
Z B O R N I K U Č A S T

Draginji Pervaz

**ENGLISKI JEZIK
I ANGLOFONE KNJIŽEVNOSTI
U TEORIJI I PRAKSI**



**Novi Sad
2014**

Ovaj zbornik objavljuje se u sklopu
obeležavanja 60-godišnjice Filozofskog fakulteta.
60 godina širimo znanje!

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Uređivački odbor:

Tvrtko Prčić, izvršni urednik

Maja Marković, korednica

Vladislava Gordić Petković

Predrag Novakov

Zoran Paunović

Ivana Đurić Paunović

Ana Halas, saradnica urednikâ

Bojana Jakovljević, saradnica urednikâ



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Recenzentkinje:

Slavica Perović, Institut za strane jezike, Univerzitet Crne Gore
Vesna Lopičić, Filozofski fakultet, Univerzitet u Nišu

Za izdavača:

Ivana Živančević Sekeruš, dekanica Filozofskog fakulteta

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AUTORSKI
SEPARAT

Natka Jankova

Faculty of Applied Languages, FON University

Skopje, Macedonia

natka.jankova@gmail.com

THE GOTHIC AND SUPERNATURAL METAMORPHOSES OF THE BYRONIC HERO IN *WUTHERING HEIGHTS* AND *JANE EYRE*

This paper focuses on the interplay of romantic and gothic elements in the two most famous novels of Charlotte and Emily Brontë: *Jane Eyre* and *Wuthering Heights*. Special attention is paid to the metamorphoses of the Byronic hero in those novels as well as to the presence of supernatural and gothic elements in them. At the beginning, the paper discusses the Byronic heroes in the two novels *Jane Eyre* and *Wuthering Heights* and their characteristic features as Byronic heroes. I likewise identify other types of Byronic heroes in *Jane Eyre*. The following chapters are concerned with the supernatural and gothic elements in *Wuthering Heights* and *Jane Eyre* starting with an introduction of Gothicism, its appearance and development. I further consider the question of whether *Wuthering Heights* is gothic or realist. Having in mind the subtypes of Gothicism, I place *Jane Eyre* in the group of new gothic romances which is confirmed by many critics.

Key words: Byronic hero, Gothicism, supernatural, realism, mysticism

1. Introduction of the Byronic hero

Charlotte Brontë (1816-1855), an admirer of Thackeray, dedicated her novel *Jane Eyre* to him but it was her most un-Thackerayan novel. It is a story about a governess who falls in love with her master, married to a madwoman. Here, Brontë launches a passion that can be found neither in Thackeray nor in Dickens, i.e. a love story of great realism, observation and a kind of wit. This masterpiece gives her Byronic strain, refined by religious training and moral discipline. Her sister Emily Brontë possessed a more remarkable talent. Before her death at the age of thirty she had written poems full of fiery stoicism, pantheism and independent spirituality while in her novel *Wuthering Heights*, she sets a tragedy of love in a fantastic and

powerful story. The novel is in fact the heart and soul of the romantic spirit, with the wild passion set against the Yorkshire moors. It is a tragedy of love containing the troubled, tumultuous and rebellious elements of romanticism contained in the souls of the Byronic heroes, with supernatural and gothic elements.

The Byronic hero shows many features, and one of them is that he can be considered a rebel in many ways. The Byronic hero has a type of 'heroic virtue' but also many dark qualities. He is an individual who has great qualities of mind and heart. He is a figure of strength and creativity, like traditional heroes, being also a product of inner darkness, and an epitome of rebellious passion. "With regard to his intellectual capacity, self-respect, and hypersensitivity, the Byronic hero is 'larger than life' and with the loss of his titanic passions, his pride, and his certainty of identity, he loses also his status as a traditional hero." (Thorslev 187) The four remarkable factors in the philosophy of the Byronic hero are: revolt against society, pursuit of individual goals, romantic expression and the constant experience of strong emotion.

