glow / I think of deep glens, blocked with snow; / I dream of moor, and misty hill, / Where evening closes dark and chill'" (qtd. In Spark and Stanford 154). In these lines, the moor is like a lifeline, but the path to the moor is blocked and inadmissible. In another poem, Brontë writes, "The wind was rough which tore / That leaf from its parent tree / The fate was cruel which bore / The withering corpse to me" ("**The Wind Was Rough Which Tore**"). Unusual are these lines by Brontë, for she likens a simple leaf falling from a tree in autumn to a corpse. While many often view autumn as a time for endings, certainly referring to a leaf as a withering corpse suggests an uncommon brutality to this simple natural act.

As mentioned above, Emily had an introverted nature. Despite the fact that Emily was well-loved by her siblings, she "never seems to have made a single significant friend outside her

immediate family" (Miller 185). However, introversion is not the same personality characteristic as shyness, and introversion is not synonymous with narcissism. So what was the true character of Emily? Barbara Evans queries, "Perhaps she was less shy than determinedly bent on protecting her inner integrity" (112). Certainly, this may well be the case; Emily believed that her own privacy was of utmost importance, and some misunderstand this devotion to her privacy as being shy. Miller agrees that she was a person of passionate beliefs in certain freedoms, for "Above all, she seems to have loved liberty: freedom to think her own heterodox thoughts, freedom from social pressures, freedom from having to submit to the will of others" (186). Furthermore, even though Emily did not make friends outside of the family, she did not avoid talking to others altogether. In reality, when Emily trekked through her village, she "would nod a greeting and pause to hear the latest tales of quarrels, thievery, or ghost sightings" (Adams 51).

Beyond the beliefs of these critics and biographers, what other evidence is available to indicate that Emily fiercely protected her "inner integrity," her privacy? According to psychologist Alexander Avila, shyness occurs in people because "they have an anxiety or fear of being judged or criticized in social situations" (para. 3). Such anxiety does not seem to be part of Emily Brontë's personality profile, however. Indeed, Emily was not bothered by social rules and mores, and she certainly did not care if she stood out and apart from others. In fact, Emily seemed determined to break the rules. "Emily did not care what people thought. Her refusal to behave with conventional ladylike manners – like her perverse but determined choice of unfashionable clothes – caused Charlotte agonies of embarrassment" (Miller 191).

While Emily was not bothered by causing Charlotte embarrassment, Emily was absolutely territorial in her need to protect her own privacy. As a matter of fact, due to issues that occurred with the publishers (Charlotte's pseudonym of "Curren Bell" was credited for writing

Anne's new novel, The Tenant of Wildfell Hall), both Charlotte and Anne visited Newby and Smith. During the course of the interactions with the publishers, Charlotte slipped and revealed that "Ellis Bell" was the nom de plume for her sister, Emily. This revelation caused an outburst in the Brontë home. Kathleen Frank explains that there had been an arrangement whereby Emily was assured that Charlotte and Anne would not even inform the publishers that she, Emily, wrote under the pen name of Ellis Bell. "But Charlotte did just this when she explained to George Smith and Williams that there were actually three of them writing from under the cover of the Bell pseudonym. Emily was enraged at what she felt was Charlotte's betrayal of her" (248). Clearly, then, Emily did not want to enter the social scene, nor did she desire to be known as an author. Yet her absolute insistence on retaining anonymity was not based upon a shy nature, but rather upon a nature that enjoyed her life as it was and a need to assure that the outside world did not make demands upon that life.

Therefore, even though Emily seemed to transcend social expectations because she refused to bend to the will of the Victorian society, she also did not want her writings shared under her own name. Such determination for privacy was not the act of a shy person, nor was it the act of a narcissist. Was there something else at play? Critic Barbara Munson Goff announces, "Emily Brontë was not merely shy and reclusive but downright ascetic and misanthropic" (480). However, while there were definitely quirks in Emily's personality, and while Emily did not court deep relationships with those outside her own family, Goff's remarks still seem overstated and meant more for dramatic effect than as a clarifying expression of Emily's personality. Instead, Emily seems to have had a personality that indicates she was secure in her own self, that she was devoted to her family, and that she chose to live a reclusive lifestyle. **Also mention whether Goff has evidence and if Goff's evidence is stretched.**

While one may conclude that Emily Brontë's only interests were her nuclear family and her own privacy, in reality she also had another great affinity in her life, for she was greatly attached to the dogs that her family owns.

A Life with Dogs

One point about Emily is absolutely certain: she had a great affinity and attachment to dogs. As a contemporary of Darwin, Emily Brontë and he had similar views of dogs. Critic Barbara Munson Goff states Brontë "and Darwin both seem to have preferred moral instincts – and even the company—of dogs" (478). However, Brontë 's relationship with dogs is another area of controversy. Since Emily Brontë weaves canine representations and imagery throughout Wuthering Heights, investigating her relationship with dogs is a worthwhile endeavor.

Of all the various dogs who passed through the doors of the Haworth Parsonage, Emily developed her closest relationship with Keeper, a huge mastiff guard-dog. However, because of Emily's private nature, "the story of her relationship with Keeper is mostly speculation, based on recollections of those who knew her" (Adams, Shaggy Muses 53). Because workers who comb wool and wove fabric were losing their jobs with the advent of industrialization, these same workers began raiding factories and threatening townspeople. Emily's father procured Keeper to protect the family. As a result, Emily and Keeper became almost inseparable. However, the evolution of their relationship was debatable.