2. Other types of Byronic heroes

In the novel *Jane Eyre*, Brontë offers two versions of Byronic hero both of which are based on Byron's models. Not only Rochester but Jane herself is also a true Byronic hero. She is self-possessed and independent but at the same time she is restricted by some of society's conventions. Susie Campbell remarks: "Ultimately it is Jane who is the true Byronic hero of the novel. In her passage through loneliness, isolation, intense suffering and temptation, Jane asserts her own individuality, forges a sense of identity and proclaims freedom and independence of will" (Campbell 67). The other type of Byronic hero in *Jane Eyre* in my opinion is more dangerous. Apart from Jane herself, the female Byronic hero is Bertha as well. Both of them bear different expression of love. Bertha's emotions are characterized by excess while Jane's are marked by restraint. At the end of the novel it can be seen that Jane rationally dominates. Jane gains what she had always begged for i.e. self-possession. This allows her to test the gender conventions of the society she lived in. After Jane's inheritance and Rochester's injuries, she becomes the head of the family leaving her husband dependent on her. This reversal of the roles even nowadays is rare and demonstrates that Jane and her creator Charlotte are indeed proto-feminists. Bertha is a typical example of what Jane could become if her violent tendencies were not submitted. She never goes mad, unlike Bertha, who is passionate and hot-tempered. Like Rochester himself, the Jamaican feels free to ignore all society's rules in favor to her own inclinations. As a Byronic hero, Jane is interested in her independence but only if condoned by society. Bertha, on the other

hand, feels justified and increases her hostility towards Jane when her wedding with Rochester approaches. She seeks revenge and sets her husband's bed on fire while he is asleep. But fortunately, Jane rescues him. Later Bertha also sets the fire that destroys Thornfield Hall. However, she dies in it and this is how she is punished for all her sins.

So, Jane needs to embrace her Byronic independence more fully before she can feel comfortable ignoring certain gender roles, specifically those pertaining to power and wealth. Jane will have to become 'the man' in her relationship with Rochester. Charlotte's impulses lead her both away from and towards the Byronic hero, demonstrating that she is searching for the appropriate middle ground in employing the character type.

Maybe Jane gained all she ever wanted, but at the end Rochester is the one who suffers. He is left blind and crippled and this is all because of the burning of Thornfield Hall. But this can also be interpreted as a cleansing fire which burns away his Byronic past and helps him see the errors he made. Moreover, his material loss forces him to accept the limits placed on the self. He can no longer take care of himself; he is dependent on others even for his basic survival. As Jenny Oldfield remarks, "the blind, disfigured Rochester of the final chapters, imaged as a fettered beast or bird, chained by his injuries to physical inertia and by his grief to social and moral apathy, is the figure of the punished sinner" (Oldfield 29). If we find his destiny uncomfortable, especially his loss of sexual and masculine energy, we should bear in mind that it is the display of divine justice that the Victorians felt satisfied with. Rochester's immorality is washed away by this penance, he is socialized and reclaimed and is permitted to find ultimate happiness. And the final 'gift' he gets is his and Jane's son. At the end of the novel Jane gives birth to a child.

According to Bloom, there is a connection between Rochester and Byron. "Byron may have been an 'invented' brother for Emily. For Charlotte he was a literary father. When Charlotte 'disciplined Rochester and 'forgave his Byronic past', she also forgave Byron, for 'Charlotte could not allow Byron to be forever beyond her'" (Bloom 3). Thus, through the wedding of Rochester and Jane, Charlotte gets to figuratively achieve the fulfillment of her own erotic drive for Byron. If Charlotte indeed felt an erotic longing for Byron, this suggests one reason for the Byronic tensions found in her work, her interest and attraction lead to approval only when limitations are imposed.

3. The emergence of Gothicism

The Brontë heroines share an inner life of extraordinary drama; each seeks her own way to connect the inner and outer worlds by confirming the reality of her

Gothic psychodrama not merely as the intensity of her unmaidenly passions. There is what Alison Milbank has called a Gothic circle. According to her “the social outsider and damned genius imposes her will by creative power on the world in a Byronic fashion, yet in so doing she provokes further repression and so retains the status of Gothic heroine.” (Jerrold 153) “This circle accounts for Charlotte Brontë’s duality in terms of a Byronic thrust that produces a dramatization of repression, while the same provocation of victimization is deliberate and unconscious.” (Hogle 153) Brontë in particular is concerned with this duality of the ‘Gothic circle’ in a way that she seeks to dramatize a given social reality and exposing social hypocrisy with Gothic metaphors and thus provoke society to declare its true nature. In *Jane Eyre* we see the reality in the end, the actual corpse, i.e. the smashed Bertha Rochester. Bertha’s mystery exhibits a dose of suspense and terror to the whole plot of the novel and its atmosphere. In this way Brontë deploys a psychological theatre to disclose the marvel of horror in reality. However, this is not a deliberate strategy which springs from a conscious radicalism but the very act of imagining a Gothic counterpart to real terror that reveals the structural extent of that same terror and inspires the will to escape it. Brontë, on the other hand, represents violence and tyranny in the characters of Hindley and Heathcliff and these two characters were the reason that led many readers to see *Wuthering Heights* in the context of the Gothic. In an introduction to the novel, Patsy Stoneman remarks that “the so-called Gothic novels of the late 18c were typically set in a gloomy medieval castle whose massive, grotesque Gothic architecture reflected the repressive power of its baronial villain.” (Stoneman xix) *Wuthering Heights*, on the other hand, traces the emergence of the modern family, its hegemonic form of domestic realism and a historical tendency in the relations of men and women. “Yet, Emily Brontë uses Gothic elements to represent other versions of domestic life, for instance, domestic space as prison, the family as the site of primitive passions, violence, struggle and control.” (Stoneman xx).

However, spirituality and supernaturalism have always been topics of literary consideration, but there are specific historical moments when controversy erupts and new standards are put into place. In the midst of this disagreement, the Gothic novel emerged as a new genre of writing, and directly addressed this highly contested topic. The realms of Gothicism constrained within the prose works of the sisters Charlotte and Emily Brontë are the most fascinating and mesmerizing domain. We do not consider the Brontës’ works as strictly Gothic but in reality, much of their work falls more or less squarely into the Gothic tradition. Their novels are full of thematic and symbolic references to isolated houses, gloomy, windswept moors, heavy atmosphere, and spectral visitations. Magic, mystery and chivalry commonly form the structural basis of the Gothic novel generating integrity of feeling and

depth also make the spectacularly Gothic more than just a stereotype in the works of Charlotte and Emily.

Stereotypes in Gothic revival were different compared to the conventional ones. They were not so attractive and long-standing and they were being treated from Brontë sisters' aspects and their literary aims. Nevertheless, the Gothic genre became an effective literary device for the novels of Charlotte and Emily, thrusting the Gothic novel and all of its attributes into the mainstream of British prose writers and their works. In particular, this fine example of Gothicism is wonderfully depicted and explored in the novels *Wuthering Heights* and *Jane Eyre*.

The work of Brontë sisters represents genre with a twist, which gives the two novels a timeless quality whilst keeping them alive in the literary domain of the twenty-first century. The Gothic, sinister tone that the writers adopt is bad enough for the Brontës' protagonists, but the really horrifying occurrences have prosaic explanations such as malicious aunts, abusive husbands, perpetrated by their relatives and alleged friends. For the Brontës, hell really was, by definition, rooted in other people. Nevertheless, what remains so fascinating about the Gothic genre lies with the fact that it is anything but a homogenous or static genre. Belief and the suspension of disbelief are at the crux of Gothicism. The credence of belief and disbelief in the supernatural manifests itself in connection to ideas of the sublime, to connotations of sensibility, to the core of the creation myth, and in theological concepts about damnation.