In many biographical sketches, the beginning relationship between Emily and Keeper was rocky at best. Indeed, Keeper was a headstrong, difficult animal to control. For example, Maureen Adams relates one story, found in Gaskell's biography of Charlotte Brontë, in which Emily fought to gain control of Keeper, who was sleeping on the beds. Furious at Keeper's

indiscretion, Emily rushed up the stairs and forced Keeper downstairs. He, of course, reacted by threateningly growling at Emily.

She let him go, planted in a dark corner at the bottom of the stairs... her bare clenched fist struck against his red eyes, before he had time to make his spring... she "punished him" till his eyes were swelled up, and the half-blind, stupefied beast was led to his accustomed lair to have his swelled head fomented and cared for by the very Emily herself" ("Emily Brontë and Dogs" 9).

However, while this story is relayed in the 1857 biography of Charlotte Brontë, others question the validity of the tale. Miller explains, "The origins of this anecdote are obscure. There is even some reason to doubt that the incident took place at all. When the economist John Elliot Cairns visited Haworth in 1858, inspired by the Life, he questioned the Brontës' servant Martha, who could remember nothing of it" (226). Therefore, while critics and biographers agree that there was a power struggle between Keeper and Emily, the extent of that power struggle is unclear. Certainly, Emily understood the psyche of dogs and she was able to bond with Keeper. However, she also realized that, in order to maintain control over Keeper, she must remain the alpha in their pack. The understanding of dog and wolf pack hierarchies and its parallel to Victorian society was not lost on Emily, for throughout Wuthering Heights, the social culture of wolves and dogs is explored and developed. **Cite other biographers who include this event in their biographies – make clear that this was quite violent, but there seems to be evidence to both believe and discount that this event ever occurred.**

The Social Culture of Wolves and Dogs

When reading Wuthering Heights, one is immediately struck by the dogs and canine imagery that occurs throughout the story. Within the first pages of the tale, dogs abound. For

example, as Lockwood makes his first visit to Wuthering Heights, he notices the animals all about: "In an arch under the dresser, reposed a huge, liver-coloured bitch pointer surrounded by a swarm of squealing puppies, and other dogs haunted other recesses" (Brontë, Wuthering Heights 4). Furthermore, Lockwood is attacked by the pointer and other dogs on this very same visit. Lockwood explains that the bitch "suddenly broke into a fury and leapt on my knees. I flung her back, and hastened to interpose the table between us" (Brontë, Wuthering Heights 6). These images add important nuances to the story; therefore, understanding the nature of canines is important in understanding certain undertones present in the text.

Of course, the wolf is a close relation to the domesticated dog; the wolf is, indeed, the wild version of the loveable pets found in many homes. In point of fact, "most authorities agree that all dogs... are descended from wolves that were tamed in the Near East ten thousand to twelve thousand years ago" (Savage 31). The move to domesticate wolves, then, indicates a human fascination with these creatures. Humans certainly have been fascinated by wolves for millennia. Even when recalling stories of ancient Rome, one realizes the importance of wolves, for a wolf finds and raises Romulus and Remus when they have been abandoned. Interestingly, the tale of being raised by wolves has a certain amount of conceivability, for "wolves do enjoy an intimate, playful family life, not unlike our own, so the notion that they might suckle human young is remotely plausible" (Savage 17).

Certainly, wolves are familial animals. Rather than being referred to as a family, however, wolves often survive in packs. "Pack sizes, like most other wolf traits, vary considerably, from a single pair, which is quite common, to a community of forty-two... which is very rare. Most wolves live in groups of seven or less" (Savage 37). Nevertheless, the adage of the "lone wolf" is not without merit, for sometimes "a wolf stays for life with a pack or becomes

a disperser, an animal that drops out of the pack at a young age and wanders" (Steinhart 99). Packs are not static, but fluid social entities. According to one study (**mention year**), "35 percent of the radio-collared wolves... were living in a pack other than the one they had been born into" (Steinhart 99). Life for the disperser wolf is often difficult. Many of these lone wolves, besides being isolated, also have difficulty feeding themselves – some of the disperser wolves, especially old wolves who have left the pack, may literally starve to death. These disperser wolves, however, generally join a new pack only through domination. "Wolves are social beings, enjoying warm, companionable, and highly emotional lives within the pack. But wolves are also individuals, occupying different roles in a pack and competing, sometimes violently, for social standing and the right to pass on their genes" (Steinhart 100). The leaders of the pack are commonly referred to as the alphas. The role of the alpha male or female is quite important and coveted, for "In general, among wolves, only the alphas breed" (Steinhart 102). This arrangement has been arrived at in wolf society in order to assure that there are not more mouths to feed than food available. Beyond the right to breed, "Dominant wolves have prerogatives. Any wolf in possession of food is likely to have a zone of one to two feet around it that no other wolf will enter. But dominant wolves have wider zones of personal space" (Steinhart 102).

Besides fighting for rank, wolves also depend upon personality to determine which should be the alpha. "Dominant wolves are confident, sober, outgoing, and assured. Low-ranking wolves are nervous, shy, and sometimes withdrawn" (Steinhart 103). These personality traits are demonstrated in very specific ways. "Approach, gait, stance, the angle of the head and tale to the body, the way in which the tail is waved or wagged, every gesture on the part of a wolf is meaningful to others in their pack" (Clarkson 60). Interestingly, while Emily is viewed as withdrawn in human society, in her relationship with Keeper, she must be viewed as confident

and assured. One must remember that wolves and dogs are relatives, and that there are similarities between the wild and domesticated animals.

There are, indeed, similarities between the beloved pet dog and the wolf. For instance, both wolves and dogs have forty-two teeth, although the pets' teeth are not quite as weapon-like as the wolves' are. Zoologists Richard and Alice Fiennes explain, "All members of the Family Canidae grouped in the genus *Canis* share many unusual characteristics and have no valid distinguishing features which can justify the creation of a separate genera" (153).

To be sure, there are also great differences between the wolf and the dog. For example, the entire snout of the wolf is a much better weapon:

In comparison with a German shepherd, the face of the wolf when viewed from the front is seen to be fuller and rounder in the cheeks. This is because the temporal and masseter muscles, which provide the motive power for the bite, are more massive in the wolf than in the dog. (Clarkson 43)

Another interesting way in which wolves and domesticated dogs differ is in the noises that they make. "In the wild species, these [sounds] are howls, yelps, or growls; only domesticated dogs habitually bark, although... wolves... will learn to bark from domestic dogs if kept in captivity" (Fiennes 157). However, anyone who has had a dog at home also realizes that domesticated dogs growl when threatened. Howling, on the other hand, is a rarer action into which the domesticated pet may enter. Since growling is a more threatening sound than barking, and since howling is relatively rare in dogs, the sound of growling is seemingly a bridge action that is utilized by both the dog and the wolf. Therefore, within the story of Wuthering Heights, one may assume that those people and dogs who bark are more domesticated than those who howl. When any person growls, his or her actions must be examined to determine if the actions are domesticated, wild, or

a combination of both. One specific character who assimilates wolfish characteristics is Heathcliff.

The Great Disperser: Heathcliff

While wolves still exist in parts of Europe, they were hunted out of existence in England at about 1680. Still, the human fascination with wolves continues to this day, and, definitely, Heathcliff is a fascinating character. Certainly, his arrival at Wuthering Heights is interesting, for Mr. Earnshaw brings Heathcliff home to Wuthering Heights after finding him on the streets of Liverpool. From the very beginning, Heathcliff's role in the human society is questioned, for Nelly immediately refers to Heathcliff as "it" when she states, "when it was set on its feet, it only stared round, and repeated over and over again some gibberish that nobody could understand" (Brontë, Wuthering Heights 29). Even Mr. Earnshaw does not immediately invoke humanity on Heathcliff, for he relays that in Liverpool "he picked it up and inquired for its owner" (29), much as a person might pick up a stray dog and inquire for its owner. Normally, when one discusses returning a human child home, one looks for his or her parents, not his or her owner, but Heathcliff is not viewed as having human value or human characteristics.

Furthermore, when Mr. Earnshaw finds Heathcliff on the streets, Heathcliff is "starving, and houseless" (29). Just as dispersed wolves are alone and need to fend for themselves, often from an early age, so too is Heathcliff alone in the harsh world of Liverpool. Having no pack there, Heathcliff follows Mr. Earnshaw to Wuthering Heights, for Heathcliff is desperate to find a pack that will accept him. However, Heathcliff does not wish to enter a pack of domesticated dogs, but rather wishes to enter a pack of wolves. Not once within the text of Wuthering Heights does Heathcliff bark, for, even though wolves can learn to bark from domesticated dogs (Fiennes 157), Heathcliff does not learn such domesticated language. As a matter of fact, Heathcliff

continues his wolfish ways throughout the text. Upon hearing of Catherine's death, Heathcliff "dashed his head against the knotted trunk; and, lifting his eyes, howled, not like a man, but like a savage beast" (Brontë, Wuthering Heights 130). Furthermore, an interesting juxtaposition of imagery occurs in this scene. Nelly explains that she "observed several splashes of blood about the bark of the tree" (Brontë, Wuthering Heights 130). Even though Heathcliff's blood has come into contact with the domesticated "bark" of the tree, he still "howls," for Heathcliff remains loyal to many things, including his roots as a wolf.

Moreover, one must also remember that when a disperser enters a pack, he generally enters as the alpha. Due to the pack's hierarchy, the disperser must challenge the current alpha or mate with an alpha female in order to retain a position in the pack. When Heathcliff first enters the Earnshaw pack, Catherine immediately challenges him when she "showed her humour by grinning and spitting at the stupid little thing" (Brontë, Wuthering Heights 30). However, even though he is immediately challenged, Heathcliff quickly wins over Cathy, and they become almost inseparable. Of course, there is another member of the pack who wishes to continue in his position as next in line: Hindley. Clearly, Hindley is threatened by Heathcliff's presence, and Hindley therefore wishes to maintain his position as the heir to the alpha position currently held by Hindley's father. When Heathcliff and Hindley argue over the colts, Hindley yells, "'Off, dog!'" (Brontë, Wuthering Heights 31). Hindley makes it one of his missions to force Heathcliff to be submissive, for Hindley fights and claws to maintain his position as alpha-elect; however, by his very temperament and relationship with Cathy, Heathcliff threatens Hindley's rise to the position of leader of the pack.

The adversarial roles of Hindley and Heathcliff persist throughout the novel: Heathcliff and Hindley continue to battle for the position of the alpha male. In reality, however, Heathcliff

accepts the true alpha – Catherine. Brontë clearly states that "her pretended insolence... had more power over Heathcliff than his [Mr. Earnshaw's] kindness; how the boy would do *her* bidding in anything (Wuthering Heights 34). Nevertheless, the fight for dominance between Heathcliff and Hindley continues. After leaving Wuthering Heights for some time, Hindley returns with a new pack in place, for he has married. Both Hindley and his new bride insist upon their dominance. Even though Mr. Earnshaw decidedly liked and protected Heathcliff, Hindley certainly feels no emotional connection to Heathcliff other than revulsion. Once Hindley's wife is "evincing a dislike to Heathcliff," Hindley immediately recalls "all his old hatred of the boy" (36). Unfortunately for Heathcliff, the rules of the wolf pack are not in place at Wuthering Heights. Instead, a human societal norm in which the eldest son inherits rights and privileges comes into play: because Hindley has been born into this pack, he is to be master and must be obeyed.