4. *Wuthering Heights*: Gothic or realist?

As it was previously mentioned, the novel was published in 1847, during the Victorian era, but its style was very different from the style of most Victorian novels. The novel was not generally acclaimed by the literary critics of that early Victorian period. Emily did not strictly stick to the usual literary methods for that time or developed the plot and the characters in the usual way. The style, the setting and the plot, like the arguable darkness of the bleak surroundings and the complexity of the main characters, are essential to decide whether the novel is an example of Gothic romance or not. Over time the novel was differently criticized and accepted. For example, Douglas Jerrold wrote in the *Weekly Newspaper* of 15 January, 1848, as follows:

Wuthering Heights is a strange sort of book, baffling all regular criticism; yet is impossible to begin and not to finish it, and quite as impossible to lay it aside afterwards and say nothing about it... In *Wuthering Heights* the reader is shocked, disgusted, almost sickened by details of cruelty, inhumanity and the most diabolical hate and vengeance, and anon come passages of powerful testimony to the supreme

power of love – even over demons in the human form (Jerrold 43). After almost hundred years later, in 1949, *Wuthering Heights* is considered in terms of two conceptions: some readers have found in it the deepest spiritual content and others, a perverse conception in which the exaltation of brutality and hatred borders on the repulsive. Derek Traversy claimed that: “except the romantic passion there is another element present in it which is profoundly characteristic: the tendency to see human life and individual passions in the shadow of death.” (Vogler 61) According to him death is felt intensely in the novel whether in connection with the passionate protagonists or as a profound intuition of peace.

The novel itself maintains a distinction between gothic and realism and revises the traditional distinction between the ‘frame’ narrative and ‘core’ story. Usually, gothic novels were separated from the present in time, place, and atmosphere that they used a modern, civilized narrator to ‘frame’ the tale which without his/her mediation, might seem too far-fetched to be believable. So, the way in which Emily Brontë describes the manor house and the surroundings of the North Yorkshire moors could rapidly fit in the realist type of writing. She doesn’t seek to portray the manor house in which the majority of the story takes place as a warm, friendly and welcoming place. Instead of that she shows it to be dark, bleak and sinister. With these descriptions she fits in very comfortably with the realist style of Charles Dickens. It is not only the description of the manor house in *Wuthering Heights* that demonstrates that Emily Brontë was influenced by realist techniques, but the portrayal of the main characters also reflects elements of the realist style throughout the course of the novel. Heathcliff and Catherine’s depictions may be regarded as being very realist in their construction and presentation. Both characters are artfully described as complex ones. Heathcliff is considered as highly enigmatic while Cathy and her personality seem ‘believable’ enough. The peculiar quality of the descriptions in the first three chapters are high-lighted through the narrator Lockwood who enters *Wuthering Heights* and tries to interpret what he sees in his own way. “The ‘cats’ are dead rabbits, the dogs ‘four-footed fiends’ “(Stoneman xx). Heathcliff is equally described as a “‘gypsy and a gentlemen.”(Stoneman xix); Young Catherine is described as a being that belongs to nobody. When Lockwood begs: “Do point out some landmarks by which I may know my way...give me a guide”, (Brontë12) he might be referring to the inside and the outside of the house as well.

Despite the realist writing techniques, *Wuthering Heights* makes abundant use of gothic conventions as well. The discernibly strong gothic influences within the entire novel clearly explains why it could be argued that this book is in fact a gothic romance rather than a purely realist work. To describe a place, an event, or a character of gothic ‘nature’ what is needed are dark, bleak, or even sinister elements and an ambiguous attitude towards social and moral values. Gothic could be understood

as being old and grand, or alternatively, as being evil and abnormal. Stories and novels that are nominally romantic in nature should usually conclude with a happy ending, in which the majority or indeed all of the main characters finish the tale in a better position than when it started.