This interplay between what is natural and what is an artificial human construct resounds in Wuthering Heights, for the novel "shows civilization, the process by which people 'adapt external nature,' as a reversal of the order of nature, making 'the being weakest in nature defence' unnaturally strong and unnaturally brave" (Goff 484). To some extent, the wolfish Heathcliff is confused and angered by the change in the natural order, but Hindley tenaciously continues to control Heathcliff and forces Heathcliff into a subservient role in the pack. Had Cathy remained Heathcliff's alpha mate, he may have been able to adapt to his new role in this new pack. Certainly, Cathy indicates that she has every intention to do so, for "they both promised fair to grow up as rude as savages" (Brontë, Wuthering Heights 36).

However, Cathy very quickly breaks this promise and aligns herself within artificial human society. Just as Hindley has been made "unnaturally strong" through human hierarchal

standards, Edgar Linton is "unnaturally strong" as heir to Thrushcross Grange. No matter how hard the boy Heathcliff fights for his position in the pack, the artificial rules of human society block him. Even though he still lives at Wuthering Heights, in essence Heathcliff is once again a disperser – he is not part of the pack, but sits on the outside looking in. This dispersion from the pack does not occur without Heathcliff attempting to domesticate himself. Heathcliff desperately wants to be accepted by Cathy as her choice of mate, and he believes that domesticating himself will make this dream come true. He pleads, "Nelly, make me decent, I'm going to be good" (Brontë, Wuthering Heights 44).

Of course, as a disperser, Heathcliff will once again leave the pack. Interestingly, while a disperser is a wolf who leaves a pack to wander in different directions, a wolf becomes a disperser because he or she has been displaced, or forced out, of the current pack to which he or she belongs. While Heathcliff had originally entered the pack hopeful to become an alpha, "His childhood's sense of superiority, instilled into him by the favours of old Mr. Earnshaw, was faded away" (Brontë, Wuthering Heights 53). No longer being educated, but forced to work long hours at manual labor, Heathcliff has stagnated and is unable to cope with changes in the pack. As a result, he finally leaves to be a disperser once again. However, his plan is not to leave forever. Rather, this lone wolf intends to lick his wounds, gain his strength, and then return to claim his place as the alpha once more.

During the time that Heathcliff is away from the pack, the construct of the pack at Wuthering Heights changes. Catherine does not await for Heathcliff to return. Instead, she begins a new pack, for Catherine marries Edgar Linton. However, just as Hindley usurps his position as an alpha through human societal norms, Edgar Linton also does not have a wolf-like persona, but is an alpha of his domesticated pack. As the male alpha to Catherine, Edgar is actually somewhat

fearful, for he wanted nobody "ruffling her humour" (Brontë, Wuthering Heights 72). This arrangement works well, until one fine September evening when Nelly discovers that Heathcliff, the disperser wolf, has returned. Uncomfortable with Heathcliff's return, Edgar wishes to relegate Heathcliff to eat in the kitchen instead of with the domesticated pack. However, Catherine refuses to allow such treatment and instead says, "I cannot sit in the kitchen. Set two tables here, Ellen; one for your master and Miss Isabella, being gentry; the other for Heathcliff and myself, being of the lower orders" (Brontë, Wuthering Heights 75). In this simple scene, two packs emerge: the pack of Edgar and Isabella, and the pack of Catherine and Heathcliff. However, as Catherine is married to Edgar, she rightfully belongs to the first pack.

Of course, Catherine will be tempted to join Heathcliff's pack. After all, there is an amazing "transformation in Heathcliff. He had grown a tall, athletic, well-formed man, beside whom [Edgar] seemed quite slender and youth-like" (Brontë, Wuthering Heights 75). Heathcliff has gained in stature, in confidence, in assuredness, and in dominance. In short, Heathcliff is the alpha male. However, just as Hindley has used his artificial power to control the pack, so does Edgar fall onto his resources to assure control. A battle soon ensues between Heathcliff and Edgar. Thoroughly domesticated, Edgar is unable to stand up to Heathcliff without the assistance of his societal rank. Edgar "can only bring himself to confront Heathcliff with the accommodation of 'a brace of pistols' and a goon squad of peasants" (Goff 485).

There is also imagery and symbolism built into the text to add to the conclusion that Heathcliff is wolfish. For example, after marrying Heathcliff, Isabella exclaims, "Don't put faith in a single word he speaks. He's a lying fiend, a monster, and not a human being!" (Brontë, Wuthering Heights 119). When one considers the fairy tale images of the wolf, Isabella provides a wonderful depiction. When the wolf encounters Little Red Riding Hood, does he not lie to her?

And when he eats the grandmother, is he not a monster? The wolf in the tale may walk upright, but he is certainly not a human being. He may have better clothing, he may seem more educated, but the wolf within is still active.

Realizing that he will not be the alpha mate to Catherine during this lifetime, Heathcliff determines to form a new pack for which he will be the alpha. As mentioned above, Heathcliff marries Isabella. His reasons for doing so, however, have nothing to do with love. Instead, Heathcliff marries her specifically to torture Edgar Linton and possibly to torture Catherine. Realizing that Isabella has abandoned her original pack, Edgar states, "Hereafter she is only my sister in name, not because I disown her, but because she had disowned me" (Brontë, Wuthering Heights 104). Certainly, Heathcliff has established a new pack for himself, for he has ensconced himself into life at Wuthering Heights, has placed Hindley completely at his mercy through gambling and mortgage debts, and has disavowed Hareton (Hindley's son) of his artificial societal rights to education and comfort. Hareton is a member of the new pack, and he displays unflappable loyalty to Heathcliff.

What Heathcliff does not expect, however, is that Isabella will also become a disperser and will abandon Heathcliff's pack in order to form her own pack with their son, Linton. With the forming of a new pack far away from Heathcliff's grasp, Isabella becomes a devoted mother. The child born to her, however, is sickly and fragile. Had this child been born within the confines of Heathcliff's pack, the child's fate would have been dire from the beginning of his life. Heathcliff, as a wolf, understands the need for survival of the fittest, and a weak cub would be unimaginable to him. Therefore, while Isabella's child would have been raised as a weak man-wolf with Heathcliff, the child is raised in an artificial human society with Isabella.

Artificial and Natural Worlds Collide

Throughout the novel, different characters are much more at home in the artificial human world than in the natural world. However, some of these characters who are able to survive only in the artificial world erroneously believe that they completely understand the natural world. For example, J. Hillis Miller argues that "Lockwood establishes the situation of many characters in the novel... as interpreting witnesses" (Miller 363). Lockwood foolishly believes that he fully understands Heathcliff and Heathcliff's motivations. Lockwood states, "I know, by instinct, his reserve merely projecting his own nature: "I know, by instinct, his reserve springs from an aversion to show displays of feeling – to manifestations of mutual kindness" (Brontë, Wuthering Heights 5). Nevertheless, Lockwood quickly realizes that he is separated from the natural world and does not understand Heathcliff: "No, I'm running on too fast – I bestow my own attributes over liberally on him. Mr. Heathcliff may have entirely dissimilar reasons for keeping his hand out of the way" (Brontë, Wuthering Heights 5). Lockwood is a typically overly confident artificial creature – he is learned, he is civilized, so he certainly should understand any human with whom he comes into contact. However, Lockwood does not interpret the collisions of the artificial and natural worlds well. "He mistakes a heap of dead rabbits for cats, thinks Catherine Linton is Mrs. Heathcliff" (Miller 363). Interestingly, by misinterpreting Catherine and Heathcliff as mates, Lockwood not only misinterprets the make-up and positions within the pack, he also misinterprets the pedigree of Catherine and the wolfish nature of Heathcliff.

Missing Homans citation on works cited – possibly introduce info by using title of article. Certainly, as a wolfish character, Heathcliff's most natural environment would be the moors and countryside around Wuthering Heights. Yet as Brontë presents the story, Heathcliff is "never presented on the moors" (Homans 91). Indeed, "it is peculiar that Brontë did not show us even once what her protagonists were like in their element. Heathcliff disappears into a raging

storm after hearing Cathy say it would degrade her to marry him" (Homans 91-92). Of course, there are indications that Catherine and Heathcliff spend time on the moors. For example, in her diary entry found by Lockwood, Cathy writes, "I have got the time on with writing for twenty minutes; but my companion is impatient and proposes that we should appropriate the dairy woman's cloak, and have a camper on the moors" (Brontë, Wuthering Heights 18). When Lockwood continues to read, however, no description of Heathcliff and Catherine's escapade is provided. While their time on the moors is alluded to in various points within the story, the actual time together there is not recorded.

Furthermore, Brontë chooses to reveal the story through two narrators: Nelly and Lockwood. Nelly, as a servant, spends most of her time inside the home and does not come into a great amount of contact with the natural world outside the walls of Wuthering Heights or Thrushcross Grange. Likewise, even though Lockwood has chosen to rent a home situated so close to the windswept moors, he shows no active interest in nature. In fact, Lockwood displays a "displeasure with nature throughout" (Homans 92). Why, then, has Brontë concentrated on images within the home when her characters, especially Heathcliff, depict what most would assume are animalistic characteristics? Critic Margaret Homans explains:

... the closed house generally represents some sort of entrapment: the body as a trap for the soul, as when the window of Heathcliff's room swings open and letting the rain in signals his death or the flying out of his soul; the entrapment of one character by the will of another, as when Heathcliff locks Nelly and Cathy inside in order to force the marriage with Linton; or the trap of society or convention, as when Cathy remains inside Thrushcross Grange while Heathcliff, expelled, watches from the outside and longs to shatter the great pane of glass that separates them. (95)

Certainly, then, one can realize that the lack of descriptors for the natural world envelopes both Cathy and Heathcliff. Even with these constraints, however, "They both promised fair to grow up as rude as savages (Brontë, Wuthering Heights 36). As wild and savage creatures, Cathy and Heathcliff are best able to survive in the natural world. Yet, due to the expectations and constraints of human society, they are both forced inside, both imprisoned by their very humanity. Certainly, Cathy adapts to these constraints far better than Heathcliff. After becoming domesticated by her long convalescence at Thrushcross Grange, Cathy, "while her eyes sparkled joyfully when the dogs came bounding up to welcome her, she dare hardly touch them lest they should fawn upon her splendid garments" (Brontë, Wuthering Heights 41). Heathcliff, however, has far greater difficulty in adapting to the social norms and is indifferent to the judgment of others. As a matter of fact, Heathcliff's response to social norms is reminiscent of Emily Brontë's own responses. Indeed, "People who met Emily remarked on her complete indifference to others" (Adams, Shaggy Muses 56). Rather than human society freeing Cathy and Heathcliff, it causes constraints and expectations. Cathy is able to somewhat evolve into a being who can function within the constraints of society, but Heathcliff is stagnant and unable or unwilling to perform the necessary metamorphosis such functioning would require of him. Certainly, Cathy realizes that Heathcliff is unable to transform. The very fact that he cannot transform into a more domesticated being is part of the reason she loves him. However, while love often blinds, in the case of Cathy, she is exceptionally pragmatic and understanding of Heathcliff's true nature. When she warns Isabella about attempting to form a relationship with Heathcliff, Cathy is not speaking jealously. Instead, her deep understanding and acceptance of Heathcliff's true nature comes through when she says, "He's not a rough diamond – a pearl-containing oyster of a rustic; he's a fierce, pitiless, wolfish man" (Brontë, Wuthering Heights 81). Certainly, then, Cathy

accepts and even embraces the imagery of Heathcliff as a wolf. However, she also acknowledges that his wolfish nature will destroy those attempting to survive within the normal confines of human society. The thought that Brontë explores the artificial and natural worlds in her text is not new. Professor of English Literature at Oxford, Lord David Cecil, provides the same idea using different verbiage when he states:

The first is that the whole created cosmos, animate and inanimate, mental and physical alike, is the expression of certain living and spiritual principles – on the one hand what may be called the principle of the storm – of the harsh, the ruthless, the wild, the dynamic; and on the other the principle of calm – of the gentle, the merciful, the passive and tame. (Stoneman 36).

While Lord Cecil refers to these antithetical principles as “storm” and “calm,” the underlying principle still remains: Brontë interweaves two seemingly diametrically opposing cultures in which her characters are forced to exist. Interestingly, those who seem most comfortable in the artificial world display characteristics useful in the natural world, and those who seem most comfortable in the natural world display characteristics more useful in the artificial world. For example, both Isabella and Edgar display savage behavior when they nearly kill the puppy simply to prove dominance. Moreover, Hareton and the young Catherine display domesticity, even though Hareton has been raised to be an animal. Nelly recalls that “His honest, warm, and intelligent nature shook off rapidly the clouds of ignorance and degradation in which it had been bred; and Catherine’s sincere commendations acted as a spur to his industry” (Brontë, Wuthering Heights 246). The fact that all the characters except Heathcliff are able to adjust and adapt to their surroundings suggests something else very profound. By the very nature of humanity, one relays the world of human society as the moral world, and the world of nature as the amoral or

immoral world. This type of thinking is typical of the ethnocentric nature of humans. And certainly critics have accused Emily Brontë of presenting immoral characteristics in her writing. However, Cecil aptly points out that “Emily Brontë’s outlook is not immoral, but it is pre-moral. It concerns itself not with moral standards, but with those conditioning forces of life on which the naïve erections of the human mind that we call moral standards are built up” (Stoneman 37). Humans are quite naïve to believe that the call of the natural world, the violence of the wilderness, the dominance of the pack, does not exist within each one of us at some level. The artificiality of human society may provide a mask to hide these traits, but, in reality, human beings must come to terms with the simple fact that they are, after all, animals, too.

Pedigree of Wuthering Heights

Beyond the wolfishness of Heathcliff, however, there is also definitive imagery of dogs throughout Brontë's tale. From the opening scenes of the text, the dog is given a position of importance. Upon Mr. Lockwood's arrival to Wuthering Heights, he attempts to befriend one of Heathcliff's dogs. "You'd better let the dog alone," growled Mr. Heathcliff, in unison checking fiercer demonstrations with a punch of his foot. 'She's not accustomed to be spoiled – not kept for a pet'" (Brontë, Wuthering Heights 5). While Heathcliff is warning Lockwood about the dangers of dogs in this scene, by describing Heathcliff as growling, Brontë is also linking Heathcliff to the dog imagery prevalent in the text. Of course, as zoologist Fiennes points out, wolves growl in the wild. However, domesticated dogs also growl. Therefore, in this instance, Heathcliff is bridging the worlds between the domesticated and the wild. Of course, one can readily recognize that, as Lockwood is a stranger to Wuthering Heights, Heathcliff's dogs are protecting the property. This same scene also illuminates the idea of a dog's territorial rites at Wuthering Heights. Heathcliff does not admonish the dog – instead, he warns the human to

beware. Lockwood, the inept reader of messages that he is, goes on to tease both the bitch and her pups in a later scene. Predictably, the dogs attack. However, they do not draw blood, thus once again warning Lockwood of his lack of territorial rites without true damage being done. Lockwood does not befriend these territorial beasts – he is kept on the outside of the territorial framework. Lockwood will not be admitted into the pack.

This scene is also reminiscent of specific incidents that occurred with Keeper. Indeed, "Emily Brontë relished watching Keeper's battles" (Adams, Shaggy Muses 65). As a matter of fact, Emily was often present for these fights. While "Emily... took over the care and affections of Keeper," she certainly did not have issues with his fighting. When Emily and Keeper went into the village to run family errands, "he was often challenged by the local dogs, which resulted in numerous fights" (Adams, Shaggy Muses 65). Emily does not punish or correct Keeper for these battles, but instead accepts the behavior and watches the battles with keen interest.

However, earlier in the story, when Catherine and Heathcliff sneak in to spy on Isabella and Edgar, several differences occur with the dogs of Thrushcross Grange. Edgar demands, "Keep fast, Skulker, keep fast!" He changed his note, however, when he saw Skulker's game. The dog was throttled off, his huge, purple tongue hanging half a foot out of his mouth, and his pendant lips streaming with bloody slaver" (Brontë, Wuthering Heights 39). Here the person, Catherine is valued more than the dog, for even though Skulker obeyed his commands, the dog is admonished and beaten. One must also note that Catherine's ankle is severely injured in this scene, for this incident is the climax of the text. If Catherine and Heathcliff had not spied on the Lintons, if Catherine had not been injured to the point of needing to stay at Thrushcross Grange, the future of Heathcliff and Catherine could have been secure. However, Catherine and Heathcliff's spying leads to their ultimate separation.