In many aspects the way in which Brontë portrays Heathcliff as a mysterious, dark and dangerous man is the key to the complexity of his character and the enduring appeal of *Wuthering Heights* as a whole. The descriptions, the thoughts, attitudes, and the behaviour of Heathcliff combine effortlessly to present him as a gothic figure. If anything, Brontë succeeds in portraying Heathcliff as a gothic figure because *Wuthering Heights* is not written from his personal perspective. Instead Brontë makes Heathcliff's appearance dark, more mysterious, and more sinister by having two distinct characters to tell the whole story through their own narration. A great deal of the gothic lies in Heathcliff's past which is simply not known. The mystery is further due to his keeping his motivations hidden from everybody he comes into contact with.

Another thing that we should be taken into consideration is that the roots of the gothic in Brontë's works lie in Byron's influence. *Wuthering Heights* could be juxtaposed with Byron's *Manfred*. In Act II, Scene 2 Manfred recalls Astarte and provokes the Witch of the Alps, rejects her help, rejects humanity and Christianity as well. Byron's poem has little plot and contains little struggle, for no one in it is a match to the hero. Even when the Devil claims his soul he drives him away easily. Both Heathcliff and Manfred have little humanity. Manfred stands in the centre of the stage alone, marveled at by other characters, and refusing to communicate with them. He is essentially unintelligible. Heathcliff, for all his occasional talks with Nelly Dean, is also an essentially unintelligible character. The two are found, with their haughty reticence, monomaniac passion, and preternatural power, sometimes superhuman and sometimes inhuman, but never human. It can be seen that they suffer great agony inside them and we know that Manfred confirms his welcome to death and we notice how Heathcliff defines his destiny but we do not feel any compassion to their suffering as we do with some other heroes also greater than ordinary men, such as Othello or Macbeth.

5. *Jane Eyre*: A new gothic romance

Jane Eyre has been classified as belonging to different genres, including the Bildungsroman and the romance novel, but the story relies heavily on key gothic conventions. At first glance, a gothic novel seems to be all about doom and gloom. While all gothic works do have a gloomy atmosphere, there is a lot more to it. Gothic novels are defined by their haunted settings and mysterious tone, bizarre

and unexplained events, and characters with strong uncontrolled emotions and a belief in the supernatural. Charlotte's story is conventional. All her characters keep escaping to glorify 'feeling'. Yet, feeling is there, whether evading repression or ranging from nervous excitement to emotional absorption. The elements of a gothic romance are the same, but with few additions. A gothic romance usually has the added element of powerful love which the main character fears that it won't be reciprocated. Through her use of haunted sceneries, ghoulish characters, and unrestrained passions, Charlotte Brontë intricately weaves an eerie sense of suspense and mystery in her gothic romance *Jane Eyre*.