Furthermore, the above scene depicts a different type of territorial domination from the type demonstrated by the dogs at Wuthering Heights. While Lockwood is never accepted by the hounds he encounters, soon after she is bitten by Skulker, Catherine, "as merry as she could be, divide[s] her food between the little dog and Skulker whose nose she pinched as he ate" (Brontë, Wuthering Heights 40). Catherine is readily accepted by the Thrushcross Grange dogs as one in charge. Her identity as a future alpha is not lost on these pets. No longer their prey, Catherine easily is promoted to the position of master, thus allowing her entry into the territorial framework of Thrushcross Grange.

It is of consequence that the above scenes from Wuthering Heights involving dogs depict a primal fierceness, for the dog imagery is utilized repeatedly by Brontë to unmask fierce attributes in man and beast. Although both Isabella and Edgar are characterized as the epitome of society (rather than having the baser qualities present at Wuthering Heights), their lack of sensitivity and their own ability to be violent is depicted through their interaction with a defenseless pup:

Isabella – I believe she is eleven, a year younger than Cathy – lay screaming at the farther end of the room, shrieking as if witches were running red hot needles into her. Edgar stood on the hearth weeping silently, and in the middle of the table sat a little dog shaking its paw and yelping, which, from their mutual accusations, we understood they had nearly pulled in two between them. The idiots! That was their pleasure! to quarrel who should hold a heap of warm hair, and each begin to cry because both, after struggling to get it, refused to take it. (38).

By introducing the innate cruelty of man even in those considered "well-bred," Brontë gives her readers pause to consider how one should judge the actions of other characters. One is not

particularly shocked when Heathcliff kicks various dogs at Wuthering Heights. However, the reader is still shocked when Heathcliff explains, "She cannot accuse me of showing a bit of deceitful softness. The first thing she saw me do, on coming out of the Grange, was to hang her little dog, and when she pleaded for it, the first words I uttered, were a wish that I had the hanging of every being belonging to her, except one" (Brontë, Wuthering Heights 118).

Heathcliff's completely fierce nature is exposed in this scene; he again seems animalistic rather than human. Interestingly, Heathcliff, as a wolf, is not expected to have the same ethical standards as the "well-bred." However, Isabella and Edgar are ingrained in human society, so their behavior should reflect society's mores. Gregory Marshall explains, "Ethical issues are a fundamental and distinctive part of human interactions because human actions are imagined and chosen rather than programmed and dictated" (para. 6). Therefore, while Heathcliff reacts in a wolfish manner because, as an animal, he is programmed to act as such, Isabella and Edgar, in their treatment of this poor puppy, seem more heinous because they choose to act this way. Furthermore, Isabella chooses to ignore Heathcliff's treatment of her beloved dog (perhaps the same dog so mistreated by Edgar and Isabella). Instead of stopping to save the dog's life when Heathcliff hangs it with a handkerchief, Isabella makes a choice: run away with romantic inclinations about a man who has just clearly displayed his wolfish character.

Brontë continues to develop her illustrations of Heathcliff to assure the reader that this animalistic quality actually rules him, for he is separated from man in many ways. Upon his return to Wuthering Heights, Heathcliff visits Edgar and Catherine at Thrushcross Grange. The dog at the Grange "raise its ears, as if about to bark; and then smoothing them back, announced by a wag of the tail that some one approached whom did not consider a stranger" (Brontë, Wuthering Heights 123). Here Heathcliff's animalistic, doglike qualities are clearly brought to

the forefront of Brontë's framework. One notices that, while there are dog attacks at several points during the novel (i.e., the attack on Catherine at Thrushcross Grange and the attack by Cathy's dogs at Wuthering Heights), the attacks by the man-dog or wolf-dog characters are much more vicious than the attacks of any dog on any human. Of these human attackers, Heathcliff has clearly been identified as the strongest, fiercest, most vicious man-wolf. While at one point, Hindley is the most vicious man-dog, he has lost his teeth. Nelly states, "But, I thought in my mind, Hindley, with apparently the stronger head, has shown himself sadly the worse and the weaker man" (Brontë, Wuthering Heights 143). Hindley is definitely the weaker. He would love to tear Heathcliff apart, but because he is a dog who wishes he were a wolf, Hindley is not able to do so. His teeth are not the weapons of a wolf. Certainly his teeth are dangerous, for he has caused damage to Heathcliff when Heathcliff was under Hindley's control, but his forty-two teeth are not able to kill. On the other hand, Heathcliff is linked directly to the deaths of Hindley and Linton, Heathcliff's own son. There is actually reason to believe that Heathcliff's abuse and neglect causes Linton's death. Furthermore, Catherine tells Heathcliff, "You have killed me – and thriven on it, I think. How strong you are!" (Brontë, Wuthering Heights 124). Even though Catherine is the love of his life, he has torn her to pieces, for his teeth are meant to be used as weapons.

Rather than isolating Heathcliff as the one canine human, not only is his lineage clearly defined, but Brontë's mirror image motif is further developed through other man-dog identities she crafts into the frame. In the novel, Catherine is identified in dog terms, a situation she clearly rebukes. In one scene, Isabella cries, "You are a dog in the manger, Cathy, and desire no one to be loved but yourself!" (Brontë, Wuthering Heights 80). In this same interaction, Catherine declares that Heathcliff is a wolfish man. While Catherine is identified above as a dog, just as

Heathcliff has been identified several times, Catherine chooses to denounce this identification. This is not the first time that Catherine has averted the dog imagery, however. As stated earlier, when Catherine returns from Thrushcross Grange, she avoids allowing the dogs (who previously knew no boundaries in displaying affection and devotion to Catherine) from mussing her fine clothing. Therefore, although Catherine is intertwined inextricably with the dog images linked to Heathcliff, she is desperately attempting to free herself of these images. Miller explains that, within the text, Brontë provides "striking psychological, sociological, and natural detail" (362). Although Catherine may be psychologically linked to the wolfish nature of Heathcliff, she falls victim to sociological constraints and chooses the easier road of falling in line with society's expectations.