According to Robert B. Heilman, Brontë goes "beyond conventional gothic writing. For her it means a venture into 'psychic darkness' "(Rathburn, Steinmann 118). Unlike many contemporary gothic novels, Brontë's intention was not to frighten or to provide a temporary thrill. She uses gothic convention to explore feeling especially sexual feeling in a way adequate to Victorian society. Heilman sees three versions of Gothic writing: Old Gothic, Anti-Gothic and New Gothic. The Old Gothic includes convention of sensationalism i.e. a cheap thrill for its own sake. The basics are there in Brontë's writing but yet modified. The anti-gothic uses comic manners which are reminiscent of Jane Austen's novel *Northanger Abbey*. In it she presents the incidents in a dry factual way, so debunking the sensational elements. Brontë's version of Gothic is the New Gothic respectively. She denies superficial attractiveness to the characters to focus on the powerful inner attraction which exists between them. Love mixes with hostility, violence and presents a deep need. The traditional gothic has often been noted in *Jane Eyre* in terms of childhood terrors to all those mysteriously threatening sights, sounds and injurious acts that reveal the presence of a malevolent force. She always modifies these conventions of fictional art. The symbolic also modifies the Gothic which is a more mature and complicated response than the simple thrill or momentary intensity of feeling sought by primitive Gothic. When Mrs. Rochester was mad, seen only as 'the foul German spectre' that spreads terror at night is the one thing; when with the malicious insight that is the paradox of her madness, she tears the wedding veil in two and symbolically destroys the planned marriage is another thing, far less elementary as art. The Thornfield becomes more than a shock when is seen as the fire of purgation and the grim, almost roadless forest is also felt as a symbol of Rochester's closed-in life. Charlotte manages to make the gothic more than a stereotype. "She finds new ways to achieve the ends served by Old Gothic, i.e. the discovery and release of new patterns of feeling and the intensification of feeling." (Rathburn, Steinmann 132) Jane is portrayed as evoking new feelings rather than as exercising the old ones. Charlotte moves away from standard characterization towards new levels of human reality, and hence from stock responses to a new kind of passionate engagement. In accordance with the gothic conventions, *Jane Eyre* often presents symbols not

so much as treasure, hidden in depths of obscurity, As we find in more conventional and certainly more contemporary novels, but as gifts from above, flashing lightning, jumping from the page, making their presence known. Jane's strange, fearful, symbolic dreams are not mere thriller but reflect the tensions of the engagement period, her stress and the longing for Rochester after she has left him. In Hailman's opinion this is the proof of her new dimension of Gothic i.e. 'her plunging into feeling that us without status in the ordinary world of the novel'. What is essentially important here is that the function of gothic fiction is to give vent to the human interest in the irrational, the inexplicable, the mysterious parts of life and experience. Brontë uses conventions and motifs to symbolize the enigmatic parts of human personality. Thus, the dark mansion, the secrets and the sinister strangers of the gothic genre become symbols of the unknown and frightening parts of the unconscious self.

The character of Jane constructed as a complex one has a multi-layered personality, driven by a number of unconscious instincts and desires. When she first falls in love with Rochester, Jane understands that he will probably never love her back and that even if he did, it would be considered improper for him to marry her. As a victim of love, Jane describes to the reader that: "I had not intended to love him... I had wrought hard to extirpate from myself the germs of love there detected; and now at first renewed view of him, they revived spontaneous and strong." (Brontë 207) She attempts to contain her emotions and convince herself that they don't exist, but in the end her emotions are too strong. Even when she was young, Jane could not conceal her true emotions. For example, she does not scruple to tell her Aunt "I do not love you; I dislike you the worst of anybody in the world." (Brontë 45). Hence, she is a mixture of the rational and irrational, calculating and passionate and as it was mentioned before she is the Byronic hero as well. However, the central theme in *Jane Eyre* is based on a concept of the self as individual and unique which is a romantic concept. This is confirmed by Susie Campbel as well: "The Gothic novel was just one offshoot of the whole Romantic enterprise to recover the sense of the human psyche as a passion, spirit and imagination." (Campbel 66) This happened as a reaction against the eighteenth-century Enlightenment that devalued the irrational and imaginative parts of human nature. Wordsworth and Coleridge as romantic writers set great store by humankind's ability to reason and exert will-power and placed above the individual's ability to feel and create. The effect on this in Brontë's thinking can be seen in her insistence on Jane's passionate nature and her development as an artist. What is important to understand is that to the Romantic, the human being is an immortal spirit trapped within a mortal frame and only because of this we cannot reach total maturity and perfect fulfillment.

This novel possesses some of the features of a 'classic' gothic narrative when we think about escape, subversion and mobility. Some critics have argued that

Jane Eyre is not a gothic novel but an example of the use of gothic by a nineteenth-century novelist. Nonetheless, traditional gothic conventions are used, but in a highly individual way. Thus, Charlotte Brontë's novel is heavily influenced by such gothic elements as the supernatural, the abnormal and ultimately the horrible. In *Jane Eyre*, the peculiar, old house with its malevolent atmosphere, the raving lunatic and Rochester's telepathic message to Jane are all derivatives of the gothic novel. *Jane Eyre* is also a good example of how the interrogative texture of the gothic works with regard to the supernatural and spiritual. Jane's refusal to compromise, her departure from Rochester and Thornfield after the encounter with Bertha, is virtually initiated by the mother as a ghost, in a beautiful gothic scene in Chapter 27: "I dreamt that I lay in the red-room at Gateshead; the gleam was such as the moon imparts to vapours she is about to sever. I watched her come watched with the strangest anticipation; as though some word of doom were to be written on her disk It gazed and gazed on me." (Brontë338)

In this supernatural encounter, *Jane Eyre* depicts the emotional dimension of the gothic interrogative texture. In other words, generic gothic excesses like horror and supernaturalism interact with the emotional aspect of the gothic by association with the realm of dream, desire and nightmare. Despite indulging into the genre of gothic romance with its customary touch of passion and 'dark' emotion; both Charlotte and Emily refine the technique considerably from the 'authentic' gothic of the 1790s. For example, in *Jane Eyre*, the symbolism, metaphor and the richness in poetry can be seen which marks it as distinct from the pattern of previous gothic novels. So, what Charlotte Brontë wanted was to create a work, which cleverly unifies elements of the two styles, and yet remains uniquely independent of them at the same time, since it addresses issues, which were at the time rather controversial.

6. The supernatural in *Wuthering Heights* and *Jane Eyre*

Any attempt to explain the popularity of these two novels must take into account their depiction of inner life, unrelated to temporary social conditions. Both novels possess a long-standing popular status and despite their differences of tone, style and outlook, their continuing success may be due to similar features. They have many shared factors such as thematic concerns, settings, local color, narrative techniques and most of all the supernatural elements as opposed to the strongly naturalistic elements. Some modern critics condemn the horror game played by Emily in her depiction of the ghost child and of Heathcliff's final ghost-tormented days, and less skillfully by Charlotte in the mad wife episodes of Bertha. The closed, introspective quality of both writers can easily lead to the use of the supernatural at times of high tension as an exposure of inner traumas suffered by the characters.

The supernatural can increase the mood of fear and confusion. The device is simply used by the two sisters. It is the psychologically sound, manifesting some secret aspect of the unconscious.

Jane's sense of anxiety on the eve of her wedding is embodied in two strange dreams: one of the child burden and one of a ruined Thornfield, and in the chilling 'apparition' that enters her room and tears the veil. Jane describes it in nightmare terms as "'savage', 'fearful' as 'the foul German specter – the vampire.'" (Brontë 311) One of the most significant supernatural sites in *Jane Eyre* is the looking glass in the Red Room at Gateshead. When she notices the mirror in the tomblike red room she sees an impenetrable surface that merely 'repeated' other surfaces and when she stands before the looking glass she begins to understand the spiritual dimension. The looking glass is to Jane a 'visionary hollow' i.e. a plane of wander with a depth that can reveal truth if one passes through to the other side. Jane has always been susceptible to tales of fairy beings and she thinks of them not only in the red room episode but as well as during her reverie in Hay Lane, when she remembers Bessie's tale of the Gytrash that haunted solitary travellers. Rochester on his part thought unaccountably of fairy tales on their first meeting. However, the novel is scattered through with these small references to the supernatural in order to create a sense of unreality for a particular incident and lifting it beyond the normal standard, taking on a reflection of a character's state of mind. The best interpretation of Jane and Rochester's telepathic communication is one moonlit night; "'the mysterious summons' which thrill her 'not like an electric shock, but it was quite as sharp, as strange, as startling.'" (Brontë 444) Jane considers it not as a superstition or supernatural deception but 'the work of nature' which must be obeyed.