Moreover, one must recall that Catherine has identified Heathcliff as a "wolfish man." As Heathcliff is a disperser, Catherine's descriptive imagery is accurate. Of all the other characters in the text, however, only Hindley is likewise identified in wolfish terms. Upon Heathcliff's return to Wuthering Heights, Hindley processes the event by "glaring like a hungry wolf" (Brontë, Wuthering Heights 108). Why does Brontë choose to portray these seemingly antithetical characters with similar wolfish characteristics? This singular tie between Hindley and Heathcliff, a tie which links their lineage, or their pedigree, is a between-the-lines indicator. One must also recall that, when Mr. Earnshaw first brings Heathcliff home, the master of the house, the alpha of the pack, places Heathcliff into the pack as an equal. Heathcliff and Hindley are essentially raised as brothers.

But the surrogate brothers, Heathcliff and Hindley, are not the only members of the man-dog lineage. Another major character closely drawn into the man-dog framework is Hareton. Although he is Hindley's natural son, Hareton, through the development of his man-dog lineage,

is much more closely identified with Heathcliff than Hindley. Just as Keeper displays absolute loyalty to Emily Brontë in real life, Hindley displays absolute loyalty to Heathcliff. Even though Heathcliff has denied Hareton an education and teaches Hareton to hate anything that does not act animalistic, Heathcliff can still exclaim, "And the best of it is, Hareton is damnably fond of me!" (Brontë, Wuthering Heights 169).

Hareton's doggishness is not lost on other characters within the tale. Little Cathy exclaims, "He's just like a dog, is he not, Ellen?" (Brontë, Wuthering Heights 237). This is only one example of the many dog images linked to Hareton. The, most of the mirror motif is complete, for Heathcliff, Catherine (albeit reluctantly), and Hareton are each identified as members of this separate man-dog world, this separate pack, that exists within the framework of Wuthering Heights. One immediately realizes that the key, then, is to determine whether or not little Cathy is also linked to the dog imagery, thus completing the mirroring effect.

Nowhere in the text is little Cathy directly linked to the actual term "dog." However, rather than being identified in this rather general way, she is, instead, identified as a dog of high pedigree. Nelly tells us that, "She bounded before me, and returned to my side, and was off again like a young greyhound" (Brontë, Wuthering Heights 164). The mirroring complete, the reader realizes that, of all the persons identified in dog terms within the confines of the novel, only those who can be readily identified as true Earnshaws have been so described. True, Heathcliff is not born into the family, but he is brought in – the wild wolf disperser brought into a pack of partially domesticated dogs. Efforts to include the Lintons into the pack are, for the most part, disastrous: Heathcliff and Isabelle produce a sickly pup, Linton, who has no wolfishness or doggishness within him. On the other hand, Edgar and Catherine produce a true pedigree, the proud greyhound, Cathy. Upon close inspection, little Cathy is far more Earnshaw than Linton,

and little Linton is far more Linton than Earnshaw. The attempts to merge these packs, then, do not seem to be successful.

However, there is one more possibility that may allow the Earnshaws and Lintons to form a happy, productive pack. If the pedigree is complete, then one can hope that young Cathy and Hareton are bound for a sublimely happy union, for they are two of a kind, separated from humankind, but comfortable in their own identification. Just as Emily Brontë herself is comfortable in living a life of isolation from outside societal pressures, perhaps Cathy and Hareton will also be happy. Unfortunately, however, this is not the case, for Cathy is a being who enjoys a social, artificial life. The same flaw that appeared in Catherine's pedigree is also present in young Cathy's pedigree. Just as Catherine spurned the attention of dogs, indicating her spurning of the attention of Heathcliff, Cathy also spurns them, for Lockwood tells us in the opening scenes of the novel that, "She held her hand interposed between the furnace-heat and her eyes, and seemed absorbed in her occupation: desisting from it only to chide a servant... or to push away a dog, now and then, that snoozled its nose over forwardly into her face" (Brontë, Wuthering Heights 24). The act of rejection at the very outset, then, is the climax of the second half of the book, for young Cathy has unwittingly fallen into the same trap as her mother. She has chosen to reach outside her true nature and rebuke her union with the dog, thus illustrating impending disaster for herself and Hareton. While there is a promise of a pack at the end of the tale, in reality, Cathy is bound to disperse. While Cecil believes that Wuthering Heights offers a happy ending and the death of Heathcliff allows for harmony to return and for the Cathy and Hareton to "settle down happy and united at Thrushcross Grange" because the "wheel has come full circle" (Stoneman 39), in reality when the wheel is joined to the beginning of the tale, Cathy's immediate alienation from the dogs means that, even though she is currently attempting

to be kind to Hareton and seems to be forging a relationship, she is certainly doomed to make her mother's mistakes and to attempt to find an artificial alpha. As Cecil points out, "The conflict in her book is not between right and wrong, but between like and unlike" (Stoneman 38). Thus, Cathy's denial of her true likeness is the ultimate mirroring of her mother, and the true tragedy of the book, for the new generation has not learned from the past generation, but has rather repeated the same mistakes. If, in the future, this mottled family group understands the continuity of likeness, there may be hope for happiness. The reader is left with the fear, however, that the likelihood of such an event is quite improbable, and the Wuthering Heights/Thrushcross Grange inhabitants are doomed to continue to attempt to escape the inescapable, thereby assuring their own inevitable downfall.

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