The same indulgence in imaginative extravagance is found also in *Wuthering Heights*. The book's moral and supernatural elements are very complicated. The presence of the supernatural is introduced with total conviction within an everyday cycle of events. The 'rude and strange' hints of the novel are vested in its supernaturalism, as one of Nelly's ponderings about one of the rudest and strangest characters of the novel, Heathcliff, and she clearly indicates: "'Is he a ghoul, or a vampire? ', she wanders, 'I had read of such hideous, incarnate demons.'" (Brontë 293)

Another supernatural moment is Lockwood's nightmare. This is the clearest example of the supernatural in the novel and is as well followed by Heathcliff's 'gush of grief' at not finding the specter. This is followed by Lockwood's descent to the kitchen and the normal early morning activities of the household. The apparition can be accounted for logically by Lockwood's preoccupation with Catherine's old diary, but it has a more important function in setting the desperate tone of Heathcliff and Cathy's dramatic love affair and in embodying the cause of his long years of suffering. Twenty years after Catherine's death Heathcliff is still seeking for one

glimpse of Lockwood's ghost vision, and the ghost is real to us through the dream, as to Heathcliff himself.

7. Conclusion

Throughout the Victorian age, Byron's influence was manifested in the work of many writers. Many examples of Byronic heroes emerged in this period such as those portrayed by Charlotte and Emily Brontë who were fascinated by Byron's poetic output and dashing life. Not only the masculine versions of the Byronic heroes are mentioned and elaborated in these two novels. The other version of the Byronic hero i.e. the Byronic heroine is important too. As T. Hull agrees "the Byronic heroine has not received the primary attention which she deserves. Generally, she is not as compelling a figure as the hero nor is she as central in English and European literary history. Nevertheless, these Byronic heroines are important and should be more carefully studied for the following reasons: they are fascinating and worthwhile in themselves, especially since they were drawn by the author who created the most notorious and influential English hero type"

The two Brontës remained enchanted by the impossibility of Byron's existence based on a quest for love that was doomed to failure. The literary tradition of heroism in Britain may be said to have practically died with Byron but a few notable exceptions represent its continuation. Jane Eyre's Rochester is certainly a descendant of the Gothic villain-hero, as it is Brontë's Heathcliff. Both *Jane Eyre* and *Wuthering Heights* can be read as romantic, gothic, and/or realistic texts and according to Derek Traversi, "they refuse to solidify, materialize, or be particularized as one thing or another." (Dickerson 69) These texts about ghosts in the red room, in the mirror and on the moors are ghostly texts whose meanings fall somewhere in the in between.

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ГОТСКАТА И НАТПРИРОДНА МЕТАМОРФОЗА НА БАЈРОНОВСКИОТ ХЕРОЈ ВО ОРКАНСКИ ВИСОЧИНИ И ЦЕЈН ЕР

Резиме

Овој труд се фокусира на романтичните и готски елементи во двата најпознати романи на Шарлот и Емили Бронте: *Цејн Ер* и *Оркански Височини*. Посебен акцент е даден на метаморфозата на Бајроновскиот херој во тие романи како и присуството на натприродни и готски елементи во нив. На почетокот се опишуваат Бајроновските херои во *Цејн Ер* и *Оркански Височини* и нивните карактеристики. Во следните поглавја се вклучени натприродните и готските елементи во гореспоменатите романи, а започнуваат со вовед во Готскиот период и неговиот развој. Следното прашање кое се разработува е дали *Оркански Височини* е готски или текст на реализмот. Имајќи ги во предвид подкатегиите на Готиката, *Цејн Ер* ја сместувам во категоријата

на нови готски романи што е потврдено од многу критичари. Двете дела се карактеристични по мрачната атмосфера, духовите, сништата и привиде-нијата чии значења се еден вид тромеѓе на реалност, готика и имагинација.

Клучни зборови: Бајроновски херој, готика, мистика, натприродни и готски елементи

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